

A COMPREHENSIVE UNIT PLAN FOR

DEAR ZOE

A NOVEL BY PHILIP BEARD



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A COMPREHENSIVE UNIT PLAN FOR
DEAR ZOE
 A NOVEL BY PHILIP BEARD

DEVELOPED BY
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INTENDED FOR
 High School English Students, Grades 10-12 • College Freshmen

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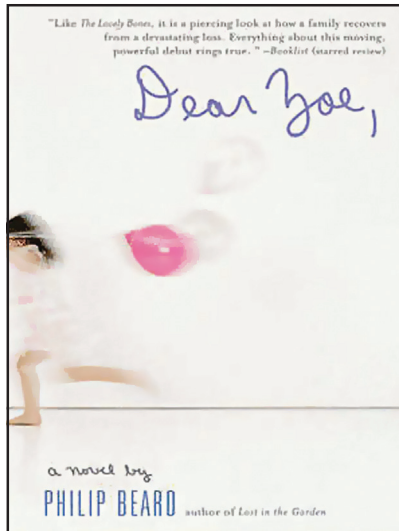
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WHY TEACH DEAR ZOE?

- One of the Ten Best First Novels of the Year, *Booklist*
- A Borders Original Voices Selection
- A *Book Sense* Pick
- One of *School Library Journal's* "Best books of 2005" in the category of "Best Adult Books for High School Students"
- Highbridge Audio Version winner of an AudioFile Earphone Award

REVIEWS

"Dear Zoe is an almost flawless novel of self-discovery and redemption. It is the sort of book that a generation can call 'theirs,' a book that captures the trials of adolescence and the aching numbness of America in the aftermath of 9/11."

—*The Press Of Atlantic City*

"Like [*The Lovely Bones*], it is a piercing look at how a family recovers from a devastating loss. Beard captures the raw emotion of a 15-year-old girl with impressive dexterity, following Tess through the many stages of grief. Everything about this moving, powerful debut rings true."—*Booklist*, starred review

"Whatever comparisons are drawn, there is no doubt that this book is a gem all its own."—*BookReporter.com*

"Beard has a "perceptive writer's soul" [and he] "peels away the layers of his protagonist's anguish simply and sensitively."

—*The Washington Post*

"In his soulful debut novel . . . Philip Beard does a pitch-perfect impersonation but never sugar-coats the depths of a young girl's despair."—*The Pittsburgh Post Gazette*

"Lovely . . . moving."—*Publishers Weekly*

"The whole novel . . . rings with truth. By the end of it, we're meditating on the ideas of loss and redemption, the ways in which personal tragedies get absorbed into larger ones, but never obliterated, never forgotten."—*The Buffalo News*

A NOTE TO TEACHERS:

I have taught and tutored 6th-12th graders and college freshmen for over 10 years. As I started having my own family and wanted to work from home, I became interested in curriculum development. As a teacher, I felt that one of my greatest strengths was in being able to quickly diagnose how a text could reach my students. The challenge is reaching them in a variety of ways that coincide with a variety of learning styles. Constructing unit plans allows me to do that for other teachers.

Finding *Dear Zoe* afforded me the opportunity to explore a current, relevant text, and because no one had developed teaching materials for it, I was able to create something entirely new. My hope is that this gem of a book will find its way into every high school across America. You are the key to that happening. I hope you will read and love *Dear Zoe* and see its educational value enough to encourage your English Departments to put it on their reading lists. Our students deserve to learn not just the classics but also contemporary fiction that speaks directly to them and their concerns.

In reference to the "Overview" page's Color Scheme—I have found over the years that students who can write in their novels have a far better understanding of the text as a whole because they are not only actively reading but physically engaging with it as well. The Color Scheme, then, assumes that students have purchased the book and can highlight the literary elements listed with the appropriate color. If that is not a possibility at your school, I would suggest photocopying the first few chapters and letting students get a feel for the highlighting process, or having them use colored post-it notes. At the very least, they will be thinking in terms of theme, character, point of view, literary devices and motifs throughout the rest of their reading.

I did not include traditional "Focus Questions" for the novel, mainly because I did not want the more creative aspects of this unit plan to get buried in pages of plot-related questions. I have found that dividing the class into groups assigned to specific chapters and instructing them to come up with focus questions is a more beneficial option. It forces students to look more closely at the text and to consider what might be most important to the instructor.

What I have included are lots of activities for every kind of learner. I have erred on the side of providing too much to do, but the Plan can be easily parsed and shortened for more advanced students or shorter timeframes. Also, certain activities might work better in a block (80 minute) schedule, but can just as easily be spread over two days, if necessary.

One of the more unique aspects of this project has been communicating directly with the author, Philip Beard, as I finalized the Unit Plan. He has embraced it enthusiastically, and you can now find it in its entirety on his website at: <http://www.philipbeard.net/>. Download the sections you need so that you can manipulate lessons to fit your classroom's needs.

I welcome any feedback you might have and would love to hear of your success in getting *Dear Zoe* into your school.

Sincerely,

Priscilla Beth Baker
priscillabeth@verizon.net

DEAR ZOE SCHEDULE

WEEK 1

- Monday
- Author background: WQED Interview at www.philipbeard.net/interviews
 - Overview of Novel, Reading Schedule, Journal Requirements,
 - Teaching a Chapter Guidelines & Methods of Evaluation
 - Prewriting Exercises for Part 1—have students share with the class
- Tuesday
- Read & discuss “Naming You” together
 - Review Themes, Motifs, & Literary Devices
 - Explain the idea of color schemes and practice with “Naming You”
- Wednesday
- Part 2 due (pp 6-14): “David & My Dad” & “Anniversary”
 - Review colors used for Part 2
 - Quote Identification Activity
- Thursday
- Part 3 due (pp 15-25): “Tess Construction” & “Roller Coaster”
 - Tone Activity
 - **Quote Identification Quiz**
- Friday
- Part 4 due (pp 26-34): “My Face”, “Yours” & “Banana Slippers” (**Group 1 teaches**)
 - Review colors used for Part 4
 - Journal Share

