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Using Banned and Challenged Books in the Classroom

Toni L. Flanagan

The College at Brockport, toni_flanagan@yahoo.com

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Using Banned and Challenged Books in the Classroom:
The Vital Texts to Help Springboard High Level Learning

By

Toni Lynne Flanagan

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Toni Lynne Flanagan

APPROVED BY:

Advisor

Date

Director, Graduate Program

Date

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Abstract

Censorship presents a very real issue for students, teachers and parents in the modern classroom. While teachers may appear in control of their lessons and the information that they teach, professionals everywhere live in fear of saying the wrong thing and facing repercussions that may cost them valuable time in the classroom, or in extreme cases, their jobs. Likewise, parents live in fear of their children growing up too fast by dealing with more advanced and mature subject matters in the classroom. In order to protect their children, many parents work to have this type of material removed from their children's classrooms in an attempt to protect the innocence of their young. However, in many cases, the students in said classrooms have little to no idea that the content that is being taught has been altered in any way. It is the students who lose out on lessons that may prove overwhelmingly authentic and valuable to the overall unit in order to follow the wishes of the parents and teachers.

Schools must learn to change with the demand for particular content. While many adults find fault in teachers covering controversial materials in the classroom, students will learn about these different topics in one way or another. By allowing students to learn about these topics in a safe and educational environment, not only are the adults allowing students to ask questions, they are actually able to guide the discussions of said topics in a constructive and educational manner.

Chapter One: Introduction

Problem Statement:

Each and every day, teachers are forced to discuss controversial topics with their students. In the English Classroom, particularly, teachers must make decisions about which topics to discuss and which to ignore completely based on the novels and pieces of writing that they choose to teach. While some teachers choose to take this challenge head on and use the novels as a teachable moment to discuss touchy subjects, others choose to ignore the topics at hand or completely eliminate texts from their classrooms all together. Change is inevitable. However, some teachers are unable or unwilling to make the changes necessary to keep students up to date on controversial issues. Instead, they choose to allow students to remain in the dark about topics that their parents may, also, be unwilling to teach them about. While discussing these types of topics within the classroom may seem controversial to some, allowing students to openly speak and learn gives them the opportunity to discuss these issues in a safe environment, where all sides of a subject will be portrayed.

In today's society, censorship presents an issue within the classroom that both teachers and students face on a daily basis. However, while teachers are most likely constantly aware of the censorship taking place, the students may have little to no idea that what they are learning about has been altered in some manner. "When teachers abandon their right and responsibility to select literature, they sacrifice their students to protect themselves. Self-censorship silences both students and teachers" (Freedman 357). At one point, books were the main source of information that people turned to. Therefore, censoring and banning books, at that time, allowed for both teachers and parents to control the flow of information that their students' received. Now that the internet has become an everyday tool for people all over the world, the ability for people to

ensor what their children or students learn has become a thing of the past and proves almost impossible. This shift has made it possible for young people to find out information about almost anything. However, if these topics are discussed in a comfortable and safe environment, where individuals are allowed to ask questions, a true high level of learning will take place.

There are thousands of challenged and banned books that exist in various parts of the United States (ALA Website). While each of the books on the list have been removed or restricted in some type of classroom setting, each one similarly brings valuable information, lessons, and experiences into a classroom. By restricting the use of the texts, individuals are also stripping the right to creativity and authentic learning in classrooms everywhere. While no book is perfect for each and every classroom setting, banned and challenged books allow for students to learn about these types of topics in a safe and comfortable environment while guided by a professional who has worked with these types of issues before. “When adults try to shield students from the ‘darker side of life’ or from ideas that may be controversial, such adults are creating a generation of skeptics and cynics who don’t really know the meaning of free speech” (Scales xi). Censorship, in regards to both parents and teachers, presents a very real problem for students in today’s society. However, allowing for students to work with banned and challenged books in the classroom addresses this issue in an effective and meaningful manner.

Significance of the Problem:

In recent years, several surveys have noted a significant decrease in the number of adolescent and college students who read on a regular basis. This decrease is due to many factors including an increase in time spend on the internet, an increase in the amount of educational reading that they must partake in, and an overall lack of time to enjoy reading as a whole (Strothmann 164). Typically people read as a way to escape the on goings of the real world

around them. By restricting the types of books that students can read in the classroom through banning, teachers and parents are even further limiting the number of texts that a student can enjoy. Recent studies have shown that the greatest value of reading can be found through a “means of “incidental” or “accidental” learning and notes the importance of nonfiction, particularly narrative nonfiction, in meeting the needs of leisure readers” (Strothmann 164). By allowing students to read all type of books, we are allowing for this accidental and more authentic learning to take place. In this manner, students are learning on their own, and are learning about topics that they find truly interesting.

The other major barrier in this situation lies in the lack of holistic views of novels when banning and challenging texts. Too often, parents or teachers learn of a specific topic that appears in a text and immediately take action to have the book removed from the classroom. The grounds on which people challenge books are “thoroughly discussed in the literature, notably by the Facts on File Banned Books series, which does an admirable job of categorizing books on the basis of challenges for social, sexual, political, or religious content” (Strothmann 164). Instead of reading the novel as a whole and doing research into the topic, “[c]ensors often fail to view literature holistically, concentrating on specific words or scenes as objectionable instead of evaluating the merit of a work as a whole” (Strothmann 165). These actions further limit the texts that are made available to these students not only in the classroom, but in their homes as well. Instead of providing students with texts that they are interested in and will enjoy, many times adults are seen restricting the flow of information.

Purpose:

In this paper, the evidence will prove the usefulness of banned and challenged books in the classroom. Using one of the current most frequently challenged books of the last decade, *The*

Hunger Games, by Suzanne Collins, this paper will seek to prove that the use of this novel can help to breach topics that would be difficult to discuss within the classroom in another manner. Through her work, Suzanne Collins has created a new world where our everyday gender stereotypes are breached on a daily basis, where social class issues are seen on every page, and where cross content curriculum takes place more frequently than ever. Collins work, while seen as violent and satanic by certain groups of people, helps to bridge the gap in the English Language Arts classroom between what students are being forced to read and what they enjoy reading.

Rationale:

For over 30 years, the American Library Association has fought to maintain intellectual freedom and keep all books and materials on the shelves of libraries and classrooms. The American Library Association “promotes the freedom to choose or the freedom to express one's opinions even if that opinion might be considered unorthodox or unpopular, and stresses the importance of ensuring the availability of those viewpoints to all who wish to read them” (American Library Association Website). While many people disagree with allowing some titles to be made available to students of a particular age, the ALA fights to maintain a level playing field in the realm of education. They fight to keep all reading materials on the shelves of libraries and classrooms everywhere.

Realistically, there are hundreds of challenges to books each year throughout the country. Because of these challenges, each year the ALA releases a list of the most banned and challenged books. This list serves to “inform the public about censorship efforts that affect

libraries and schools,” not to promote the banning of books or censorship in anyway. The ALA “condemns censorship and works to ensure free access to information” (ALA Website).

My curiosity about censorship and challenged materials stems from a young adult literature class that I took in the fall of 2008. From the very first introduction of challenged materials I was hooked. I found myself wondering why any parent or teacher would want to restrict the materials given to the children in their lives. Also, I began to become more and more interested in the specific reasons why texts were being challenged and finding ways to prove that each novel or story could prove useful in a classroom or educational setting despite the claims made against the information in the text. By working to prove the usefulness of these texts, I am not only satisfying a curiosity of my own, but I am also fighting to include texts that young adults find interesting and engaging in schools all over the world.

Definition of Terms:

- Challenged Book: “an attempt to remove or restrict materials, based upon the objections of a person or group...Challenges do not simply involve a person expressing a point of view; rather, they are an attempt to remove material from the curriculum or library, thereby restricting the access of others” (ALA Website).
- Banned Book: “the removal of those materials” (ALA Website).
- Censorship: 1. any attempt to limit access to ideas, however presented; especially to limit the opportunity of others to read certain books or magazines or to see certain films or plays or portions of them. 2. The acts of an official responsible for examining books, films, plays, etc. to see whether they contain objectionable features (*The Literacy Dictionary: The Vocabulary of Reading and Writing*).

- Self-Censorship: control of what you say or do in order to avoid annoying or offending others, but without being told officially that such control is necessary (*Cambridge Dictionaries Online*).

Summary:

The use of banned and challenged materials in the classroom allows for more interested and engaged readers overall. While every parent has the right to object to their child reading alternative texts, it seems a waste of authentic educational material to completely remove a text from a classroom in order to meet the needs of one student, especially when, in most cases, a similar text can be assigned for students whose parents do not want them to read the assigned text. Using challenged materials simply for the sake of being controversial is not necessary. However, if a unit has been thought out, follows the overall curriculum, and creates meaningful and authentic learning experiences for all of the students involved, it seems superfluous to waste valuable material in order to protect a job. If a teacher can justify the content being taught in the classroom, why should they not be able to teach said materials within reason?

Chapter 2: Literature Review

Each and every day, teachers are forced to discuss controversial topics with their students. In the English Classroom, particularly, teachers must make decisions about which topics to discuss and which to ignore completely based on the novels and pieces of writing that they choose to teach. While some teachers choose to take this challenge head on and use the novels as a teachable moment to discuss touchy subjects, others choose to ignore the topics at hand or completely eliminate texts from their classrooms all together. Change is inevitable. However, some teachers are unwilling to make the changes necessary to keep students up to date on controversial issues. Instead, they choose to allow students to remain in the dark about topics that their parents may, also, be unwilling to breach. While discussing these types of topics within the classroom may seem controversial to some, allowing students to openly speak gives them the opportunity to learn about the issues in a safe environment, where all sides of a subject will be discussed.

In today's society, censorship presents an issue within the classroom that both teachers and students must face on a daily basis. However, while teachers are most likely constantly aware of the censorship taking place, the students may have little to no idea that what they are learning about has been altered in some manner. At one point, books were the main source of information that people turned to. Therefore, censoring and banning books, at that time, allowed for both teachers and parents to control the flow of information that their students' received. Now that the internet has become an everyday tool for people all over the world, the ability for people to censor what their children or students learn has become a thing of the past and proves almost impossible. This shift has made it possible for young people to find out information about

almost anything. However, if these topics are discussed in a comfortable and safe environment, where individuals are allowed to ask questions, a true high level of learning will take place.

Inherently, many parents fear what they cannot control in their children's lives. They fear for what their children do on a daily basis, who they come into contact with, if they are experimenting with alcohol and drugs, etc. However, because of this many parents tend to believe that if their children are not exposed to the subject within a text that they will remain naïve to the topic all together. Judy Blume, a highly banned and censored children and young adult author once stated that “censorship grows out of fear, and because fear is contagious, some parents are easily swayed. Book banning satisfies their need to feel in control of their children's lives. This fear is often disguised as moral outrage. They want to believe that if their children don't read about it, their children won't know about it. And if they don't know about it, it won't happen” (Petrilli 4). While it is great to think that parents are concerned about what their children are learning at all times, it is also naïve on the parents part to think that their children will not find access to this information in some other manner. At one point, parents were able to control the flow of information that their children received. Now, with the internet readily available to almost any student in today's society, children have access to information on almost any topic. Nevertheless, if these topics are conversed about within a classroom environment, the student is able to learn about a given subject in a safe and comforting setting.

Beyond parents, teachers face fears as well when working with banned books or controversial materials. However, in many cases, the teachers have faith that their students can handle the material and do not fear for their students, but are more focused on their future and the fact that their careers may be in jeopardy. In today's overwhelmingly competitive teaching market, this fear presents a realistic possibility for many teachers around the country. According

to Lauren Freedman, an author for the *Journal of Adolescent and Adult Literacy*, on numerous occasions, “teachers have not formed close enough relationships with colleagues at the middle and high school level to garner peer support... [t]hey feel isolated and powerless” (Freedman 357). When feeling this way, teachers know that they stand on their own and must be able to back their own decisions in the classroom. Therefore, most of these teachers are more willing to downgrade their lesson plans than take the risks that may cost them their job stability. This is not to say that the teachers are doing the wrong thing in trying to protect themselves. However, this is a sad reality that ends up costing thousands of students a more quality and holistic classroom experience.

Because of the fear of exposure to these types of topics, both teachers and parents are reacting in ways in which they never have before. First, parents are immediately jumping to conclusions about novels that they have never experienced or read for themselves. Instead of familiarizing themselves with the content, they are automatically assuming that the novels are ‘bad’ and requesting that the text be removed from the classroom. For example, in an article about different reasons that classic books have been banned one parent objected to her child reading the novel *Treasure Island* not because of the actual content of the book but because “she knew what men were like when they were on board ship and away from women that long.” The author of the article goes onto explain that he believes he “knows what happens to men who are away from women at extended periods of time but it does not follow that every such man becomes a homosexual” (Donelson 188). If this particular parent had taken the time to discuss the novel with the teacher at hand, she may have been amazed at the wonderful and in depth lessons that the educator may have had planned. Also, if this particular parent were afraid of the topic of homosexuality in general, most would be apt to say that this topic would not be breached

within a high school classroom considering the fact that the evidence she was presenting for this argument does not actually appear within the pages of the novel. While it is important that remember that “concerned parents and others have a right to voice their objections to particular materials that they find objectionable,” if a teacher can bring a great novel into the classroom without causing problems for themselves and risking their jobs, they are going to do so (Martinson *Responding Intelligently*...188). Why would a teacher create more problems for themselves and bring up a subject that does not apply to the text and that many students may not even think about when reading the novel themselves?

Teachers, quite similarly, have begun to remove specific texts from their classrooms due to self-censoring. Instead of using controversial texts within the classroom, teachers shy away from them “for fear that these texts will create controversies leading to confrontations with parents, the members of the wider community, or school administrators” (Freedman 357). Although teachers are more than aware of all of the benefits that teaching these novels bring to the classroom, many have simply stopped teaching the texts due to the overwhelming need to avoid confrontation all together. “Even though teachers may consider particular books as assets to their curriculum that would engage their students in deep, reflective response and conversation, they opt for safer titles, rationalizing that their students may not be able to handle the other material emotionally or psychologically” (Freedman 358). Most teachers are more than aware of what their students can handle on an emotional level. However, by rationalizing that they ‘do not believe that their students will be able to handle the content’ teachers mentally make it okay for themselves to pull a book off of their shelves and makes that particular book disappear from their classroom. While teachers are doing this in order to protect themselves and their jobs, it is sad to think that many teachers out there would not fight to push their students the

extra mile and make their learning experience all the more valuable and worthwhile. Learning about these types of topics will help to better prepare students for the real world and will assist them in their journeys beyond the middle and high school level.

Over the years, censorship has begun to take on a sort of ripple effect within areas of the country. When a teacher receives a punishment or is forced to step down from their position for teaching a controversial text, other teachers in the area become much less likely to take risks within the classroom and teach the same or similar concepts. A country wide study done in the mid-90s of teachers and their experiences with censorship found that teachers who “had close ties to incidents were more likely express uneasiness and even fear about the topic of censorship” (Noll 60). This is not to say that all of these teachers had actually been censored in the past. Even those who had heard about an incident involving censorship were more likely to shy away from the topic. Because of the censoring that these teachers experienced “some teachers avoid[ed] [future] challenges by simply offering their students alternative reading choices. Others, however, [felt] compelled to limit all of their students’ reading writing and discussion options” (Noll 60). This article presents the idea that word spreads quickly throughout the teaching community. Once one teacher in a district or area has been censored, they are more likely to discuss this with other teachers in the area causing the censorship to spread like wildfire. In an attempt to protect ones job, a teacher is less likely to teach a novel with controversial subjects, if another teacher has already been punished for teaching the same thing. However, where does this spread of censorship stop? Just because a text is controversial in some way, does not mean that it cannot present a plethora of other valuable and worthwhile topics to be discussed within a classroom type setting.

Sadly, it is because of the censoring that students see on a daily basis, that many students have also begun to censor themselves both in the classroom as well as out in the real world. Most of the time, it is easier for one student to simply follow the crowd instead of standing out and standing up for what he or she believes in. Also, because of the norms that schools have set out for students, many children now do not even realize that there is something to stand up for because they are so accustomed to simply following what they are told. “The great tragedy of the censorship that occurs in our public schools is not so much that a particular student’s communication effort is occasionally suppressed but that students are so often blind to the existence of the many issues (socially accepted norms), which they have both a right and obligation to address” (Martinson *School Censorship* 213-214). If students were not constantly affected by the censoring of their content in the classroom, they would be more likely to meet many of the issues that they would form these types of opinions on. By allowing controversial topics into the classroom, both teachers and parents are allowing for students to become more independent and possibly opinionated individuals, with a voice. These students would then, most likely, be more willing to stand up for what they believe in both in school and in the world outside of the classroom.

Why Should These Texts Be Taught?

Reading books about controversial issues of the past, present, and future not only helps students to develop high level thinking skills and have more valuable conversations, these books, also, help to develop several different skills that a student may not experience the same way when working with other texts. For example, through the reading of these types of texts, students develop a real sense of connecting to the books that they are reading. Many of the top banned books on the 100 Most Banned List are books written for teens and about teens. These types of

books present a group of texts “that [reach] their readers just when they [are] most needed, books that [seem] to echo their contributors’ own experiences or interpret nascent impressions better than they had yet expressed them, and books that [provide] cherished emotional support” (Strothmann 166). These types of novels can help students get through some of the most challenging moments of their lives because they too may be experiencing the exact same things in their own personal lives. They can help to let some of the most isolated students know that they are not alone and that there are, in fact, others out there just like them. A teenager, most likely will not be able to relate to a novel that has been written with an adult or child main character because the character will not be facing the same troubles and issues that the reader faces on a daily basis. Although some of the topics may prove to be controversial, this is the time when students need to learn, grow and mature the most and these types of novels can actually help them do so.

Furthermore, students better understand a sense of how they are to interact with society through reading these types of texts. Many of the books in this genre represent some sort of independent thought on the main character’s part or some sort of social critique on the world as a whole. In one of the studies done on the thoughts of teens while reading these types of texts “contributors found them inspirational either because they opened their eyes to specific failings in the world around them or because they taught the habit of critical examination of one’s world” (Strothmann 171). Having these types of texts taught within the classroom will not only help to make students understand the world around them, but they will also be more apt to learn that they have a voice within society to use as they wish. Through the use of ethnographies, one teacher even allowed his students to go out into the community and gather information about a specific text that the students were reading and report his or her findings to the class through a

presentation (Chappell 183). This type of project not only allows for students to read the types of books that will allow them to learn about their surroundings, but it actually placed them out in the community and allowed them to get other individual's opinions on the type of impact these novels have on the community and society as a whole. These valuable types of projects and learning experiences cannot be more important in helping students prepare for their futures.

