

MY SON THE FANATIC

INSTEP Final Lesson Plan "Lab" Assignment

BRAINSTORMING:

<u>WORK OF ART</u>	<u>QUESTIONS</u>	<u>CONNECTIONS</u>
<ul style="list-style-type: none"> ● <i>In Media Res</i> - begins in the middle of things, (also ends abruptly, inconclusively, ends <i>in media res</i>) ● Repetition of (new beginnings) "beginning", "begun", "become", "growth" ● Repetition of (sight) "watching", "looking", "vigil", "check", "observe" ● Father is always awake at night - vigilant ● Son is vigilant (observance of prayer) ● Relationships <ul style="list-style-type: none"> ● Father ↔ Son ● Father ↔ Bettina ● Son ↔ Allah ● Son ↔ Bettina ● Strain in relationships (father is struggling to understand son) ● Father puts too much pressure on son (extremely high expectations and father's success is intrinsically linked to son's success) ● Father is viewing son as "eccentric" ● Father judges son's ascetic lifestyle ● Situational irony = the drug investigation ● Father's dream center around success of the son and defined in western terms (sports or intellect) ● Parvez's Reactions: extreme, emotional, over-react 	<ul style="list-style-type: none"> ● What does it mean/represent to turn to a prostitute for guidance and wisdom? =morally? socio-economically? gender? ● How does Bettina symbolize the West? ● How do outward appearances inform our judgements and assumptions about others? ● What do Parvez's strong reactions reveal? ● Why does Ali decide to adopt a more conservative faith? ● <i>Will our students be sympathizing or empathizing?</i> 	<ul style="list-style-type: none"> ● Conflict between the West/East will never end, we will keep trying to beat the values out of each other ----- ● Connect to students own family traditions and values (what is kept and what is lost) ● Second generation wants to return to root cultures, while first generation tries harder to assimilate

<ul style="list-style-type: none"> ● Power Dynamic Shift: son lectures the father and judges his moral actions and discretions ● Prayer as a moment of confrontation ● Beating the values out of each other (literally and figuratively) ● Conflict will never end ● Greater disconnect between father and son - spiritual /emotional/ physical distancing ● Hypocrisy - between father/son. Father is fighting to get son to respect him, but the son doesn't (that is hypocrisy on the son's part because Islam stresses vital importance of respecting parents) 		
<u>ACTIVITIES</u>	<u>CONTEXT</u>	<u>KEY IDEAS</u>
<p>Explore the word "FANATIC"</p> <ul style="list-style-type: none"> - exposure to the word fanatic - explore the word -embody the word <p>Explore the word "JIHAD ("Struggle")"</p> <ul style="list-style-type: none"> - "show me man v. man conflict" - "show me man v. 	<p>Islam</p> <p>Punjabi ethnic origins</p>	<p>Communication</p> <p>Human Relationships</p> <p>Power Dynamics</p> <p>Jihad (Arabic for "struggle", active conflict....internal or external conflict)</p> <ul style="list-style-type: none"> - Father / Son - West / East - Self / Self <p>Appearance vs. Reality</p> <p>Perspective</p> <p>Identity</p>

Line of Inquiry:

How does the author use character relationships and conflicting cultural perspectives in order to complicate the idea of identity?

Essential Curricular Question

How can students use their bodies, artwork and the literary text to create representations of conflict and identity?

Common Core:

Reading Standards for Literature (Grade 9-10)

#3) “Analyze how complex characters (eg., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.”

Objective focus

Students will be able to...**notice** aspects of identity in the different mediums, **live with the ambiguous** nature of identity, **make connections** between identity and conflict and **pose questions** about the artist’s choices in order to **create meaning** in the work.

LCE Capacities:

Notice Deeply

Empathy

Live with Ambiguity

Create Meaning

IB Learner Profile Characteristics

Open- Mindedness

Timeframe

Day 1 Lotus Identity (attached below)

Day 2 How does our embodiment of Identity affect others? what was the struggle between making both identities become one? can two identities become one? how do you struggle to interpret someone else’s actions? confined in one space? if you’re forced to make 2 different identities become one-- how does it become difficult when there is a visual boundary, a physical boundary, and an audible boundary?