WEEK 2

- Monday
- Part 5 due (pp 35-58): “New Paint”, “David & Me”, “Justin” & “The Truck” (**Group 2**)
 - Quote Identification Activity
- Tuesday
- Part 6 due (pp 58-81): “Church”, “Just Wait”, “Em” & “Jimmy Freeze” (**Group 3**)
 - **Quote Identification Quiz**
 - Assign Grief/Crisis Research Questions
- Wednesday
- Grief/Crisis Activity
 - Journal Share
- Thursday
- Part 7 due (pp 82-109): “My Dad”, “Soul Man”, “Travis” & “Stoned”
 - **In-class paper on Part 7**
- Friday
- Go over Part 7 together (**Group 4**)
 - Therapy Role Playing Activity

WEEK 3

- Monday
- Part 8 due (pp 110-132): “Leaving Em Again”, “Dolls”, “Skycoaster”, & “Mom”
 - **Individual Oral Evaluation**
 - Quotation Activity
- Tuesday
- Part 9 due (pp 133-145): “You & Em”, “Travis Chills Out”, & “The Whip” (**Group 5**)
 - Point of View discussion
 - Journal Share
- Wednesday
- **Quote Identification Quiz – Part 9**
 - Review of Literary Device Terms & Motifs
 - “Find Someone Who” Activity
- Thursday
- Part 10 due (pp 146-162): “Fast-Forward” & “Sixteen” (**Group 6**)
 - Journal Share
- Friday
- Part 11 due (pp 163-176): “Little Dance” & “Paper Dolls”
 - **In-class (open-book) paper on Part 11**

WEEK 4

- Monday
- Part 12 due (pp 177-end): “Picture”, “Home”, & “Z” (**Group 7**)
 - Reflective discussion of Point of View
- Tuesday
- Monopoly Review Game
- Wednesday
- Reduction
- Thursday
- Reduction
- Friday
- Distribute Completed Reduction
 - Author Interviews:
 - http://us.penguin.com/static/rguides/us/dear_zoe.html
 - <http://www.bookreporter.com/authors/au-beard-philip.asp#view050425>
 - Assignment of out-of-class paper due in one week
 - End of Unit Evaluation and Reflection
 - **Journals due**

METHODS OF EVALUATION FOR THE UNIT ARE:

- 3 quote identification quizzes
- 1 formal oral evaluation
- group & paired work
- discussion & activity participation
- highlighting, focus questions & quote identifications
- teaching a chapter
- prewriting journal (15 entries total)
- novel reduction
- 2 in-class papers
- literature-based out-of-class paper
- creative paper (optional)

TEACHING A CHAPTER:

- read ahead to be sure you comprehend the material
- develop focus questions with your partner/group for your assigned chapter(s)
- develop at least one alternate activity, game, or writing exercise to generate class responses; it is not in your best interest just to methodically go through your focus questions—try to be more original with how you approach the reading
- plan on filling 30 minutes of class time
- give me materials for photocopying at least one day in advance or do it on your own
- make sure all members of the pair/group are working and teaching equally; aside from the grade I assign, you will be grading one another as well on your self/group evaluation forms

OVERVIEW**COLOR SCHEME:**

- yellow:** theme
orange: character
pink: style/voice/ tone/point of view
purple: figurative language/literary devices
blue: motif/symbol/allusion
green: plot

MOTIFS:

- dreams
 photographs
 trucks
 sound/no sound

- 9/11
 therapy
 sex/drugs
 names

LITERARY DEVICES:

- syntax
 diction
 metaphor/simile
 repetition
 onomatopoeia
 alliteration
 hyperbole
 litotes
 paradox
 irony
 foreshadowing

THEMES:

- the role of fate in our lives
- effects of guilt and blame on our feelings and actions
- process of grief and healing
- grief versus fear; misplaced or misused grief
- the need to escape from our lives (and one another) to avoid reality
- how we choose to escape (e.g., drugs, sex, relocating, work, sleep, etc.)
- inability to move on from the past/ avoidance of the reality of the present
- what we perceive to be true is not always the case (appearance versus reality)
- age has little to do with knowledge or experience
- coming of age: sexually, socially, experientially
- class structure: social and financial
- family structure and the blended family
- our life experiences fundamentally change us

DEAR ZOE PREWRITING EXERCISES JOURNAL

For this unit, we will be doing a series of prewriting exercises before each section of assigned reading. We will use your responses as a basis for class discussions and as a way to identify more closely with our

characters and the world they inhabit. By the end of the novel, you will be responsible for completing 15 entries — entirely your choice. Just be sure, in your journal, to list the Part # and the Entry #.

PART 1 (PP 1-5): NAMING YOU

- 1) Shakespeare's 'Romeo & Juliet' contains the famous quote: "What's in a name?" Do you think names can influence how you feel about yourself or how others feels about you? Have you ever met someone with a name that immediately gave you an impression of him or her? Was that impression validated or refuted?
- 2) Describe a time when a seemingly inconsequential action or event caused an unexpected result.
- 3) What are your memories or perceptions of 9/11? If you have discussed 9/11 openly with friends or family, feel free to elaborate on their thoughts/feelings as well.
- 4) "Nothing changes everything." Agree or disagree?

PART 2 (PP 6-14): DAVID & MY DAD, ANNIVERSARY

- 5) Discuss your own family structure and your role within that structure.
- 6) Does the punishment fit the crime? Think of a time when you feel your parent/guardian's punishment did and a time when it did not.
- 7) What is your perception of how people process grief? Are you familiar with the "stages of grief" and if so, what are they?
- 8) Think of a time when you felt genuine guilt over something you had done or said. How did the guilt manifest itself? Was there a satisfying resolution to relieve your guilt?