Additionally, many of these types of books present rich and historically accurate depictions of other cultures that can help teens learn about traditions other than their own. Research has shown that "people of color write less than seven percent of the books" in the young adult category (Muse 23). However, within that seven percent are authors that write notable and award winning books such as Sandra Cisneros, Walter Dean Myers, Rosa Guy and Candy Dawson. While it is a shame that so few authors of color are available for students to read, the ones that are readily available provide students with information about different cultures and people that they may have never know before. These authors "do not simply court controversy; they speak historically savvy, culturally enlightening and politically compelling truths about who we are, what we have done, and how we did it" (Muse 23). Reading these types of novels, while controversial, allow for students to learn about different cultures without even realizing that they are gaining new information. Many students may simply enjoy the text and the story line and in the process gain new information about different people around the world. This type of learning is authentic and provides both teachers and students with an outlet to learn a plethora of new information about the world around them.

Finally, banned and previously censored novels can assist students in understanding just how truly important reading and learning can be to help them succeed in the future. Students, more likely than not, are going to prove more curious about the topics that they have not been

able to previously discuss with parents or other people in their lives. These banned or ‘controversial’ topics almost always have at least two very different opinions and allow students to truly think about where they stand on a topic and why. In the mock trial seen in the article “Just Open the Door: Banned Books (and a Librarian!) In the Classroom,” the students are asked to think about the topic of censorship in general and how the topic related to a novel that they had read in the classroom. Although the librarian in the situation initially had to throw out a few questions to get the class thinking about the topic at hand, the students quickly became revved up about the situation and took the conversation into their own hands (Howerton 10). Although in this situation many of the students may not have realized it off the bat, they truly cared about the situation that they were learning about and wanted to continue on with the exercise. If topics like this are presented to a class, and students care about the topic that they are discussing, the learning that takes place is all the more authentic and useful. Students enjoy learning in this manner and it will make them all the more receptive to learning in this way in the future. While talking about controversial issues within the classroom may not prove to be the only way to have this type of authentic learning, in the English classroom, these are the topics that pique students interest and get them excited about learning. These are the topics that will make the learning process more concrete and help them to retain information. These are the topics that will help prepare all of the students for the real world and for their futures.

Increased Need For Banned Books with Common Core Standards:

While the increase in text differentiation represents a positive aspect of these changes, this is not to say that students will not need contact with novels and literary information within the ELA classroom. In today’s ever changing society, students need texts that they can connect to more than ever. One of the greatest aspects of teaching banned books, and young adult

literature in general, is that many these novels provide a deep connection for all teenagers. This does not mean that each and every student will connect with every novel. However, no matter what situation or hardship a teenager may be facing, a student will always be able to find that one novel with which they can truly connect. During an attempt to ban the short story collection *I Am Blue: Coming Out From the Silence*, a former teacher within the district pointed out that the author of the short story collection compiled the stories because “one out of ten teenagers attempts suicide. One out of three of those does so because of concern about being homosexual. That means that in every statistical classroom across the country, there is one young person in danger of dying for lack of information and support concerning his or her sexuality” (Broz 243). By keeping banned books on the shelves and available to students within classrooms teachers are avoiding this type of situation. Although not all students will be able to relate to the idea of questioning their sexuality, keeping this type of text in the classroom not only helps the students who are questioning, but, also, helps to teach tolerance and acceptance to the rest of the individuals within the class. This is just one example of the million that can help students connect to the texts that they are reading. According to researchers, it “is vital to [encourage] students to do more engaged reading, an important piece of helping them to become literate adults” (Ostenson 5). By keeping these texts that students can really relate and dive into, teachers are assisting their students in becoming more involved readers in the future.

Also, these texts present different issues about tough topics that students may be living through. Many young adult novels present the main character facing some sort of life altering decision or period of time within his or her life. Whether the topic is about rape, homosexuality, social class, family, problems in the home, or many others, there are thousands upon thousands of students who will be able to not only relate to the situation but to the character as well.

Students need to know that they are not the only ones out there going through this particular problem. They need to know that there is different ways that they can approach a give situation and that no matter what happens, there is also hope for the future.

Others have extolled the potential benefits of YA literature in helping young people develop into literate adults with strong reading skills and an appreciation for literary works. According to Cole (2009) and Gallo (2001), for instance, YA works reflect issues and conflicts most relevant to teens. Students, therefore, tend to be more motivated to read these works and find it easier to make connections with the characters and themes (Ostenson 5).

Young adult literature is a genre that is written for a specific group of people going through a specific time in their lives. While many people feel as though the topics discussed in these types of texts are not complex enough for true literary analysis, these books serve to help young readers cope with the many changes that they are going through in a hard enough time within their lives. If these texts are not complex enough, why do adults read them well into their forties and fifties? These topics are hard, but they are universal. When discussing the banning of the novel *The Giver*, by Lois Lowry, one scholar stated, “ it is no protection to turn away, as the characters in this story have done, and refuse to deal with pain and suffering. By eliminating upsetting material from the classroom, one is engaged in just the kind of mind control that created the society of *The Giver*” (Dunstan 17).

Practical Applications for the Ever Changing Classroom:

When incorporating banned books into units, there are several ways in which the material can be taught even if a parent has a problem with a particular text. The first step in trying to thwart of problems of challenging material is to send a letter to the parents of the class ahead of

time letting them know what book the class will be working with, why it has been banned, and how the class will use the text in order to further the state standards and objections for the unit as a whole. “Students with involved parents display more academic motivation and greater commitment to learning after graduation than peers with less involved parents. Even though most parents recognize that student success at school is the key to a better future, they often underestimate their own potential to influence learning” (Strom 1). By involving parents not only from the beginning of the school year, but, also, from the beginning of a specific unit, they are then more informed about what activities will be going on within the classroom and will be less shocked or taken back by a specific topic being taught. By setting up open communication with parents, the teacher not only helps to bridge the gap between school and home allowing students to become more successful, but they open up a pathway of communication as well. This way, if a parent does have a problem with a specific book being taught, the teacher can take action beforehand and allow that given child to read a comparable book instead of having to completely change the unit and lesson plans all together.

Moreover, banned books can be utilized within the classroom through the use of literature circles. This practice is a widely used strategy during which several books can be read within the same classroom as long as the books address comparable themes and issues. When these circles are used in the classroom, it has been found that “significant growth and change occurred as students reflected on their own learning and actions. When learners studied themselves, their own work, and that of their classmates, they deepened their understanding of the content and processes under exploration” (Mills 591). This strategy works well in helping to establish students as more independent readers, and can be used if a particular parent does not want their child reading one of the given novels. In this case, that particular student would have the option

of choosing from the rest of the texts available and the challenged book in question would not be taken away from the other students involved in the classroom. Also, the student would not lose out on any of the lessons or concepts being taught because of the similarities that would exist between the texts. In this case, students would first discuss their novel specifically with the students reading the same text. Then, they would be required to branch out to the other groups and discuss the overarching themes associated with the texts as a whole. None of the students are left out from the overall lessons and learning taking place and, again, the teacher may continue with the lessons as planned.

One of the major advantages of using banned books when working with the Common Core Standards is being able to work with my different types of banned graphic novels. Graphic novels allow for students to gain information from a text in both traditional print and visual form. Not only are students able to work with many different forms of the language but, these texts allow for students who are not normally fans of reading to delve into different worlds within the English classroom and become actively engaged in the reading process. According to the table provided in the article “Aligning Graphic Novels to the Common Core Standards,” there are many different types of graphic novels that can be used at different age levels in order to either teach units on their own or that pair well with other more traditional texts. For example, Hinds adaptation of *Shakespeare’s The Merchant of Venice* is a graphic novel that can be used with the original text in order to supplement and make the traditional text more relatable to the student population of today (Monnin 54). Using these types of texts in the classroom allow for students to not only explore new forms of novels and reading, but they are, also, introduced to controversial topics through the usage of banned texts.

Moreover, a RAFT is a great activity that works well with Common Core Standard and can easily be applied to working with banned texts. A RAFT is a writing assignment designed to help students think from perspectives other than their own and apply the perspective to what they have learned in the classroom. One of the main focuses of the new standards requires teachers to be sure that students are pulling information from the text and using more meaningful levels of thinking skills. “RAFT writing requires students to draw inferences and analyze interactions in the texts as they develop their ideas” (Senn 53). Many different levels of the CCSS writing standards are covered through working with RAFTs including writing arguments to support claims, producing clear and coherent writing, developing and strengthening writing, using technology, gathering information from print and online sources, and drawing evidence from literary texts (nysed 54). Also, “RAFTs can support reading development, as teachers can tailor multiple RAFT assignments to a single informational text to enable students to gain a deep understanding, conduct a thorough analysis, and draw insightful inferences from the source” (Senn 53). It would be extremely easy to apply this kind of assignment when working with banned books. Banned novels often provide many different points of view on multiple issues and would provide a very interesting RAFT when writing from multiple different points of view and formats. Giving students this kind of freedom with an assignment allows them to take back at least some of the creativity that Common Core Standards seems to take away.

Chapter Three: Application

The Hunger Games Unit Plan

Unit Author	Toni Flanagan
Unit Plan Title	Dystopian Society
Subject Area	English Language Arts
Grade Level	9 th
Focus: <ul style="list-style-type: none"> • Essential Questions 	<ul style="list-style-type: none"> • What is dystopian society? • What type of control do we have over our own lives? • How would you feel if that control was taken away from you? • What type of impact can one person have on society as a whole?
Unit Summary	<p>During this unit students will be reading the hunger games and discussing the idea of dystopian society. Students will, also, be asked to read the short story “The Lottery” and compare the process of selection in that story to the reaping scene in <i>The Hunger Games</i>. Students will complete several other various activities while reading the novel in order to help them better relate the content to our society today. I want the students to think about how this type of situation would come about from our society today and how easy it might be to lose control of a society if put in a certain situation.</p>
Standards	See individual lessons.
Procedure:	<p>Lesson 1: Introduction to Dystopian Society Lesson 2: The Reaping vs. “The Lottery” Lesson 3: Exploring Social Class in <i>THG</i> Lesson 4: Mapping Out the World of Panem Lesson 5: Gender Roles in <i>THG</i> Lesson 6: The Games & “The Most Dangerous Game” Lesson 7: Comparing THG to The Holocaust Lesson 8: The Mockingjay Lesson 9: THG Follow the Characters Lesson 10: Brutality in Entertainment and TV Lesson 11: Interviews Lesson 12: The Final Project</p>
Approximate Time Needed	4 Weeks (twenty 50 minute class periods)

<p>Materials Needed</p> <ul style="list-style-type: none"> • Technology • Printed Materials • Supplies 	<p>See individual lessons.</p>
<p>Internet Resources</p>	<p>See individual lessons.</p>
<p>Accommodations</p>	<p>See individual lessons.</p>
<p>Final Assessment</p>	<p>At the end of the unit, students will be asked to create a creative project based on the information that they have learned from the novel. Students will have a choice of completing four different projects that range from creating an alternative ending to the book to creating their own map of Panem. Students will be given in class time to work on the project and will be expected to finish any work that they do not complete in class at home.</p>

Monday	Tuesday	Wednesday	Thursday	Friday
Lesson 1: Introduction to Dystopian Society	Lesson 1: Introduction to Dystopian Society	Lesson 2: The Reaping vs. “The Lottery” Chapters 1 & 2	Lesson 2: The Reaping vs. “The Lottery” HW: Read Chapters 3 & 4	Lesson 3: Exploring Social Class in <i>The Hunger Games</i> Chapters 5 & 6
Lesson 3: Exploring Social Class in <i>The Hunger Games</i> HW: Read Chapters 7 & 8	Lesson 4: Mapping Out the World of Panem	Lesson 4: Mapping Out the World of Panem HW: Read Chapters 9 & 10 and comments	Lesson 5: Gender Roles in <i>The Hunger Games</i>	Lesson 5: Gender Roles in <i>The Hunger Games</i> HW: Read Chapters 11 & 12
Lesson 6: The Games & “The Most Dangerous Game”	Lesson 6: The Games & “The Most Dangerous Game” HW: Read Chapters 13& 14	Lesson 7: Comparing <i>THG</i> and the Holocaust Chapters 15 & 16	Lesson 7: Comparing <i>THG</i> and the Holocaust	Lesson 8: The Mockingjay HW: Chapters 17 & 18
Lesson 8: The Mockingjay HW: Read Chapters 19 &20	Lesson 9: Characterization in <i>THG</i>	Lesson 9: Characterization in <i>THG</i> HW: Read Chapters 21 & 22	Lesson 10: Brutality in Entertainment and TV Chapters 23 & 24	Lesson 10: Brutality in Entertainment and TV
Lesson 11: Interviews Chapters 25, 26 & 27	Lesson 11: Interviews	Lesson 12: The Final Project	Lesson 12: The Final Project	Lesson 12: The Final Project

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 1: Introduction to Dystopian Society

Standards:

- Reading Standard 1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Reading Standard 2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- Writing Standard 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Speaking and Listening Standard 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- Speaking and Listening Standard 4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Objectives:

By the end of this lesson, students will have a better understanding of the definition of a dystopian society. They will, also, have gone through the process of trying to decide what people should have the chance to survive within a society and will therefore have a better understanding of some of the injustices associated with the reading of *The Hunger Games*. By the end of this lesson, students will have an overall better understand of where we will be going in the unit as well as be able to describe the main characters of the novel.

Materials:

- Copies of *The Hunger Games*
- Character chart (attached)
- Survival Game chart (attached)

Anticipatory Set:

Upon entering the classroom, students will be asked to find their new seat for the day. The class will be divided into two groups of ten students and the desks will be set up in a circle for open communication. Once students find their desks, by locating their name on an index card, they will be required to look at their 'role' for the day as well. Students will have one of ten roles written on their flashcards. This role will be the part that they play in the group for the survival game that the class will be participating in. The students will have three minutes to write down as much as they can about that particular role. The following is a list of the possible roles for the groups: a scientist, a priest, a doctor who has lost his license due to dishonorable practice, an elementary school teacher, a couple who has one child, an army officer who has been dishonorable discharged, an elderly farmer, a teenager with a criminal record, a lawyer, and a single mother.

Purpose:

Teacher tells students: “Today we will be starting to learn more about the text that we will begin reading tomorrow. The book is called *The Hunger Games*. Because of the popularity of the book, I know that some of you may have read it already. However, I ask you to not spoil the book for the rest of the class and to try to look at the book from a different angle based on the activities that we do in class to go along with the book. Today we will be talking about survival: who has a better chance to survive, who deserves it more, and you will be making all of the decisions. There is no right or wrong answer with this activity. However, I want you to try to make the most educated and well thought out answers as possible to try to really dive into the mindset of *The Hunger Games*.”

Body:

Day 1: Students will first be placed into two groups of ten students and asked to brainstorm who the character is that they will be playing. For example, when you hear the word scientist what could this person bring to the table? What positive or negative contributions could this character make to a new society? Students will be placed in the following scenario:

- World War 3 has just occurred and you and nine other people find yourselves the ONLY people left on Earth. You manage to all make it to a bunker; however you all realize that if THREE of you wish to survive long enough to re-populate the Earth SEVEN of you will have to leave because there are not enough resources to sustain life for the entire group. If you all stay, you will only live a maximum of TWO years.
- Each member of the group will have one of the following roles: a scientist, a priest, a doctor who has lost his license due to dishonorable practice, an elementary school teacher, a couple who has one child, an army officer who has been dishonorably discharged, an elderly farmer, a teenager with a criminal record, a lawyer, and a single mother.
- In the bunker, the group has the following supplies: A sewage system, water, seeds, some clothes, a few books, some medical facilities but no operating material, a greenhouse
- As a group you must follow these rules:
 - Each group member must have their own chance to speak
 - You must present your case on why you should be the one to stay in the bunker.
 - Explain why you think you should live.
 - Argue for your life unless you want to sacrifice for others.
 - Listen to others arguments as well.
 - As a group fill out the chart as to whom you choose to sacrifice and who you choose to keep and the reasons why.
 - Choose a speaker to represent your group. Be ready to present to the class.
 - The teacher will choose who designed the best plan.

At the end of the class, groups will present their reasoning for their choices and the teacher will choose who had the best plan for survival. For homework, students will be asked to write a paragraph reflecting on the experience of the survival game.

Day 2: Upon entering the classroom, students will be asked to reflect upon a few questions based on the survival game for homework and what they thought about for the homework assignment. Students will be asked to jot down a few answers to the following questions:

- What do you think were the basis of the choices that were made?
- What influenced your decision?
- Did anyone emerge as a leader? Why?
- How did this influence your choices?

After taking five to seven minutes to reflect on these questions alone, the class will come back together and have a brief discussion about their answers. This will be the teacher's opportunity to bring up some of the essential questions of the unit for the first time. Although the students will not be able to fully answer the questions, getting them thinking about this information early is a great way to start the unit. After this discussion, the class will read the first chapter of the novel together using popcorn reading. Using this method, students jump in and out of reading and can read as long as they like. If there is a lull in student reading, the teacher will jump in as well. After completing the first chapter, students will be asked to break up into groups of three or four to complete a character chart. The students will be asked to go back through the text and use evidence to compile a detailed description of seven characters within the novel. All of the descriptions appear within the first chapter of the novel. Students will be asked to complete the character chart for homework if it is not completed in class.

Guided Practice:

The guided practice of the lesson will consist of the character charting. Students will be asked to use quotes and evidence from the text to create a description of seven of the characters as they appear in the first chapter of the novel. The teacher will be available for assistance if needed while working on the character chart.

Closure:

At the end of the second day, students will be pulled back together for a quick discussion on what they believe will happen in the next chapter. The first chapter of the novel ends with Prim's name being picked during the reaping. Students should reflect on how they believe Katniss will react to this news and what they think will happen because of the reaction.

Assessments:

The main assessment for this lesson will be through verbal communication. Students will be asked several reflective questions throughout the lesson. If students are unable to answer some of the questions, they will be revisited several times throughout the novel. Also, the character chart will be collected from students in order to assess their ability to pick out important information from the text.

