Unit Title: Images of Oscar Wilde

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Introduction
Title: Images of Oscar Wilde

Grade Level: Community College

Target Group: Content-Based ESL Class

Source of Written Reading Materials:


Source of Lessons:


Goals:

I want my students to know:

• The legacy of Oscar Wilde

• How the image of a literary giant of nineteenth century was portrayed in the social media during that time period

• How literary text can illustrate a person’s character

• How a visual image can sabotage or enhance someone’s public persona and its dependence on the social conscience of the era

1
Source of Images of Oscar Wilde

Glatisant. (1882). Oscar Wilde. [Image].
   Retrieved from:
   http://commons.wikimedia.org/wiki/File:Oscar_Wilde_Aesthetic_Cigars.jpg

Napoleon Sarony. (1882). Oscar Wilde. [Image].
   Retrieved from:
   http://commons.wikimedia.org/wiki/File:Oscar_Wilde_by_Napoleon_Sarony,1882.jpg


Lesson 1
Unit Title: Images of Oscar Wilde

Lesson One: “Art for Art’s sake” The Aesthetic Movement & Legacy Of Oscar Wilde

Objectives and Performance Indicators

<table>
<thead>
<tr>
<th>Content Objectives</th>
<th>Language Objectives</th>
</tr>
</thead>
</table>
| 1. After reading a short biography, students will answer a series of questions regarding Oscar Wilde. | 1a. Students will independently read a short biography.  
1b. Students will orally answer questions posed by the teacher. |
| 2. After a short introduction by the teacher, students will identify the main ideas of the Aesthetic movement. | 2a. Students will listen to the presentation by the teacher.  
2b. Students will independently write down the main ideas of the Aesthetic movement.  
2c. In small groups, students will orally share their opinions on the concept of Aestheticism. |

<table>
<thead>
<tr>
<th>Domain /Topic</th>
<th>Nearly Fluent Level 5</th>
<th>Intermediate Level 4</th>
<th>Speech Emergent Level 3</th>
<th>Early Production Level 2</th>
<th>Pre-production Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaking: Legacy of Oscar Wilde</td>
<td>During a whole class discussion students will orally answer the teacher’s questions about Oscar Wilde, using complete sentences.</td>
<td>During a whole class discussion students will orally answer the teacher’s questions about Oscar Wilde, using phrases and short sentences.</td>
<td>During a whole class discussion, students will orally answer the teacher’s questions about Oscar Wilde, using phrases. Teacher will provide language prompts, as needed.</td>
<td>During a whole class discussion students will orally answer the teacher’s questions about Oscar Wilde by giving one-word responses.</td>
<td>During a whole class discussion students will orally answer the teacher’s questions about Oscar Wilde by giving yes/no responses.</td>
</tr>
<tr>
<td>Writing: Main ideas of the Aesthetic movement</td>
<td>Students will write a short paragraph to describe the Aesthetic movement.</td>
<td>Students will write 1-2 sentences to describe the Aesthetic movement.</td>
<td>Students will write 1-2 sentences to describe the Aesthetic movement, with the help of a phrase bank and sentence starters.</td>
<td>Students will fill in the blanks in 2-3 sentences, which describe the Aesthetic movement. They will select from multiple-choice answers.</td>
<td>Students will fill in the blanks in 2-3 sentences, which describe the Aesthetic movement. (one to one correlation).</td>
</tr>
</tbody>
</table>
### Functional Language Chart

<table>
<thead>
<tr>
<th>Function</th>
<th>Situation</th>
<th>Expressions</th>
<th>Words</th>
<th>Grammar</th>
</tr>
</thead>
</table>
| Recall   | Legacy of Oscar Wilde           | Oscar Wilde was ______1______ | 1. • Born in 1854  
2. • Moved to London in 1879  
   • Lectured in the United States of America in 1882  
   • Exiled himself to Europe  
   • Died in Paris in 1990 | Simple Past Tense |
| Describe | The Aesthetic movement          | I ______1____ that the Aesthetic movement ______2____ ______3____ | 1. • Think  
2. • Represented  
   • Stood for  
   • Signified  
   • Emphasized  
   • Symbolized  
   • Embodied  
   • Endorsed  
3. • Beauty  
   • Artistry  
   • Passion  
   • Style  
   • Grace  
   • Uniqueness  
   • Harmony  
   • Creativity  
   • Imagination  
   • Inspiration  
   • Individuality | Simple Past Tense  
Nouns |
Lesson Plan

*** Materials used during the lesson are provided at the end
*** Modifications of the original lesson and additional instructions are printed in Italic

Prior Knowledge

1. Prior to the lesson, ask students to bring images (photographs from magazines, newspapers, etc.) of celebrities from their home countries.
2. Prior to the lesson, distribute the text for the reading assignment (Handout 4). This will give lower level ELLs an opportunity to familiarize themselves the text and spend extra time on the unknown vocabulary.
3. Prior to the lesson, distribute a listening guide (Handout 5), to lower level ELLs so that they can translate the new terms prior to the class period.

Warm-Up

Activity 1 (3 minutes)

Strategies/Methods/Materials: Contextualizing Lesson & Creating a Shared History

- Using Visuals

Introduce lesson by bringing in several types of magazines [e.g., *Times*, *Sports Illustrated*, *Vanity Fair*] and giving students the opportunity to sort through them, looking for examples of celebrities and what their images represent.

Activity 2 (10 minutes)

Strategies/Methods/Materials: Contextualizing Lesson, Creating a Shared History & Giving Students Voice

- Negotiating Meaning
- Using Visuals
- Modeling Language (Exhibit 1)
- Higher level students act as facilitators
- Word Banks (Handouts 1 & 2)
Display visual images, which students brought to class on the wall. Organize small discussions groups. Make sure that groups consist of students of different proficiency levels. Distribute word banks (Handouts 1&2) among the groups. Ask students to consider celebrities from their home countries and share with their peers who these celebrities are and how their images characterize them or what message they communicate. Display (Exhibit 1), using a projector. Choose an image of a celebrity from one of the magazines and using (Exhibit 1) model the language to the class by orally describing that image.
During the discussions move around the classroom to assist, when needed, and observe students’ participation in the discussions.

Presentation & Practice

Activity 1. (20 minutes)

**Strategies/Methods/Materials:** Contextualizing Lesson, Making Text Comprehensible & Engaging Students at Appropriate Proficiency Levels

- Multilevel Activity: Modified Reading Text (Handout 3)
- Using Visuals
- Time Line: Life of Oscar Wilde (Handout 4)

Display the image of Oscar Wilde (Exhibit 2) using a projector and make a transition to the late-19th century, when celebrities were similarly represented in social media. Explain to students that Oscar Wilde was one such celebrity. Distribute a short biography of Oscar Wilde (Handout 3) for the individual reading assignment. Place a time line: Life of Oscar Wilde (Handout 4) on the wall or use a projector. Distribute it among the students for future references.

Activity 2. (15 minutes)

**Strategies/Methods/Materials:** Making Classroom Talk Comprehensible, Giving Students Voice & Engaging Students at Appropriate Proficiency Levels

- Multilevel Activity: Modifications of questions for the whole class discussion (Exhibit 3)
- Negotiating Meaning
- Time Line: Life of Oscar Wilde (Handout 4)
- Adjusting teacher’s speech

Lead a whole class discussion and ask students questions about the life of Oscar Wilde (Exhibit 3). Every 3 to 5 minutes summarize what has been covered, refer to the timeline (Handout 4), and adjust comments to make context and answers of higher-level ELLs more comprehensible to lower level ELLs (e.g. repeat and emphasize important terms). Check understanding of lower level ELLs, using signs.
Activity 3. (10 minutes)

Strategies/Methods/Materials: Making Classroom Talk Comprehensible

- Adjusting teacher’s comments (Exhibit 4)
  a. Pausing
  b. Frequent repetition of important terms
  c. Checking for understanding, using signs

- Semantic Map: The Aesthetic Movement (Exhibit 5)
- Listening Guide (Handout 5)

In the following activity explain that Oscar Wilde was a prominent figure in the Aesthetic Movement and briefly introduce the concept of aestheticism, which promoted art as conveying beauty rather than morals. Distribute a listening guide (Handout 5) to lower level learners. Place a semantic map: The Aesthetic Movement (Exhibit 5) on the wall or use a projector. Adjust your speech by pacing yourself through presentation and by emphasizing and repeating important terms (Exhibit 4). Check understanding of lower level ELLs, using signs.

Activity 4. (10 minutes)

Strategies/Methods/Materials: Giving Students Voice & Engaging Students at Appropriate Proficiency Levels

Multilevel Activity: Modifications of the written assignment (Handout 6)

- Modeling Language
- Word Bank
- Phrase Bank
- Sentence Starters

Following the presentation, distribute a written assignment, modified for different proficiency levels (Handout 6) and designed to assess students’ understanding of the Aesthetic movement. (Handout 6 could be split into 5 different handouts).

Application/Closure

Activity 1. (7 minutes)

Strategies/Methods/Materials: Contextualizing Lesson & Giving Students Voice

- Higher level students act as facilitators
- Negotiating Meaning

Organize students into small groups. Make sure that groups have students of various proficiency levels. Ask students to reflect on and discuss with peers what they have
learned about Oscar Wilde and the Aesthetic movement and how it relates to the present time. Move around the classroom, assist as needed and observe students' participation in the discussions.

**Evaluation/Assessment**

*Move around the classroom and observes students' participation in the discussions. Collect written assignments to ensure class participation and an understanding of the subject matter.*

**Handouts and Assignments for the Next Lesson**

***At the end of the class period distribute the text for the next lesson's reading assignment. This will allow lower level ELLs get familiar with the text and work on unknown vocabulary (lesson 2 Handout 2).***

***Distribute Semantic Map (Lesson 2 Handout 3), and Word Banks (Lesson 2 Handouts 4, 5, 6 and 7) among students. This will give lower level ELLs an opportunity to work on unknown vocabulary prior to the next class period.***
Narrative

This lesson is designed and modified to address various needs of multilevel ELLs in a content-based ESL classroom. It offers methods and strategies to scaffold instruction and activities to accommodate lower proficiency students through modifications of the in-class writing and reading assignments and language modeling. Additionally, the teacher’s speech will be adjusted so as to make her comments and presentation more comprehensible. Activities are designed to give ELLs a continuous opportunity to revisit vocabulary and expressions of the lesson content. During the lesson, the instructor provides students with opportunities to negotiate meaning, incorporating the help of the higher-level ELLs, who assume the role of facilitators during group discussions.

