

My Life as a Bat

SUBJECT/CONTENT AREA: English 10 Date: 10-13 and 10-14-16

UNIT/THEME: People and Environments

STANDARDS:

CCSS.ELA-LITERACY.W.9-10.3.D

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

ISTE 2 for Teachers: Design and develop digital age learning experiences and assessments

Teachers design, develop and evaluate authentic learning experiences and assessments incorporating contemporary tools and resources to maximize content learning in context and to develop the knowledge, skills and attitudes identified in the ISTE Standards*S.

- a. Design or adapt relevant learning experiences that incorporate digital tools and resources to promote student learning and creativity.

ISTE 6 for Students

Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats and digital media appropriate to their goals.

- b. Create original works or responsibly repurpose or remix digital resources into new creations.

OBJECTIVE(S): Students will read the short fiction piece “My Life as a Bat” by Margaret, analyzing the cumulative impact of diction and imagery on meaning and tone. Students will apply their understanding of figurative language to create their own infographic comparing themselves to a particular animal.

KID FRIENDLY OBJECTIVE (KFO):

Today I will analyze how diction and imagery create tone in “My Life as a Bat” and will apply my understanding of figurative language to create an infographic that conveys my own animal narrative.

MATERIALS NEEDED: “My Life as a Bat” by Margaret Atwood; DISTNS sheet; teacher example/non-example of personal narrative; Chromebooks and internet access; teacher sample infographic (incomplete) Copies of the rubric for student self-assessment.

<p>ACADEMIC LANGUAGE:</p> <p>Function (verbs): write, analyze,</p>	<p>PLANNED Language SUPPORTS (Use SDAIE/Sheltered English list OR Content Literacy Strategies)</p> <p>Had instructional piece breaking down these words: Orientation to the Learning Target. Involved explication of terms, turn-and-talk, and whole-class discussion.</p>
<p><u>Vocabulary:</u> consensus, interlude, sonar, gloat, subtleties, incendiary, deja vu, demilight, indigestion, stalactites, degenerate, interlude,</p>	<p>Most definitions provided in text. Teacher assigns “Dr. Dictionary” person(s) of the day to look up words as we encounter them.</p>

crepuscular, denizen, corrugated	
Discourse: creative writing, figurative language, creating infographic	Teacher example and non-example of animal narrative. Scaffolding: make a list of adjectives that describe how you move through each of these environments. DISTNS analysis tool for literary devices. Teacher uses simple website for creating infographics and demonstrates use.
Syntax: literary non-fiction and design properties in creating infographics	Teacher example and non-example of narrative. Teacher sample infographic. teacher demonstration of using online tool to create infographic.

ACCOMMODATIONS: (strategies to accommodate different learners: ELL, cultural differences, 4 quadrants/learning styles)

Teacher read-aloud: supports students with SLD in reading and ELL students.

Prior knowledge activated by asking students to compare themselves to an animal and by recalling the theme of environments.

Using online tool to create infographics provides way for students who prefer visual learning to participate meaningfully.

PROCEDURES:

(10 min) Opening
Project agenda on board.

Entry Task: Personal connection
Get out a piece of paper and take 5 minutes to write down the following: If you were a non-human animal, what would you be and why? This will be handed in today and graded.

Afterward, take a few examples from the class and write on board.

Review agenda

- Learning Target talk
- Read and analyze “My Life as a Bat”
- Create infographic for animal narrative

(5 min) Orienting to the Learning Target

- Write down Learning target: Today I will analyze how diction and imagery create tone in “My Life as a Bat” and will apply my understanding of figurative language to create my own infographic animal narrative.
- Review: what's diction? What's imagery? What's tone? Write this down. Teacher calls on a few students to share.

-We've been talking about environments in regards to the characters of The Great Gatsby, and then the environment of the Florida Everglades and how it is being impacted by the introduction of pythons.

-The theme of this unit has been people (or living beings) and environments. Today you're going to build on that by writing an animal narrative. Let's see how Atwood approached the project of comparing herself to an animal to write about herself.

My Life as a Bat (30 min)

- In Collections text, page 71
- Follow along while Ms. Savoy reads aloud.
- Teacher leads a pause after each of the five sections. Analyze:
 - What is the tone?
 - What literary devices create that tone? (use DISTNS—we have worked with this throughout the semester to analyze poetry)
 - Write down what you notice. This will be turned in today.
- Question 4 on page 76:
 - What are some of the main contrasts the narrator makes between humans and bats?
 - Cite specific statements as well as stories that imply the differences.
 - What theme about people is developed through these contrasts?