Name: _____

Date: _____

Period: _____

Character	Reasons to Keep Alive	Reasons to Sacrifice
Scientist		
Doctor		
Priest		
Teacher		
Couple		
Army Officer		
Elderly Farmer		
Teenager		
Lawyer		
Single Mother		

Name: _____

Date: _____

Period: _____

Character

Katniss

Prim

Gale

Madge

Mrs. Everdeen

Effie Trinket

Haymitch
Abernathy

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 2: The Reaping vs. “The Lottery”

Standards:

- Reading Standard 1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Reading Standard 2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- Reading Standard 3: Analyze how particular elements of a story or drama interact.
- Listening Standard 2: Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

Objectives:

By the end of the period, students will be able to connect overarching themes of the novel *The Hunger Games* and the short story “The Lottery.” Students will compare the processes of selection that take place in the two stories

Materials:

- Copies of *The Hunger Games*
- The short story “The Lottery”

Anticipatory Set:

Upon entering the classroom the words “The Lottery” will be written upon the board. Once the bell rings, students will have five minutes to brainstorm what the words on the board mean to them based on the first chapter of the novel *The Hunger Games*. The students will be told that they will read a story called “The Lottery” and may also brainstorm what the story may be about based on the title. Depending on background knowledge of the students, they may come up with many different answers. After five minutes, the teacher will ask for volunteers to share their ideas about “The Lottery” and will create a list on the board of brainstorming ideas. The list will be kept up on the board to refer back to through and at the end of the class period.

Purpose:

Teacher tells students: “Today we will begin looking deeper into the idea of dystopian society in general. We already have a small picture of what this type of society looks like based on the first chapter of the novel *The Hunger Games*. However, today I would like to take this one step further and compare different dystopian societies. First, we will read chapter 2 of the novel and see just what happens after Prim is picked to go into the games. Then, we will read a short story by Shirley Jackson called “The Lottery.” While the two stories are not exactly the same, several similarities exist between the two events as they unfold. After reading and comparing the two texts, you will have a better understanding of just what it means for a society to be dystopian and hopefully we will, also, be able to discuss the essential questions of the unit after reading these two texts.”

Body:

Day 1: After brainstorming ideas about the meaning of the words “The Lottery,” the class will read the first and second chapters of *The Hunger Games* as a class. During the reading, the teacher will be sure to stop and ask questions about the reaping and what is going on in the text to ensure maximum comprehension. Then, students will be asked to read the short story “The Lottery” with their partner sitting next to them. The two students should take turns reading the story out loud to one another and stopping at the bottom of each page to discuss the events that took place on the page. Students will have about 20 minutes to read the story and talk with their partner. While students are reading, they will be asked to highlight any similarities that immediately stand out to them between “The Lottery” and *The Hunger Games*. The highlighting will help students to remember any similarities that they noticed when the topic is revisited the next day. This will most likely take us to the end of the class period. With any left over time, students will be asked to make connections between the story and the second chapter of the novel.

Day 2: Upon entering the class, students will be asked to get out their copy of “The Lottery” and review any similarities that they saw the previous day. Students will have five minutes to revisit the two texts on their own and make note of any new similarities or differences that they may notice. Any students who were unable to finish reading the day before will have this time to catch up as well. Then, students will be broken up into groups of three or four. Those groups will then be divided in half. Depending on which side a group falls on they will be required to write to a government official of the other society (either Panem or the community in the Lottery) and explain to the government official why their society is the more just of the two. For example: a group from Panem might argue that while 24 people get picked to go into the arena, not everyone is killed. Whereas in the other community, if your name is picked it is an instant death sentence. The students will have twenty minutes to arrange their letters using specific examples from both the short story and chapters 1 and 2 of the novel. At the end of the class, each group will choose one representative to send to the front of the class to present their case.

Guided Practice:

Students will be asked to use evidence directly from the text to compare ‘their’ society to the opposing one. This will prompt the students not only to look back through the texts closely, but to pull out specific information that will help to address a specific question. Throughout the activity, the teacher will be available to answer any questions that the students may have about the assignment or the texts in general.

Closure:

At the end of the lesson, students will be asked to take 2 to 3 minutes to write a paragraph about which society they would rather live in and why. Aspects of the story that students may wish to take into consideration include the age of the people who can be chosen, the number of people who are chosen, what actually happens to them, and if it is an instant death sentence. There is no right or wrong answers. I simply want the students to be reflecting upon the lessons at hand and what they learned throughout the class period. Students will be asked to read chapters 3 and 4 for homework and add to their character notes as they get to know each of the seven main characters.

Assessments:

The assessments in this lesson will take place through both formal and informal manners. Throughout the lesson, the students will be asked questions to be sure that they are understanding the material and really comprehending what is taking place within the novel and short story. Also, the letter to the government official will be collected at the end of the class period in order to ensure that the students are grasping the work at hand and are able to pick out evidence from the specific texts.

The Lottery
A Short Story by Shirley Jackson

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 2th. But in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play. And their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix—the villagers pronounced this name “Dellacroy”—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys. And the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of

stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted—as were the square dances, the teen club, the Halloween program—by Mr. Summers. Who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him. Because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called, “Little late today, folks.” The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool. And when Mr. Summers said, “Some of you fellows want to give me a hand?” there was a hesitation before two men, Mr. Martin and his oldest son, Baxter, came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything’s being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr.

Summers had argued. Had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office. And sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up—of heads of families, heads of households in each family, members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory. Tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box. He seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running." She dried her

hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through: two or three people said, in voices just loud enough to be heard across the crowd, "Here comes your, Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully, "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said. Grinning, "Wouldn't have me leave m'dishes in the sink, now, would you. Joe?," and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

"Well, now." Mr. Summers said soberly, "guess we better get started, get this over with, so's we can go back to work. Anybody ain't here?"

"Dunbar." Several people said. "Dunbar. Dunbar."

Mr. Summers consulted his list. "Clyde Dunbar." He said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?"

"Me. I guess," a woman said. And Mr. Summers turned to look at her. "Wife draws for her husband." Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

"Horace's not but sixteen vet." Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

"Right," Sr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

A tall boy in the crowd raised his hand. “Here,” he said. “I’m drawing for my mother and me.” He blinked his eyes nervously and ducked his head as several voices in the crowd said things like “Good fellow, lack.” And “Glad to see your mother’s got a man to do it.”

“Well,” Mr. Summers said, “guess that’s everyone. Old Man Warner make it?”

“Here,” a voice said. And Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. “All ready?” he called. “Now, I’ll read the names—heads of families first—and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?”

The people had done it so many times that they only half listened to the directions: most of them were quiet, wetting their lips. Not looking around. Then Mr. Summers raised one hand high and said, “Adams.” A man disengaged himself from the crowd and came forward. “Hi. Steve.” Mr. Summers said. And Mr. Adams said. “Hi. Joe.” They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd where he stood a little apart from his family. Not looking down at his hand.

“Allen.” Mr. Summers said. “Anderson.... Bentham.”

“Seems like there’s no time at all between lotteries anymore,” Mrs. Delacroix said to Mrs. Graves in the back row.

“Seems like we got through with the last one only last week.”

“Time sure goes fast.—Mrs. Graves said.

“Clark.... Delacroix”

“There goes my old man.” Mrs. Delacroix said. She held her breath while her husband went forward.

“Dunbar,” Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said. “Go on, Janey,” and another said, “There she goes.”

“We’re next.” Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hand. Turning them over and over nervously Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

“Harburt.... Hutchinson.”

“Get up there, Bill,” Mrs. Hutchinson said. And the people near her laughed.

“Jones.”

“They do say,” Mr. Adams said to Old Man Warner, who stood next to him, “that over in the north village they’re talking of giving up the lottery.”

Old Man Warner snorted. “Pack of crazy fools,” he said. “Listening to the young folks, nothing’s good enough for them. Next thing you know, they’ll be wanting to go back to living in caves, nobody work anymore, live that way for a while. Used to be a saying about ‘Lottery in June, corn be heavy soon.’ First thing you know, we’d all be eating stewed chickweed and acorns. There’s always been a lottery,” he added petulantly. “Bad enough to see young Joe Summers up there joking with everybody.”

“Some places have already quit lotteries.” Mrs. Adams said.

“Nothing but trouble in that,” Old Man Warner said stoutly. “Pack of young fools.”

“Martin.” And Bobby Martin watched his father go forward. “Overdyke.... Percy.”

“I wish they’d hurry,” Mrs. Dunbar said to her older son. “I wish they’d hurry.”

“They’re almost through,” her son said.

“You get ready to run tell Dad,” Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner."

"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."

"Watson" The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini."

After that, there was a long pause, a breathless pause, until Mr. Summers. Holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying. "Who is it?," "Who's got it?," "Is it the Dunbars?," "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

"Go tell your father," Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers. "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

"Be a good sport, Tessie." Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

"Shut up, Tessie," Bill Hutchinson said.

"Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be hurrying a little more to get done in time." He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. You got any other households in the Hutchinsons?"

"There's Don and Eva," Mrs. Hutchinson yelled. "Make them take their chance!"

"Daughters draw with their husbands' families, Tessie," Mr. Summers said gently. "You know that as well as anyone else."

“It wasn’t fair,” Tessie said.

“I guess not, Joe.” Bill Hutchinson said regretfully. “My daughter draws with her husband’s family; that’s only fair. And I’ve got no other family except the kids.”

“Then, as far as drawing for families is concerned, it’s you,” Mr. Summers said in explanation, “and as far as drawing for households is concerned, that’s you, too. Right?”

“Right,” Bill Hutchinson said.

“How many kids, Bill?” Mr. Summers asked formally.

“Three,” Bill Hutchinson said.

“There’s Bill, Jr., and Nancy, and little Dave. And Tessie and me.”

“All right, then,” Mr. Summers said. “Harry, you got their tickets back?”

Mr. Graves nodded and held up the slips of paper. “Put them in the box, then,” Mr. Summers directed. “Take Bill’s and put it in.”

“I think we ought to start over,” Mrs. Hutchinson said, as quietly as she could. “I tell you it wasn’t fair. You didn’t give him time enough to choose. Everybody saw that.”

Mr. Graves had selected the five slips and put them in the box. And he dropped all the papers but those onto the ground. Where the breeze caught them and lifted them off.

“Listen, everybody,” Mrs. Hutchinson was saying to the people around her.

“Ready, Bill?” Mr. Summers asked. And Bill Hutchinson, with one quick glance around at his wife and children, nodded.

“Remember,” Mr. Summers said. “take the slips and keep them folded until each person has taken one. Harry, you help little Dave.” Mr. Graves took the hand of the little boy, who came willingly with him up to the box. “Take a paper out of the box, Davy.” Mr. Summers said. Davy put his hand into the box and laughed. “Take just one paper.” Mr. Summers said. “Harry, you

hold it for him.” Mr. Graves took the child’s hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

“Nancy next,” Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box “Bill, Jr.,” Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out. “Tessie,” Mr. Summers said. She hesitated for a minute, looking around defiantly. And then set her lips and went up to the box. She snatched a paper out and held it behind her.

“Bill,” Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, “I hope it’s not Nancy,” and the sound of the whisper reached the edges of the crowd.

“It’s not the way it used to be.” Old Man Warner said clearly. “People ain’t the way they used to be.”

“All right,” Mr. Summers said. “Open the papers. Harry, you open little Dave’s.”

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill Jr. opened theirs at the same time. And both beamed and laughed. Turning around to the crowd and holding their slips of paper above their heads.

“Tessie,” Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

“It’s Tessie,” Mr. Summers said, and his voice was hushed. “Show us her paper. Bill.”

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd.

“All right, folks.” Mr. Summers said. “Let’s finish quickly.”

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

Mr. Dunbar had small stones in both hands, and she said, gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."

The children had stones already. And someone gave little Davy Hutchinson few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

"It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 3: Exploring Social Class in *The Hunger Games*

Standards:

- Reading Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Reading Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Writing Standard 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Standard 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Objectives:

By the end of this lesson, students will have a better understanding of the social classes present and the social implications made in the novel *The Hunger Games*. Students will explore the severe lack of resources present in District 12 in comparison to the lavish lives led by the individuals living in the Capitol. Students will then compare the different social classes in the novel to our own world. How do the two worlds compare? Are the poorest in District 12 still fortunate compared to the poorest in our world? Do the social classes that exist in Panem still mirror the world around us? If so, what are the benefits of this new system of government that exists in this land in the novel?

Materials:

- Copies of *The Hunger Games*
- Paper
- Pen
- 3 Political Cartoons

Anticipatory Set:

Upon walking into the classroom, students will be asked to go to their seats and individually brainstorm reactions to three political cartoons that will be projected on the board. Students will have 2 to 3 minutes to think of any key words that the cartoons bring to mind. They will also be encouraged to try to determine what the three cartoons have in common. After they brainstorm individually, students will be asked to discuss their ideas with a partner for 2 to 3 minutes. Afterward, the class will come together as a whole and try to decide why these cartoons may be the focal point for the next lesson.

Purpose:

Teacher to Students: “Today we will be diving into the different economic statuses that exist within the novel. Collins has done an exemplary job of presenting both sides of the economy in the novel by juxtaposing the richest of the rich with the poorest of the poor. By delving into this

dichotomy we will be able to compare the futuristic world that Collins has created in her novel to the world that we live in. By the end of this lesson, you should all have a better grasp on both the economy that exists with the novel and our own.”

Body:

Day 1: After completing the warm-up, the class will popcorn read chapters 5 and 6 as a class. The teacher will begin by reading the first page. Afterward, the students will take turns reading by popping in when another student has finished. During the reading, the teacher will stop to emphasize different themes and aspects of the text. After the reading, students will have the rest of the class to work on and answer the following questions:

- List some of the differences between the Capitol and District 12.
- Katniss and Peeta come from different social classes within District 12. Do their social statuses influence the way that they view or approach the Hunger Games? How?
- What is Katniss's favorite dish to eat in the Capitol? Why?
- Why do the Career Tributes have such an advantage over everyone else?
- How does wealth affect the way different districts view the Games?

Answering these questions will help students work on the proposal that will be assigned during the following class period.

Day 2: Students will be given back the answers to the questions that they worked on the previous period. The class will be asked to review their answers using their books and add any other information that they might be able to come up with or thought of after the previous class meeting. Then students will be given the period to complete the assignment for the day. Students will be broken up into groups of 3 and asked to create a proposal to help solve the economic crisis that exists in District 12. Using facts from the novel what could the Capitol do to better distribute resources throughout Panem. Students will have the rest of the period to write up a short proposal using facts and evidence from the text. Groups will be asked to share their ideas at the end of the period to wrap up the lesson as a whole.

Guided Practice:

The teacher will guide the reading portion of this lesson on the first day. For the group work and brainstorming activities, the teacher will be walking around the room asking any questions that may arise. The teacher will, also, make a point to stop and check in on each group at least once during the group work portion of the lesson.

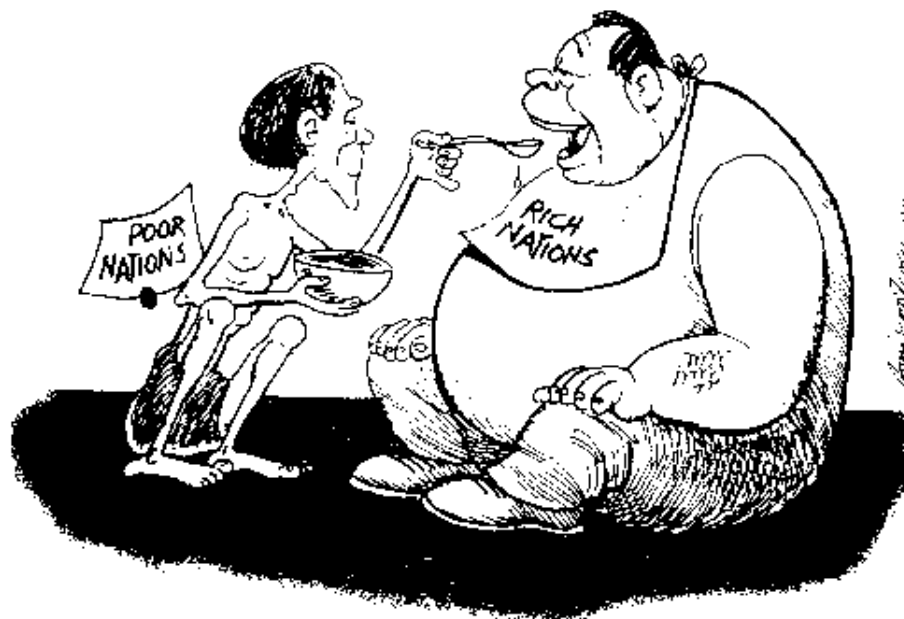
Closure:

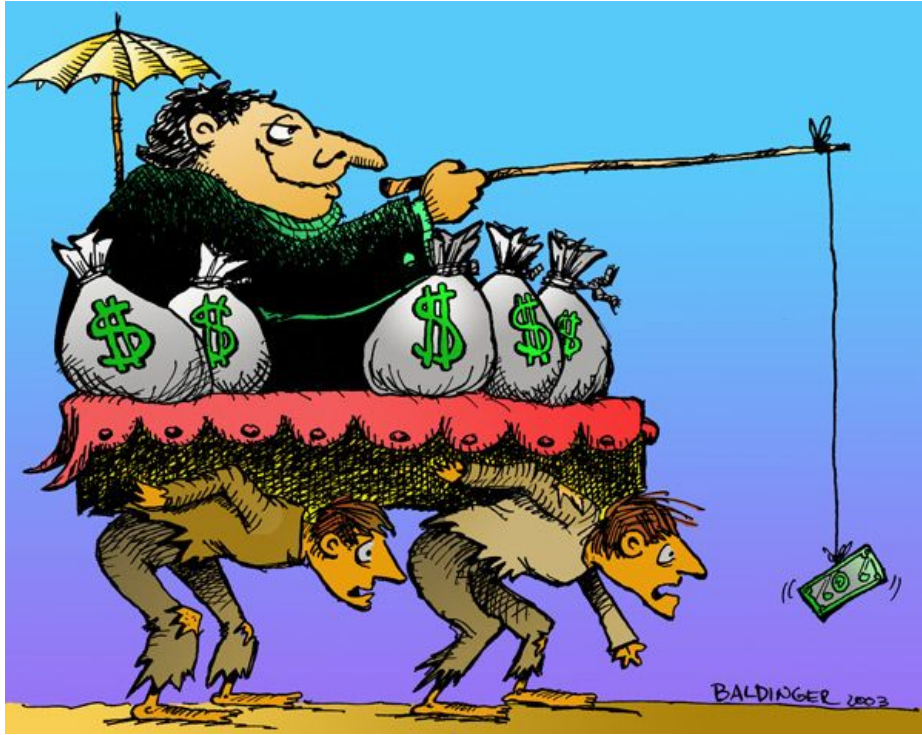
At the end of the lesson, students will be asked to share their economic proposals and thoughts on the economic crisis happening in Panem. Students will turn in their group work at the end of the lesson. Students will be asked to read chapters 7 and 8 for homework.