Some other materials incorporated in the lesson to address needs of lower level ELLs are:

- **Visual aids**
  Designed to serve as a tool to evoke background knowledge among learners as well as to facilitate acquisition of the new vocabulary

- **Word banks**
  Help to introduce vocabulary embedded in class discussions and assignments

- **Timeline**
  Designed to serve as a point of reference and a visual chronological aid

- **Semantic map**
  Designed to help summarize and organize the main ideas of the Aesthetic movement

There is always a chance that learners might be tired, anxious or otherwise distracted. In order to get their attention, the lesson offers a warm-up activity, which aids to activate their background knowledge and facilitates the transition to the main theme of the lesson. It is aimed to give students an opportunity to relate to each other as well as to the context and hopefully to provoke inquiry and improve cross-cultural communication among learners.

Overall this lesson is designed to provide a natural environment in which students learn in a safe and relaxed atmosphere at the appropriate levels for all participants, to meet the high expectation, which are set for them and which are so important for their success.
Exhibit 1

Modeling Language

A celebrity in this image is ___1___

1. a politician
   an athlete
   an actor
   a singer
   a musician
   a writer
   a poet
   a model
   a scientist

I think he/she ___1___
I feel ___2___
I believe 1. represents
           stands for
           promotes
           symbolizes
           2. beauty
              style
              strength
              wealth
              power
              morals
              creativity
**Modified Questions for a whole class discussion**

**Topic: life of Oscar Wilde**

<table>
<thead>
<tr>
<th>Level 5</th>
<th>Open-Ended Questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>What can you say about O.W.’s family?</td>
</tr>
<tr>
<td></td>
<td>What was O.W. famous for?</td>
</tr>
<tr>
<td></td>
<td>Why was O.W. in the US?</td>
</tr>
<tr>
<td></td>
<td>How did the public perceive his persona?</td>
</tr>
<tr>
<td></td>
<td>Could you describe his style?</td>
</tr>
<tr>
<td></td>
<td>What happened to O.W. after his return to England?</td>
</tr>
<tr>
<td></td>
<td>Why did O.W. leave England?</td>
</tr>
</tbody>
</table>

**Level 4**

Same as Level 5

Students can answer using short sentences or phrases

**Level 3**

Same as Level 5

Students answer using phrases and with the help of the Language Prompts:

*Asking for clarification*

What do you mean?  
Will you explain that again?

*Paraphrasing*

So you are saying that…  
What I hear you saying is…  
In other words you think…

**Level 2**

Questions require one word answers:

Was O.W. born in Paris or in Dublin?  
Did O.W. lecture in the US or in Europe?  
Was O.W. a writer or a musician?  
Was O.W.’s personal style distinctive or dull?  
Did O.W. move to Paris or Rome?

**Level 1**

Closed-ended Questions:

Was O.W. born in London?  
Did O.W. live in London?  
Did O.W. lecture in the US?  
Was O.W. sentenced to prison?  
Did O.W. visit Paris?  
Was O.W. a writer?
Making classroom talk comprehensible

The Aesthetic Movement (teacher’s presentation)

The Aesthetic Movement is an art movement supporting the emphasis of aesthetic values more than social-political themes for literature, fine art, music and other arts. (pause, check for understanding) It was particularly prominent in Europe during the 19th century. (pause, check for understanding).

The British decadent writers (including Oscar Wilde) were much influenced by the Oxford professor Walter Pater and his essays in which he stated that life had to be lived intensely, with an ideal of beauty. (pause, check for understanding).

Writers of the Aesthetic movement used the slogan "Art for Art's Sake" (L'art pour l'art), the origin of which is debated. (pause, check for understanding).

The artists and writers of Aesthetic style tended to profess that the Arts should provide refined sensuous pleasure, rather than convey moral messages. As a consequence, they did not accept conception of art as something moral or useful. (pause, check for understanding).

Instead, they believed that Art did not have any didactic purpose; it need only be beautiful. The Aesthetes developed a cult of beauty, which they considered the basic factor of art. Life should copy Art, they asserted. They considered nature as crude and lacking in design when compared to art. (check for understanding).
The Aesthetic Movement

Europe

19th Century

Creativity

Inspiration

Artistry

Embodied

Symbolized

Signified

Endorsed

Represented

Emphasized

Grace

Style

Beauty

ART

Exhibit 5
Handout 2

Wealth

Style

Beauty

Endorse
Represent

Morals

Peace

Ideas
<table>
<thead>
<tr>
<th><strong>Oscar Wilde</strong> (1854 - 1900) was a central figure in aesthetic writing. Wilde was a poet, fiction writer, essayist and editor. In the opening scenes of the movie <em>Velvet Goldmine</em>, Todd Haynes suggested that Wilde was one of the first pop idols.</th>
<th><strong>Oscar Wilde was a central figure in aesthetic writing.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Oscar Wilde was born to Sir Robert Wills Wilde and Jane Francesca Wilde in Dublin, Ireland. Sir Wilde was a renowned surgeon who had been knighted for his medical service. His title was non-hereditary. Oscar Wilde’s mother wrote under the name Speranza and advocated liberal causes including ardent support for Irish Nationalism. Oscar Wilde had a quick and fluid intelligence coupled with a gift for languages. His early education included attending Portora Royal School in Enniskillen (1873) Trinity College in Dublin (1874-1879), and Magdalen College in Oxford. He excelled in his studies. Oscar Wilde moved to London in 1879. More crucial to his later fame, Oscar Wilde began to practice his aesthetic mode of life. Wilde kept his hair long and affected a highly stylized dress and manner. Oscar Wilde wearing knee breeches and a velvet jacket while carrying a single flower became iconic, he relished in the attention he gained.</td>
<td><strong>Oscar Wilde moved to London in 1879.</strong></td>
</tr>
<tr>
<td>In 1882, D’Oyly Carte managed Oscar Wilde’s lecture tour of the United States of America. As in England, some met Wilde’s dress, mannerisms and assertions with ridicule and violence. Fewer still defended Wilde for fear of being ridiculed themselves. In America, Oscar Wilde met Oliver Wendell Holmes, Henry Ward Beecher, Henry Wadsworth Longfellow, and Walt Whitman. Walt Whitman proclaimed that Wilde was “a great, big splendid boy.”</td>
<td><strong>In 1882 Oscar Wilde went on a lecture tour of the United States of America. He was ridiculed for his style.</strong></td>
</tr>
<tr>
<td>On his return to England, Oscar Wilde continued cultivating his relationship with wealthy and influential members of society. His income from his Irish properties was infrequent and could not cover his extravagances. During this period, he see financial difficulties that would plague him intermittently throughout his life. Wilde’s tragic downfall was precipitated by an accusation of homosexuality by the Marquis of Queensbury, father of Wilde’s intimate, Lord Alfred Douglas. The irate peer left a card at Wilde's club addressed thus: &quot;To Oscar Wilde posing as a Sodomite&quot;. Wilde, taking it that the writer meant &quot;Sodomite,&quot; made the catastrophic error of deciding to sue the peer for libel. After a sensational trial, Wilde was sentenced to two years' hard labor for homosexual practices. Bankrupt and ruined in health, Wilde left prison in 1897 and settled, bitter and broken, in Paris under the pseudonym &quot;Sebastian Melmoth&quot; (the name of his favorite martyr from <em>Melmoth the Wanderer</em>, a novel written by his great-uncle, Charles Maturin, in 1820). Oscar Wilde died in Paris in 1900.</td>
<td><strong>He returned to England.</strong></td>
</tr>
<tr>
<td><strong>He was sentenced to prison.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>After his release Oscar Wilde exiled to Europe.</strong></td>
<td><strong>He died in Paris in 1900.</strong></td>
</tr>
</tbody>
</table>
Life of Oscar Wilde

[Life cycle details: Born in Dublin, Ireland 1854, Moved to London 1879, Lectured in the USA 1882, Sentenced to prison 1895, Died in Paris 1900]
LISTENING GUIDE for levels 1&2

THE AESTHETIC MOVEMENT

Directions: As you listen to the presentation circle any words you hear.

Europe

19th century

Social-political themes

Art movement

Oscar Wilde

Moral messages

Art for Art's Sake

A cult of beauty

Literature, fine art, music
**Handout 6**

**Written Assignment**

**Modifications**

---

**Level 1** *Fill in the blanks in the sentences choosing from the word bank below:*

1. The______ movement symbolized______.
2. It_______ style and individuality.

- beauty
- represented
- Aesthetic

---

**Level 2** *Fill in the blanks in the sentences choosing from the Multiple-choice answers:*

The Aesthetic movement originated in___1____. It represented ___2____.

1. a. North America a. wealth
   b. Europe b. beauty
   c. Australia c. power
   d. Asia d. strength

The Aesthetic movement _________ style.

- a. wrote
- b. worked
- c. symbolized
- d. played

---

**Level 3** *Write 1-2 sentences, describing the Aesthetic movement, with the help of the Sentence Starters and the Phrase Bank*

**Sentence Starters**

I think/believe that_________. It seems to me that______.

Based on___________. In my opinion___________.

**Phrase Bank**

- Represented beauty
- Symbolized style
- Endorsed grace
- European movement / Originated in Europe
- An art movement / Morals and norms

---

**Level 4** *Write 1-2 sentences, describing the Aesthetic movement.*

---

**Level 5** *Write a short paragraph, describing the Aesthetic movement.*
Lesson 2
# Objectives and Performance Indicators

<table>
<thead>
<tr>
<th>Content Objectives</th>
<th>Language Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. After reading a newspaper article that describes Oscar Wilde, students will</td>
<td>1a. Students will independently read a short newspaper article.</td>
</tr>
<tr>
<td>demonstrate their ability to identify ways in which written texts illustrate a</td>
<td>1b. Students will orally answer questions posed by the teacher.</td>
</tr>
<tr>
<td>person's character by orally answering a series of questions posed by the teacher.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
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<th>Pre-production Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading / Speaking:</td>
<td>After reading a newspaper article describing Oscar Wilde, students will participate in a whole class discussion and orally answer the teacher's questions about how Oscar Wilde's image is represented in a literary text, using complete sentences.</td>
<td>After reading a newspaper article describing Oscar Wilde, students will participate in a whole class discussion and orally answer the teacher's questions about how Oscar Wilde's image is represented in a literary text, using phrases and short sentences.</td>
<td>After reading a newspaper article describing Oscar Wilde, students will participate in a whole class discussion and orally answer the teacher's questions about how Oscar Wilde's image is represented in a literary text, using phrases. Teacher will provide language prompts, as needed.</td>
<td>After reading a newspaper article describing Oscar Wilde, students will participate in a whole class discussion and orally answer the teacher's questions about how Oscar Wilde's image is represented in a literary text, by giving yes/no responses.</td>
<td></td>
</tr>
</tbody>
</table>
Unit Title: Images of Oscar Wilde
Lesson Two: "Be yourself, everyone else is already taken" The American Lecture Tour
*Oscar Wilde*

**Functional Language Chart**

<table>
<thead>
<tr>
<th>Function</th>
<th>Situation</th>
<th>Expressions</th>
<th>Words</th>
<th>Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe</td>
<td>Oscar Wilde as represented in a Literary Text</td>
<td>According to the article Oscar Wilde had <em><strong>1</strong></em></td>
<td>1.</td>
<td>Adjectives &amp; Nouns</td>
</tr>
</tbody>
</table>
|          |           |             | • Long hair  
• Blue eyes  
• Colorless complexion  
• Broad shoulders  
• Long arms  
• Rhythmic manner of talking |        |
|          | As represented in the article Oscar Wilde was ___2___ | 2. | • Very tall  
• Straight as an arrow  
• Very graceful  
• Stylish  
• Sophisticated  
• Handsome  
• Intelligent  
• Well-spoken |        |
Lesson Plan

*** Materials used during the lesson are provided at the end
*** Modifications of the original lesson and additional instructions are printed in italics

Prior Knowledge

1. Prior to the lesson, students are given the text for the reading assignment (Handout 2) to give lower level ELLs an opportunity to familiarize themselves with the text and spend extra time on the unknown vocabulary.
2. Prior to the lesson, students are given a Semantic Map (Handout 3), and Word Banks (Handouts 4, 5, 6 and 7) in order to give lower level ELLs an opportunity to develop vocabulary.