Your Environments: make a chart (5 min total)

Family	School	Friends	Society	Physical: Forest
sullen	bored	relaxed	critical	present
observant	anxious	funny	idealistic	delighted
sensitive	excited	creative	resistant	energetic

Brainstorm a list of adjectives that describe :

who you are and how you behave in these environments

(timed write: 30 seconds for each environment—teacher keeps time)

-chart: moving through environments, types of environments: family, friends, society, school, physical (student choice)

-brainstorm list of adjectives that describe how you operate in or are affected by each of these environments

-where we're going with this: narrative writing

Your Life as a ??? (30 min)

Silent work time

- Create an infographic that conveys a narrative from the perspective of your animal alter ego. It will describe how you navigate each of your environments.
- Follow Atwood's structure and make 5 sections. Label each section with the name of an environment.
- Each section must have a minimum of 5 details.

- Use your brainstormed list of adjectives as a resource to help you. Employ imagery the way Atwood employed figurative language.
- **This will be submitted to me electronically at the end of class.**

Example: My Life as an Octopus (written narrative using figurative language)

1. Physical Environment: Benthic Ocean

I can take the pressure. As I tentacle-crawl along the ocean floor, the moan of humpback whales needles through the heavy water. Blue-black, all around. My eight arms undulate. Everything presses down, down, down.

2. Home

I am in the Coke bottle. Crabshells fan out around the glass neck. Mmmmmmm crab. I have compacted myself, sucked up into this tiny sanctuary: I am nothing if not flexible.

3. School

I wrap my arms around the chair, the desk, holding on, holding it down. My three hearts gush—one is red, one is blue, one is gold. Hallways are for floating. Ink jet propulsion across the English classroom floor. Octopus camouflage: activist be schoolteacher.

Do not do something this:

I am an octopus and I live in the ocean. I am smart. I am an invertebrate. Everyone knows I am an octopus because I'm so smart. I eat crabs.

Why not? Why is this an example of what not to do?

Teacher takes answers from class. Should include things like: It's boring. There is no imagery or figurative language.

Now I will show you an example of how I can tell this story through an infographic. This is what you will be doing today. Open your Chromebooks and go to this website: www.canva.com

Teacher shows sample infographic, which is incomplete and has only 3 pieces done. With the class, teacher designs the final two, using the opportunity to demonstrate the following:

- How to use the simple tools of editing, undoing, choosing fonts and shifting shapes.
- How to search for images (make sure to point out the free versions—some cost \$)
- How to change colors
- How to upload your own images
- How to resize things

(5 min) Reflection: student voice

(2 min) cleanup and preview next class

Staple together all of your papers from today and put in the inbox. Submit your infographic to me through Google classroom.

STUDENT SELF ASSESSMENT (STUDENT VOICE):

Return to your paper with the Learning Target written on it: Today I will analyze how diction and imagery create tone in “My Life as a Bat” and will apply my understanding of figurative language to create my own infographic animal narrative.

In your own words answer these questions (this is projected on the board for reference):

- What does the learning target mean, in your own words?
- Refer to the rubric to assess your own work? Circle
- What challenged you the most and why?
- What do you need to do to improve?

POST-ASSESSMENT (formative or summative)

- Formative: infographic and written responses to analyzing “My Life as a Bat,” student voice assessment

Rubric

Learning Targets	Beginning	Approaching	Meeting	Exceeding
Today I will analyze how diction and imagery create tone in “My Life as a Bat.”	Answers to prompts given regarding text are far from complete. Few questions are answered. Student describes tone of 1 section. Student identifies how literary devices create tone in 1 section.	Answers to prompts given regarding text are mostly complete. Most questions are answered. Student describes tone of less than 3 sections. Student identifies how literary devices create tone in 3 section.	Answers to prompts given regarding text are complete. Each question is answered. Student describes tone of each section. Student identifies how literary devices create tone in each section.	Answers to prompts given regarding text are complete and compelling. Each question is answered. Student describes multiple tones of each section in a complex, nuanced way. Student identifies and explains how literary devices create tone in each section.
I will apply my understanding of figurative language to create my own infographic animal narrative.	Animal alter ego is unclear, or there is more than one. Infographic does not have 5 sections. Each section has less than 4 details. Text rarely or never uses figurative language. Eye-catching color, layout, and images seem random. Format does not convey animal narrative clearly.	Animal alter ego is identified. Infographic has 5 sections but does not identify them by environment. Each section has at least 4 details. Text uses some figurative language. Color, layout, and images match language. Format conveys animal narrative adequately.	Animal alter ego is clearly identified. Infographic has 5 sections, and each is clearly labeled for each environment. Each section has at least 5 details. Text uses figurative language throughout. Eye-catching color, layout, and images are used. Format conveys animal	Animal alter ego is clearly identified. Infographic has 5 sections, one for each environment, and each is creatively labeled for each environment. Each section has at least 5 details, and some have more than 5. Text uses expressive figurative language. Eye-catching color,

			narrative effectively.	layout, and images are used. Format conveys animal narrative compellingly.
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This lesson plan demonstrates alignment with the above standard in the following ways:

I incorporated the tool of creating original infographics into the students' work with employing figurative language in writing animal alter ego narratives. I located an easy-to-use website that allowed students to create their own infographics using pre-made templates and modeled how to adapt premade templates to make their own visual distillations of the text they had read, promoting student creativity. The process of creating infographics as a learning activity maximized student content learning by creating entry points for them to build their digital and visual literacies while analyzing traditional text-based literature, and helped students strengthen the bridge between actual visuals and image-rich writing. The use of infographics as a formative assessment allowed me to see how that transition between the visual and the written was taking place.

One way of looking at poems...a basic tool that will help you go the DISTINS with poetry.

Be on the lookout for these basic poetic devices (DISTINS acronym)

Diction

Imagery

Structure

Tone/Mood

Narrative perspective

Shift

Diction: word choice, language, dialect (way of speaking, like an accent, for example: “y'all”), dialogue

Imagery: visuals, other sensory details, metaphor. Can you see it in your mind?

Structure: Is it in stanzas? How is it organized? How does it look on the page?

Tone/Mood: Emotional quality, voice. What is this poem's personality?

Narrative perspective: Who is the speaker? What are they trying to tell us? How do they see things?

Shift: Turns, changes, transitions, when a poem turns the corner (changes mood, tense, tempo, topic, etc.).

MY LIFE AS AN OCTOPUS



PHYSICAL: BENTHIC OCEAN

I can take the pressure. As I tentacle-crawl along the ocean floor, the moan of humpback whales needles through the heavy water. Blue-black, all around. My eight arms undulate. Everything presses down, down, down.



HOME

I am in the Coke bottle. Crabshells fan out around the glass neck. Mmmmmmm crab. I have compacted myself, sucked up into this tiny sanctuary: I am nothing if not flexible.



AN OPPORTUNITY TO GIVE SOMETHING BACK

Charity is a wonderful opportunity to give back to the world that we take so much from. Charity can be given to your old community, to your old school or even to your old neighborhood. It is also a sign that you have not forgotten where you came from and are grateful to your past.



SCHOOL

I wrap my arms around the chair, the desk, holding on, holding it down. My three hearts gush—one is red, one is blue, one is gold. Hallways are for floating. Ink jet propulsion across the English classroom floor. Octopus camouflage: activist be schoolteacher.



HELPS EARN RESPECT

Donations can help you earn respect in many areas. Philanthropy is a noble act that only people with a good heart can fall into and it also earns you a lot of respect from your peers and society in general. Other than that, it will also earn you the undying respect of the people or organizations that you donate to.

SOURCE:

<http://topyaps.com/top-10-reasons-to-donate-to-charity>

My Life as a Bat

by Margaret Atwood

1. Reincarnation

In my previous life I was a bat. If you find previous lives amusing or unlikely, you are not a serious person. Consider: A great many people believe in them, and if sanity is a general consensus about the content of reality, who are you to disagree? Consider also: Previous lives have entered the world of commerce. Money can be made from them. You were Cleopatra, you were a Flemish Duke, you were a Druid priestess, and money changes hands. If the stock market exists, so must previous lives.

In the previous-life market, there is not such a great demand for Peruvian ditch-diggers as there is for Cleopatra; or for Indian latrine-cleaners, or for 1952 housewives living in California split-levels. Similarly, not many of us chose to remember our lives as vultures, spiders or rodents, but some of us do. The fortunate few. Conventional wisdom has it that reincarnation as an animal is a punishment for past sins, but perhaps it is a reward instead. At least a resting place. An interlude of grace.

Bats have a few things to put up with, but they do not inflict. When they kill, they kill without mercy, but without hate. They are immune from the curse of pity. They never gloat.

2. Nightmares

I have recurring nightmares. In one of them, I am clinging to the ceiling of a summer cottage while a red-faced man in white shorts and a white V-necked T-shirt jumps up and down, hitting me with a tennis racket. There are cedar rafters up here, and sticky flypapers attached with tacks, dangling like toxic seaweeds. I look down at the man's face, foreshortened and sweating, the eyes bulging and blue, the mouth emitting furious noise, rising up like a marine float, sinking again, rising as if on a swell of air. The air itself is muggy, the sun is sinking; there will be a thunderstorm. A woman is shrieking, "My hair! My hair!" and someone else is calling, "Anthea! Bring the stepladder!" All I want is to get our through the hole in the screen, but it will take some concentration and it's hard in this din of voices, they interfere with my sonar. There is a smell of dirty bathmats - it's his breath, the breath that come out of every pore, the breath of the monster. I will be lucky to get out of this alive.