Assessments:

The major assessment piece for this lesson will be in the form of the proposal turned in at the end of the second day. However, the teacher will ask questions throughout the lesson to check for comprehension and understanding.

Political Cartoons Needed for Lesson:





Name: _____

Date: _____

Period: _____

Economic Crisis Strikes District 12!

Directions: In groups of three, your task is to create an economic plan to help solve the crisis and poverty that is currently taking place in District 12. Based on the description given in the book write a proposal with your group that addresses the following questions:

- What are the conditions really like in District 12? As a member of the district, you know exactly what the people are going through.
 - What type of house are you living in?
 - What do you eat?
 - Do you eat at all?
- Describe the two different lifestyles that exist in District 12.
 - Although Katniss and Peeta live in the same District, do they live the same type of lives?
 - What are some of the differences that exist between these two different groups?
- Describe the conditions of the people living in the Capitol.
 - Although you are poor and have never seen the Capitol yourself, what are some of the things that you know they have that you do not?
- Provide a solution to fix the problems that exist within your community.
 - What can the people of Panem do to help the people of District 12?

Be sure to use examples from chapters 1-6 when giving your answer to these questions. You do not have to answer each and every question asked above, but be sure to hit on the main points and address the big issues.

At the end of the period, I will ask a few of the groups to present your ideas to the Mayor of District 12 (me). The group who comes up with the best answers and plan will receive five bonus points on your final grade for the assignment.

Good Luck! And may the odds be ever in your favor!

Notes:

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 4: Mapping Out the World of Panem

Standards:

- Reading Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Reading Standard 3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- Writing Standard 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Speaking and Listening Standard 4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Objectives:

By the end of this lesson, students will be able to identify the different districts of Panem and recognize where they exist based on a map of the United States today. This cross-curriculum content not only helps to connect the novel to the Social Studies classroom, but also makes the novel more realistic when the students realize that the novel takes place in many of the same places around the country where students are studying the novel. By the end of this lesson, students will, also, be able to further identify and relate to the characters not only within district 12, but all of the districts within Panem.

Materials:

- Poster Paper
- Markers
- Crayons
- Copies of *The Hunger Games*

Anticipatory Set:

When the students walk into the classroom, they will be asked to pick up a copy of a map of the United States. On this map, they will be asked to take notes of the different regions of the country as well as different industries that exist in different areas of the country. While students may not know all of the regions and answers, this type of brainstorming will get them thinking about different areas of the country and what those areas help to produce. The students will have five minutes to brainstorm with a partner on the map. Afterward, students will share some of the ideas that they came up with.

Purpose:

Teacher to students: “I know it may seem odd to be working with a map of the United States in and English class, but I want you to use this map and think about the different industries that exist within the country. If a city is directly on the ocean, what are they most likely going to be known for? If they are located above a major coal mine in the country, what do you think their

main factories and jobs will consist of doing? This map will serve as your brainstorming tool for the day. After we have completed this, we will take these ideas and incorporate the novel that we have been working with. There is no right or wrong answer when you put the districts on the map as long as you can justify the locations with evidence from the book. I want you to realize that this book takes place across the country that we live in, but in a futuristic time.”

Body:

Day 1 & 2: After brainstorming different industries around the country, students will be asked in pairs to use the novel to map out the different districts of Panem. There are really no correct or incorrect answers to this project as long as students are pulling information from the text and can justify their choices in location. Students should use the brainstorming map in order to make educated guesses as to where the districts may be located within the United States. Students should, also, use the information given in chapter 5 during the tribute parade. Katniss briefly discusses what many of the districts are known for producing on page 66. These clues might help place certain districts in certain parts of the country. After making the decisions as to where the districts should be placed, each pair will receive a poster paper on which they will create their own map of Panem. On their maps, each district should be colored a different shade and students should create some sort of symbol to help them remember what each district is known for and contributes to Panem as a whole. Also, for each district, students should pull out a quote from the novel that helped them to decide where to place that given district on the map. The quotes can be placed on the map with the symbols or on a separate piece of paper.

Guided Practice:

The mapping of the districts will serve as the guided practice for this lesson. The copies of the novels will be there to assist the students. Also, the teacher will be available for any assistance or questions that they students may face while working on the project.

Closure:

Close to the end of the second period within this lesson plan, students will be asked to hang their maps around the classroom. We will have a quick showing of the other maps where students will be asked to walk around the classroom and observe the choices that they other students made on their maps. At the very end of the class, we will have a quick discussion where students will be asked to share about the decisions that they made. Students will be asked to read chapters 9 and 10 for homework. While reading, each student will be asked to write down three questions that they have, three quotes that they find interesting and why, and three specific observations or comments they had while reading. These nine things must be written down and will be collected at the beginning of the next period to check for reading, effort, and comprehension.

Assessments:

The posters will serve as the main assessment for this particular lesson. If all goes well, the students will be able to back up the decisions that they have made on their maps using specific evidence from the novel.

Name: _____

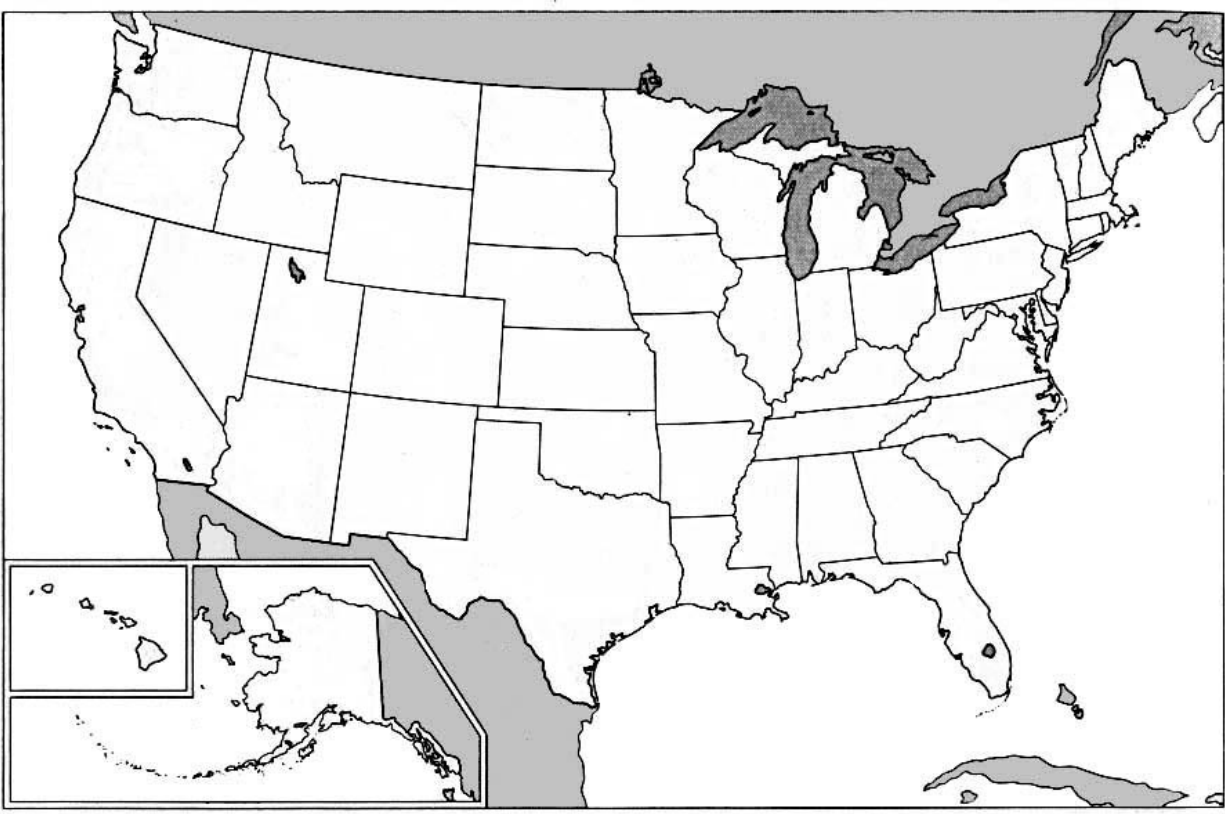
Date: _____

Period: _____

Directions: Think about the different locations and industries that exist within our country today. I know you may not remember every single thing about our country. However, try to brainstorm some examples of industries that may exist in different areas of the country.

For example: If a city is located right on the ocean, they will most likely be known for their fishing industry.

Make any notes that you can think of on the map below. You have five minutes to brainstorm with a partner!



Other Notes:

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 5: Gender Roles in *The Hunger Games*

Standards:

- Reading Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Reading Standard 3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- Reading Standard 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Standard 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Speaking and Listening 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Objectives:

By the end of this lesson, students will be able to identify several different gender stereotypes that typically exist within our society. From there, students will be expected to take these stereotypes and talk about how many of the typically standards for men and women are inverted in the novel *The Hunger Games*. In many ways, the novel is groundbreaking in the fact that it does not follow these traditional roles. By the end of this lesson, students will be more well versed in gender issues and be able to identify inverted gender roles in the novel.

Materials:

- YouTube Video: <http://www.youtube.com/watch?v=8yg15fj4Qms>
- Boys and Girls Toys Chart (Attached)
- Peeta vs. Katniss Gender Chart (Attached)

Anticipatory Set:

In the very beginning of the class period, students will be asked to watch a three minute video from the movie *The Little Rascals* (<http://www.youtube.com/watch?v=8yg15fj4Qms>). While watching the film students will fill out a chart on the first side of a piece of paper taking note about what the characters say about boys and girls. What do boys typically do? What are they like? What do girls typically do? What are they like? The short video will be played two times so that students can take down as much of the information as possible. After playing the video two times, students will be asked to immediately get into groups of three or four and will move into the next activity.

Purpose:

Teacher to students: “Today we will be discussing the gender roles that we see within the novel *The Hunger Games*. While in many novels and movies, males are hyper-masculine and are tough with big muscles, this type of male is not really seen in this novel. Also, while in many movies females are constantly seen as the damsels in distress, Katniss represents a character who is

overly independent and often is forced to fend for herself. Many of the typical gender roles are not only ignored in this novel, but are completely flipped and inverted between males and females. Today we are going to dive deeper into many of the typical stereotypes and talk about how the main characters in this novel help to change them.

Body:

Day 1: After completing the chart based on the film clip, students will break up into groups of three or four and will brainstorm different types of toys that are typically aimed more toward boys and more toward girls. If a group cannot decide on a toy, they can use the characteristics from the film clip to help them decide which category the toy belongs to. Students will be given five minutes to brainstorm in their groups. Afterward, the class will come back together to talk about these typical gender stereotypes. When we look in the media, in music and other popular forms of pop cultural what types of images do we see? Do these typical stereotypes feed into these images? How? After this brief discussion, students will be asked to use the text to discuss how Katniss and Peeta break these stereotypes within the novel. What are their interests? What do they do to make money? How do they express their feelings to other people? The students will be given the rest of the class period to find examples from the novel to support the breakdown of traditional gender roles in the novel. Students will be asked to pull quotes from the book that help to support their claims.

Guided Practice:

Students will complete several different steps in this lesson that involved guided practice. First, they will complete the chart based on the film clip shown in the beginning of the class. Next, students will complete a second chart based on their group brainstorming about toys typically geared toward boys and girls. Lastly, the students will pull text directly from the novel to help support the breakdown of traditional gender roles within *The Hunger Games*. The teacher will be available to answer any questions during the lesson.

Closure:

At the end of the class students will be pulled back to the large group with two to three minutes left in the period. They will be asked to write down one typical gender role, how the novel refutes this typical model and why this is significant. This will help to prove not only how much the students got out of the lesson, but if they can go the extra step and move beyond the novel to make connections on a greater level.

Assessments:

The major assessment associated with this lesson is the characterization chart of Peeta and Katniss associated with the gender roles that the characters break within the novel.

Name: _____

Date: _____

Period: _____

Directions: DO NOT FLIP THIS SHEET OVER!! We will use the other side of the sheet in a few minutes, but for now I want you focus on this chart. Watch the film clip from the movie *The Little Rascals* and fill out the following chart based on what the characters say in the movie. What to boys typically do? What are they like? What do girls typically do? What are they like? The movie clip will be played twice. Take as many notes as you possibly can while the film clip is being played.

Boys	Girls

Name: _____

Date: _____

Period: _____

Directions: Using your partners and your thinking caps, make a list of different toys that you can remember playing with when you were young. However, instead of just writing them down in one list, categorize them according to whether they are typically toys for boys or girls. This does not mean that if you were a girl and played with guns you were different; categorize them according to the gender they are typically targeted for.

Boys

Girls

Other notes:

Name: _____

Date: _____

Period: _____

Breaking Gender Stereotypes

Directions: Please fill out the following information in the chart below. Not only do I want your answer, but find a quote to help prove how these characters are breaking traditional gender roles. With your quotes please be sure to write pages numbers as well. Be sure to think about the following: What are each of the characters hobbies? What does each of the characters enjoy doing? Who holds a majority of the responsibility in each of the families? How do each of the characters express their feelings?

Katniss	Peeta
Ways Katniss reinforces traditional gender roles:	Ways Peeta reinforces traditional gender roles:
Ways Katniss breaks traditional gender roles:	Ways Peeta breaks traditional gender roles:

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 6: The Games & “The Most Dangerous Game”

Standards:

- Reading Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Reading Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Reading Standard 3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- Reading Standard 9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
- Writing Standard 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Writing Standard 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Objectives:

By the end of this lesson, students will have another piece of literature to relate to the overall theme of the unit: Dystopian Societies. In both *The Hunger Games* and “The Most Dangerous Game,” characters choose to hunt other human beings for sport. While in one piece the hunting is a way of surviving and fighting for one’s life, the other is a depiction of a man who has become so bored with everyday life and everyday sport that he decides to take other human beings lives for sport and entertainment. While this type of sport is very different from the way that Katniss sees the games, the pleasure that the General Zaroff gets from the hunt is really not so different from the way that the Career Tributes see the games. In both instances, it is clear that the characters enjoy not only the hunt, but the act of the kill. By the end of this lesson, students will have an in depth knowledge of the parallels drawn between the beginning of the games and General Zaroff’s hunt.

Materials:

- Copies of *The Hunger Games*
- Copies of the short story “The Most Dangerous Game”

Anticipatory Set:

Upon entering the classroom, students will be asked to review the two chapters of the novel that were to be read for homework over the weekend. Chapters eleven and twelve depict the first moments of the actual games. This reading will directly relate to the lesson for the day. As a class, we will be reading the short story “The Most Dangerous Game.” In this lesson, we will seek to draw the parallels between the two texts and find out what motivates the different characters in each of the stories. Students will be asked to look through their books, and be sure to describe what is going on. What are the first moments of the games like? What are certain

people concerned with? What types of brutality are going on? Who is being hunted and who are the ones doing the hunting?

Purpose:

Teacher tells students: “Today we will take another deep look into the idea of dystopian society in general. Just like when we looked at the short story “The Lottery,” we will be comparing the society in *The Hunger Games* to another dystopian society. First, we will review chapters 11 and 12 of the novel and see what happens to Katniss and the other tributes in the beginning of the games. Then, we will read a short story by Richard Connell called “The Most Dangerous Game.” While the two stories are not exactly the same, several similarities exist between the two events as they unfold. After reading and comparing the two texts, you will have a better understanding of just what it means for a society to be dystopian and we will, also, be able to discuss the essential questions of the unit after reading these two texts.”

Body:

Day 1: After giving the students the first ten minutes of the class period to review the events of chapters eleven and twelve, the class will share a few of their ideas to make sure that everyone is on the same page with the events of the novel thus far. After a brief review, the class will begin reading the short story for the day. Because of the length, the story will most likely go into day two of the lesson. As students read, they should be sure to jot down any similarities and differences that they notice between the two texts. Also, if any questions should arise, students will be encouraged to write them down or ask as the class reads. At the end of the period, the students will be called back together as a class to review some of the similarities and differences that the class has picked up on so far.

Day 2: As soon as the second class period begins, students will be asked to begin reading as a class once again. When the reading is completed, the students will have the rest of the class period to write a short comparative piece comparing and contrasting the two games. Each paragraph should be seven to ten sentences long. The first of the two paragraphs should discuss the similarities between the two stories, using examples and at least one direct quote from the text. The second should discuss the differences between the two, using examples and at least one direct quote from the text. Students should use their chart completed in class to help organize their thoughts. The short writing piece should be completed by the end of the period. However, if it is not, students will be asked to take the piece home and finish up their thoughts for homework. Students will, also, be responsible for reading chapters 13 and 14 for homework.

Guided Practice:

The teacher will take part in the reading by questioning the students to be sure that they are on track and comprehending the stories. The teacher will, also, be available for any questions or help throughout the lesson as a whole.

Closure:

Students will have the rest of the class period on the second day to finish their mini essays comparing the short story to the part of the novel. At the end of the second class period, the students will be pulled back together to have a brief discussion about the similarities between the

stories and how this relates to the overall unit questions. The teacher will be sure to assign chapters 13 and 14 for homework.

Assessments:

The main assessment for this lesson will take place in the form of the mini in class essay. Students should be able to organize their thoughts coherently in writing and pull a direct quote from each of the two sources. Questioning will take place throughout the lesson as a whole to ensure that students are following along with the lesson and novel.