PART 3 (PP 15-25): TESS CONSTRUCTION, ROLLER COASTER

- 9) Consider what motivates you as a person (as a student, an athlete, an artist, etc.). When and how are your desires for yourself in conflict with what others want for you?
- 10) Reflect on a time when a family member or friend completely embarrassed you. What about the situation embarrassed you so much? What was your reaction – outwardly and inwardly? Was there a resolution to the situation?
- 11) When you are upset, angry or confused, do you prefer to process those feelings internally or do you seek the counsel of friends or family? How is your way of handling these situations reflective of your personality?

PART 4 (PP 26-34): MY FACE, YOURS, BANANA SLIPPERS

- 12) Do you have a particular “morning routine” that you subscribe to? Describe that routine in detail. What proportion of it is (a) completely necessary; (b) technically unnecessary but important to you (c) vanity? And no apologies for the vanity!
- 13) Describe in detail a favorite photo you have of family or friends. Why is this photo of particular importance? How does it make you feel to look at it?
- 14) Depression is something we all struggle with at times. Have you ever felt depressed enough that it interfered with your ability to get out of bed or get through your day successfully? Without getting into great detail regarding the causes of your depression, how did you manage to resurface from those feelings? What coping skills do you feel you have that help prevent these kinds of feelings from taking you over?
- 15) What are your thoughts on the idea of chance versus fate?

PART 5 (PP 35-58): NEW PAINT, DAVID & ME, JUSTIN, THE TRUCK

- 16) Sounds have quite a visceral effect on many people—music will transport them to a specific time and place, loud noises make them jump, rushing waves or rain send them to sleep. Do you have particular associations or reactions to certain sounds or songs? elaborate on your feelings.
- 17) Reflect on a time when you did not follow an impulse you had that might have led to an opportunity or a change in your life.
- 18) Have your parents ever shared with you the story of how they met? Have you noticed any variations or discrepancies in their stories depending on who is telling the story?
- 19) Have you ever broken a rule or set of rules that you don't regret breaking? Why?

PART 6 (PP 59-81): CHURCH, JUST WAIT, EM, JIMMY FREEZE

- 20) Millions of people attend places of worship every day all across the world. What do you think people gain by going? If you are a churchgoer, what are your personal reasons for being there?
- 21) Reflect on a time when you took on someone else's problem as your own—something that really affected you personally that was not personal to you.
- 22) Have you ever felt that you've abandoned someone when they needed you most? What were the circumstances? The results?

PART 7 (PP 82-109): MY DAD, SOUL MAN, TRAVIS, STONED

- 23) Parents are often hounding their kids to “be more responsible.” Can you think of a time when you needed no reminding—when you held yourself entirely accountable because it was important to you?
- 24) Have you ever had a friend or boyfriend/girlfriend your parents did not approve of? Why did they feel this way? Consider their perspective as well as your own. Did they forbid you to see this person? Was this a source of much conflict or did you find it a relief to move on from that relationship in the end?
- 25) Teens often feel that the adults in their lives are judging them, sometimes unfairly. Reflect on a time when you were in the position of judging an adult in your life.
- 26) Reflect on Tess' sentiment that “I think parents have this view that their kids are being pressured all the time to do drugs and maybe some kids are, but I guess I was just waiting for someone to ask.” From your own experience, do you think this is a typical attitude among teens?

PART 8 (PP 110-132): LEAVING EM AGAIN, DOLLS, SKYCOASTER, MOM

- 27) Think of a time when you were terrified to do something but did it anyway. How did you feel after? Were you glad you had gone through with it?

PART 9 (PP 133-145): YOU & EM, TRAVIS CHILLS OUT, THE WHIP

- 28) If you have siblings or step-siblings, recount a time when you were jealous of one of them. What were the reasons for your jealousy? Were they aware of your jealousy? Do you think your siblings are jealous of you for any reason? If you do not have any siblings, are you at all jealous of people who do? Why or why not?

PART 10 (PP 146-162): FAST-FORWARD, SIXTEEN

- 29) We all make mistakes in our lives—some only matter to us and some have resounding effects. Classify a few mistakes that can potentially change your life forever.

PART 11 (PP 163-176): LITTLE DANCE, PAPER DOLLS

- 30) Have you ever been in a situation where holding back from telling someone something was destructive for you? Describe that situation in detail—why you didn't tell them, how long you held back, what happened when you finally did talk with them. And finally, was the telling the release you had hoped for or did it just create new problems?
- 31) We read a chapter entitled “Dolls” earlier in ‘Dear Zoe’. What do you anticipate this chapter might be about? After reading it, analyze how “Paper Dolls” is reflective of “Dolls”.

PART 12 (PP 177-196): PICTURE, HOME, Z

- 32) Describe a time when you felt ready to move on from a difficult situation. How did you know you were ready to move on? What were the clues, externally and internally, that you were ready for this step?
- 33) Tess tells us in this chapter that “there's something between” her and her Dad “that wasn't there before.” Reflect on a time when you had such an experience with someone—family or friend—that your relationship was brought to a new level of understanding.

QUOTE IDENTIFICATION ACTIVITY**PART 2: "DAVID & MY DAD" & "ANNIVERSARY"**

OBJECTIVES: To prepare for tomorrow's Quote Identification Quiz by practicing the skills and format necessary to complete the task successfully. To discuss the importance of being able to identify speaker and context even if you don't remember the specific quotation.

MATERIALS: Quotations below. Paper and pencil.

METHOD: In response to each quotation, students will hold a written, and then verbal, roundtable discussion by doing the following:

- (a) Person A writes down the speaker and passes the paper clockwise;
- (b) Person B writes down whom it is in reference to and passes it on;
- (c) Person C writes down the context and passes it on; and
- (d) Person D briefly writes down the overall significance with respect to character or theme. Person A will then read everyone's responses aloud and group's will discuss for accuracy. Repeat the process for each.