Warm-Up

Activity 1 (5 minutes)

*Strategies/Methods/Materials: Contextualizing Lesson

  • Activating Background Knowledge

Bingo

Start the lesson with a game of Bingo to activate students' background knowledge of the material discussed in the previous lesson and set the atmosphere in the classroom. Distribute Bingo cards among students (Handout 1). Lead the game by asking students questions from (Exhibit 1). Instruct students to cross out correct answers and say "Bingo" as soon as they have one full horizontal line crossed.

Presentation & Practice

Activity 1. (20 minutes)

*Strategies/Methods/Materials: Contextualizing Lesson & Engaging Students at Appropriate Language Proficiency Levels

  • Multilevel Activity: Modified Reading Text (Handout 2)
  • Building Background Knowledge
Distribute article “A pen Sketch of Oscar Wilde” (Handout 2) among students for the individual reading assignment.

Activity 2. (15 minutes)

Strategies/Methods/Materials: Making classroom talk comprehensible & Engaging Students at Appropriate Language Proficiency Levels

- Multilevel Activity: Modifications of questions for the whole class discussion (Exhibit 2)
- Adjusting Teacher’s Speech
- Negotiating Meaning
- Using Visuals
- Developing Vocabulary
  a. Semantic Map (Handout 3)
  b. Word Banks (Handouts 4, 5, 6, 7)

Place a Semantic Map (Handout 3) and Word Banks (Handouts 4, 5, 6, 7) on the wall or use a projector. Lead a whole class discussion by asking students to discuss the way “A pen Sketch of Oscar Wilde” article presents Wilde to the American public (Exhibit 2). Every 3 to 5 minutes summarize what has been covered and adjust comments to make context and answers of higher-level ELLs more comprehensible to lower level ELLs (e.g. repeat and emphasize important terms). Check understanding of lower level ELLs, using signs.

Activity 3. (15 minutes)

Strategies/Methods/Materials: Contextualizing lesson, Giving Students Voice & Engaging Students at Appropriate Proficiency Levels

- Multilevel Activity: Modifications of small group discussion activity (Handout 8)
- Activating Background Knowledge
  a. Word Banks (lesson One, Handouts 1 & 2)
- Negotiating Meaning
- Modeling language (Handout 8)
- Higher level students act as facilitators

Dinner Table

Organize small discussion groups; make sure to intermix students of different proficiency levels. Ask students to assume a personality of a public figure or a celebrity of their home country or any other. Place Word Banks (Lesson 1 Handout 1 & 2) on the wall to revisit the vocabulary and activate students’ background knowledge. Ask students to reflect on and discuss with their peers how their personalities are represented in written media (i.e. articles in magazines or newspapers). Distribute the discussion questions (Handout 8). Follow the script in (Handout 8) and model the
language for the students by orally providing the first example. During the discussions move around the classroom to assist, when needed, and observe students’ participation in the discussions.

Application/Closure

**Activity 1. (5 minutes)**

**Strategies/Methods/Materials:** Giving Students Voice

- Higher level students act as facilitators
- Negotiating Meaning

**Value line**

Organize new discussion groups and ask students to reflect upon the following statements (Handout 9) and then arrange them in order of significance, according to their personal opinions. Once they reach consensus ask students to organize a value line following the order of their choices.

**Evaluation/Assessment**

Move around the classroom and observes students’ participation in the discussions to ensure class participation and an understanding of the subject matter.

**Handouts and Assignments for the Next Lesson**

***At the end of the class period ask students to find and bring to the next lesson an image (caricature, painting or photograph) of Oscar Wilde, which was taken or drawn during or around the time of his American Lecture Tour.

***At the end of the class period distribute Instructions for the Presentation Assignment as well as the Presentation Assessment Rubric. (Lesson 3 Handouts 2 & 4). This will give lower level ELLs an opportunity to get familiar with the assignment and review materials from previous lessons before the next class period.
Narrative

The second lesson of this instructional Unit just like the first is designed and modified to address various needs of multilevel ELLs in a content-based ESL classroom. It offers methods and strategies to scaffold instruction and activities to accommodate lower proficiency students through modifications of the in-class activities and assignments. Additionally, the teacher’s speech will be adjusted so as to make her comments and presentation more comprehensible. Activities such as Bingo, Dinner Table & Value Line are designed to give ELLs a continuous opportunity to revisit vocabulary and expressions of the lesson content as well as of the content from the previous lesson. During the lesson, the instructor provides students with opportunities to negotiate meaning, modeling language and incorporating the help of the higher-level ELLs, who assume the role of facilitators during group discussions. Some other materials incorporated in the lesson to address needs of lower level ELLs are:

- **Visual aids**
  Designed to serve as a tool to evoke background knowledge among learners as well as to facilitate acquisition of the new vocabulary

- **Word banks**
  Help to introduce vocabulary embedded in class discussions and assignments

- **Semantic map**
  Designed to summarize and organize key concepts of the lesson content.

There is always a chance that learners might be tired, anxious or otherwise distracted. In order to get their attention, the lesson offers a warm-up activity Bingo, which aids to activate their background knowledge and facilitate the transition to the main theme of the lesson. It is aimed to give students an opportunity to revisit content of the previous lesson.

Overall this lesson is designed to provide a natural environment in which students learn in a safe and relaxed atmosphere at the appropriate levels for all participants, to meet the high expectations, which are set for them and which are so important for their success.
BINGO

Questions

• Where was O.W. born?

• What was the motto of the Aesthetic movement?

• What did the Aesthetic movement represent?

• Where did O.W. spend the last years of his life?

• What was the purpose of his visit to the USA?

• Where did he spend 2 years of his life?

• What was the main occupation of O.W.?

• What the Aesthetic movement did not promote?
# Exhibit 2

## Modified Questions for a whole class discussion

**Topic: Oscar Wilde as portrayed in a literary text**

<table>
<thead>
<tr>
<th>Level 5</th>
<th>Open-Ended Questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Could you describe the way this article represents O.W. to the American public?</td>
</tr>
<tr>
<td></td>
<td>• Does the article create a visual image of O.W.? If so, what does it look like?</td>
</tr>
<tr>
<td></td>
<td>• What type of man does O.W. appear to be?</td>
</tr>
<tr>
<td></td>
<td>• What type of artist does O.W. appear to be?</td>
</tr>
<tr>
<td></td>
<td>• How does the article create O.W’s image through language?</td>
</tr>
<tr>
<td></td>
<td>• How does the article demonstrate O.W’s theory of Aestheticism?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 4</th>
<th>Same as Level 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Students can answer using short sentences or phrases</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 3</th>
<th>Same as Level 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Students answer using phrases and with the help of the Language Prompts:</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Asking for clarification</strong></td>
</tr>
<tr>
<td></td>
<td>• What do you mean?</td>
</tr>
<tr>
<td></td>
<td>• Will you explain that again?</td>
</tr>
<tr>
<td></td>
<td><strong>Paraphrasing</strong></td>
</tr>
<tr>
<td></td>
<td>• So you are saying that…</td>
</tr>
<tr>
<td></td>
<td>• What I hear you saying is…</td>
</tr>
<tr>
<td></td>
<td>• In other words you think…</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 2</th>
<th><strong>Questions require one word answers:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Does the article make O.W. appear interesting or dull?</td>
</tr>
<tr>
<td></td>
<td>• Does O.W’s style appear sophisticated or casual?</td>
</tr>
<tr>
<td></td>
<td>• According to the article, was O.W’s manner of talking rhythmic or hectic?</td>
</tr>
<tr>
<td></td>
<td>• Did O.W. come to the US because he had a lot of spare time or because he thought it was the best place to be?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 1</th>
<th><strong>Closed-ended Questions:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Does the article create a visual image of O.W.?</td>
</tr>
<tr>
<td></td>
<td>• Does the article make O.W. appear intelligent?</td>
</tr>
<tr>
<td></td>
<td>• Does the article make O.W. appear comical?</td>
</tr>
<tr>
<td></td>
<td>• According to the article, was O.W’s manner of talking rhythmic?</td>
</tr>
<tr>
<td></td>
<td>• Did O.W. come to the US because he thought it was the best place to be?</td>
</tr>
<tr>
<td></td>
<td>• Does the article demonstrate O.W’s theory of Aestheticism?</td>
</tr>
</tbody>
</table>
Handout 1

Instructions: *Circle the correct answers. Say Bingo when you have a full line crossed*

---

**BINGO**

<table>
<thead>
<tr>
<th>London, England</th>
<th>The Aesthetic Movement</th>
<th>Beauty</th>
</tr>
</thead>
<tbody>
<tr>
<td>19&lt;sup&gt;th&lt;/sup&gt; Century</td>
<td>Paris, France</td>
<td>A writer</td>
</tr>
<tr>
<td>Art for Art’s Sake</td>
<td>Dublin, Ireland</td>
<td>Prison</td>
</tr>
<tr>
<td>The Lecture Tour</td>
<td>Style</td>
<td>Morals</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>A writer</th>
<th>The Lecture Tour</th>
<th>Dublin, Ireland</th>
</tr>
</thead>
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<tr>
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<td>Morals</td>
<td>The Lecture Tour</td>
</tr>
<tr>
<td>Art for Art’s Sake</td>
<td>19&lt;sup&gt;th&lt;/sup&gt; Century</td>
<td>London, England</td>
</tr>
<tr>
<td>Prison</td>
<td>Paris, France</td>
<td>Beauty</td>
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</tbody>
</table>

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<th>Prison</th>
<th>The Lecture Tour</th>
</tr>
</thead>
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<td>Style</td>
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<td>The Lecture Tour</td>
</tr>
<tr>
<td>Morals</td>
<td>Art for Art’s Sake</td>
<td>Dublin, Ireland</td>
</tr>
</tbody>
</table>
"A Pen Sketch of Oscar Wilde"

Mr. Wilde is fully six feet three inches in height [sic], straight as an arrow, and with broad shoulders and long arms, indicating considerable strength. His outer garment was a long ulster trimmed with two kinds of fur, which reached almost to his feet. He wore patent-leather shoes, a smoking-cap turban, and his shirt might be termed ultra-Byronic, or perhaps—decollete.