Name: _____

Date: _____

Period: _____

Comparing Two Types of ‘Games’

Directions: Please take the first 7 to 10 minutes of the class today to review chapters eleven and twelve of *The Hunger Games*. These two chapters depict the first moments of the actual games. As you look through your book, be sure to describe what is going on. What are the first moments of the games like? What are certain people concerned with? What types of brutality are going on? Who is being hunted and who are the ones doing the hunting?

As we read the short story “The Most Dangerous Game,” we will fill out the other side of this chart and see how the two stories relate to one another. What are some of the similarities that we see between the two stories? What are some of the major differences?

<i>The Hunger Games</i>	“The Most Dangerous Game”

The Most Dangerous Game
By Richard Connell

"OFF THERE to the right--somewhere--is a large island," said Whitney. "It's rather a mystery--"

"What island is it?" Rainsford asked.

"The old charts call it `Ship-Trap Island,'" Whitney replied. "A suggestive name, isn't it? Sailors have a curious dread of the place. I don't know why. Some superstition--"

"Can't see it," remarked Rainsford, trying to peer through the dank tropical night that was palpable as it pressed its thick warm blackness in upon the yacht.

"You've good eyes," said Whitney, with a laugh, "and I've seen you pick off a moose moving in the brown fall bush at four hundred yards, but even you can't see four miles or so through a moonless Caribbean night."

"Nor four yards," admitted Rainsford. "Ugh! It's like moist black velvet."

"It will be light enough in Rio," promised Whitney. "We should make it in a few days. I hope the jaguar guns have come from Purdey's. We should have some good hunting up the Amazon. Great sport, hunting."

"The best sport in the world," agreed Rainsford.

"For the hunter," amended Whitney. "Not for the jaguar."

"Don't talk rot, Whitney," said Rainsford. "You're a big-game hunter, not a philosopher. Who cares how a jaguar feels?"

"Perhaps the jaguar does," observed Whitney.

"Bah! They've no understanding."

"Even so, I rather think they understand one thing--fear. The fear of pain and the fear of death."

"Nonsense," laughed Rainsford. "This hot weather is making you soft, Whitney. Be a realist. The world is made up of two classes--the hunters and the huntees. Luckily, you and I are hunters. Do you think we've passed that island yet?"

"I can't tell in the dark. I hope so."

"Why?" asked Rainsford.

"The place has a reputation--a bad one."

"Cannibals?" suggested Rainsford.

"Hardly. Even cannibals wouldn't live in such a God-forsaken place. But it's gotten into sailor lore, somehow. Didn't you notice that the crew's nerves seemed a bit jumpy today?"

"They were a bit strange, now you mention it. Even Captain Nielsen--"

"Yes, even that tough-minded old Swede, who'd go up to the devil himself and ask him for a light. Those fishy blue eyes held a look I never saw there before. All I could get out of him was `This place has an evil name among

seafaring men, sir.' Then he said to me, very gravely, `Don't you feel anything?'--as if the air about us was actually poisonous. Now, you mustn't laugh when I tell you this--I did feel something like a sudden chill.

"There was no breeze. The sea was as flat as a plate-glass window. We were drawing near the island then. What I felt was a--a mental chill; a sort of sudden dread."

"Pure imagination," said Rainsford.

"One superstitious sailor can taint the whole ship's company with his fear."

"Maybe. But sometimes I think sailors have an extra sense that tells them when they are in danger. Sometimes I think evil is a tangible thing--with wave lengths, just as sound and light have. An evil place can, so to speak, broadcast vibrations of evil. Anyhow, I'm glad we're getting out of this zone. Well, I think I'll turn in now, Rainsford."

"I'm not sleepy," said Rainsford. "I'm going to smoke another pipe up on the afterdeck."

"Good night, then, Rainsford. See you at breakfast."

"Right. Good night, Whitney."

There was no sound in the night as Rainsford sat there but the muffled throb of the engine that drove the yacht swiftly through the darkness, and the swish and ripple of the wash of the propeller.

Rainsford, reclining in a steamer chair, indolently puffed on his favorite brier. The sensuous drowsiness of the night was on him." It's so dark," he thought, "that I could sleep without closing my eyes; the night would be my eyelids--"

An abrupt sound startled him. Off to the right he heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound, and again. Somewhere, off in the blackness, someone had fired a gun three times.

Rainsford sprang up and moved quickly to the rail, mystified. He strained his eyes in the direction from which the reports had come, but it was like trying to see through a blanket. He leaped upon the rail and balanced himself there, to get greater elevation; his pipe, striking a rope, was knocked from his mouth. He lunged for it; a short, hoarse cry came from his lips as he realized he had reached too far and had lost his balance. The cry was pinched off short as the blood-warm waters of the Caribbean Sea dosed over his head.

He struggled up to the surface and tried to cry out, but the wash from the speeding yacht slapped him in the face and the salt water in his open mouth made him gag and strangle. Desperately he struck out with strong strokes after the receding lights of the yacht, but he stopped before he had swum fifty feet. A certain coolheadedness had come to him; it was not the first time he had been in a tight place. There was a chance that his cries could be heard by someone aboard the yacht, but that chance was slender and grew more slender as the yacht raced on. He wrestled himself out of his clothes and shouted with all his power. The lights of the yacht became faint and ever-vanishing fireflies; then they were blotted out entirely by the night.

Rainsford remembered the shots. They had come from the right, and doggedly he swam in that direction, swimming with slow, deliberate strokes, conserving his strength. For a seemingly endless time he fought the sea. He began to count his strokes; he could do possibly a hundred more and then--

Rainsford heard a sound. It came out of the darkness, a high screaming sound, the sound of an animal in an extremity of anguish and terror.

He did not recognize the animal that made the sound; he did not try to; with fresh vitality he swam toward the sound. He heard it again; then it was cut short by another noise, crisp, staccato.

"Pistol shot," muttered Rainsford, swimming on.

Ten minutes of determined effort brought another sound to his ears--the most welcome he had ever heard--the muttering and growling of the sea breaking on a rocky shore. He was almost on the rocks before he saw them; on a night less calm he would have been shattered against them. With his remaining strength he dragged himself from the swirling waters. Jagged crags appeared to jut up into the opaqueness; he forced himself upward, hand over hand. Gasping, his hands raw, he reached a flat place at the top. Dense jungle came down to the very edge of the cliffs. What perils that tangle of trees and underbrush might hold for him did not concern Rainsford just then. All he knew was that he was safe from his enemy, the sea, and that utter weariness was on him. He flung himself down at the jungle edge and tumbled headlong into the deepest sleep of his life.

When he opened his eyes he knew from the position of the sun that it was late in the afternoon. Sleep had given him new vigor; a sharp hunger was picking at him. He looked about him, almost cheerfully.

"Where there are pistol shots, there are men. Where there are men, there is food," he thought. But what kind of men, he wondered, in so forbidding a place? An unbroken front of snarled and ragged jungle fringed the shore.

He saw no sign of a trail through the closely knit web of weeds and trees; it was easier to go along the shore, and Rainsford floundered along by the water. Not far from where he landed, he stopped.

Some wounded thing--by the evidence, a large animal--had thrashed about in the underbrush; the jungle weeds were crushed down and the moss was lacerated; one patch of weeds was stained crimson. A small, glittering object not far away caught Rainsford's eye and he picked it up. It was an empty cartridge.

"A twenty-two," he remarked. "That's odd. It must have been a fairly large animal too. The hunter had his nerve with him to tackle it with a light gun. It's clear that the brute put up a fight. I suppose the first three shots I heard was when the hunter flushed his quarry and wounded it. The last shot was when he trailed it here and finished it."

He examined the ground closely and found what he had hoped to find--the print of hunting boots. They pointed along the cliff in the direction he had been going. Eagerly he hurried along, now slipping on a rotten log or a loose stone, but making headway; night was beginning to settle down on the island.

Bleak darkness was blacking out the sea and jungle when Rainsford sighted the lights. He came upon them as he turned a crook in the coast line; and his first thought was that he had come upon a village, for there were many lights. But as he forged along he saw to his great astonishment that all the lights were in one enormous building--a lofty structure with pointed towers plunging upward into the gloom. His eyes made out the shadowy outlines of a palatial chateau; it was set on a high bluff, and on three sides of it cliffs dived down to where the sea licked greedy lips in the shadows.

"Mirage," thought Rainsford. But it was no mirage, he found, when he opened the tall spiked iron gate. The stone steps were real enough; the massive door with a leering gargoyle for a knocker was real enough; yet above it all hung an air of unreality.

He lifted the knocker, and it creaked up stiffly, as if it had never before been used. He let it fall, and it startled him with its booming loudness. He thought he heard steps within; the door remained closed. Again Rainsford lifted the heavy knocker, and let it fall. The door opened then--opened as suddenly as if it were on a spring--and Rainsford stood blinking in the river of glaring gold light that poured out. The first thing Rainsford's eyes discerned was the largest man Rainsford had ever seen--a gigantic creature, solidly made and black bearded to the waist. In his hand the man held a long-barreled revolver, and he was pointing it straight at Rainsford's heart.

Out of the snarl of beard two small eyes regarded Rainsford.

"Don't be alarmed," said Rainsford, with a smile which he hoped was disarming. "I'm no robber. I fell off a yacht. My name is Sanger Rainsford of New York City."

The menacing look in the eyes did not change. The revolver pointing as rigidly as if the giant were a statue. He gave no sign that he understood Rainsford's words, or that he had even heard them. He was dressed in uniform--a black uniform trimmed with gray astrakhan.

"I'm Sanger Rainsford of New York," Rainsford began again. "I fell off a yacht. I am hungry."

The man's only answer was to raise with his thumb the hammer of his revolver. Then Rainsford saw the man's free hand go to his forehead in a military salute, and he saw him click his heels together and stand at attention. Another man was coming down the broad marble steps, an erect, slender man in evening clothes. He advanced to Rainsford and held out his hand.

In a cultivated voice marked by a slight accent that gave it added precision and deliberateness, he said, "It is a very great pleasure and honor to welcome Mr. Sanger Rainsford, the celebrated hunter, to my home."

Automatically Rainsford shook the man's hand.

"I've read your book about hunting snow leopards in Tibet, you see," explained the man. "I am General Zaroff."

Rainsford's first impression was that the man was singularly handsome; his second was that there was an original, almost bizarre quality about the general's face. He was a tall man past middle age, for his hair was a vivid white; but his thick eyebrows and pointed military mustache were as black as the night from which Rainsford had come. His eyes, too, were black and very bright. He had high cheekbones, a sharpcut nose, a spare, dark face--the face of a man used to giving orders, the face of an aristocrat. Turning to the giant in uniform, the general made a sign. The giant put away his pistol, saluted, withdrew.

"Ivan is an incredibly strong fellow," remarked the general, "but he has the misfortune to be deaf and dumb. A simple fellow, but, I'm afraid, like all his race, a bit of a savage."

"Is he Russian?"

"He is a Cossack," said the general, and his smile showed red lips and pointed teeth. "So am I."

"Come," he said, "we shouldn't be chatting here. We can talk later. Now you want clothes, food, rest. You shall have them. This is a most-restful spot."

Ivan had reappeared, and the general spoke to him with lips that moved but gave forth no sound.

"Follow Ivan, if you please, Mr. Rainsford," said the general. "I was about to have my dinner when you came. I'll wait for you. You'll find that my clothes will fit you, I think."

It was to a huge, beam-ceilinged bedroom with a canopied bed big enough for six men that Rainsford followed the silent giant. Ivan laid out an evening suit, and Rainsford, as he put it on, noticed that it came from a London tailor who ordinarily cut and sewed for none below the rank of duke.

The dining room to which Ivan conducted him was in many ways remarkable. There was a medieval magnificence about it; it suggested a baronial hall of feudal times with its oaken panels, its high ceiling, its vast refectory tables where twoscore men could sit down to eat. About the hall were mounted heads of many animals--lions, tigers, elephants, moose, bears; larger or more perfect specimens Rainsford had never seen. At the great table the general was sitting, alone.

"You'll have a cocktail, Mr. Rainsford," he suggested. The cocktail was surpassingly good; and, Rainsford noted, the table appointments were of the finest--the linen, the crystal, the silver, the china.

They were eating *borsch*, the rich, red soup with whipped cream so dear to Russian palates. Half apologetically General Zaroff said, "We do our best to preserve the amenities of civilization here. Please forgive any lapses. We are well off the beaten track, you know. Do you think the champagne has suffered from its long ocean trip?"

"Not in the least," declared Rainsford. He was finding the general a most thoughtful and affable host, a true cosmopolite. But there was one small trait of the general's that made Rainsford uncomfortable. Whenever he looked up from his plate he found the general studying him, appraising him narrowly.

"Perhaps," said General Zaroff, "you were surprised that I recognized your name. You see, I read all books on hunting published in English, French, and Russian. I have but one passion in my life, Mr. Rainsford, and it is the hunt."

"You have some wonderful heads here," said Rainsford as he ate a particularly well-cooked *filet mignon*. "That Cape buffalo is the largest I ever saw."

"Oh, that fellow. Yes, he was a monster."

"Did he charge you?"

"Hurled me against a tree," said the general. "Fractured my skull. But I got the brute."

"I've always thought," said Rainsford, "that the Cape buffalo is the most dangerous of all big game."

For a moment the general did not reply; he was smiling his curious red-lipped smile. Then he said slowly, "No. You are wrong, sir. The Cape buffalo is not the most dangerous big game." He sipped his wine. "Here in my preserve on this island," he said in the same slow tone, "I hunt more dangerous game."

Rainsford expressed his surprise. "Is there big game on this island?"

The general nodded. "The biggest."

"Really?"

"Oh, it isn't here naturally, of course. I have to stock the island."

"What have you imported, general?" Rainsford asked. "Tigers?"

The general smiled. "No," he said. "Hunting tigers ceased to interest me some years ago. I exhausted their possibilities, you see. No thrill left in tigers, no real danger. I live for danger, Mr. Rainsford."

The general took from his pocket a gold cigarette case and offered his guest a long black cigarette with a silver tip; it was perfumed and gave off a smell like incense.

"We will have some capital hunting, you and I," said the general. "I shall be most glad to have your society."

"But what game--" began Rainsford.

"I'll tell you," said the general. "You will be amused, I know. I think I may say, in all modesty, that I have done a rare thing. I have invented a new sensation. May I pour you another glass of port?"

"Thank you, general."

The general filled both glasses, and said, "God makes some men poets. Some He makes kings, some beggars. Me He made a hunter. My hand was made for the trigger, my father said. He was a very rich man with a quarter of a million acres in the Crimea, and he was an ardent sportsman. When I was only five years old he gave me a little gun,

specially made in Moscow for me, to shoot sparrows with. When I shot some of his prize turkeys with it, he did not punish me; he complimented me on my marksmanship. I killed my first bear in the Caucasus when I was ten. My whole life has been one prolonged hunt. I went into the army--it was expected of noblemen's sons--and for a time commanded a division of Cossack cavalry, but my real interest was always the hunt. I have hunted every kind of game in every land. It would be impossible for me to tell you how many animals I have killed."

The general puffed at his cigarette.

"After the debacle in Russia I left the country, for it was imprudent for an officer of the Czar to stay there. Many noble Russians lost everything. I, luckily, had invested heavily in American securities, so I shall never have to open a tearoom in Monte Carlo or drive a taxi in Paris. Naturally, I continued to hunt--grizzliest in your Rockies, crocodiles in the Ganges, rhinoceroses in East Africa. It was in Africa that the Cape buffalo hit me and laid me up for six months. As soon as I recovered I started for the Amazon to hunt jaguars, for I had heard they were unusually cunning. They weren't." The Cossack sighed. "They were no match at all for a hunter with his wits about him, and a high-powered rifle. I was bitterly disappointed. I was lying in my tent with a splitting headache one night when a terrible thought pushed its way into my mind. Hunting was beginning to bore me! And hunting, remember, had been my life. I have heard that in America businessmen often go to pieces when they give up the business that has been their life."

"Yes, that's so," said Rainsford.

The general smiled. "I had no wish to go to pieces," he said. "I must do something. Now, mine is an analytical mind, Mr. Rainsford. Doubtless that is why I enjoy the problems of the chase."

"No doubt, General Zaroff."

"So," continued the general, "I asked myself why the hunt no longer fascinated me. You are much younger than I am, Mr. Rainsford, and have not hunted as much, but you perhaps can guess the answer."

"What was it?"

"Simply this: hunting had ceased to be what you call 'a sporting proposition.' It had become too easy. I always got my quarry. Always. There is no greater bore than perfection."

The general lit a fresh cigarette.

"No animal had a chance with me any more. That is no boast; it is a mathematical certainty. The animal had nothing but his legs and his instinct. Instinct is no match for reason. When I thought of this it was a tragic moment for me, I can tell you."

Rainsford leaned across the table, absorbed in what his host was saying.

"It came to me as an inspiration what I must do," the general went on.

"And that was?"

The general smiled the quiet smile of one who has faced an obstacle and surmounted it with success. "I had to invent a new animal to hunt," he said.

"A new animal? You're joking." "Not at all," said the general. "I never joke about hunting. I needed a new animal. I found one. So I bought this island built this house, and here I do my hunting. The island is perfect for my purposes--there are jungles with a maze of traits in them, hills, swamps--"

"But the animal, General Zaroff?"

"Oh," said the general, "it supplies me with the most exciting hunting in the world. No other hunting compares with it for an instant. Every day I hunt, and I never grow bored now, for I have a quarry with which I can match my wits."

Rainsford's bewilderment showed in his face.

"I wanted the ideal animal to hunt," explained the general. "So I said, 'What are the attributes of an ideal quarry?' And the answer was, of course, 'It must have courage, cunning, and, above all, it must be able to reason.'"

"But no animal can reason," objected Rainsford.

"My dear fellow," said the general, "there is one that can."

"But you can't mean--" gasped Rainsford.

"And why not?"

"I can't believe you are serious, General Zaroff. This is a grisly joke."

"Why should I not be serious? I am speaking of hunting."

"Hunting? Great Guns, General Zaroff, what you speak of is murder."

The general laughed with entire good nature. He regarded Rainsford quizzically. "I refuse to believe that so modern and civilized a young man as you seem to be harbors romantic ideas about the value of human life. Surely your experiences in the war--"

"Did not make me condone cold-blooded murder," finished Rainsford stiffly.