1. "He invents a new punishment every few months...all kinds of things even I have to admit seem like they should work. I have to give him credit, though, because he never stops trying, and he finally did hit on what would have been the perfect punishment if it hadn't been so cruel even Mom wouldn't let him do it."
2. "It's not tragic or anything. It's just the way it is."
3. "You died in this tiny, silent part of that day, and by trying to protect me from their sadness Mom and David just helped make that silence continue."
4. "You ain't got enough guys."
5. "She stopped me after a while and asked if I felt like Mom and David excluded me from their grief...I never could have thought of that, never put it into those words, but that was it."
6. "She told me his biggest problem is that he thinks the world owes him something."
7. "Every living person, even ones who lost no one, will be thinking of all those people who fell out of the sky...I don't care about all those others, because I even resent them for dying on the day that should have been yours alone."

The directions for tomorrow's quiz will be as follows: On a separate sheet of paper, identify the following quotations by speaker, whom it is in reference to, and the context in which it is spoken. Be sure to explain how the passage develops character and/or theme.

QUOTE IDENTIFICATION QUIZ**PART 3: "TESS CONSTRUCTION" & "ROLLER COASTER"**

DIRECTIONS: On a separate sheet of paper, identify the following quotations by speaker, whom it is in reference to, and the context in which it is spoken. Be sure to explain how the passage develops character and/or theme.

1. "[He] doesn't get that you can't scare someone into being motivated. You either are or you aren't. You can't change what you care about."
2. "He always told me what to do like he was reading out of a manual that had no exceptions in it. So when he said that, 'Just go sweetie,' I didn't know what to do...but for once I could see who he was. Maybe he showed himself that way to me all the time and that was the first day I was old enough to see it, I don't know."
3. "I'm not sure what good talking about stuff with a stranger week after week does for anyone. I guess therapy might be okay for people who don't really know why they're sad or angry or whatever. I'm a simple case. You're gone and I will never be the same."
4. "But it was spooky because it wasn't like she meant she was lonely just then but all the time. Like she lived her days that way, got through them, but then it all caught up to her at night that she was this little solitary being."

A DISCUSSION OF TONE & ATTITUDE

OBJECTIVES: This is an interactive activity designed to help students grasp the concepts of Tone and Attitude and how these two stylistic devices differ.

MOTIVATING ACTIVITY: *Place the following definitions on the board:*

TONE — The manner in which an author expresses his or her attitude, stated or implied, toward a subject or audience; the intonation of the voice that expresses meaning as a result of using literary devices.

ATTITUDE — A speaker's, author's, or character's disposition toward or opinion of a subject.

METHOD:

- Discuss why these definitions are so unworkable and explain how we are, collectively, about to empower ourselves with our own meanings of these terms!
- Put the following dialogue on two different notecards:

A.	Hi
B.	Hello.
A.	How's everything?
B.	Fine, I guess.
A.	Do you know what time it is?
B.	No, not exactly.
A.	Don't you have a watch?
B.	Not on me.
A.	Well?
B.	Well what?
- Ask for two volunteers: Person A & Person B. Have them read the dialogue flatly with no emphasis. Now instruct them to read the dialogue seven more times with the following pairings of tones and attitudes (which should also be on labeled index cards):

A: Joyous	B: Sarcastic
A: Sympathetic	B: Bitter/Angry
A: Romantic	B: Indifferent
A: Apprehensive	B: Panicked
A: Humorous	B: Serious
A: Affectionate	B: Repulsed
A: Confident	B: Quiet
- Have the class brainstorm on the board after each pairing to determine the intended tone/ attitude of each speaker. What are the cues? (e.g., body language, facial expressions, eye contact, intonation, voice level, proximity, subtext).
- Discuss the implications for literature: If the dialogue remains the same, how do authors convey their tone and their characters' attitudes? Brainstorm on the board (e.g., through dialogue, irony, diction, symbols, syntax, style, figurative language, etc.). Our role as the reader, then, is interpreting these cues and using the text for support.
- Follow-up application: Discuss the attitudes of Beard's individual characters so far in the novel. What is the overall tone of *Dear Zoe*? And how does the author achieve this tone? What in the text helps you to arrive at these conclusions? Be specific and concrete. In pairs, find no less than three examples of individual characters' attitudes and three examples of the author's tone. Include page numbers for reference in our full-class discussion.

QUOTE IDENTIFICATION ACTIVITY**PART 5: "NEW PAINT", "DAVID & ME", "JUSTIN", "THE TRUCK"**

OBJECTIVES: To increase students' understanding of the author's intentional choices.

MATERIALS: Quotations below. James Taylor CD.

- METHOD:**
1. Have students stand in concentric circles facing a partner. Instruct students to travel clockwise or counterclockwise, depending upon which circle they are in.
 2. Read a quotation aloud.
 3. Turn the music on—students should stop when you stop the music.
 4. Fire out questions for each turn (specify inner or outer circle to answer—they may have a dialogue if there is a discrepancy in their answers):
 - ▶ speaker? to whom it is spoken to/about?
 - ▶ context? relevance to theme?
 - ▶ character development? extra hard: which chapter??
 5. When answers for the quotation are exhausted, move on to the next.

- **NEW PAINT**

"I sat down outside the door trying to stay quiet, crying too, listening to the sticky sound of the roller erasing what we had done together. Erasing part of your life without ever asking me what I thought, if it was okay to do that yet." (p36)

"The sound of bare feet brushing grass. That's exactly the sound the new paint made in my head. I fell asleep to it, and when I woke up it was gone." (p37)

- **DAVID & ME**

"That could have been the beginning of something maybe, if David and I were different people...But it wasn't the beginning of what it could have been because David and I weren't very good at being what we could be, just what we were. And after you died...it felt like we had no chance anymore." (p41)

- **JUSTIN**

"I don't remember not knowing him so in my memory it's like we'd been walking up and down the aisles looking for him. And then there he was, holding the one thing I wanted more than anything else in the store." (p47)

"You get to actually watch your parents fall in love and then get comfortable with each other. And what's even weirder is that there isn't any security in that...For you, they were a couple, two parts of a whole. For me, they were a relationship that can end like any other." (p47)

"You can't always get comfort from people who have the same pain you have." (p49)

- **THE TRUCK**

"I guess that's what I was expecting, or at least hoping, when I called him...For him to pick me up in whatever rusted-out chariot he was driving and rescue me, make me invisible again." (p54)

"She didn't say anything and I knew my voice on the phone was the first time she'd even thought of me." (p57)

QUOTE IDENTIFICATION QUIZ

PART 6: "CHURCH", "JUST WAIT", "EM", & "JIMMY FREEZE"

DIRECTIONS: On a separate sheet of paper, identify five of the following quotations by speaker, whom it is in reference to, and the context in which it is spoken. Be sure to explain how the passage develops character and/or theme.