A sky-blue cravat of the sailor style hung well down upon the chest. His hair flowed over his shoulder in dark-brown waves, curling slightly upwards at the ends. His eyes were of a deep blue, but without that faraway expression that is popularly attributed to poets. In fact they seemed rather every-day and commonplace eyes. His teeth were large and regular, disproving a pleasing story which has gone the rounds of the English press that he has three tusks or protuberants far from agreeable to look at. He is beardless, and his complexion is almost colorless.

In manner Mr. Wilde was easy and unconstrained, and his attitude as he conversed with the reporters and others was very graceful. A peculiarity of Mr. Wilde's face is the exaggerated oval of the Italian face carried into the English type of countenance, and tipped with a long sharp chin. It does not, however, impress one as being a strong face.

His manner of talking is somewhat affected—judging from an American standpoint—is great peculiarity being a rhythmic chant in which every fourth syllabus is accented. Thus, when asked what was his mission, he replied in a sing-song tone: "I came from England because I thought America was the best place to see."

From Macon Weekly Telegraph 8 January 1882: 1

---

1 To have a low neckline.
2 Protruding, bulging.

Oscar Wilde was six feet three inches tall.
He wore a long coat.
He had dark-brown, long hair.
His eyes were of a deep blue.
His teeth were large and regular.
His complexion was almost colorless.

His attitude was very graceful.
His face was not a strong face.
His manner of talking was rhythmic.
He came to America because he thought it was the best place to see.
HUMAN BODY PARTS

- Head
- Face
- Neck
- Shoulder
- Elbow
- Waist
- Hand
- Leg
- Foot
- Hair
- Eye
- Ear
- Nose
- Mouth
- Chin
- Arm
- Fingers
- Thumb
- Knee
- Toes

www.shutterstock.com 70532821
Instructions:

**Levels 5 & 4** Answer the following questions using complete sentences

**Level 3** Answer the following questions short sentences or phrases; use language prompts and refer to Word Banks (Lesson 1 Handouts 1 & 2)

**Levels 2 & 1** Answer the following questions using one/two word answers; use language prompts and refer to Word Banks (Lesson 1 Handouts 1 & 2)

---

**Discussion Questions & Language Prompts**

- **What is your name?**
  
  a. My name is...
  
  b. I am...

- **Where are you from?**
  
  a. I am from...
  
  b. I was born in.... but presently I live in....

- **Who are you? What do you represent?**

  **Examples:**
  
  Politician/Political party; Activist/Movement; Singer, Musician/Music industry;
  Athlete/Sport; Actor, Director/Cinematography; Newscaster, Host/TV;
  Actor/Theatre; Painter, Sculptor/Arts; Writer, Poet/literature; Member/
  Secret society or Cult; Model/Fashion Industry, etc.

  a. I am ... c. I represent...
  
  b. I am ... and I represent... d. I am a member of...
  
  e. I am a part of

- **What are your beliefs and values?**

  **Examples**
  
  Wealth, personal image, morals, peace, love, beauty, style, health, etc.

  a. I believe in... d. I stand for...
  
  b. I value... e. I support...
  
  c. I represent... f. I promote

- **How are you generally portrayed in a written media?**

  **Examples**
  
  Hero, villain, strong person, weak person, intellectual, radical, comical person, etc.

  a. I am usually portrayed in written media as a/an....
  
  b. Written media represents me as a/an...

- **Do you agree with the way you are represented in written media? Why?**

  a. Yes, I agree because I am...
  
  b. No, I disagree because I am...
Instructions:

- Distribute the following statements among the groups
- Ask each student in a group to take one statement
- Ask students in the groups to negotiate with their peers and determine where the statement they hold belongs on the value line
- Ask the participants to form a value line according to how strongly they feel about each statement

If I were a public figure or a celebrity I would:

<table>
<thead>
<tr>
<th>Follow a current trend</th>
<th>Be true to myself</th>
<th>Promote values that are important to me</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promote values that are dictated by society</td>
<td>Promote myself</td>
<td><em>Your own idea</em></td>
</tr>
</tbody>
</table>
Lesson 3
Lesson Three: *You can never be overdressed or overeducated* Compare & Contrast

**Oscar Wilde**

**Objectives and Performance Indicators**

<table>
<thead>
<tr>
<th>Content Objectives</th>
<th>Language Objectives</th>
</tr>
</thead>
</table>
| 1. Students will compare and contrast two images of Oscar Wilde. They will synthesize their reflections during a small group activity and then present them to the rest of their classmates. | 1a. Students will fill out a Graphic Organizer.  
1b. In small groups students will orally discuss images of Oscar Wilde.  
1c. Students will orally present their reflections to their classmates. |

<table>
<thead>
<tr>
<th>Domain /Topic</th>
<th>Nearly Fluent Level 5</th>
<th>Intermediate Level 4</th>
<th>Speech Emergent Level 3</th>
<th>Early Production Level 2</th>
<th>Pre-production Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing/Speaking Images of Oscar Wilde</td>
<td>After filling out a GO using complete sentences during a small group activity students will orally compare and contrast two images of Oscar Wilde.</td>
<td>After filling out a GO using complete sentences during a small group activity students will orally compare and contrast two images of Oscar Wilde.</td>
<td>After filling out a GO using short sentences, with the help of sentence starters and word banks during a small group activity students will orally compare and contrast two images of Oscar Wilde.</td>
<td>After filling out a GO using 1-3 words, with the help of word banks during a small group activity students will orally compare and contrast two images of Oscar Wilde.</td>
<td></td>
</tr>
<tr>
<td>Speaking: Images of Oscar Wilde</td>
<td>During a whole class activity students will present their synthesis to the class, using complete sentences.</td>
<td>During a whole class activity students will present their synthesis to the class, using short sentences.</td>
<td>During a whole class activity students will present their synthesis to the class, using short phrases or a few words.</td>
<td>During a whole class activity students will present their synthesis to the class, using one/two words.</td>
<td></td>
</tr>
</tbody>
</table>
Unit Title: Images of Oscar Wilde

Lesson Three:  *"You can never be overdressed or overeducated"* Compare & Contrast

*Oscar Wilde*

**Functional Language Chart**

<table>
<thead>
<tr>
<th>Function</th>
<th>Situation</th>
<th>Expressions</th>
<th>Words</th>
<th>Grammar</th>
</tr>
</thead>
</table>
| Compare & Contrast | Images of Oscar Wilde Theses Statement | An image (photograph, caricature or drawing) (A) __1__ as __2__ but an image (photograph, caricature or drawing) (B) __1__ as __2__ | 1. Makes O.W. appear  
  2. Shows O.W.  
  3. Presents O.W.  
  4. Portrays O.W.  
  5. Exposes O.W.  
  2. Present Tense |
Lesson Three: *You can never be overdressed or overeducated* Compare & Contrast

*Oscar Wilde*

**Lesson Plan**

***Materials used during the lesson are provided at the end***

***Modifications of the original lesson and additional instructions are printed in Italics***

**Prior Knowledge**

1. Prior to the lesson, students are asked to find and bring to class an image of Oscar Wilde, which was taken or drawn during or around the time of his American Lecture Tour.
2. Prior to the lesson, students are given Instructions for a Presentation Assignment as well as a Presentation Assessment Rubric to give lower level ELLs an opportunity to familiarize themselves with the assignment as well as to review the materials from the previous lessons.

**Warm-Up**

**Activity 1 (10 minutes)**

*Contextualizing Lesson*

- Activating Background Knowledge
- Using Visuals

**Gallery Walk**

Throughout the classroom, display images that students have brought to class. Introduce the lesson by reminding students that during the previous lesson they had looked at a newspaper article about Oscar Wilde, which was used to create his public persona as sophisticated, upper class, handsome, and intelligent. *Make sure to emphasize and repeat important terms. Explain to the students that today they will be analyzing the way visual images present Oscar Wilde’s character.*

*Invite students to move around the classroom (in small groups or in pairs) and look at the images their classmates brought to class. This will give students an opportunity to share what they found with their classmates and set an atmosphere for the following activities. Ask students to write down comments next to the images. To consider all proficiency levels tell students that a descriptive word, a phrase or a short sentence will suffice.*
Presentation & Practice

Activity 1 (15 minutes)

Strategies/Methods/Materials: Contextualizing Lesson, Engaging Students at Appropriate Language Proficiency Levels & Giving Students Voice

- Multilevel Activity: Modifications of small group discussion activity (Handout 1)
- Activating Background Knowledge
  a. Semantic Map (Lesson 2, Handout 3)
  b. Word Banks (Lesson 2, Handouts 4,5,6)
- Using Images
- Higher level students act as facilitators

Organize small discussion groups. Make sure that groups consist of students with varying proficiency levels. Using a projector show students the Napoleon Sarony Photograph of Oscar Wilde (Exhibit 1). Explain that this photo was commissioned by Wilde to promote his lecture tour. Distribute discussion questions (Handout 1) and ask students to analyze the photograph by answering the questions in the handout, to look for ways that it communicates Wilde’s character to the audience. Tell students to refer to the Semantic Map and Word Banks (Lesson 2 Handouts 3,4,5,6). Circulate around the room to answer any questions and to observe students’ participation in the discussions.

Activity 2 (30 minutes)

Strategies/Methods/Materials: Contextualizing Lesson, Engaging Students at Appropriate Language Proficiency Levels & Giving Students Voice

- Multilevel Activity: Modified Assignment (Handout 2)
- Modeling Language (Handout 5)
- Activating Background Knowledge
  a. Word Banks
- Using Visuals
- Adjusting Teacher’s speech
- Higher level students act as facilitators
- Graphic Organizer (Handout 6)

Presentation Project

Display a caricature of Oscar Wilde (Exhibit 2), using a projector and explain to students that this image was also published in American magazines and newspapers during or around the time of Wilde’s lecture tour but in attempts to undermine and make fun of Oscar Wilde. Make sure to adjust your speech by pacing yourself and check lower level ELLs for understanding using signs.