Laughter shook the general. "How extraordinarily droll you are!" he said. "One does not expect nowadays to find a young man of the educated class, even in America, with such a naive, and, if I may say so, mid-Victorian point of view. It's like finding a snuffbox in a limousine. Ah, well, doubtless you had Puritan ancestors. So many Americans appear to have had. I'll wager you'll forget your notions when you go hunting with me. You've a genuine new thrill in store for you, Mr. Rainsford."

"Thank you, I'm a hunter, not a murderer."

"Dear me," said the general, quite unruffled, "again that unpleasant word. But I think I can show you that your scruples are quite ill founded."

"Yes?"

"Life is for the strong, to be lived by the strong, and, if needs be, taken by the strong. The weak of the world were put here to give the strong pleasure. I am strong. Why should I not use my gift? If I wish to hunt, why should I not? I hunt the scum of the earth: sailors from tramp ships--lassars, blacks, Chinese, whites, mongrels--a thoroughbred horse or hound is worth more than a score of them."

"But they are men," said Rainsford hotly.

"Precisely," said the general. "That is why I use them. It gives me pleasure. They can reason, after a fashion. So they are dangerous."

"But where do you get them?"

The general's left eyelid fluttered down in a wink. "This island is called Ship Trap," he answered. "Sometimes an angry god of the high seas sends them to me. Sometimes, when Providence is not so kind, I help Providence a bit. Come to the window with me."

Rainsford went to the window and looked out toward the sea.

"Watch! Out there!" exclaimed the general, pointing into the night. Rainsford's eyes saw only blackness, and then, as the general pressed a button, far out to sea Rainsford saw the flash of lights.

The general chuckled. "They indicate a channel," he said, "where there's none; giant rocks with razor edges crouch like a sea monster with wide-open jaws. They can crush a ship as easily as I crush this nut." He dropped a walnut on the hardwood floor and brought his heel grinding down on it. "Oh, yes," he said, casually, as if in answer to a question, "I have electricity. We try to be civilized here."

"Civilized? And you shoot down men?"

A trace of anger was in the general's black eyes, but it was there for but a second; and he said, in his most pleasant manner, "Dear me, what a righteous young man you are! I assure you I do not do the thing you suggest. That would be barbarous. I treat these visitors with every consideration. They get plenty of good food and exercise. They get into splendid physical condition. You shall see for yourself tomorrow."

"What do you mean?"

"We'll visit my training school," smiled the general. "It's in the cellar. I have about a dozen pupils down there now. They're from the Spanish bark *San Lucar* that had the bad luck to go on the rocks out there. A very inferior lot, I regret to say. Poor specimens and more accustomed to the deck than to the jungle." He raised his hand, and Ivan, who served as waiter, brought thick Turkish coffee. Rainsford, with an effort, held his tongue in check.

"It's a game, you see," pursued the general blandly. "I suggest to one of them that we go hunting. I give him a supply of food and an excellent hunting knife. I give him three hours' start. I am to follow, armed only with a pistol of the smallest caliber and range. If my quarry eludes me for three whole days, he wins the game. If I find him "--the general smiled--" he loses."

"Suppose he refuses to be hunted?"

"Oh," said the general, "I give him his option, of course. He need not play that game if he doesn't wish to. If he does not wish to hunt, I turn him over to Ivan. Ivan once had the honor of serving as official knouter to the Great White Czar, and he has his own ideas of sport. Invariably, Mr. Rainsford, invariably they choose the hunt."

"And if they win?"

The smile on the general's face widened. "To date I have not lost," he said. Then he added, hastily: "I don't wish you to think me a braggart, Mr. Rainsford. Many of them afford only the most elementary sort of problem. Occasionally I strike a tartar. One almost did win. I eventually had to use the dogs."

"The dogs?"

"This way, please. I'll show you."

The general steered Rainsford to a window. The lights from the windows sent a flickering illumination that made grotesque patterns on the courtyard below, and Rainsford could see moving about there a dozen or so huge black shapes; as they turned toward him, their eyes glittered greenly.

"A rather good lot, I think," observed the general. "They are let out at seven every night. If anyone should try to get into my house--or out of it--something extremely regrettable would occur to him." He hummed a snatch of song from the *Folies Bergere*.

"And now," said the general, "I want to show you my new collection of heads. Will you come with me to the library?"

"I hope," said Rainsford, "that you will excuse me tonight, General Zaroff. I'm really not feeling well."

"Ah, indeed?" the general inquired solicitously. "Well, I suppose that's only natural, after your long swim. You need a good, restful night's sleep. Tomorrow you'll feel like a new man, I'll wager. Then we'll hunt, eh? I've one rather promising prospect--" Rainsford was hurrying from the room.

"Sorry you can't go with me tonight," called the general. "I expect rather fair sport--a big, strong, black. He looks resourceful--Well, good night, Mr. Rainsford; I hope you have a good night's rest."

The bed was good, and the pajamas of the softest silk, and he was tired in every fiber of his being, but nevertheless Rainsford could not quiet his brain with the opiate of sleep. He lay, eyes wide open. Once he thought he heard stealthy steps in the corridor outside his room. He sought to throw open the door; it would not open. He went to the window and looked out. His room was high up in one of the towers. The lights of the chateau were out now, and it was dark and silent; but there was a fragment of sallow moon, and by its wan light he could see, dimly, the courtyard. There, weaving in and out in the pattern of shadow, were black, noiseless forms; the hounds heard him at the window and looked up, expectantly, with their green eyes. Rainsford went back to the bed and lay down. By many methods he tried to put himself to sleep. He had achieved a doze when, just as morning began to come, he heard, far off in the jungle, the faint report of a pistol.

General Zaroff did not appear until luncheon. He was dressed faultlessly in the tweeds of a country squire. He was solicitous about the state of Rainsford's health.

"As for me," sighed the general, "I do not feel so well. I am worried, Mr. Rainsford. Last night I detected traces of my old complaint."

To Rainsford's questioning glance the general said, "Ennui. Boredom."

Then, taking a second helping of *crêpes Suzette*, the general explained: "The hunting was not good last night. The fellow lost his head. He made a straight trail that offered no problems at all. That's the trouble with these sailors; they have dull brains to begin with, and they do not know how to get about in the woods. They do excessively stupid and obvious things. It's most annoying. Will you have another glass of *Chablis*, Mr. Rainsford?"

"General," said Rainsford firmly, "I wish to leave this island at once."

The general raised his thickets of eyebrows; he seemed hurt. "But, my dear fellow," the general protested, "you've only just come. You've had no hunting--"

"I wish to go today," said Rainsford. He saw the dead black eyes of the general on him, studying him. General Zaroff's face suddenly brightened.

He filled Rainsford's glass with venerable *Chablis* from a dusty bottle.

"Tonight," said the general, "we will hunt--you and I."

Rainsford shook his head. "No, general," he said. "I will not hunt."

The general shrugged his shoulders and delicately ate a hothouse grape. "As you wish, my friend," he said. "The choice rests entirely with you. But may I not venture to suggest that you will find my idea of sport more diverting than Ivan's?"

He nodded toward the corner to where the giant stood, scowling, his thick arms crossed on his hogshead of chest.

"You don't mean--" cried Rainsford.

"My dear fellow," said the general, "have I not told you I always mean what I say about hunting? This is really an inspiration. I drink to a foeman worthy of my steel--at last." The general raised his glass, but Rainsford sat staring at him.

"You'll find this game worth playing," the general said enthusiastically. "Your brain against mine. Your woodcraft against mine. Your strength and stamina against mine. Outdoor chess! And the stake is not without value, eh?"

"And if I win--" began Rainsford huskily.

"I'll cheerfully acknowledge myself defeat if I do not find you by midnight of the third day," said General Zaroff. "My sloop will place you on the mainland near a town." The general read what Rainsford was thinking.

"Oh, you can trust me," said the Cossack. "I will give you my word as a gentleman and a sportsman. Of course you, in turn, must agree to say nothing of your visit here."

"I'll agree to nothing of the kind," said Rainsford.

"Oh," said the general, "in that case--But why discuss that now? Three days hence we can discuss it over a bottle of *Veuve Cliquot*, unless--"

The general sipped his wine.

Then a businesslike air animated him. "Ivan," he said to Rainsford, "will supply you with hunting clothes, food, a knife. I suggest you wear moccasins; they leave a poorer trail. I suggest, too, that you avoid the big swamp in the southeast corner of the island. We call it Death Swamp. There's quicksand there. One foolish fellow tried it. The deplorable part of it was that Lazarus followed him. You can imagine my feelings, Mr. Rainsford. I loved Lazarus; he was the finest hound in my pack. Well, I must beg you to excuse me now. I always' take a siesta after lunch. You'll hardly have time for a nap, I fear. You'll want to start, no doubt. I shall not follow till dusk. Hunting at night is so much more exciting than by day, don't you think? Au revoir, Mr. Rainsford, au revoir." General Zaroff, with a deep, courtly bow, strolled from the room.

From another door came Ivan. Under one arm he carried khaki hunting clothes, a haversack of food, a leather sheath containing a long-bladed hunting knife; his right hand rested on a cocked revolver thrust in the crimson sash about his waist.

Rainsford had fought his way through the bush for two hours. "I must keep my nerve. I must keep my nerve," he said through tight teeth.

He had not been entirely clearheaded when the chateau gates snapped shut behind him. His whole idea at first was to put distance between himself and General Zaroff; and, to this end, he had plunged along, spurred on by the sharp rowers of something very like panic. Now he had got a grip on himself, had stopped, and was taking stock of himself and the situation. He saw that straight flight was futile; inevitably it would bring him face to face with the sea. He was in a picture with a frame of water, and his operations, clearly, must take place within that frame.

"I'll give him a trail to follow," muttered Rainsford, and he struck off from the rude path he had been following into the trackless wilderness. He executed a series of intricate loops; he doubled on his trail again and again, recalling all the lore of the fox hunt, and all the dodges of the fox. Night found him leg-weary, with hands and face lashed by the

branches, on a thickly wooded ridge. He knew it would be insane to blunder on through the dark, even if he had the strength. His need for rest was imperative and he thought, "I have played the fox, now I must play the cat of the fable." A big tree with a thick trunk and outspread branches was near by, and, taking care to leave not the slightest mark, he climbed up into the crotch, and, stretching out on one of the broad limbs, after a fashion, rested. Rest brought him new confidence and almost a feeling of security. Even so zealous a hunter as General Zaroff could not trace him there, he told himself; only the devil himself could follow that complicated trail through the jungle after dark. But perhaps the general was a devil--

An apprehensive night crawled slowly by like a wounded snake and sleep did not visit Rainsford, although the silence of a dead world was on the jungle. Toward morning when a dingy gray was varnishing the sky, the cry of some startled bird focused Rainsford's attention in that direction. Something was coming through the bush, coming slowly, carefully, coming by the same winding way Rainsford had come. He flattened himself down on the limb and, through a screen of leaves almost as thick as tapestry, he watched. . . . That which was approaching was a man.

It was General Zaroff. He made his way along with his eyes fixed in utmost concentration on the ground before him. He paused, almost beneath the tree, dropped to his knees and studied the ground. Rainsford's impulse was to hurl himself down like a panther, but he saw that the general's right hand held something metallic--a small automatic pistol.

The hunter shook his head several times, as if he were puzzled. Then he straightened up and took from his case one of his black cigarettes; its pungent incenselike smoke floated up to Rainsford's nostrils.

Rainsford held his breath. The general's eyes had left the ground and were traveling inch by inch up the tree. Rainsford froze there, every muscle tensed for a spring. But the sharp eyes of the hunter stopped before they reached the limb where Rainsford lay; a smile spread over his brown face. Very deliberately he blew a smoke ring into the air; then he turned his back on the tree and walked carelessly away, back along the trail he had come. The swish of the underbrush against his hunting boots grew fainter and fainter.

The pent-up air burst hotly from Rainsford's lungs. His first thought made him feel sick and numb. The general could follow a trail through the woods at night; he could follow an extremely difficult trail; he must have uncanny powers; only by the merest chance had the Cossack failed to see his quarry.

Rainsford's second thought was even more terrible. It sent a shudder of cold horror through his whole being. Why had the general smiled? Why had he turned back?

Rainsford did not want to believe what his reason told him was true, but the truth was as evident as the sun that had by now pushed through the morning mists. The general was playing with him! The general was saving him for another day's sport! The Cossack was the cat; he was the mouse. Then it was that Rainsford knew the full meaning of terror.

"I will not lose my nerve. I will not."

He slid down from the tree, and struck off again into the woods. His face was set and he forced the machinery of his mind to function. Three hundred yards from his hiding place he stopped where a huge dead tree leaned precariously on a smaller, living one. Throwing off his sack of food, Rainsford took his knife from its sheath and began to work with all his energy.

The job was finished at last, and he threw himself down behind a fallen log a hundred feet away. He did not have to wait long. The cat was coming again to play with the mouse.

Following the trail with the sureness of a bloodhound came General Zaroff. Nothing escaped those searching black eyes, no crushed blade of grass, no bent twig, no mark, no matter how faint, in the moss. So intent was the Cossack on his stalking that he was upon the thing Rainsford had made before he saw it. His foot touched the protruding bough that was the trigger. Even as he touched it, the general sensed his danger and leaped back with the agility of an ape. But he was not quite quick enough; the dead tree, delicately adjusted to rest on the cut living one, crashed

down and struck the general a glancing blow on the shoulder as it fell; but for his alertness, he must have been smashed beneath it. He staggered, but he did not fall; nor did he drop his revolver. He stood there, rubbing his injured shoulder, and Rainsford, with fear again gripping his heart, heard the general's mocking laugh ring through the jungle.

"Rainsford," called the general, "if you are within sound of my voice, as I suppose you are, let me congratulate you. Not many men know how to make a Malay mancatcher. Luckily for me I, too, have hunted in Malacca. You are proving interesting, Mr. Rainsford. I am going now to have my wound dressed; it's only a slight one. But I shall be back. I shall be back."

When the general, nursing his bruised shoulder, had gone, Rainsford took up his flight again. It was flight now, a desperate, hopeless flight, that carried him on for some hours. Dusk came, then darkness, and still he pressed on. The ground grew softer under his moccasins; the vegetation grew ranker, denser; insects bit him savagely.

Then, as he stepped forward, his foot sank into the ooze. He tried to wrench it back, but the muck sucked viciously at his foot as if it were a giant leech. With a violent effort, he tore his feet loose. He knew where he was now. Death Swamp and its quicksand.

His hands were tight closed as if his nerve were something tangible that someone in the darkness was trying to tear from his grip. The softness of the earth had given him an idea. He stepped back from the quicksand a dozen feet or so and, like some prehistoric beaver, he began to dig.

Rainsford had dug himself in in France when a second's delay meant death. That had been a placid pastime compared to his digging now. The pit grew deeper; when it was above his shoulders, he climbed out and from some hard saplings cut stakes and sharpened them to a fine point. These stakes he planted in the bottom of the pit with the points sticking up. With flying fingers he wove a rough carpet of weeds and branches and with it he covered the mouth of the pit. Then, wet with sweat and aching with tiredness, he crouched behind the stump of a lightning-charred tree.

He knew his pursuer was coming; he heard the padding sound of feet on the soft earth, and the night breeze brought him the perfume of the general's cigarette. It seemed to Rainsford that the general was coming with unusual swiftness; he was not feeling his way along, foot by foot. Rainsford, crouching there, could not see the general, nor could he see the pit. He lived a year in a minute. Then he felt an impulse to cry aloud with joy, for he heard the sharp crackle of the breaking branches as the cover of the pit gave way; he heard the sharp scream of pain as the pointed stakes found their mark. He leaped up from his place of concealment. Then he cowered back. Three feet from the pit a man was standing, with an electric torch in his hand.

"You've done well, Rainsford," the voice of the general called. "Your Burmese tiger pit has claimed one of my best dogs. Again you score. I think, Mr. Rainsford, I'll see what you can do against my whole pack. I'm going home for a rest now. Thank you for a most amusing evening."

At daybreak Rainsford, lying near the swamp, was awakened by a sound that made him know that he had new things to learn about fear. It was a distant sound, faint and wavering, but he knew it. It was the baying of a pack of hounds.

Rainsford knew he could do one of two things. He could stay where he was and wait. That was suicide. He could flee. That was postponing the inevitable. For a moment he stood there, thinking. An idea that held a wild chance came to him, and, tightening his belt, he headed away from the swamp.

The baying of the hounds drew nearer, then still nearer, nearer, ever nearer. On a ridge Rainsford climbed a tree. Down a watercourse, not a quarter of a mile away, he could see the bush moving. Straining his eyes, he saw the lean figure of General Zaroff; just ahead of him Rainsford made out another figure whose wide shoulders surged through the tall jungle weeds; it was the giant Ivan, and he seemed pulled forward by some unseen force; Rainsford knew that Ivan must be holding the pack in leash.

They would be on him any minute now. His mind worked frantically. He thought of a native trick he had learned in Uganda. He slid down the tree. He caught hold of a springy young sapling and to it he fastened his hunting knife, with the blade pointing down the trail; with a bit of wild grapevine he tied back the sapling. Then he ran for his life. The hounds raised their voices as they hit the fresh scent. Rainsford knew now how an animal at bay feels.

He had to stop to get his breath. The baying of the hounds stopped abruptly, and Rainsford's heart stopped too. They must have reached the knife.

He shinned excitedly up a tree and looked back. His pursuers had stopped. But the hope that was in Rainsford's brain when he climbed died, for he saw in the shallow valley that General Zaroff was still on his feet. But Ivan was not. The knife, driven by the recoil of the springing tree, had not wholly failed.

Rainsford had hardly tumbled to the ground when the pack took up the cry again.

"Nerve, nerve, nerve!" he panted, as he dashed along. A blue gap showed between the trees dead ahead. Ever nearer drew the hounds. Rainsford forced himself on toward that gap. He reached it. It was the shore of the sea. Across a cove he could see the gloomy gray stone of the chateau. Twenty feet below him the sea rumbled and hissed. Rainsford hesitated. He heard the hounds. Then he leaped far out into the sea. . . .

When the general and his pack reached the place by the sea, the Cossack stopped. For some minutes he stood regarding the blue-green expanse of water. He shrugged his shoulders. Then he sat down, took a drink of brandy from a silver flask, lit a cigarette, and hummed a bit from *Madame Butterfly*.