In another nightmare I am winging my way - flittering, I suppose you'd call it - through the clean-washed demilight before dawn. This is a desert. The yuccas are in bloom, and I have been gorging myself on their juices and pollen. I'm heading to my home, to my home cave, where it will be cool during the burnout

of day and there will be the sound of water trickling through limestone, coating the rock with a glistening hush, with the moistness of new mushrooms, and the other bats will chirp and rustle and doze until night unfurls again and makes the hot sky tender for us. But when I reach the entrance to the cave, it is sealed over. It's blocked in. Who could have done this? I vibrate my wings, sniffing blind as a dazzled moth over the hard surface. In a short time the sun will rise like a balloon on fire and I will be blasted with its glare, shriveled to a few small bones. Whoever said that light was life and darkness nothing?

For some of us, the mythologies are different.

3. Moon Safari (or Vampire Films)

I became aware of the nature of my previous life gradually, not only through dreams but through scraps of memory, through hints, through odd moments of recognition. There was a preference for the subtleties of dawn and dusk, as opposed to the vulgar blaring hour of high noon. There was my *deja vu* experience in the Carlsbad Caverns - surely I had been there before, long before, before they had put in the pastel spotlights and the cute names for stalactites and the underground restaurant where you can combine claustrophobia and indigestion and then take the elevator to get back out. There was also my dislike for headfuls of human hair, so like nets to the tendrils of poisonous jellyfish: I feared entanglements. No real bat would ever suck the blood of necks. The neck is too near the hair. Even the vampire bat will target a hairless extremity: by choice a toe, resembling as it does the teat of a cow.

Vampire films have always seemed ridiculous to me, for this reason but also for the idiocy of their bats - huge rubbery bats, with red Christmas-light eyes and fangs like a saber-toothed tiger's, flown in on strings, their puppet wings flapped sluggishly like those of an overweight and degenerate bird. I screamed at these filmic moments, but not with fear; rather with outraged laughter, at the insult to bats.

O Dracula, unlikely hero! O flying leukemia, in your cloak like a living umbrella, a membrane of black leather which you unwind from within yourself and lift like a stripteaser's fan as you bend with emaciated lust over the neck, flawless and bland, of whatever woman is longing for obliteration, here and now in her best negligee. Why was it given to you by whoever stole your soul to transform yourself into bat or wolf, and only those? Why not a vampire chipmunk, a duck, a gerbil? Why not a vampire turtle? Now that would be a plot.

4. The Bat as Deadly Weapon

During the Second World War they did experiments with bats. Thousands of bats were to be released over German cities, at the hour of noon. Each was to have a small incendiary device strapped onto it, with a timer. The bats would

have headed for darkness, as is their habit. They would have crawled into holes in walls, or secreted themselves under the eaves of houses, relieved to have found safety. At a preordained moment they would have exploded, and the cities would have gone up in flames. That was the plan. Death by flaming bat. The bats too would have died, of course. Acceptable megadeaths. The cities went up in flames anyway, but not with the aid of bats. The atom bomb had been invented, and the fiery bat was no longer thought necessary. If bats had been used after all, would there have been a war memorial to them? It isn't likely.

If you ask a human being what makes his flesh creep more, a bat or a bomb, he will say the bat. It is difficult to experience loathing for something merely metal, however ominous. We save these sensations for those with skin and flesh: a skin, a flesh, unlike our own.

5. Beauty

Perhaps it isn't my life as a bat that was the interlude. Perhaps it is this life. Perhaps I have been sent into human form as if on a dangerous mission, to save and redeem my own folk. When I have gained a small success, or died in the attempt - for failure, in such a task and against such odds, is more likely - I will be born again, back into that other form, that other world where I more truly belong. More and more I think of this event with longing. The quickness of heartbeat, the vivid plunge into the nectars of crepuscular flowers, hovering in the infrared of night; the dank lazy half-sleep of daytime, with bodies rounded and soft as furred plums clustering around me, the mothers licking the tiny amazed faces of the newborn; the swift love of what will come next, the anticipations of the tongue and of the infurled, corrugated and scrolled nose, nose like a dead leaf, nose like a radiator grill, nose of a denizen of Pluto.

And in the evening, the supersonic hymn of praise to our Creator, the Creator of bats, who appears to us in the form of a bat and who gave us all things: water and the liquid stone of caves, the woody refuge of attics, petals and fruit and juicy insects, and the beauty of slippery wings and sharp white canines and shining eyes.

What do we pray for? We pray for food as all do, and for health and for the increase of our kind; and for deliverance from evil, which cannot be explained by us, which is hair-headed and walks in the night with a single white unseeing eye, and stinks of half-digested meat, and has two legs.

Goddess of caves and grottoes: bless your children.