Organize students into small groups of varying proficiency levels. Distribute the first image, a Harper’s Weekly caricature of Oscar Wilde (Handout 3). Ask students to once again share the images they brought to class with their teammates. Tell students
that as a conclusion to this unit they will compose a 3 to 5 minute presentation where they will compare two images of Oscar Wilde produced during or around the time of his American lecture tour in 1882. The presentation will present both images and discuss how they either work to promote or denigrate Wilde's character. Provide a brief tutorial by modeling the language for your lower ELLs by comparing two images of Oscar Wilde using (Handout 5).

Distribute the Assignment Instructions, Assessment Rubric (Handouts 2 & 4) and Graphic Organizer (Handout 6). Tell students to refer to the materials and Word Banks from previous lessons.

Circulate around the room to answer any questions and to observe students’ participation in the discussions.

Application/Closure

Activity 1. (30 minutes)

Strategies/Methods/Materials: Negotiating Meaning

Start with the small group presentations. Conclude with a short whole class discussion allowing students to express their final thoughts and wonderments.

Evaluation/Assessment

Move around the classroom and observes students’ participation in the discussions. Collect written assignments and use the presentation project assessment rubric to evaluate students’ participation, presentations and understanding of the subject matter.
Narrative

The last lesson of this Unit is also designed and modified to address various needs of multilevel ELLs in a content-based ESL classroom. It offers methods and strategies to scaffold instruction and activities to accommodate lower proficiency students through modifications of the in-class assignments and language modeling. Additionally, the teacher’s speech will be adjusted so as to make her comments and presentations more comprehensible. The Presentation project is designed as a culminating activity of the unit, to give ELLs an opportunity to revisit and summarize vocabulary and content of the Unit as well as to offer them a chance to feel a sense of accomplishment. Throughout the lesson, the instructor incorporates the help of the higher-level ELLs, who assume the role of facilitators during group discussions and activities.

Some other materials incorporated in the lesson to address needs of lower level ELLs are:

- **Visual aids**
  Designed to serve as a tool to evoke background knowledge among learners as well as to facilitate acquisition of the new vocabulary

- **Word banks**
  Help to introduce vocabulary embedded in class discussions and assignments

- **Word Banks from previous lessons**
  Help activate background knowledge and revisit vocabulary

- **Graphic Organizer**
  Designed to help learners organize and synthesize their ideas during the presentation project.

As always there is a chance that learners might be tired, anxious or otherwise distracted. In order to get their attention, the lesson offers a warm-up activity- A Gallery Walk, which aids to activate the learners’ background knowledge and facilitates the transition to the main theme of the lesson. It is aimed to give students an opportunity to relate to each other as well as to the context.

Overall this lesson is designed to provide a natural environment in which students learn in a safe and relaxed atmosphere at the appropriate levels for all participants, to meet the high expectations, which are set for them and which are so important for their success.
Napoleon Sarony Photograph
Caricature from Punch
Modified Questions for a small group discussion
(could be cut into 5 different handouts)

**Topic: Oscar Wilde as portrayed in a photograph**

<table>
<thead>
<tr>
<th>Level 5</th>
<th>Open-Ended Questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>How would you describe O.W. in this photograph?</td>
</tr>
<tr>
<td></td>
<td>How does the image communicate O.W's character to the audience?</td>
</tr>
<tr>
<td></td>
<td>How does the photograph demonstrate O.W's theory of Aestheticism?</td>
</tr>
<tr>
<td></td>
<td>How did the public perceive his image?</td>
</tr>
<tr>
<td></td>
<td>Could you describe O.W's style?</td>
</tr>
<tr>
<td></td>
<td>Does it reinforce the image presented in the article?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 4</th>
<th>Same as Level 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Students can answer using short sentences or phrases</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Level 3</th>
<th>Multiple choice questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>During a small group discussion students are asked to listen to higher level students and circle the answers.</td>
</tr>
<tr>
<td></td>
<td><strong>In the photograph:</strong></td>
</tr>
<tr>
<td>1.</td>
<td>O.W. appears</td>
</tr>
<tr>
<td>a.</td>
<td>intelligent</td>
</tr>
<tr>
<td>b.</td>
<td>shy</td>
</tr>
<tr>
<td>c.</td>
<td>comical</td>
</tr>
<tr>
<td>d.</td>
<td>serious</td>
</tr>
<tr>
<td>2.</td>
<td>O.W's style is presented as</td>
</tr>
<tr>
<td>a.</td>
<td>sophisticated</td>
</tr>
<tr>
<td>b.</td>
<td>dull</td>
</tr>
<tr>
<td>c.</td>
<td>relaxed</td>
</tr>
<tr>
<td>d.</td>
<td>sporty</td>
</tr>
<tr>
<td>3.</td>
<td>O.W. looks</td>
</tr>
<tr>
<td>a.</td>
<td>tall</td>
</tr>
<tr>
<td>b.</td>
<td>short</td>
</tr>
<tr>
<td>c.</td>
<td>small</td>
</tr>
<tr>
<td>d.</td>
<td>big</td>
</tr>
</tbody>
</table>

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<th>Level 2</th>
<th>Questions require one word answers:</th>
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<td></td>
<td>During a small group discussion students are asked to listen to higher level students and circle one word answers.</td>
</tr>
<tr>
<td></td>
<td><strong>In the photograph:</strong></td>
</tr>
<tr>
<td></td>
<td>Is O.W's personal style <strong>distinctive</strong> or <strong>dull</strong>?</td>
</tr>
<tr>
<td></td>
<td>Is O.W's image <strong>different</strong> or <strong>similar</strong> to his image in the article?</td>
</tr>
<tr>
<td></td>
<td>Does O.W. look <strong>sophisticated</strong> or <strong>radical</strong>?</td>
</tr>
<tr>
<td></td>
<td>Is his hair <strong>short</strong> or <strong>long</strong>?</td>
</tr>
<tr>
<td></td>
<td>Does he appear <strong>sad</strong> or <strong>happy</strong>?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level 1</th>
<th>Closed-ended Questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>During a small group discussion students are asked to listen to higher level students and circle Yes or No answers.</td>
</tr>
<tr>
<td></td>
<td><strong>In the photograph:</strong></td>
</tr>
<tr>
<td></td>
<td>Does O.W. look sophisticated? <strong>Yes No</strong></td>
</tr>
<tr>
<td></td>
<td>Does the photograph reinforce his image in the article? <strong>Yes No</strong></td>
</tr>
<tr>
<td></td>
<td>Does he have a long hair? <strong>Yes No</strong></td>
</tr>
<tr>
<td></td>
<td>Does O.W. appear intelligent? <strong>Yes No</strong></td>
</tr>
</tbody>
</table>
Levels 3, 2 & 1 use Compare and Contrast Handout (4) to help you express your ideas. All Levels Use a Graphic Organizer Handout (5) to help you organize and synthesize your analysis.

Presentation Project

For this assignment, you will compose a 3 to 5 minute presentation where you will compare two images of Oscar Wilde produced during or around the time of his American lecture tour in 1882. You will work in small groups. First you will discuss the first of these images, a caricature, in a small group. You will be responsible for choosing a second image of Wilde, either a drawn picture or a photograph that you were asked to bring to class. Your presentation will present both images to your audience and discuss how they either work to promote Wilde’s lectures or denigrate Wilde’s character.

Analyze these two images:

- First establish the type of character each image constructs for Wilde. Does the image make Wilde appear intellectual, radical, sophisticated, strong, weak, etc.?

- Second, analyze how the image communicates his character. Through his posture, clothing, facial expression, the inclusion of other characters in the image, etc.?

- Explain how the image demonstrates Oscar Wilde’s theory of Aestheticism?

- Finally compare and contrast two images by looking at similarities and differences.
Caricature: Harper's Weekly
Presentation Project Assessment Rubric

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td>All ideas smoothly progress from one to the next and are linked clearly.</td>
<td>Most ideas smoothly progress from one to the next and are linked clearly</td>
<td>Some ideas smoothly progress from one to the next and are linked clearly</td>
<td>Few if any ideas smoothly progress from one to the next and are linked clearly</td>
</tr>
<tr>
<td><strong>Supporting Evidence</strong></td>
<td>All ideas are supported with solid, specific evidence.</td>
<td>Most ideas are supported with solid, specific evidence.</td>
<td>Some ideas are supported with solid, specific evidence.</td>
<td>Few if any ideas are supported with solid, specific evidence.</td>
</tr>
<tr>
<td><strong>Delivery</strong></td>
<td>Delivery is very clear and smooth</td>
<td>Delivery is clear</td>
<td>Delivery is somewhat clear</td>
<td>Delivery appears unclear</td>
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<tr>
<td><strong>Comments</strong></td>
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Grade________
Handout 5

Fill out the Graphic Organizer to help you synthesize your thoughts and ideas.
Levels 4 & 5 use complete sentences
Level 3 use phrases
Levels 2 & 1 use one or two words
## General Statements

- It is possible to see both similarities and differences between the two images
- There are differences as well as similarities between the images
- There are obvious similarities along with a few differences between the two images
- Besides obvious differences there are some similarities between the images

<table>
<thead>
<tr>
<th>Compare</th>
<th>Contrast</th>
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<tbody>
<tr>
<td>• Both image A and image B have____________</td>
<td>• In image A there is____ but in image B there is_____</td>
</tr>
<tr>
<td>• The_____ in image A is similar to ______ in image B</td>
<td>• In image A Oscar Wilde has_____ but in image B he has_____</td>
</tr>
<tr>
<td>• Oscar Wilde has the same_______ in image A as in image B</td>
<td>• In first image Oscar Wilde appears_____ but in second he appears_____</td>
</tr>
<tr>
<td>• In both images Oscar Wilde wears__________</td>
<td>• Image A represents Oscar Wilde as______, however image B represents him as______</td>
</tr>
<tr>
<td>• In both images Oscar Wilde appears _____</td>
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Adjectives
Compare & Contrast
Size
Shape
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<tr>
<td>Pronouns</td>
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<tr>
<td>Adjectives</td>
<td>3</td>
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<tr>
<td>Comparatives</td>
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<tr>
<td>Verbs Present Tenses</td>
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<tr>
<td>Verbs Past Tenses</td>
<td>1, 2</td>
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<tr>
<td>Modals</td>
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<td>Recall</td>
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<tr>
<td>Describe</td>
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<td>Negotiate</td>
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<tr>
<td>Interpret</td>
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<tr>
<td>Compare &amp; Contrast</td>
<td>3</td>
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<tr>
<td>Synthesize</td>
<td>3</td>
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# TSL 518: Sheltered ELL Strategies Checklist

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<td>II. C. Amplify Number of Activities per Text</td>
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<td><strong>V. Engage at Appropriate Language Proficiency Levels</strong></td>
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<td>V. A. Vary Question Techniques based on Student’s Language Proficiency level-- in conversations, activities, and assessments</td>
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<tr>
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<td>23</td>
<td>42</td>
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Original Lessons
LESSON PLAN
Analyzing and Podcasting About Images of Oscar Wilde

Grades 8 - 12
Lesson Plan Type Standard Lesson
Estimated Time Three 60-minute sessions and one 90-minute session
Lesson Author Kathleen Slaugh-Sanford
Newark, Delaware
Publisher International Reading Association

PREVIEW

OVERVIEW
This lesson introduces students to Oscar Wilde’s public persona by studying the articles and images used to advertise his American lecture tour in 1882. Students analyze the ways that these texts both promote and discredit Wilde. As a class, students review photographs and caricatures of Wilde; afterward, they individually conduct online research in search of other photographs and images of Wilde. The lesson culminates in the production of a podcast where students compare a caricature from the lecture tour with another image they have found on the Internet, explaining how the images characterize Wilde.