1. "[He] calls Episcopal 'JV Catholics' because they do almost everything like the Catholics except the hard stuff."
2. "And since I could control the dream I made it so he was eighteen years old listening to the record by himself without any thoughts of you or me at all, but just using it to fall asleep after a date with a new girl he'd liked for a long time but never asked out before."
3. "They all drowned out everything I had been thinking and their voices felt like they were pushing you up and out of the church. Before I even knew it was going to come out of me I was screaming 'No! No! No!' as loud as I could."
4. "After you died, I knew why they'd stopped talking to me. I knew nothing before that car hit you and you landed without a sound at my feet. Nothing."
5. "I hadn't been to church since you died, Mom won't go, and it was really helping me to think of you being somewhere safe and beautiful. I felt like I could talk to you when we prayed and that everyone around me could feel me doing that and feel you there too."
6. "I put my hand out to touch her shoulder and it was like she'd been waiting for it, like I'd released a spring, and her arms went around my neck and her feet went around my waist and I could feel in the pressure of her full-body grip on me how alone I'd left her."
7. "I was the only person she could talk to and I'd left without saying anything."
8. "It's weird how I'm starting to feel like you're grown up. Not on the outside. I still picture you as little. But I feel like I can tell you anything and you'll understand."
9. "I want to tell them to go home. I want to tell them to go home and hold their children and their lovers or their parents. I want to tell them that they are using that place as an excuse to be sad and afraid when there will be reason enough for that in their own lives if they just wait."

CRISIS RESEARCH ACTIVITY

OBJECTIVES: To gather information on the process of facing crisis. To apply that knowledge to *Dear Zoe* in an effort to empathize and better understand our characters' struggles.

MATERIALS: This lesson assumes that students have access to the internet or a library to do research outside of class the night before this activity occurs on Wednesday of Week 2. If this is not the case, you can reformat the lesson to do in-school research (in the computer lab or at the school's library) and make that the lesson instead of doing the follow-up in-class activity (or reformat the schedule and make this a two-day in-school activity).

METHOD:

1. On Tuesday of Week 2, you will assign questions for students to research that evening in preparation for an in-class discussion the following day. Tell them to consult more than one website for their answers and to choose reputable sources like crisis prevention/ management centers. Divide the class into pairs/groups and assign these sub-topics for research:
 - a) How is "crisis" defined, broadly and specifically?
 - b) What are the types of situations likely to cause someone to be in crisis?
 - c) What factors affect how a person reacts to a crisis situation?
 - d) What are the "Stages of Crisis Management"?
 - e) What aspects of a person's life are most likely to be affected by a crisis?
 - f) What are the range of emotions associated with being in and recovering from a crisis?
 - g) What are the various ways people choose to deal with a crisis?
 - h) What coping strategies do crisis management centers offer their patients?
2. On Wednesday, have your research pairs/groups sit together and spend a few minutes preparing to present their information to the class. Divide the chalkboard/dry-erase board into 8 sections and have each group put highlighted points from their research on the board for visual reference.
3. Since the above questions follow a logical sequence, go in that order. Allow time for Q&A after each presentation.
4. Tie the research into the novel by discussing how Tess, Elly, David and Emily fit, or do not fit, the typical "crisis victim". You could divide the class into four groups and have each one take a character to analyze, or do the activity as a full class. Just be sure to record your findings on the board or overhead projector so that your visual learners will have the reinforcement they need.

IN-CLASS PAPER

PARTS 1-7

TO THE TEACHER: If you have access to a computer lab, having them type their responses would be ideal for grading purposes. They should print their work out and save it on a disk for back-up. This is meant to be a closed-book essay to help students get used to timed writing tests, but if you feel your students would be more successful having it be open-book, that is an option as well. You could also let them prepare a “cheat sheet” the night before (typically one index card worth of information, thoughts, and usable quotes) which forces students to anticipate possible topics and to pare down their information to the bare minimum.

Tess is in the unique position of having two loving fathers who both want to help her and give her the space she needs to grieve and heal, but these two men are drastically different on many levels. We learned much about David in previous chapters and your reading for today focused mainly on Nick, as a father and as a man.

In a detailed essay, compare and contrast David and Nick as men, as fathers, and with respect to their relationships with Tess. Be sure to use support from the text—either direct quotes or paraphrases. Think carefully about how you want to organize your essay before you begin writing. It would be helpful to jot down a brief outline of what you want to include first. Good luck!

THERAPY ROLE-PLAYING ACTIVITY

OBJECTIVES: To help students more closely perceive the emotions of Tess, Elly, David and Emily as they struggle to cope with Zoe's death. To enable students to deal with sensitive issues loaded with conflict in a creative, safe, and constructive manner.

MATERIALS: A set of index cards for each group with the following labels: Tess, Elly, David, Emily, Therapist. A timer or a watch.