(Homework: read story)

Day 3: Major Activity Showcase Lesson

Day 4: Response Narrative from Ali’s Perspective

Summary of Unit

Students will be studying the literary text, *My Son the Fanatic*, by Hanif Kureish. They will approach this text through the lens of their own aesthetic experiences, exploring identity and conflict through different artistic and literary mediums (their own bodies, works of visual art, the textual work and personal creative written responses)

Core Ingredients:

Context:

Will be taught AFTER these 4 initial activities (so as to not influence perspective and authentic experiences)

Experience:

The 4 activities

Reflection:

Activity 4

Inquiry:

Happens in all 4 activities, students are asked to reflect and pose questions as to their decision making process in the experiences

Literary Investigation or Concern:

How does the author make us think about conflict and identity in this story?

What overall meaning or message is the author suggesting? How does he do this?

What will this DO for the students?

Students will begin to feel comfortable with ambiguity and understanding that external displays of identity are not always the complete picture of a person's identity.

Students will connect this story to their own lives and EMPATHIZE with one another

Activity #1

LOTUS IDENTITY

My Son the Fanatic

Exploring "**IDENTITY**" and **PERCEPTION**

Overarching Question:

* *What is the struggle between who you are (your identity) and how you represent it to others?*

Lesson

1. Whole class collaborates and brainstorms to answer the following questions:

What is identity?

What is perception?

What do we do to show who we are?

Identify definitions and examples (teacher writes on board)

2. Fill out Lotus Graphic Organizer with 5-6 words that define your identity.

3. Choose one of the words you wrote down and come up with a physical gesture that goes with it (2 minutes to think / practice)

Get up and form a circle.

Every student performs their gesture at the same time.

Teacher says:

As you are performing your gesture, take a look at the people around you. What do you notice?

Teacher asks:

What does it mean to represent your identity?

What types of representations come up?

What went on in your head when you were trying to make your gesture?

Were you able to understand the gestures of your classmates?

5. Now Turn to a partner and one at a time show each other your physical gesture. Do the gesture several times to ensure you partner can get a clear understanding of what you're doing.

a. After you have watched one another perform your gestures, write down a few sentences about what aspect of identity you think your partner was trying to show you.

b. Did seeing your partner's gesture help you better understand their identity or did it confuse you more? Explain.

6. Share your reflections about your partner's identity with your partner. Listen to what is said about you and your identity. What does it feel like having your identity explained to you? Do you think your partner understands who you are as a person? Why or why not?
7. Working with you partner, can you make your two identities become one? Try it. What was the struggle in making both identities become one?
8. Reflection (journal writing for 5-10 minutes):

How do you struggle to convey your own identity and interpret/understand others?

Activity #2

ART and IDENTITY *Exploring **CONFLICT** in art*

Workshop Focus Questions:

How can we depict identity and conflict between figures?

Regarding meaning, what larger ideas can be inferred about identity and perspectives within a work of art?

Guiding Questions:

What do you notice?

What aspects of identity do you see in these works?

What role does conflict play in these images?

What title would you give to these works of art?

What would you ask the author if you could speak with her?

Materials and Supplies:

Color copies of each work of art

SWBAT...

- * notice aspects of identity in the different pieces of art
- * live with the ambiguous nature of a person's identity
- * make connections between identity and conflict
- * pose questions about the artist's intention

ACTIVITY:

Estimated time for this activity: 1 hour and 30 minutes

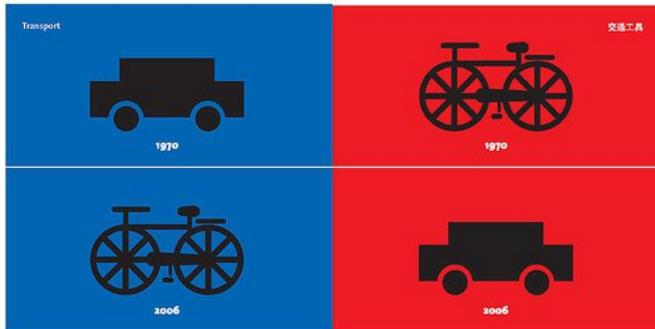
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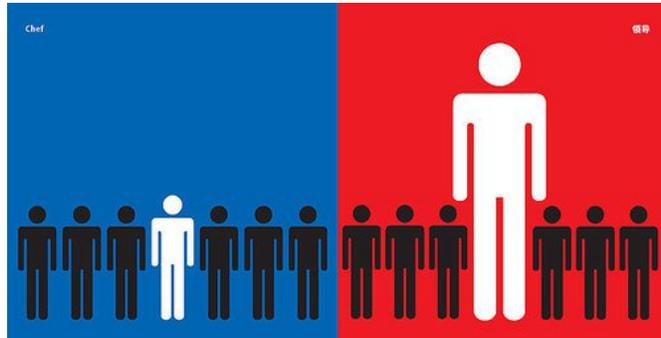
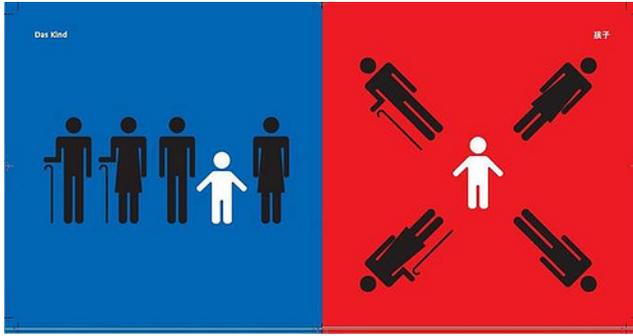
Artist: Fida al Hussan