FEATURED RESOURCES
- Podcast Assignment: The assignment sheet for this lesson summarizes what students need to do, including directions for the final podcast project. If students need help creating their podcast, see the Websites under the Resources & Preparation tab.
- Peer Review Sheet: This excellent resource helps students reflect on
and offer feedback to their peers on their podcast scripts.

FROM THEORY TO PRACTICE

- Students' increased contact with media outside of the classroom means that they interact with both print and nonprint texts in new ways. Educators often ignore these literacy practices and in turn underuse them in their classrooms. Teachers must incorporate media “to build a bridge between the knowledge students already have and the content that they need to learn to be successful inside and outside of school” (p. 471).
- Millennials, or 21st-century students, are interacting with media at record levels. They use these technologies for information, communication, and entertainment. When schools ignore these new types of media, students view the classroom as boring and irrelevant to their lives.
- Media literacy is crucial for students so they can learn to interpret, compare, critique, and analyze the information communicated to them through these new technologies.
- One strategy for teaching media literacy is the T.A.P. model, which stands for Text, Audience, and Production. This strategy encourages students to learn media literacy by investigating the text itself (the medium, genre, and look), the audience (who is and is not addressed by the text), and the production of the text (how was it produced, marketed, and distributed).


- There are numerous types and examples of media that teachers can incorporate into an English classroom and use to accompany classroom discussion related to pieces of literature.
- Teaching with media engages students and encourages them to think about literature in new and interesting ways.

STANDARDS

**NCTE/IRA NATIONAL STANDARDS FOR THE ENGLISH LANGUAGE ARTS**

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use
different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

RESOURCES & PREPARATION

MATERIALS AND TECHNOLOGY
- Computers with Internet access and a microphone
- Podcast software, such as Audacity
- One computer with a projection screen for demonstration, or an overhead projector

PRINTOUTS
- Podcast Assignment
- Peer Review Sheet
- “A Pen Sketch of Oscar Wilde”
- Podcast Rubric

WEBSITES
- Napoleon Sarony Photograph of Oscar Wilde #10 (third photo on the page)
- Oscar Wilde Aesthetic Cigar Ad
- Caricature: Harper’s Weekly
- Caricature: Oscar Wilde From Punch
• Caricature: The Virtual Museum of the City of San Francisco
• Caricature: Eccles Centre for American Studies
• UCLA Humanities: Photographs of Oscar Wilde by Napoleon Sarony
• National Portrait Gallery: Oscar Wilde
• Oscar Wilde—Standing Ovations
• Encyclopedia Britannica: Oscar Wilde
• The Victorian Web: Oscar Wilde
• Apple.com: GarageBand ‘09 Tutorials
• Wise-Women: Learning Podcasting

PREPARATION

1. Locate print or online advertisements of celebrities that students are familiar with. It is important to find one image of a celebrity posing for a publicity shot used to promote him/herself, such as one that would be used on the cover of a magazine, and one image of the celebrity promoting a commercial product within the photograph. Bookmark these pages to show students on an overhead projector or make an appropriate number of photocopies of these images to distribute to students.

2. Review the Oscar Wilde—Standing Ovations, Encyclopedia Britannica: Oscar Wilde, and The Victorian Web: Oscar Wilde websites for biographical background information about Wilde’s lecture tour, his relationship with the aesthetic movement, and his artistic theories leading up to 1882. This information is important as you guide students through a discussion of Wilde’s life and career.

3. Review Napoleon Sarony Photograph of Oscar Wilde #10, Oscar Wilde Aesthetic Cigar Ad, Caricature: Harper’s Weekly, Caricature: Oscar Wilde From Punch, Caricature: The Virtual Museum of the City of San Francisco, and Caricature: Eccles Centre for American Studies. Bookmark these websites or make the appropriate number of photocopies of the photographs.

4. Prepare one photocopy per student of “A Pen Sketch of Oscar Wilde”, Podcast Assignment, and Podcast Rubric; and five photocopies per student of the Peer Review Sheet.

5. If you do not have classroom computers with Internet access, reserve time in your school’s computer lab for Sessions 1, 2, and 4.

6. Review other photographs of Oscar Wilde at UCLA Humanities: Photographs of Oscar Wilde by Napoleon Sarony, National Portrait Gallery: Oscar Wilde, and Encyclopedia Britannica: Oscar Wilde. These photographs are similar to the Sarony photograph #10 in the characteristics of Wilde they convey.
7. Review Apple.com: GarageBand ‘09 Tutorials and Wise-Women: Learning Podcasting. Bookmark these sites so that students can reference them while composing their podcasts.

INSTRUCTIONAL PLAN

STUDENT OBJECTIVES

• Demonstrate their ability to identify ways written texts illustrate a person’s character by analyzing a newspaper article that describes Oscar Wilde
• Develop and apply specific reading comprehension strategies (e.g., note-taking, questioning, and peer-reviewing) to aid in the analysis of written works
• Demonstrate their ability to analyze images by looking for ways images either reinforce or undermine Wilde’s public personality
• Discuss the ways that images were used to sell commercial products and to market Wilde’s lectures by exploring the historical and cultural context of these images
• Demonstrate their understanding of the relationship between text and image by comparing the ways that written and visual texts describe Wilde’s character
• Synthesize knowledge by using podcasting technology to record thoughts and reflections and to increase knowledge and real-world technical skills

SESSION 1 (60 MINUTES)

1. Introduce the lesson by asking students to think of examples or reasons of ways that contemporary celebrities use images of themselves. (An alternate activity might be to bring in several types of magazines [e.g., People, Sports Illustrated, Vanity Fair] and give students the opportunity to sort through them, looking for examples of celebrities using their image to promote themselves or other products.) Answers might include self-promotion (e.g., if a celebrity was struggling with addiction and is now “clean,” he or she may want to be photographed appearing healthy and happy) or promotion of a product (e.g., a movie, an album, a television show, a sporting event, a soft drink, a line of clothing).

2. Explain to students that celebrities use pictures of themselves to communicate messages about how they want the public to perceive them or the product they are endorsing. Inform students that celebrities have used these tactics for centuries; in this lesson, they will consider how one Victorian writer, Oscar Wilde, a great celebrity in his time, used images of himself in ways similar to the celebrities featured in magazines today.
3. Show students the celebrity advertisements you found in Preparation, Step 1. First show the image of the celebrity that is used for self-promotion (e.g., magazine cover image). Ask students to discuss how the photograph characterizes the celebrity. Next, show students the image of the celebrity promoting a commercial product. Ask students to discuss what the image conveys. How is the celebrity characterized in the image? How is his or her image used to make a statement about the product being sold?

4. Transition to the late-19th century, when celebrities similarly used images of themselves to promote products. Explain to students that Oscar Wilde was one such celebrity. Briefly introduce Wilde to students, explaining that he was born of Anglo-Irish parents, educated at Oxford, and became a prominent figure in the Aesthetic Movement. Explain the concept of *aestheticism*, which promoted art as conveying beauty rather than morals. In 1882, Wilde toured America to lecture on the Aesthetic Movement. Use the biographical websites you bookmarked to provide appropriate background information as needed.

5. Distribute "A Pen Sketch of Oscar Wilde" and read it aloud to students. Ask them to discuss the way this article presents Wilde to the American public. What type of man and artist does he appear to be? Does this article create a visual image of Wilde? If so, what does Wilde look like? How does the article create this image through language? Students might describe Wilde as upper-class and fashionable because of his clothing or as attractive and gentile from remarks made about his hair, face, and body build. Prompt students to notice the literary references to his shirt as "ultra-Byronic" and his voice as being "rhythmic" as ways to make him appear especially poetic.

6. Show students the Napoleon Sarony Photograph of Oscar Wilde #10 and explain that this photo was commissioned by Wilde to promote his lecture tour. Ask students to analyze this photograph to look for ways that it communicates Wilde’s character to the audience. How would we describe Wilde in this image? Does it reinforce the image presented in the article? How does it demonstrate Wilde’s theory of aestheticism?

7. Next, show students a picture of Wilde Advertisements Aesthetic Cigar Ad. Ask students to discuss how Wilde’s persona is being used in this image. Why would a cigar company want to show a picture of Wilde to sell their cigars? How does Wilde’s persona contribute to the public’s perception of these cigars? How does the association impact Wilde’s public persona?
SESSION 2 (90 MINUTES)

1. Introduce this session by reminding students that during the previous discussion they had looked at examples of contemporary celebrities using their images to sell a product (either themselves or commercial goods). Also review their discussion of Oscar Wilde (e.g., he similarly used both newspaper articles and photographs to create a public persona of himself as sophisticated, upper-class, handsome, and intelligent) and the use of his image to sell cigars.

2. Segue from this overview to an introduction of the podcasting project by telling students that they will spend the next two class periods composing a 5- to 7-minute podcast where they will compare two images of Oscar Wilde produced during or around the time of his American lecture tour in 1882. The first of these images, a caricature, will be given to them during class where they will discuss it in a small group; then, they will work individually searching the Internet for a second image of Wilde, either a drawn picture or a photograph. The podcast will present both images and discuss how they either work to promote Wilde’s lectures or denigrate Wilde’s character. Distribute the Podcast Assignment as a reference, as it will be helpful to students as they complete the assignment.

3. Distribute copies of Caricature: Oscar Wilde From Punch and tell students that they will analyze this caricature together as a large group to prepare them for their small-group work. Ask students how this illustration attempts to undermine or make fun of Wilde. What characteristics of Wilde does it address? How does it poke fun of these characteristics?

4. Ask students to get into groups of four or five. Distribute copies of one of the three remaining Wilde images from Caricature: Harper’s Weekly, Caricature: The Virtual Museum of the City of San Francisco, and Caricature: Eccles Centre for American Studies to each group. If there are more than three groups, it is fine to recycle some of the caricatures and give two or three groups the same image. Explain to students that these images were published in American magazines and newspapers during or around the time of Wilde’s lecture tour.