METHOD:

1. Instruct students to get in their pre-assigned groups. Give each group a set of index cards and have them pass one out to each group member.
2. If you have not already done this kind of activity in your classroom, explain the idea of role-playing to the class. Inform them that they will be holding a fictitious “family therapy session” and will be playing the part of whoever is on their index card. The Therapist will serve as mediator and commentator for “the session.”
3. Give the students five minutes to role-play the scene as you wander from group to group and mediate if necessary.
4. Have students switch cards within their group and repeat the scene as a different character.
5. If time allows, repeat the process until all students have played all five roles.
6. After the enactments, discuss as a full group:
 - a. What did you reveal during your session?
 - b. How did becoming each of these characters make you feel?
 - c. Was there any one character you most closely identified with or felt the most defensive about?
 - d. Which character was the hardest for you to role-play and why?
 - e. Did your group get into any heated debates about anything? What was the outcome?
 - f. Do you feel this exercise helped you better understand these characters' emotional struggles? If so, how is your perspective more enlightened?

QUOTE IDENTIFICATION ACTIVITY

PART 8: "LEAVING EM AGAIN", "DOLLS", "SKYCOASTER" & "MOM"

OBJECTIVES: The objective is two-fold: (1) you need to conduct individual oral evaluations; and (2) you need the rest of the class to be engaged in a worthwhile activity while you do that.

MATERIALS: Quotations below cut into strips – one set per group. Paper and pencils.

METHOD: Divide students into groups of 4. Put one set of strips at each table, facedown. Instruct students to read one quotation aloud to the group. All group members write down, briefly, the speaker, the context, and the significance as quickly as they can & turn their papers over when finished. Whoever finishes first shares his/her answer and then the group compares their responses for accuracy. Students can then move on to the next quotation, repeating the process until all slips of paper have been used.

"But now every year feels less and less like an ending and closer and closer to the beginning of something I'm not ready for. That's how Em looked, like she was seventeen instead of seven. She walked real slow and didn't look up even though she knew I was there." (p110)

"I still didn't know what to say and it made me feel like a parent. Whenever they have to think about their answers and they give you one of those long, well-reasoned explanations, you know they're lying." (p111-112)

"I have to miss both of you at the same time. It's not *fair*." (p112)

"Then why don't I get to do anything about it? Mom gets to lay on the couch and sleep all the time. Daddy gets to stay at work all night. You get to leave like you're not even in our family anymore. What am I supposed to do? I do everything just like before...I do everything the same! I'm the littlest one left and no one's telling me what to do!" (p112)

"Tess, honey. I can't just go driving by with his daughter...Tess, I can't." (p114)

"I swear I *wanted* to look up at him, I even wanted to tell him I missed him too but I couldn't." (p115)

"The flakes of rust, some big some small, lay on the road not far from where you stepped off the curb that day, and they were arranged in a pattern that was like some form of hieroglyphics I was supposed to understand." (p116)

"Call Mommy when you wake up or if you have a bad dream." (p117)

"Jimmy's kisses created this little force field around us that kept everything else away...I think he must have felt a little bit the same. Jimmy had his share of things to try and block out." (p120)

"At first he was mostly mad at his mom for dying. Then when he started to love her again he got mad at everyone else for getting on with their lives without her." (p120)

"I envied him being able to talk about her like that when I couldn't even tell him you'd ever existed." (p121)

"That was the only time we came close to fighting about anything and he seemed to look at me differently after that. More like we were equals and I was someone he could not only tell stuff to but ask about things too. Out of all the other things I liked about him, I think that's what made me start to fall in love with him." (p122)

"I'm not pulling the release until you open your eyes." (p127)

"It was hard because I thought I was starting to feel better but she seemed just the same...There were these long silences while both of us tried to think of what to say next. I think it was because we never talked about you. You were this sort of hum in the background that made it hard to concentrate." (p129)

"We're flying apart. All of us. Like something exploded in the middle of us." (p131)

"He was someone I could talk to, even laugh with, without feeling guilty about actually feeling good for a few minutes, you know?" (p131)

"You were my best friend, you know? Even before you could talk. There was no one else anymore, once you were born...You were the only important thing, the only thing I could never lose, and now I'm losing you." (p132)

"I always knew you might run to your father someday. I just never thought it would be for stability...God, I'm such a wreck. I don't blame you." (p132)

"That was the closest we came to talking about you the whole time I was gone. And even though you were what we should have been talking about, I couldn't help but be glad we were talking about me instead." (p132)

QUOTE IDENTIFICATION QUIZ

PART 9: "YOU & EM", "TRAVIS CHILLS OUT", "THE WHIP"

DIRECTIONS: On a separate sheet of paper, identify five of the following quotations by speaker, whom it is in reference to, and the context in which it is spoken. Be sure to explain how the passage develops character and/or theme.

1. "Vicki was familiar enough with trouble to know when it showed up for a Thelma's."
2. "I never resented you. What I resented was Mom not choosing to spend any of her free time with me. I only wanted to be left alone until I was, if that makes any sense."
3. "Something that first doctor, Miss Soothing, kept trying to get me to admit was that maybe I was a little bit jealous of you. And Em too...I never felt that way, Never...you were always my sisters, never less and sometimes more."
4. "She would have come, you know. If she'd known you'd be here, she'd have come no matter what."
5. "...Mom and I smiling at each other and nodding and David putting his hand on my head...I already knew. I knew that my first sister was coming and that I was going to be part of a family. And whatever the psychology books say about what kids like me are supposed to feel, I never stopped feeling that way. Never."
6. "It felt weird seeing them there, like they'd crossed over into the other world I'd created for myself."
7. "When Mom and David first got married, I prayed for you—literally prayed."
8. "...like they were just one tall person. But not a whole person. There was still a part missing from both of them, a part I'd helped take away and couldn't put back. And no matter how long I stayed away from them that would still be true."
9. "He understood that he was dating a package...When I think about it now I realize [he] must have been dying for me to go to bed so he could get romantic with Mom. But I don't remember him ever trying to rush the process. He just became part of our routine."

FIND SOMEONE WHO

DIRECTIONS: With regard to *Dear Zoe*, and without looking in your packet of literary devices, **FIND SOMEONE WHO** has found the following devices/ concepts in the novel and : (1) get that person's signature; (2) paraphrase the example they give you well enough that you could share it with the class.