General Zaroff had an exceedingly good dinner in his great paneled dining hall that evening. With it he had a bottle of *Pol Roger* and half a bottle of *Chambertin*. Two slight annoyances kept him from perfect enjoyment. One was the thought that it would be difficult to replace Ivan; the other was that his quarry had escaped him; of course, the American hadn't played the game--so thought the general as he tasted his after-dinner liqueur. In his library he read, to soothe himself, from the works of Marcus Aurelius. At ten he went up to his bedroom. He was deliciously tired, he said to himself, as he locked himself in. There was a little moonlight, so, before turning on his light, he went to the window and looked down at the courtyard. He could see the great hounds, and he called, "Better luck another time," to them. Then he switched on the light.

A man, who had been hiding in the curtains of the bed, was standing there.

"Rainsford!" screamed the general. "How in God's name did you get here?"

"Swam," said Rainsford. "I found it quicker than walking through the jungle."

The general sucked in his breath and smiled. "I congratulate you," he said. "You have won the game."

Rainsford did not smile. "I am still a beast at bay," he said, in a low, hoarse voice. "Get ready, General Zaroff."

The general made one of his deepest bows. "I see," he said. "Splendid! One of us is to furnish a repast for the hounds. The other will sleep in this very excellent bed. On guard, Rainsford." . . .

He had never slept in a better bed, Rainsford decided.

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 7: Comparing *The Hunger Games* & The Holocaust

Standards:

- Reading Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Reading Standard 7: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
- Reading Standard 9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
- Writing Standard 3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- Speaking and Listening Standard 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Objectives:

By the end of this lesson, students will have a better understanding of a real life connection to the novel: *The Hunger Games*. In the novel, we see people all over Panem buy into the idea that some people are better than others. In this country, if you live in the Capitol, you believe that you are better than almost all of the other people in the land. However, there are, also, people who live within the same district that they believe that they are better than people who may live right next door. This is all due to the Capitol persuading the people of Panem that one group of people are superior over others. People like Rue, Peeta, Katniss, and Thresh act in a similar manner to those who tried to protect the Jewish during the Holocaust. Each of these characters acted against the wishes of the Capitol and tried to protect another tribute in the games. On the other hand, characters like Clove, Cato and Glimmer take pleasure in killing others and believe that the killing of innocent people is justified because their government has led them to believe that it is.

Materials:

- Nazi Propaganda Posters
- Copies of *The Hunger Games*
- Holocaust Photograph:
http://images.sodahead.com/polls/000571741/polls_holocaust_children_2741_282268_poll_xlarge.jpeg

Anticipatory Set:

Upon entering the classroom, the students will be asked to respond to a picture from the Holocaust that will be projected up on the front board. Students will have the first 5 minutes of class to respond to the following questions on a piece of scrap paper:

- Who do you think these children are?
- When do you think this picture was taken?
- What kind of conditions do these children seem to be living in?

- Without knowing anything more, how can we relate these children to the ones fighting in the hunger games in the novel?

Purpose:

Teacher to students: “Today we will be connecting our reading with a real life event that happened around 75 years ago: the Holocaust. This mass execution of millions of people can be related to our text in numerous ways. The Nazi people were told that they were doing the right thing in killing millions because they were doing their part to cleanse the human race. Just as many of the tributes do as they are told by killing one another, many of the Nazi people believed that what they were doing was justified because it is what their leader and government told them was right. In both instances, we see people who are blindly willing to follow the example of the government in order to save their own lives. However, both models, also, present individuals who refused to listen to what their government said because deep down they knew that what took place was wrong. Comparing the games to the Holocaust will give us a real life connection to a fiction text.”

Body:

Day 1: Upon entering the classroom, students will have 5 minutes to respond to the image posted on the front board. Students should respond individually and answer all four of the questions. Once all students have had the chance to brainstorm, the class will quickly share ideas that they had about the different questions. Next, students will break into pairs and read the next two chapters of the novel together. Students should take turns reading and take notes on any questions or comments that they may have while reading. Each pair is required to turn in a list of at least five comments or questions that they had while reading the two chapters. Students will have the remainder of the class period to finish reading. In the last five minutes of class, the teacher will pull the students up to the front and brainstorm a list of different characters that fit into each of the following two categories: Protectors (Katniss, Rue, Peeta, and Thresh) or Killers (Cato, Clove, Glimmer). The list should be kept on the board for the following class period so that the students can continue to revisit the concept.

Day 2: Upon entering the classroom, students will be asked to quickly review the class chart made on the previous day. What do the titles of the chart say about these people? Why do you think these people fit into a given category? After a quick review, students will be broken up into six different groups. Each group will be given a copy of a Nazi Propaganda poster from World War II. In the group, the students will be asked to collectively answer the following questions:

- How does the poster make you feel?
- What questions do you have when first looking at the poster?
- What is the message you believe is being portrayed within your poster? What clues tell you this?
- How would you react to being fed lies and then asked to kill people?
- Would you be the type to follow orders to save your life, or would you try to rebel against the government in order to help your fellow man?
- Do you believe this poster would have been effective in helping the German war effort? Would it convince you that your country needed help from its citizens? Why or why not?

After examining the posters, each group will select one member to present the groups' findings. While the speaker does not have to answer each and every question, he or she should give the rest of the class a good idea of what each poster was about and how your group felt about it.

Guided Practice:

The teacher will be available to assist with any questions that the students have while working on this project. While the students are reading in pairs, the teacher should be sure to pull the class back to the front of the class at least once to be sure that the group as a whole is on track. Also, in both group exercises, the teacher should be sure to make his or her way around to each group to be sure that the class stays on track and works toward a common goal.

Closure:

At the end of the class period, the teacher will pull the class' attention back to the chart created on the previous day. As a class, the teacher should be sure to discuss ways in which the Capitol implemented their needs into each district. What systems were in place to be sure that the districts stayed in line and acted as the government wanted them to?

Assessments:

Both formal and informal assessments will take place within this lesson. The teacher will collect the questions and comments that the students have while reading in order to be sure that students are staying on track and that comprehension is taking place. Also, the group work will count as a participation grade. Finally, the teacher will be sure to ask all students comprehension questions throughout the lesson to be sure that learning and connections are taking place.

Nazi Propaganda Posters:

Group 1:

Text says “You are the front!”



Group 2:
Paper drive



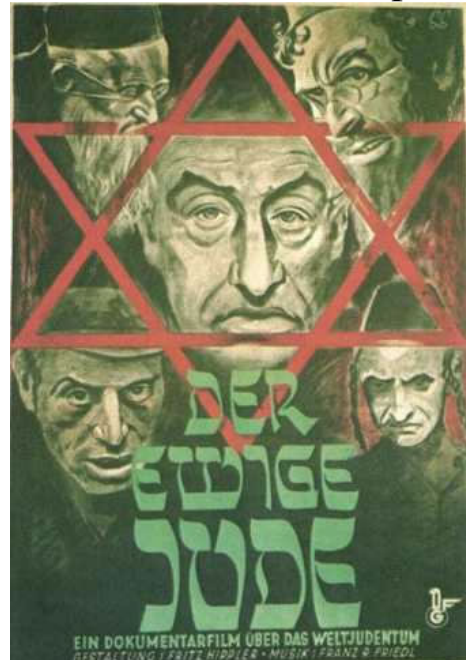
Group 3:
Spies



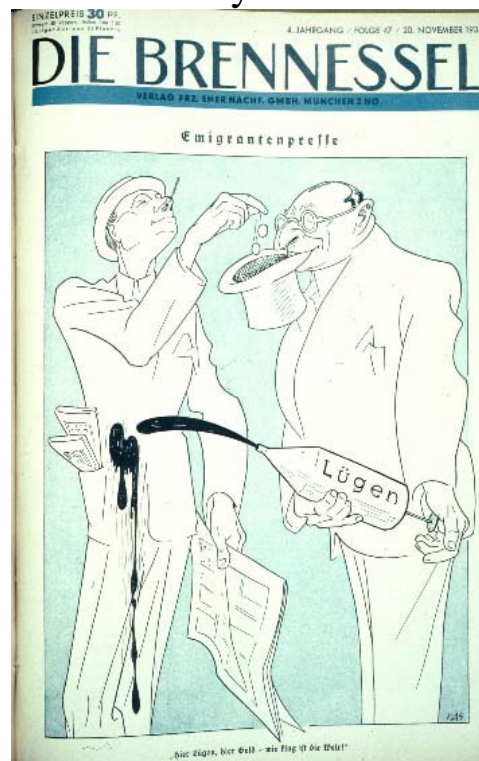
Group 4:
Text says “One people, One Reich, One Führer”



Group 5:
The Eternal Jew movie poster



Group 6:
 Text says "Lies"



Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 8: The Mockingjay

Standards:

- Reading Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Reading Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Reading Standard 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Writing Standard 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Speaking and Listening Standard 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Objectives:

By the end of this lesson, students should have a reinforced knowledge of the work symbolism. Students will work with several of the symbols in the novel *The Hunger Games* in order to better understanding the meaning behind the book, the rebellion, and the games. Although students should have worked with symbolism in the past, this will serve as a refresher so that students are continually coming into contact with different literary terms that will eventually be used in state test taking situations.

Materials:

- Mockingjay Class Brainstorming Poster
- Copies of *The Hunger Games*

Anticipatory Set:

Upon entering the classroom, students are to look at the board and jot down a few notes based on the word that they see on the board: Symbolism. Because this is 9th grade, students should already be familiar with the word. However, it is always a good idea to review the meanings of literary terms before working with them in the classroom. The teacher should give the students no more than 2 to 3 minutes to jot down anything that they can remember about the word. If they finish early, ask them to try to think of an example of symbolism from the novel. The class will then do think, pair, share. After brainstorming on their own, they will share their ideas with a partner and then we will share as a class. The entire exercise should take no longer than 5 to 7 minutes total.

Purpose:

Teacher to students: “The next two class periods we will be working with symbols that we see in the novel *The Hunger Games*. Working with symbolism will not only help us dive deeper into

the book and help us better understand the plot, but it will help us to prepare for state tests and using literary elements in your formal and informal writing. Using different literary elements can help to enrich and add depth to an already great piece of writing. Being able to recognize these different elements will not only help to make the reading of different texts easier, but it will help to expand your knowledge of English Language Arts. Once you recognize and understand a symbol, this can open up a whole new world of both reading and writing for all of you.”

Body:

Day 1: After reviewing the meaning of the word symbolism, the teacher should attach a piece of paper to the front board and create a brainstorming chart. In the middle of the chart the teacher should write the word ‘mockingjay.’ The teacher can, then, give an example of where, when, why, or how a mockingjay is used in the novel. For example, the original mockingjay symbol is the pin that Madge gives to Katniss to wear in the games. The reader knows that the mockingjay was a cross breeding experiment that the Capitol tried in order to spy on individuals. However, the plan backfired and many of the mockingjays were destroyed. The ones that remain throughout Panem are a constant reminder that the Capitol is not perfect and is capable of mistakes. After giving the class one or two examples of where mockingjays are used in the novel or how they are significant, the students are then expected to provide other examples. Allowing students to break down a symbol in this manner makes a larger concept much more manageable for students who may be intimidated by the use of different literary elements. During this brainstorming session, students will be asked to use their books and provide page numbers for the information that is given. After breaking down the symbol of the mockingjay, students will be broken up into groups of four or five and given another symbol seen in the novel to break down and work with as a group. For each example given, students should be sure to include a page number so that the example is easily referenced in the novel. Students will be given until the end of the period to brainstorm in their group. The homework over the weekend is to read chapters 17 and 18.

Day 2: Students will be asked to enter the classroom and get right into the groups that they were in at the end of the last period. Students should begin working on breaking down the meaning of their second symbol. The groups will have approximately 10 minutes to refresh themselves on their new symbol and add any last minute thoughts that may have come to them after the last period. Students should be sure to fill in the symbol worksheet as a tool to help them in the next part of the lesson. After the ten minutes, students will rotate into another group in which each symbol on the worksheet is represented. Each person is now the expert on their own symbol and must teach the rest of their group all of the important information that they need to know about that specific symbol. During this time, students should be sure to fill in the rest of their worksheets based on the information that their fellow classmate provides them. Students will have the remainder of the period to finish teaching each other about their symbols. If a group finishes early, the teacher should encourage them to decide with symbols they believe are the most important within the novel and why. For homework, students will be asked to read chapters 19 & 20.

Guided Practice:

The guided practice within this lesson will take place in the form of the teacher led breakdown of the symbol the mockingjay. The teacher should first provide an example or two for the students

and then help them to break down the rest of the parts of the symbol so that it is easier for them to then turn around and do the same for another symbol in their small groups. The teacher will be available for questions at any point during the lesson and should be sure to circulate through the room during group work to ask questions and ensure that all groups are staying on task.

Closure:

At the end of the period, students will have three minutes to write a quick response for a ticket out the door. Students should write at least three to five sentences addressing the following question:

- Based on what we have read so far, which of the five symbols discussed in groups do you believe is the most important when it comes to the overall plot of the novel? Why?

Students will be required to turn in this ticket out the door before their leave the classroom for the day.

Assessments:

Both the symbols worksheet and the ticket out the door will be collected in order to ensure that students are grasping both the concept of symbolism and the importance that this literary element plays in the novel.

Name: _____

Date: _____

Period: _____

Symbolism in *The Hunger Games*

Directions: In your group, please discuss the symbol below that was assigned to you by the teacher. Feel free to use another blank piece of paper to brainstorm on as a group. However, when you are done brainstorming, make sure to transfer your thoughts about the symbol on to this paper. This, and the chart that you may choose to complete, will serve as your only teaching tool to instruct some of your fellow classmates on the importance of your given symbol! Make sure to include the page numbers of specific examples from the novel. Symbolism rocks!!!!

Fire	
The Woods	

Bread	
The Silent Solute	
Katniss's Dresses	

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 9: *The Hunger Games* Follow the Characters

Standards:

- Reading Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Reading Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Reading Standard 3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- Reading Standard 6: Assess how point of view or purpose shapes the content and style of a text.
- Speaking and Listening Standard 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- Speaking and Listening Standard 4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Objectives:

By the end of this lesson, students will have a concrete understanding of the development of several of the characters within the novel *The Hunger Games*. Small groups within the classroom will be responsible for learning about one specific character within the text and teaching the information that they learn about said character to the rest of the students in the class. By the end of the period, students should have background knowledge of each of the major characters in the novel and should be able to discuss the characters in a group or test situation.

Materials:

- Class copies of *The Hunger Games*
- Poster Paper
- Markers

Anticipatory Set:

Upon entering the classroom students will be asked to watch the first seven to ten minutes of the film version of *The Hunger Games*. While watching the film, students should be aware of the similarities and differences in the ways that the different characters are presented. Students should be sure to jot down any similarities or differences, specifically in the characters, that they see. Is Gale depicted how you thought he would be? When is the first time that we see the character Katniss? Students should be sure to focus on character development when watching the film clip. After watching, students will be asked to share specific similarities and differences that were seen. Which version did you like better and why? The full anticipatory set should take no longer than twenty minutes including the class discussion.

Purpose:

Teacher to students: “The next two days we will really be diving into the characters that we see in the novel. While many teachers like to have this discussion in the beginning of reading a novel, I like to revisit the idea as we get closer to wrapping the book up so that we can explore, as a class, how the characters change or stay the same as the novel as a whole progresses. First, we will jump back to the beginning of the novel and look at the different instances that help to define a specific character at the beginning of the book. Then, in your groups, you will look to see the different events throughout the novel that help to shape a given character. What makes that person who they are by the end of the book? Each group will become an expert on a character. Then one member of each group will branch out to another group and teach their new members about the character on which they are an expert. By the end of this lesson, each of you will teach several other members of your class in some way.”

Body:

Day 1: The anticipatory set will take up almost the first half of this class period. Students should get into the mind set of talking about and observing the different characters in the novel. Students should watch the first ten minutes of the film version and jot down differences and similarities that they observe in the characters between the film and novel version. Students will then have a full class discussion about the similarities and differences observed. Once this discussion is complete, students will break off into groups of three in order to learn more about their specific character. The characters that the groups will be assigned are as follows:

- Katniss Everdeen
- Gale Hawthorne
- Peeta Mellark
- Haymitch Abernathy
- Effie Trinket
- Cinna
- President Snow

Each group will be asked to fill in the attached chart based on the character that they are given. Students will be given until the end of the first class period to fill out their charts. Students should be sure to dive deep into the text in order to find the answers that they are looking for in their chart. Students should, also, be sure to include page numbers with any information pulled from the text.

Day 2: Students will be given the first ten minutes of the class periods to regroup, get out their charts, finish filling in any missing information on their character charts, and review the information that they found during the last class period. At the end of the ten minutes, students will be regrouped into three larger groups of seven students where each student will take turns teaching their new group about their character. Each student will have no more than three minutes (this will be timed), to teach the members of their group about the character on which they are experts. The rest of the group should fill in the chart pages in their packets for the other characters as the group members present. By the end of the period, each student should have a completed character packet. This packet will help streamline some of the final projects that the class will complete when reading the novel and should be kept in a safe place.

Guided Practice:

The guided practice for this lesson will take place in the form of the two rounds of group work. During the work, the teacher will be available to answer any questions that may arise and will be more than happy to assist any groups that may be struggling to find information on a specific character in the novel.

Closure:

At the end of the lesson, students will be asked to turn in their character packet for a participation grade. The packet should be completed by each student and will be handed back during the next class period. The teacher should, also, be sure to assign chapters 21 & 22 to be read for homework for the next class period.

Assessments:

The majority of the assessment for this lesson will come in the form of the character packet. Students should be sure to take notes on all of the characters for a participation grade for the unit. Informal assessment questions will also be asked throughout the lesson as a whole to be sure that retention is taking place.

Name: _____
Period: _____

Date: _____

Follow the Characters

Directions: Please fill in the following information for the character that your group has been assigned. Be sure to mark down any notes that you feel might be important for teaching other individuals about your given character. Be sure to write down a page number for quotes or specific examples from the text.

Character	
What do they do?	
What do they say or think?	
How are they involved in the conflict?	
What do others do or say about them?	
How do they change?	