5. Ask students to work within their groups, discussing how their caricature attempts to undermine or make fun of Wilde. It may be helpful to write some guiding questions up on the board, such as “Does the image make Wilde appear intellectual, radical, sophisticated, strong, weak, etc.?” “Does the caricature exaggerate any physical features of Wilde’s face and body?” “Does
the caricature include any props or people, and why are these items included in the picture?” “Does the caricature include any text or caption, and what does this say about Wilde?” and “What type of persona does the caricature paint of Wilde?” Make sure students take notes on their discussion, since the conclusions reached by the group will play an important role in each student’s final project.

6. Have students individually view other images of Oscar Wilde, including those at UCLA Humanities: Photographs of Oscar Wilde by Napolean Sarony, Oscar Wilde—Standing Ovations, National Portrait Gallery: Oscar Wilde, Encyclopedia Britannica: Oscar Wilde, and The Victorian Web: Oscar Wilde. Instruct students to choose one photograph for their podcast projects. Encourage students to take notes on how these photographs communicate Wilde’s character, using the same set of guiding questions you asked for the previous image analysis activity.

7. Instruct students to begin composing a script for their podcast and to complete this script for homework. This script should be 2 to 3 pages in length and should conform to the same analytical organization as an essay. Therefore, each student should have a brief introduction with a thesis statement, supporting paragraphs, and a conclusion. The script must be turned in along with the podcast. If necessary, offer students more specific guidance when constructing their script, particularly in formulating their thesis statement.

8. Show students the Napoleon Sarony Photograph of Oscar Wilde #10 from the previous session, alongside the Caricature: Oscar Wilde From Punch. Ask students to volunteer a sample thesis statement about these two images. A possible thesis statement might be, “The Napoleon Sarony photograph of Oscar Wilde makes him appear intelligent and sophisticated, but the caricature of Oscar Wilde from Punch pokes fun of Wilde by claiming that his association with the aesthetic movement makes him a flighty and uninteresting poet.” Students can then discuss the evidence they see in the images that would support this thesis statement.

SESSION 3 (60 MINUTES)
1. Ask students to return to their groups. Within the groups, have each student recite his or her script. Because the same caricature was viewed and discussed by each student within the individual groups, the students’ analysis of the caricature will most likely be similar to other members of their group. However, students will have chosen different photographs with which to contrast the
caricature, thereby making their comparisons different from one another.

2. Have students use the Peer Review Sheet to offer feedback to their peers on the scripts. Remind students that these sheets will be used to help them revise their scripts, and that they will turn them in with their final projects.

3. For homework, have students revise their scripts according to the peer group’s suggestions.

SESSION 4 (60 MINUTES)

1. Distribute the Podcast Rubric. Read through this rubric, explaining to students the different skills that will be evaluated by this project. Answer any questions as necessary.

2. If necessary, provide a brief tutorial for your students on using Audacity or other podcasting software. Show students the bookmarked sites Apple.com: GarageBand ‘09 Tutorials and Wise-Women: Learning Podcasting, so that they can reference them as needed while they construct their podcasts.

3. Have students record their podcasts. Depending on the proficiency of the students, it may require two sessions to compose and edit their podcasts. Circulate around the room to answer any technical questions and to make sure students understand how to use the software. Depending on the software being used, students may struggle with their ability to add background images to their podcast, background music, or save their file.

4. When students have completed the assignment, have them save their podcasts on the class or lab computers and also on a format suitable for grading (e.g. CD-ROM, flash drive). Instruct students to turn in their scripts and Peer Review Sheets.

EXTENSIONS

Read The Importance of Being Earnest, Lady Windermere’s Fan, or other Wilde plays, or view film adaptations of these plays, and discuss the importance of the characters’ public images. How do the characters develop their public personas? Why is the development of a public persona important to them? How does their public persona compare to their private persona?

STUDENT ASSESSMENT/REFLECTIONS

- Observe and note student participation in the introductory discussions. Collect any notes taken by the students during the class discussions to ensure class participation and an understanding of the subject matter.
- Evaluate the thesis statement, organization, support, analysis, style, and delivery of each student’s podcast according to the Podcast
Rubric. Provide students with feedback on their assignment based on this rubric. If students are struggling with this assignment, and this is reflected in the feedback on their Peer Review Sheet and Podcast Rubric, you may want to provide students with the opportunity to revise their podcast. Some common areas that challenge students are the generation of a thesis statement and the collection and organization of supporting evidence.

RELATED RESOURCES

LESSON PLANS
Grades 6 - 10 | Lesson Plan | Standard Lesson
Creating a Persuasive Podcast

Students learn how to get their voice out on the web when they research issues important to them and compose a persuasive podcast to post online.
Grades 9 - 12 | Lesson Plan | Unit
Giving Voice to Students Through "This I Believe" Podcasts

Students write and record their own essays for a class blog by first completing a series of activities designed to get them thinking and writing about their experiences.

PRINTOUTS
Grades 3 - 12 | Printout | Informational Sheet
Podcasts: The Nuts and Bolts of Creating Podcasts

Use this helpful tool to integrate podcasts into your classroom or to help your students create their own podcasts with audio and images.

STRATEGY GUIDES
Grades 6 - 12 | Strategy Guide
Teaching With Podcasts

This Strategy Guide describes the processes involved in composing and producing audio files that are published online as podcasts.

TIPS & HOW-TO'S
Grades 6 - 12 | Tip & How-To
How to Record Podcasts

Creating a podcast gives teens a chance to communicate with others. The skills teens learn in this process can help them become better writers and public speakers.

COMMENTS
"A Pen Sketch of Oscar Wilde"

Mr. Wilde is fully six feet three inches in height [sic], straight as an arrow, and with broad shoulders and long arms, indicating considerable strength. His outer garment was a long ulster trimmed with two kinds of fur, which reached almost to his feet. He wore patent-leather shoes, a smoking-cap turban, and his shirt might be termed ultra-Byronic, or perhaps—decollete¹. A sky-blue cravat of the sailor style hung well down upon the chest. His hair flowed over his shoulder in dark-brown waves, curling slightly upwards at the ends. His eyes were of a deep blue, but without that faraway expression that is popularly attributed to poets. In fact they seemed rather every-day and commonplace eyes. His teeth were large and regular, disproving a pleasing story which has gone the rounds of the English press that he has three tusks or protuberants² far from agreeable to look at. He is beardless, and his complexion is almost colorless. In manner Mr. Wilde was easy and unconstrained, and his attitude as he conversed with the reporters and others was very graceful. A peculiarity of Mr. Wilde's face is the exaggerated oval of the Italian face carried into the English type of countenance, and tipped with a long sharp chin. It does not, however, impress one as being a strong face. His manner of talking is somewhat affected—judging from an American standpoint—is great peculiarity being a rhythmical chant in which every fourth syllabus is accented. Thus, when asked what was his mission, he replied in a sing-song tone: "I came from Eng-land because I thought America was the best place to see."

From Macon Weekly Telegraph 8 January 1882: 1

¹ To have a low neckline.
² Protruding, bulging.
Oscar Wilde

Oscar Wilde, in full Oscar Fingal O'Flahertie Wills Wilde (born Oct. 16, 1854, Dublin, Ire.—died Nov. 30, 1900, Paris, France), Irish wit, poet, and dramatist whose reputation rests on his only novel, The Picture of Dorian Gray (1891), and on his comic masterpieces Lady Windermere's Fan (1892) and The Importance of Being Earnest (1895). He was a spokesman for the late 19th-century Aesthetic movement in England, which advocated art for art's sake, and he was the object of celebrated civil and criminal suits involving homosexuality and ending in his imprisonment (1895–97).

Wilde was born of professional and literary parents. His father, Sir William Wilde, was Ireland's leading ear and eye surgeon, who also published books on archaeology, folklore, and the satirist Jonathan Swift. His mother, who wrote under the name Speranza, was a revolutionary poet and an authority on Celtic myth and folklore.

After attending Portora Royal School, Enniskillen (1864–71), Wilde went, on successive scholarships, to Trinity College, Dublin (1871–74), and Magdalen College, Oxford (1874–78), which awarded him a degree with honours. During these four years, he distinguished himself not only as a Classical scholar, a poseur, and a wit but also as a poet by winning the coveted Newdigate Prize in 1878 with a long poem, Ravenna. He was deeply impressed by the teachings of the English writers John Ruskin and Walter Pater on the central importance of art in life and particularly by the latter's stress on the aesthetic intensity by which life should be lived. Like many in his generation, Wilde was determined to follow Pater's urging "to burn always with [a] hard, gemlike flame." But Wilde also delighted in affecting an aesthetic pose; this, combined with rooms at Oxford decorated with objets d'art, resulted in his famous remark, "Oh, would that I could live up to my blue china!"

In the early 1880s, when Aestheticism was the rage and despair of literary London, Wilde established himself in social and artistic circles by his wit and flamboyance. Soon the periodical Punch made him the satiric object of its antagonism to the Aesthetes for what was considered their unmasculine devotion to art. And in their comic opera Patience, Gilbert and Sullivan based the character Bunthorne, a "fleshly poet," partly on Wilde. Wishing to reinforce the association, Wilde published, at his own expense, Poems
(1881), which echoed, too faithfully, his discipleship to the poets Algernon Swinburne, Dante Gabriel Rossetti, and John Keats. Eager for further acclaim, Wilde agreed to lecture in the United States and Canada in 1882, announcing on his arrival at customs in New York City that he had “nothing to declare but his genius.” Despite widespread hostility in the press to his languid poses and aesthetic costume of velvet jacket, knee breeches, and black silk stockings, Wilde for 12 months exhorted the Americans to love beauty and art; then he returned to Great Britain to lecture on his impressions of America.

In 1884 Wilde married Constance Lloyd, daughter of a prominent Irish barrister; two children, Cyril and Vyvyan, were born, in 1885 and 1886. Meanwhile, Wilde was a reviewer for the Pall Mall Gazette and then became editor of Woman’s World (1887–89). During this period of apprenticeship as a writer, he published The Happy Prince and Other Tales (1888), which reveals his gift for romantic allegory in the form of the fairy tale.

In the final decade of his life, Wilde wrote and published nearly all of his major work. In his only novel, The Picture of Dorian Gray (published in Lippincott’s Magazine, 1890, and in book form, revised and expanded by six chapters, 1891), Wilde combined the supernatural elements of the Gothic novel with the unspeakable sins of French decadent fiction. Critics charged immorality despite Dorian’s self-destruction; Wilde, however, insisted on the amoral nature of art regardless of an apparently moral ending. Intentions (1891), consisting of previously published essays, restated his aesthetic attitude toward art by borrowing ideas from the French poets Théophile Gautier and Charles Baudelaire and the American painter James McNeill Whistler. In the same year, two volumes of stories and fairy tales also appeared, testifying to his extraordinary creative inventiveness: Lord Arthur Savile’s Crime, and Other Stories and A House of Pomegranates.