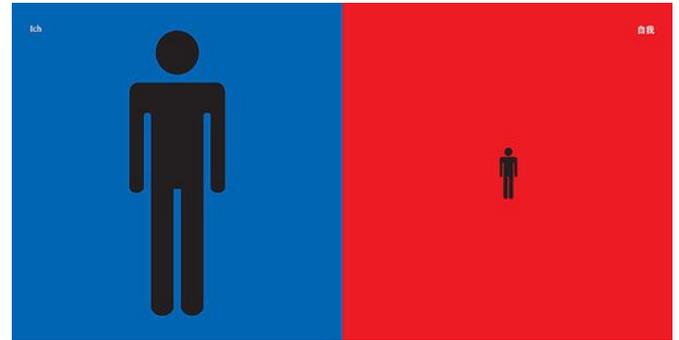


Artist: Manal al Dowayan

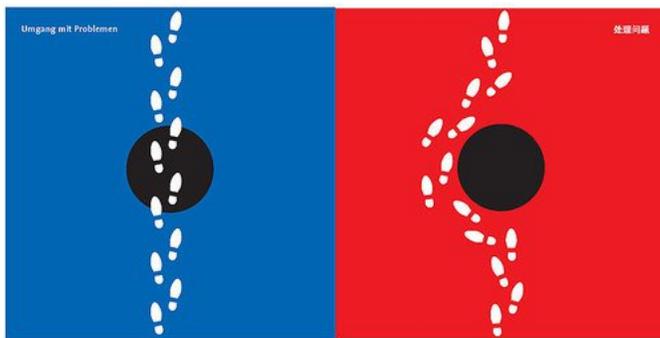




Artist: Yang Liu



Activity #3



Exploring **IDENTITY** and **CONFLICT** in the text

Overarching Question:

How are conflicts developed and depicted in the story?

Pre-Activity Reading:

* Close Reading: *First page, first paragraph*

- What do you notice?
- What can you infer about this father-son relationship?
- What do we know about these characters so far?

* Close Reading: *page 120, from "For years Parvez had boasted.....And Parvez put his head in his hands."*

- What do you notice?
- What is Parvez so upset about?

* Close Reading: *page 126*

- What do you notice about page 126?

- Hate / Ignorance / Anger *tell me more about why you chose that word?*
- What words or lines in the story show (hate/ignorance/anger...etc)?
- What does the dialogue reveal to us about character?
- How do Ali and his father communicate?
- What is being said and what is being not said on this page?
- What questions do you have for the characters (or for the author)?

ACTIVITY:

* So far in this unit we have **embodied** identities, **made meaningful connections** to art and now we have **noticed** and **analyzed** a text.

* So far we've used our bodies, we've used art and now we've used words to explore concepts of conflict and identity.

* Using any materials available to you, choose one of the "modes" of art we have explored in class in order to make a physical, visual or textual representation of what you believe to be the most central conflict in the story.

QUESTIONS:

Teacher, ask a student to CHOOSE a student representation to explore.

Ask the class:

What choices did *this person* make to represent conflict?

- what do you notice?
- what questions do you have?
- how does this connect to the story?

What choices did YOU (artist) make in depicting your representation of conflict from the story?

All Class Discussion:

- In what ways do people represent their identities?
- How are the author's identity and the way in which they choose to represent their identity connected?
- How does the artists' identity connect to how he/chose chose to depict conflict?
- What choices were made by the author in the story to depict conflict?

MATERIALS:

Paper

Markers

Tape

Bags, bottles, jackets, chairs, tables,

Day 4:

- * Written reflective response depicting a day in Ali's life
- * Reflect / Respond overall
- * Group discussion