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 10: Brutality in Entertainment and TV

Standards:

- Reading Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Reading Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Reading Standard 6: Assess how point of view or purpose shapes the content and style of a text.
- Reading Standard 9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
- Writing Standard 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Writing Standard 3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Objectives:

By the end of this lesson, students will have a better understanding of the connections that exist between the novel *The Hunger Games* and reality television. While most people may think that the post-apocalyptic setting that takes place in the novel is far off, many aspects of the story line mirror images that we see currently in our everyday lives. Instead of shying away from the violence that is seen in the games in the novel, the people on Panem watch every second of them and root for winners. This is much like the reality television shows that millions of people all around the world watch on a daily basis. Instead of being appalled and disgusted by the gruesome reality of the situation both the people of Panem and our world today seem to become more interested in the shows as they become more deadly. In this lesson, students will explore just why this phenomenon occurs.

Materials:

- Copies of *The Hunger Games*
- YouTube Video: <http://www.youtube.com/watch?v=X8bhnTfxWz8>
- YouTube Video: <http://www.youtube.com/watch?v=wdmOwt77D2g>
- YouTube Video: <http://www.youtube.com/watch?v=CzHU2t2Wr0k>

Anticipatory Set:

Upon entering the classroom, students will be asked to take a short survey about different types of television shows that they watch or are interested in watching. Students will be given five minutes to complete the short survey. After the students have finished, they will be asked to partner up with another classmate and compare the types of television shows that they both like to watch. The comparison should take place quickly and should only take about two minutes of class time. After sharing with their partners, students will be brought back to the class as a whole to discuss different types of television shows and how watching different shows can influence

their thoughts and everyday actions and lifestyle choices. A person who is interested in watching a show like *Survivor* may be interested in the show because of the competition and sometimes brutal reality of the content. This may give way to a more competitive personality. Likewise, someone who watches a show like *Jersey Shore* might be impacted by both the violent scenes and the questionable lifestyle choices that some of the cast members of the show make on a daily basis.

Purpose:

Teacher to students: “Today we will be comparing the novel *The Hunger Games* to some of the television shows that many of you watch on a daily basis. Although some of you may not see the similarities between the two topics, the reality of the situation is that brutality and violence exist in both of these realms and cause the bystanders of the violence to act in different ways. Instead of taking a stand against the violence that occurs in these types of shows, we as humans seem to flock toward it. Today we are going to dig deeper into why this happens. How does the constant presence of violence in our lives desensitize us into believing that some forms of brutality are okay as long as it serves an entertainment purpose?”

Body:

Day 1: After the television survey and general class discussion, students will be asked to watch two YouTube videos addressing the topic of violence in reality television and the novel that we are working with as a class. The two videos will take up about ten minutes of the class period and students should be sure to take notes on the important points seen in the video clips. After the videos, the teacher will ask the class to summarize the main points of the two clips and relate these points to the novel as a whole. What do these clips say about the people of Panem? What do they say about us as a culture who watches these types of shows on a daily basis? How can we connect the watching of the games to these violent shows? After discussing these questions as a class, students will be asked to watch a third YouTube clip and take notes on the clip from Katniss’s point of view. Based on what we know about Katniss as a character and how we as a class have seen her react in high intensity type situations, students are to take notes based on how Katniss would react in the situation that unfolds in the television show that is played. The clip will be played twice and students are to jot down notes both times. Students should make a point to take notes about:

- How they think Katniss would react in this specific situation.
- Any scenes from the novel that they may be reminded of when watching this scene from the television show.
- Examples of how Katniss reacted to intense situations in the novel.
- How they believe Katniss would resolve a situation such as this.

Students are to save their notes for the next class period. If there is any time at the end of the first class period, the teacher should quickly discuss students reactions to the last clip played and how the final clip relates to the information discussed earlier in the period.

Day 2: Upon entering the classroom, students will be asked to take out and review their notes from the previous class period. While reviewing the notes, the teacher will play the third clip from the previous class as a refresher for the students. This clip will serve as the basis for the writing exercise in this lesson. After taking five minutes to review notes and the television clip, students will be given the next half hour of the period as a writing period. During this time,

students will be asked to work on a creative writing piece in which they place themselves in the shoes of Katniss Everdeen. Based on what we have read about her character so far in the novel, students will be asked to compose a set of three journal entries from Katniss's point of view as if she were living through the last clip viewed as a class. The first journal entry should help the writer dive into the world of Panem. The author should describe what Katniss was doing before the event on a normal day in her life, based on evidence from the novel. The second journal entry should describe Katniss's reaction to the event at hand. What did she do? How did she react? Use evidence from another intense situation in the novel to justify the decisions that you make in your writing. The final entry should describe the aftermath of the event. How did Katniss feel about what happened? How do we know this? Students will be given the bulk of the rest of the period to work on their journal entries. Any journals not completed by the end of the period will be assigned as homework and will be due at the beginning of the next class period.

Guided Practice:

The guided practice will take place in the form of the writing process. The teacher will be available during the writing period to answer any questions that the students may have about their writing or the novel in general.

Closure:

In the last few minutes of the period, students will be called back to the front of the class to review the different approaches taking in their writing. Students will be asked to briefly share some of the ideas use in their journal entries. The teacher will be sure to leave time to assign the rest of the writing for homework for those students who were unable to finish during the class period.

Assessments:

The journal entries will serve as the formal assessment for this lesson. Throughout the lesson, the teacher will be sure to ask the students questions to be sure that information is being retained and authentic learning is taking place.

Name: _____

Date: _____

Class Period: _____

TV Survey

Directions: Below is a list of current television shows. Please take two minutes to read through the list. Place an 'X' in the column next to each show according to how regularly you watch the show. After completing the chart, brainstorm answers to the question below and wait quietly for the rest of the class to finish.

TV Show	Every Week	Sometimes	Never	TV Show	Every Week	Sometimes	Never
American Idol				America's Best Dance Crew			
Survivor				America's Next Top Model			
Snooki and JWoww				The Biggest Loser			
WWE				Teen Mom			
Duck Dynasty				Basketball Wives			
16 & Pregnant				Hell's Kitchen			
The Amazing Race				The Real World			

Brainstorming Questions: What do these shows have in common? What are some of the first images and words that come to mind when you think about these shows?

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 11: *The Hunger Games* Interviews

Standards:

- Reading Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Reading Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Reading Standard 3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- Reading Standard 6: Assess how point of view or purpose shapes the content and style of a text.
- Reading Standard 8: Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
- Speaking and Listening Standard 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- Speaking and Listening Standard 4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- Speaking and Listening Standard 6: Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Objectives:

By the end of this lesson, students will have finished reading the novel *The Hunger Games* and have a full grasp of the events that take place throughout the story. Students will not only be able to ask and answer questions about the plot of the novel, but will be able to take on the roles of different characters and answer questions from that particular character's point of view based on evidence from the novel.

Materials:

- Copies of *The Hunger Games*
- Costumes (Optional)
- Hat
- List of character names

Anticipatory Set:

Upon entering the classroom, students will be asked to sit down in their seats and brainstorm a list of questions that they had for certain characters throughout the novel. For example, 'what made Katniss decide to become allies with Rue?' or 'How does Katniss really feel about Peeta?' Students will be given the first fifteen minutes of the first class period to brainstorm different

questions. Students should be sure to ask questions of all the characters in the novel and not just the main characters. The class should use their books to pull specific details from the text.

Purpose:

Teacher to students: “Over the next two days we will be finishing the book, questioning different characters and their motivations, and delving into the minds of several of the main characters in the novel. As we come to the end of the book, it is important not only to understand the events that took place in the text, but the motivations behind the actions. We must dive into the characters and really get to know them in order to better prepare for the final project within this unit. By the end of this lesson, you should each have a better understanding of all of the characters in the novel and be able to address questions from different points of view in the novel.”

Body:

Day 1: After brainstorming questions for the characters, students will be asked to read the last three chapters of the novel as a class. The class will read the chapters in popcorn reading style. The students will be asked to take their books home and finish any reading that is left over at the end of class. As the students read the last three chapters of the novel, students will be asked to add to their list of questions for the characters. For example, ‘At the end of the novel, how does Katniss really feel about Peeta?’

Day 2: On the second day of the lesson, students will be asked to come into the classroom and review the questions that they prepared for the ‘interviews’ of the hunger games characters. As soon as the bell rings the interview process will begin. First, the students will draw names out of a hat to see what role they will assume from the novel. One student will be asked to take on the role of Ceaser Flickerman. This student should be charismatic and asked ahead of time due to the fact that they will be in the spotlight throughout most of the class period. The ‘audience,’ or the rest of the class, will then ‘call in’ to the show to interview the characters by raising their hands and asking their questions. Students portraying characters should be given a few minutes before the activity begins to be aware of character motivation and actions in the text. While asking questions the audience will also be responsible for taking notes on the answers that the characters give.

Guided Practice:

The teacher will partake in the reading section of the lesson. Anytime there is a lull in the students volunteering for reading, it will be the job of the teacher to jump in and be sure that the reading goes smoothly and that important points and details in the text are discussed. During the second day, the teacher will be available for any prompting that the students may need to get through the activity. However, the second day of class will be predominantly run by the students. The teacher will be responsible for making sure that all students are participating and active in the lesson at hand.

Closure:

In the last few minutes of the lesson, students will be brought back together to reflect on the activity as a whole and what they got from the interviewing process. Students will be asked to write a short paragraph and reflect on the following questions:

1. Did you like this activity as a whole? Why or why not?
2. If you did not like it, what would you change about the activity?
3. Did this type of activity help you get to know the characters in the novel better? Why or why not?

Assessments:

The main piece of assessment for this lesson will involve participation and knowledge of the content area. While the characters are being interviewed in front of the class, the teacher will be checking each student for basic content knowledge, their ability to be creative with the answers and costumes, and their ability to participate fully in the process. The reflection in the end of the lesson will, also, serve as a check point to be sure that the students are ready to move on to the final project of the unit.

List of Characters to be Interviewed:

1. Katniss Everdeen
2. Peeta Mellark
3. Gale Hawthorne
4. Haymitch Abernathy
5. Effie Trinket
6. Prim Everdeen
7. Mother Everdeen
8. Cinna
9. Madge Undersee
10. Mayor Undersee
11. Cato
12. Rue
13. Foxface
14. Thresh
15. Glimmer
16. Clove
17. President Snow

Teacher: Toni Flanagan
Grade Level: 9th Grade
Unit: Dystopian Society
Lesson 12: The Final Project: RAFTing

Standards:

- Reading Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Reading Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Writing Standard 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Writing Standard 3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- Writing Standard 9: Draw evidence from literary or informational texts to support analysis, reflection, and research
- Language Standard 1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
- Language Standard 2: Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.
- Speaking and Listening Standard 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- Speaking and Listening Standard 3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Objectives:

By the end of the lesson, students will have written a RAFT assignment and have a better grasp of the overarching themes and content associated with the novel. Students will be required to take a given task, use evidence from the text, and move beyond the text to start making inferences of their own based on the evidence. By the end of this lesson, students will demonstrate most of the overall content that they have learned throughout the unit.

Materials:

- Copies of *The Hunger Games*
- RAFT chart (attached)
- Computers to type the RAFT assignments

Anticipatory Set:

Upon entering the classroom, students will be asked to write a short journal entry from the point of view of Katniss. The journal entry will only need to be about a paragraph long and students will be given the first five minutes of class to simply write. The topic for this quick write is: Based on what you have read in the novel, put yourself in Katniss' shoes and write a journal entry in which you talk about how you really feel about Peeta Mellark. Use evidence from the text to support your claims.

Purpose:

This is the major assessment piece of the unit. In this creative writing assessment, students are asked to relate to characters on a deeper level and communicate the ideas and lessons they have taken from the novel. This assignment encourages originality, creativity, and also promotes the idea of ownership and self determination in student work. By the end of the lesson, students will demonstrate an overall understand of the novel and some of the major themes presented within the text.

Body:

Day 1: Students will be given three class periods to work on the final assignment for the unit. On the first day, the students will first be given five minutes to put themselves in Katniss' shoes and write about how they feel about Peeta based on evidence from the novel. This will serve as a springboard for the introduction of the RAFT. The RAFT (role, audience, format, and topic) will serve as the final assessment for the unit as a whole. The first day, students will be given the entire period to choose their topic, brainstorm what they wish to write, and begin writing. Students will need to use specific examples from the text when writing their RAFTs to back up the choices that they make. Students are required to use at least two direct quotes from the text in their writing as well. Final copies of the RAFTS will need to be 2 to 3 pages typed, double spaced. The rest of the period will be dedicated to the writing process.

Day 2: Students will be given the first half of the class to finish the writing process. If students finish early, the class will move onto the editing process earlier in the class period. However, if on time, the second half of the class will be spent editing. In groups of three, students will pass their papers to two other members of the class. The person doing the editing will have a loose sheet of paper on which they can make constructive suggestions about the person's paper. The rest of the class period will be dedicated to editing and discussing papers.

Day 3: Students will be given computer time to type up their final drafts of their RAFTS. The entire period will be spent in the computer lab. If any student finishes early, they will be asked to go back and look through their paper again to be sure that it is completed to the best of their ability.

Guided Practice:

The teacher will be available throughout the entire writing, editing, and typing process to answer any questions that the students may have.

Closure:

At the end of the period, students will be asked to reflect on the unit as a whole. Did you like the book? What were some of your favorite activities that we completed? What was one thing you would have changed about the unit?

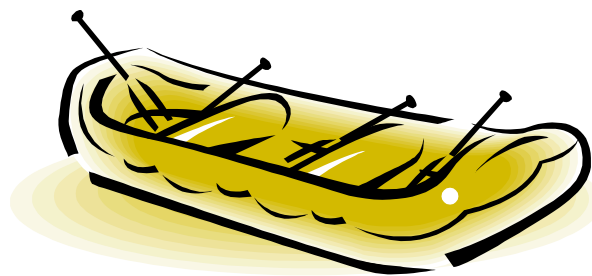
Assessments:

The RAFT will serve as the culminating assessment for the unit as a whole.

Name: _____

Date: _____

Class Period: _____



(Role, Audience, Format, Topic)

Role	Audience	Format	Topic
Katniss	President Snow	Letter	Why hunting should be legal in district 12
Peeta	The People of Panem	Speech	Why tessera is an unfair concept
Gale	The People of the Capitol	3 Newspaper Articles	The importance of ending the hunger games
Prim	The People of District 12	Journal Entry	Peeta's true feelings for Katniss
Effie	Mrs. Everdeen	Poem/Song	The best way to win the hunger games
President Snow	Madge	Persuasive Essay	The importance of making a good impression in the games
Haymitch	The Mayor of District 12	Comic Strip	Why manners will win you the games
Cinna	Yourself	Short Story	Why wealth should be spread out amongst the districts

Chapter Four: Conclusions and Recommendations

Conclusions Reached By the Project:

Working with challenged and banned books can bring about some of the most valuable and engaging lesson plans that truly pique the interest of both the students and the teacher within a classroom. Throughout this unit, students will be allowed the opportunity to work with a book that most people in their age group find truly interesting while also learning more about social class, gender issues, the geography of the United States, Nazi propaganda posters, and English Language Arts concepts such as characterization and symbolism. While it is most likely possible to learn several of these concepts in any other English Language Arts classroom, a teacher may be much harder pressed to find these concepts taught side by side in this manner and in such a short period of time. By working with this text, although it has been challenged by many for a number of different reasons, teachers can truly delve into the world of *Panem* and work with students to learn several new and exciting concepts.

Connections to Research:

One of the most disheartening things about books being challenged in the classroom comes from the lack of knowledge and research that may go into the challenge on the part of the parent. While all parents have the right to have a say in the materials that their children come into contact with at school, research states that many times these parents jump to conclusions about the content without actually speaking to the teacher about how a novel or piece of text will be utilized in the classroom. This idea jumps back to Judy Blume's thoughts about how "censorship grows out of fear, and because fear is contagious, some parents are easily swayed. Book banning satisfies their need to feel in control of their children's lives. This fear is often disguised as moral outrage. They want to believe that if their children don't read about it, their

children won't know about it. And if they don't know about it, it won't happen” (Petrilli 4). In the case of the novel *The Hunger Games*, one of the most significant reasons why the novel is often challenged lies in the violent nature of the games. However, upon looking through the content used in this unit, very little is even mentioned about the violence that occurs in the novel. Instead of focusing on the somewhat negative nature of the games, the teacher has decided to hone in on the more educational aspects of the text. If a parent were to actually sit down and discuss the plans for the novel with the teacher, he or she would most likely realize this fact without having to take the step of challenging the materials.

Furthermore, these texts allow for students to connect with characters who are of the same age, who are going through many of the same things socially, and who can help them learn how to deal with different situations that may be going on in their lives. Despite the fact that the novel *The Hunger Games* takes place in a futuristic setting with a seemingly different type of society, there are still a variety of lessons that students can take away from the on goings in the life of one Ms. Katniss Everdeen. First, Katniss places a great importance on the lives and well-being of her family members. Although her family is not considered a traditional one, with the lack of a father figure in the novel, Katniss would do anything for her mother and sister as well as her adopted family the Hawthornes. Furthermore, although her love for Peeta is somewhat fabricated for the sake of the games, numerous readers can relate to the concept of being forced into a social situation and not knowing what to do or who to turn to in an effort to keep from hurting other individuals. Lastly, and most importantly in many people’s opinions, it is gratifying to finally find a relatable and strong willed female character in the young adult genre. Katniss does not need the love of a boy to survive the games. Instead, Peeta needs the love of a woman in

order to survive several situations in the novel. Many situations in the novel allow for students of all backgrounds and ages to relate to different characters as well as different situations.

Suggestions for Future Research:

Unfortunately, the research in this project only allowed for a unit that dealt with one major work of fiction. It would prove most interesting to see how many different challenged and banned novels would fit into this framework and allow for a teacher to introduce several different social concepts into a classroom. Each and every novel, whether challenged or not, bring different ideas to the table to be taught in a classroom type setting. Challenged books, while sometimes controversial, allow for teachers to discuss very real issues with their students that relate to the world at large. By talking to these students about these topics and exploring them through different challenged texts, teachers are helping to better prepare the next generation for the future.

Summary:

Banned and challenged books present a new genre in the world of young adult texts. While many people have a problem with the use of these texts in today's classrooms, it is now more than ever important to keep in mind that these novels present points of view that adolescents everywhere can relate to, engage in, and become lost in. In a world that focuses so much on technology and finishing everything in a hurry, it is vital that we as educators encourage young individuals to become more invested in reading and allowing them to come into contact with some of these novels can help bridge that gap. Challenged materials are the past, present, and the future of English Language Arts education!

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