DEVICE	EXAMPLE	SIGNATURE
metaphor		
simile		
repetition		
onomatopoeia		
alliteration		
hyperbole		
litotes		
paradox		
irony		
MOTIFS:		
dreams		
photographs		
sound		
trucks		
9/11		
sex/drugs		
therapy		
names		

IN-CLASS PAPER

PART 11

TO THE TEACHER: If you have access to a computer lab, having them type their responses would be ideal for grading purposes. They should print their work out and save it on a disk for back-up. This is intended to be an open-book exercise to help students learn how to dissect the text in a timed environment.

Authors create worlds for their characters and reactions from their readers through a series of very intentional choices. In *Dear Zoe*, Beard employs the use of a variety of literary devices to convey the pivotal scene where Tess retells the story of Zoe's death.

There is a very famous line from John Irving's *The World According to Garp* spoken by the narrator when one of his sons drowns: "It was the sound of no sound." Beard, too, is very concerned with sound, or the lack thereof, in *Dear Zoe*.

Looking only at pages 169-174, analyze Beard's use of figurative language and how those choices intensify the reader's reaction to this scene. Pay close attention to the author's attention to sound. You may consider any of the following: diction, syntax, repetition, alliteration, onomatopoeia, hyperbole, paradox, etc.

MONOPOLY ACTIVITY

PART 5: "NEW PAINT", "DAVID & ME", "JUSTIN", "THE TRUCK"

OBJECTIVES: To review *Dear Zoe* in an interactive and entertaining way. This activity supports visual, verbal, and kinesthetic learning styles. It uses group work but holds students individually accountable.

MATERIALS: Depending on the number of students you have, 5-6 Monopoly Boards, and *Community Chest* and *Chance* cards applicable to the novel (on the following pages). One set per group. Copy them on to cardstock, laminate and cut.

METHOD:

1. Have desks set up in a table format with a Monopoly Board set up in the center. Replace the *Community Chest* and *Chance* cards with those provided.
2. Instruct students to play the game as they normally would and have fun reviewing!
3. To hold students accountable, you may want to travel between groups and give individuals oral participation grades.
4. This activity will take the full class period.
5. Optional: Close with a discussion of what the most challenging questions were and why.

CHANCE

GET OUT OF JAIL FREE!
No questions asked!

CHANCE

GET OUT OF JAIL FREE!
No questions asked!

CHANCE

ADVANCE TOKEN TO BOARDWALK!
No questions asked!

CHANCE

Give one example of the theme of the role of fate in our lives & collect a \$50 bank dividend.

CHANCE

How does the author effectively convey the theme of class structure?
Advance token to Oriental Ave.

CHANCE

Which character do you feel the least compassion for & why?
Collect \$20 from bank

CHANCE

Give one example of the theme of the effects if guilt and blame & advance to Illinois Ave.

CHANCE

Explain how age has little to do with knowledge or experience in the novel and advance token to the nearest Railroad.

CHANCE

Compare/ Contrast Tess and Elly.
Collect \$75 beauty pageant prize money.

CHANCE

Give an example of one character's process of grief and healing & advance token to nearest Utility.

CHANCE

Explore the effects of the "blended family" in the novel.
Advance to St. Charles Place.

CHANCE

With which character do you have the most sympathy and why?
Advance token to nearest utility.

CHANCE

Give an example of misplaced or misused grief from the novel & take a ride on the Reading.
If you pass GO collect \$200.

CHANCE

Give one example of the theme of appearance versus reality.
Advance token to Free Parking.

CHANCE

Predict the futures of two characters and advance to Indiana Avenue.

CHANCE

Note two characters' ways of "escaping".
Collect \$20 from each player.

CHANCE

Explain the significance of one motif in the novel & collect a \$50 tax refund.

CHANCE

Give an example of the theme of coming of age and pay \$15 poor tax.

CHANCE

Give an example of Tess' inability to move on from the past. Give each player \$10 for bounced checks.

CHANCE

Explain the significance of one motif in the novel.
Pay \$25 in community dues.

CHANCE

Which chapter was your favorite and why? Pay \$75 for carpet cleaning.

COMMUNITY CHEST

How did Beard finally
get the novel into print?
Collect \$200

COMMUNITY CHEST

In what ways is Beard's novel
autobiographical?
Give each player \$20 for
losing at poker.

COMMUNITY CHEST

Define syntax and diction
and inherit \$100 from
your long-lost aunt.

COMMUNITY CHEST

GO TO JAIL
Do not pass GO
Do not collect \$200

COMMUNITY CHEST

GO TO JAIL
Do not pass GO
Do not collect \$200

COMMUNITY CHEST

Advance to Free Parking
and collect your rewards!
No questions asked!

COMMUNITY CHEST

Explain how life experience
fundamentally changes us from
two characters' points of view.
Collect \$100 for beauty pageant.

COMMUNITY CHEST

Explain the significance
of dreams in the novel.
Collect \$45 for phone bill overpayment.

COMMUNITY CHEST

Explain the role of therapy
in the novel and pay \$100
in Doctor's fees.

COMMUNITY CHEST

List two instances of onomatopoeia
in the novel and pay \$50 doctors fee.

COMMUNITY CHEST

Discuss the effect of the
9/11 backdrop in the novel.
Advance to Connecticut Ave.

COMMUNITY CHEST

Discuss the importance of sound
in the novel & collect \$30
in pet contest winnings.

COMMUNITY CHEST

Give an example of foreshadowing
and collect \$100 in life insurance.

COMMUNITY CHEST

Define alliteration.
Pay \$20 in late fees to the bank.

COMMUNITY CHEST

Evaluate the author's choice
of point of view in the novel.
Collect \$250 bank error fee.

COMMUNITY CHEST

Explain the significance of
two photographs in the novel.
Advance token to Baltic Avenue.

COMMUNITY CHEST

Explain the significance of
two characters' names.
Collect \$85 in lottery winnings.

COMMUNITY CHEST

Given a specific example
of a literary device used
in the novel and pay the bank
\$75 in late fees.

