

## Yale 2017 PIER Summer Institute: Africa and the World

### Space is the Place: The Third Space in American and Transnational Literature

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School: Norwalk Early College Academy/ Norwalk High School

Subject Area(s): English

Grade Level(s): 12

Time Allotment: 2 months

**Lesson Description:** *Include- why is this important for students to know?*

Exposure to (accessible) critical theory will equip students with tools for analysis of texts throughout their lifetime.

**Learning Context:** *How does this lesson/unit fit within the context of the the larger unit or other units?*

English 12 is implicitly American and British Lit. The selections will supplement the curriculum, bringing the themes from with classics that we will be reading (*Beowulf*, Chaucer, Shakespeare) into conversation with contemporary fiction that reflects the most recent iterations of globalization.

**Compelling Question(s):** *What question(s) will guide student inquiry during the lesson/unit?*

***EQ: In what ways do these characters (found in the work of contemporary immigrant artists) construct identities and/or reveal the cultural values and power-dynamics encountered within a transnational existence?***

**Sub-themes: inhabiting spaces, gaining entry, and mapping the territory**

***On Inhabiting Spaces:***

**In what ways do we forge and/or inhabit a third space?**

\*In what ways do we forge and/or inhabit an internal third space?--ala *Invisible Man*

\*In what ways do we forge and/or inhabit an external third space?--ala *Exit West*

What forms do these spaces take? What role(s) do they serve in our lives?

***On Gaining Entry:***

What masks, languages, and/or modalities do we call upon to move between worlds?

Who grants access? Where do we see resistance?

***Push-Pull Factors/ Mapping the Territory:***

Who or what propels us forward? Who or what holds us back?

What worlds lie within a single setting, (e.g. many Norwalks)? How do we navigate?

Which aspects of the cultural milieu are validated? By whom? Why?

Which are devalued? By whom? Why?

**Skill-based target:** What **themes** can be identified (and tracked) within each protagonist's journey?

**Primer for all of the above:** What distinguishes social class? Culture? Identity?

**Content Standards:** *What standards are addressed through the teaching of this lesson/unit?*

TBA: team-guided

**Lesson Objectives/Learning Intentions:**

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**Lesson Vocabulary:**

Vocabulary: Key Concepts

Third space  
Transnational  
Intersectionality  
Hybridity

**Supporting Questions:** *These questions are intended to contribute knowledge and insights to the inquiry behind the compelling question. These questions should provide students with the opportunity to explore content essential to advance the inquiry. Supporting questions should also serve to support development of formative assessment tasks (progress monitoring) and teacher or student selection of resources/teaching materials.*

Supporting Theme 1	Supporting Theme 2	Supporting Theme 3
<i>Inhabiting Spaces</i> (see guiding questions above)	<i>Gaining Entry</i> (see guiding questions above)	<i>Mapping the Territory</i> (see guiding questions above)
Formative Assessment	Formative Assessment	Formative Assessment
TBA--grade team determines	TBA--grade team determines	TBA--grade team determines
Materials/Resources	Materials/Resources	Materials/Resources
La Frontera/ Borderlands <i>Invisible Man</i>	<i>Exit West</i>	"Cartography of the Void"

**Summative Assessment/Performance Task:**

**Major Summative:**  
Critical Lens Essay

**Minor:**

Comparing Texts: Utilizing Double Entry Journals

Literary Analysis: Mapping Theme

Rhetorical Analysis

**Lesson Activities:**

Anticipation guides

Gallery walks based on relevant visual art

Double-entry journals

Daily writing warm ups: based on news and guiding questions

Guided reading

Homework writing prompts

Cartwheel discussion

**Resources for English 12 Unit 4 (Spring 2018):****Lenses:**

*The Face: Cartography of the Void* by Chris Abani (small book/ essay)

Excerpt from *Borderlands: The New Mestiza* by Gloria Anzaldua

**Primary Texts:**

*Exit West* by Moshim Hamid (novel)

Excerpts from *Invisible Man* by Ralph Ellison

**Further resources for an expansion upon this curriculum: full, semester-long English 12 elective (2018/2019)****Primary:**

The elections above, plus...

*Americanah* by Chimamanda Ngozi Adichie

*Foreign Gods, Inc.* Okey Ndibe

**Secondary:**

\*Excerpt from *The Underground Railroad* by Colson Whitehead--compare/contrast migration stories--with *Exit West*

\**The Reluctant Fundamentalist* (film adaptation of Moshim Hamid's novel)--compare/contrast false promises--with *Foreign Gods Inc.*

"The Carrier Bag Theory of Fiction" by Ursula Leguin

*Pumzi* (short film)

Afrofuturist short story selection(s) from Nnedi Okorafor "Kabu, Kabu" and Sofia Samatar (TBA)

"Speech Sounds" by Octavia Butler