COMMUNITY CHEST

Define Tone and how we know
what an author's tone is.
Collect \$150 for winning
an art contest.

COMMUNITY CHEST

Explain what role Jimmy Freeze
plays in Tess' life and cash in
\$100 life insurance.

COMMUNITY CHEST

Compare/Contrast Nick & David.
Advance token to nearest Railroad.

REDUCTION ACTIVITY

OBJECTIVES: To “reduce” *Dear Zoe* to its fundamental elements through brainstorming, close individual analysis, group debates, & full class discussion. The result, physically, will be a one page table representing key elements from the novel. This activity addresses the needs of auditory, visual & kinesthetic learners.

MATERIALS: Large roll sheets of paper (6 total) hanging from ceiling to floor with appropriate literary element heading on each—see Method #1. Pre-assigned groups (6 total). Markers & timer.

METHOD: This is a two-day activity

1. Assign the 6 groups & group desks accordingly. Explain the 6 headings: (1) theme of guilt & blame; (2) theme of grief & healing; (3) theme of escape; (4) figurative language; (5) motif/symbol; (6) character.
2. Each group will start with a different heading topic and proceed to the next topic so no two groups are working on the same heading (put order on the board).
3. Have students first brainstorm individually a minimum of 3 examples for their current heading. Have them record their decisions on the Group Sheet, including the start of the quotation and the page number for reference.
4. Referring to the Group Sheet, students should debate what the best two examples are out of the 6-8 listed. Each member should be fully participating in this discussion and expressing solid reasons as to why each idea should or should not be included.
5. With the marker, students will then put their groups' best two examples on the hanging posters on the wall under the appropriate heading. They should write out the full quotation and page number.
6. Groups will then move on to their next element when told (roughly 20 minutes per heading) and repeat the process above. NOTE: Subsequent groups may NOT use the same examples already listed on the wall posters. Be sure students scan the posters after each round to ensure they have original individual brainstorming ideas for their groups. This process repeats until all groups have done all element headings.
7. Now, as a full class, decide which 6 of the 12 are truly the best examples for each heading category. Circle those 6. This is an opportunity for a very lively and interactive debate. Students will have spent two days taking ownership of their opinions and they tend to feel very strongly about them! Applaud their investment!
8. Those 6 for each category will be your final list which you will compile into a checkerboard table for the students to be handed out the following day. This provides an excellent overview of the novel as a whole, a review for an exam, preparation for a final essay, or just closure in general.

OUT-OF-CLASS PAPER OPTIONS

DEAR ZOE

Choose one of the following options for your literature-based essay for *Dear Zoe*. Your essay should be 3-5 pages, typed double-spaced, 12-point Times New Roman or Arial font. You should have specific, concrete examples from the text to support your argument.

Your choices are as follows:

- 1) **Character:** Choose two characters (other than Tess) and trace their arcs and their significance in the novel. Address the relevance of their stories in the context of Beard's novel as well as how their stories relate to, and add to, Tess' story.
- 2) **Theme:** Choose one of the themes we have discussed and trace its development in the novel. You should include discussion of more than one character.
- 3) **Point of View:** Beard made a very conscious choice in choosing an epistolary format for his novel and in choosing Tess as his narrator. Consider how different the novel would be if it were written from the first-person point of view of Elly, David, Emily, or Nick, or if it were an omniscient narrator. Analyze, and speculate, what the major differences would be. What are we missing having Tess as the narrator? What would we be missing without her?
- 4) **Tone:** We discussed at length how authors create tone in their work. What would you say the overall tone of *Dear Zoe* is? Go back to your notes and analyze how Beard creates it.
- 5) **Motif:** Reflect on the motifs we have discussed over the past four weeks with reference to *Dear Zoe*. Choose one and analyze its role in the novel as well as how it may help to reveal character or theme.

ESSAY IS DUE ONE WEEK FROM TODAY.

CREATIVE PAPER OPTION

DEAR ZOE

“A Study in Inspiration”

As Tess' Diary focuses on her, this essay will focus entirely on you (the writer, the student, the person). As you have seen with all of our units, it always helps to know about the writers in order truly to understand how their works came to be. You are no different! I want to know how you “came to be” you!

Your assignment is two-fold:

- 1) Construct a collage that represents you: your likes, dislikes, achievements, disappointments, experiences, friends, family, passions. You need not limit this collage to “positive” things. After all, it is often the negative things in our lives that more definitively shape who we are or what we will someday be. You may use: magazines, newspapers, or even your own personal drawings. The key is to provide a comprehensive overview of what *defines* you as a person. Be as artistic and creative with this section as you can be. The more in-depth, the better. Then...
- 2) In a narrative essay of no less than 4-6 typed double-spaced pages, 12-point Arial or Times Roman font, *explain* your collage. You must guard against merely “listing” things. This essay

should not read like a grocery list. Rather, the essay should flow from one idea to the next, logically and thoroughly. Use insights and stories and thoughts to prevent this “listing” from taking over your writing. The idea is that the collage has provided you with a “Study in Inspiration” for *yourself*; i.e., what **inspires** *you*, both in positive and negative ways? You will not only need to *explain*, but also *define*, *analyze*, and *evaluate* yourself as the essay progresses. You are, then, approaching yourself from a literary perspective, and therefore need to dig deeply into the “text” of your life.

A word of caution — Both portions of this assignment should be able to stand alone and separate from one another as two distinct, artistic representations of you, which is especially important when writing your essay. Remember, that even without pictures, your essay should be able to stand on its own. This should help guard against lack of depth in your writing because you will need to explain everything thoroughly. And I challenge you not to accept your first attempts, or even your second. Doesn't a self-study deserve more attention and commitment? You are far too complex to give only the surface meaning of your soul! Inspire us with your inspirations!

REDUCTION TABLE

MEMBER NAME	GUILT/BLAME THEME	GRIEF/HEALING THEME	ESCAPE THEME	FIGURATIVE LANGUAGE	MOTIF/SYMBOL	CHARACTER