But Wilde’s greatest successes were his society comedies. Within the conventions of the French “well-made play” (with its social intrigues and artificial devices to resolve conflict), he employed his paradoxical, epigrammatic wit to create a form of comedy new to the 19th-century English theatre. His first success, Lady Windermere’s Fan, demonstrated that this wit could revitalize the rusty machinery of French drama. In the same year, rehearsals of his macabre play Salomé, written in French and designed, as he said, to make his audience shudder by its depiction of
unnatural passion, were halted by the censor because it contained biblical characters. It was published in 1893, and an English translation appeared in 1894 with Aubrey Beardsley’s celebrated illustrations.

A second society comedy, A Woman of No Importance (produced 1893), convinced the critic William Archer that Wilde’s plays “must be taken on the very highest plane of modern English drama.” In rapid succession, Wilde’s final plays, An Ideal Husband and The Importance of Being Earnest, were produced early in 1895. In the latter, his greatest achievement, the conventional elements of farce are transformed into satiric epigrams—seemingly trivial but mercilessly exposing Victorian hypocrisies.

I suppose society is wonderfully delightful. To be in it is merely a bore. But to be out of it simply a tragedy.

I never travel without my diary. One should always have something sensational to read in the train.

All women become like their mothers. That is their tragedy. No man does. That’s his.

I hope you have not been leading a double life, pretending to be wicked and being really good all the time. That would be hypocrisy.

In many of his works, exposure of a secret sin or indiscretion and consequent disgrace is a central design. If life imitated art, as Wilde insisted in his essay “The Decay of Lying” (1889), he was himself approximating the pattern in his reckless pursuit of pleasure. In addition, his close friendship with Lord Alfred Douglas, whom he had met in 1891, infuriated the marquess of Queensberry, Douglas’s father. Accused, finally, by the marquess of being a sodomite, Wilde, urged by Douglas, sued for criminal libel. Wilde’s case collapsed, however, when the evidence went against him, and he dropped the suit. Urged to flee to France by his friends, Wilde refused, unable to believe that his world was at an end. He was arrested and ordered to stand trial.

Wilde testified brilliantly, but the jury failed to reach a verdict. In the retrial he was found guilty and sentenced, in May 1895, to two years at hard labour. Most of his sentence was served at Reading Gaol, where he wrote a long letter to Douglas (published in 1905 in a drastically cut version as De Profundis) filled with recriminations against the younger man for
encouraging him in dissipation and distracting him from his work.

In May 1897 Wilde was released, a bankrupt, and immediately went to France, hoping to regenerate himself as a writer. His only remaining work, however, was *The Ballad of Reading Gaol* (1898), revealing his concern for inhumane prison conditions. Despite constant money problems, he maintained, as George Bernard Shaw said, “an unconquerable gaiety of soul” that sustained him, and he was visited by such loyal friends as Max Beerbohm and Robert Ross, later his literary executor; he was also reunited with Douglas. He died suddenly of acute meningitis brought on by an ear infection. In his semiconscious final moments, he was received into the Roman Catholic Church, which he had long admired.

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OSCAR WILDE - BIOGRAPHY

Oscar Wilde (1854 - 1900) is a central figure in aesthetic writing. Wilde was a poet, fiction writer, essayist and editor. In the opening scenes of the movie Velvet Goldmine, Todd Haynes suggested that Wilde was one of the first pop idols. Oscar Wilde is often seen as a homosexual icon although as many men of his day he was also a husband and father. Wilde's life ended at odds with Victorian morals that surrounded him. He died in exile.

In 1854, Oscar Fingal O'Flahertie Wills Wilde was born to Sir Robert Wills Wilde and Jane Francesca Wilde in Dublin, Ireland. Sir Wilde was a renowned surgeon who had been knighted for his medical service. His title was non-hereditary. Oscar Wilde's mother wrote under the name Speranza and advocated liberal causes including ardent support for Irish Nationalism.

Oscar Wilde had a quick and fluid intelligence coupled with a gift for languages. His early education included attending Porotra Royal School in Enniskillen (1873) Trinity College in Dublin (1874-1879), and Magdalen College in Oxford. He excelled in his studies. Along with his schoolwork, Wilde began to build his reputation as a poet. His early work garnered some success. In 1878, Oscar Wilde won the Newdigate prize for poetry. His entry was inspired by a vacation to Ravenna.

More crucial to his later fame, Oscar Wilde began to practice his aesthetic mode of life. Wilde kept his hair long and affected a highly stylized dress and manner. His rooms were well appointed. His collection of blue china was famous. Wilde's pose was what he leveraged for his initial forays into fame. Wilde had many acolytes. But he also had his detractors, who at one point trashed his room.

Oscar Wilde moved to London in 1879. Wilde released a collection of poetry through the publisher Bogue in 1881. His first play, Vera, was also supposed to be performed. However, it was canceled. This was also the year Wilde would meet his future wife—Constance Mary Lloyd.

Wilde continued to use his style as a way of advancing his reputation. However, his aims were harder to hit in the city. Yet Oscar Wilde wearing knee-breeches and a velvet jacket while carrying a single flower became iconic. It was this image for which Oscar Wilde was lampooned in the comedic opera Patience by W.S. Gilbert. It was also this image that was caricatured in Punch by George Du Maurier and F. C. Barnard. Although most men who faced such satirization would have felt shame, Oscar Wilde relished in the attention he gained.

In 1882, D'Oyly Carte managed Oscar Wilde's lecture tour of the United States of America. Contemporaneously, Carte was also promoting a tour of Patience. Wilde's presence in some ways provided a framework for the play. As in England, Wilde's dress, mannerisms and assertions were met with ridicule and violence by some. Fewer still defended Wilde for fear of being ridiculed themselves. In America, Oscar Wilde met Oliver Wendell Holmes, Henry Ward Beecher, Henry Wadsworth Longfellow, and Walt Whitman. Walt Whitman proclaimed that Wilde was "a great, big splendid boy."

On his return to England, Oscar Wilde continued cultivating his relationship with wealthy and influential members of society. His income from his Irish properties were infrequent and could not cover his extravagances. During this period, he see financial difficulties that would plague him intermittently throughout his life.

In 1883, Wilde traveled to Paris and met Paul Verlaine, Victor Hugo, Stephane Mallarme, and Edmond de Goncourt. On returning to London, Wilde continued his relationship with Constance Lloyd. In August, Wilde returned to the New York for the opening of his first play Vera. The show only ran for a week and received mixed reviews. He became engaged to Constance.

In 1884, he married Constance who had some money ending his early cycle of impoverishment. The young married couple moved to Tite Street in the Chelsea neighborhood of London, which at the time was known for its artistic character. Constance and Oscar Wilde's first son Cyril was born in June 1885 and his second son Vyvyan was born in November 1886. He would also meet the Canadian art critic and journalist Robert Ross. It is widely held that Robert Ross was Oscar Wilde's first male lover. In 1891, Oscar Wilde would meet Lord Alfred Douglas—the lover whose troubled relationship with Wilde would dominate his life before Wilde's arrest and imprisonment on charges of sodomy.

Tired of his intermittent financial difficulties, Oscar Wilde committed himself to writing. 1886 was also the year that Wilde began regularly contributing to the Pall Mall Gazette. From 1887 until 1889, Oscar Wilde was the editor of Woman's World. His fiction also began to receive regular publication. In 1888, Oscar Wilde published The Happy Prince and Other Tales, a collection of children's tales.

Oscar Wilde continued cultivating his relationships with both the socially prominent James McNeil Whistler, the American painter, was a friend during this period. The two wits often verbally sparred—and their friendship ended with such an argument.

In 1889, Blackwood's Magazine published The Portrait of Mr. W.H.. This literary endeavor straddled the genre of essay and short fiction. In this work, Oscar Wilde argues that William William Shakespeare's
sonnets were written to a young male actor. True to his intellectual project, Wilde’s argument does not require facts to support its legitimacy. The following year Lippincott’s Magazine published The Picture of Dorian Gray, Wilde’s longest work. At the time, many viewed this work as obscene. However, it has become a standard text when looking for homosexual subtext from the Victorian period.

Throughout this period, Oscar Wilde also published a range of essays including The Critic as Artist, The Decay of Lying, and The Soul of Man Under Socialism. Each of these works is wrought with humor and intelligence and frames Wilde’s concepts of aestheticism. His intellectual prowess is tempered with a playfulness that resembles his fiction.

In 1892, Oscar Wilde encountered his first legal difficulties when his play Salome was banned in England. The following year Wilde circumvented this censorship by publishing a French version of Salome. In 1893, Wilde would return to the English stage by mounting his play A Woman of No Importance.

In 1894, Lord Alfred Douglas’s father, Marquess of Queensberry, witnessed his son and Oscar Wilde eating at Café Royal. This would mark the start of a conflict that would end in Wilde’s imprisonment. The Marquess would visit Wilde’s home and threaten the poet and his family. Oscar Wilde continued his relationship with Lord Alfred Douglas—traveling to Europe with him in 1894, and to Algiers in 1895. The French colonies in North Africa had become a haven for sexual tourism. It was during this second trip that Wilde met Andre Gide. It is commonly held that Wilde spiritually (but not physically) seduced Andre Gide into discovering the pleasures of homosexuality. Wilde tried to persuade Andre Gide to follow him in search of more angelic boys.

On returning to England, Wilde’s play The Importance of Being Earnest opened. This play, which concerns creating alternate social postures, is viewed as Wilde’s greatest work. It carefully straddles the line of celebrating and ridiculing Victorian society. This work insured Wilde was viewed as a preeminent artist.

Unfortunately, the success that The Importance of Being Earnest seemed to promise was short lived because of the worsening feud with the Marquess of Queensberry. Queensberry publicly left a note for Wilde at a club. Queensberry addressed this note, “For Oscar Wilde posing Sodomite[sic].” Wilde, at the behest of his lover Lord Alfred Douglas, sued Queensberry for criminal libel.

To defend himself, the Marquess only had to prove that his accusation was based in fact. Queensberry relished at having his lawyers parade male prostitutes and a proprietor of a male brothel through the court. Wilde’s love letters to Douglas were also used as evidence in defense of the Marquess.

Wilde lost the case and was responsible for compensating the Marquess for the expenses he accured to mount a defense. In addition based on the evidence presented at trial, Oscar Wilde was arrested on charges of sodomy and gross indecency. His friends tried to convince Wilde to flee to France. But Wilde’s mother appealed to her son to fight the charges. He plead not guilty, and when asked under oath to define “the love that dare not speak its name.” Wilde responded, “The love that dare not speak its name” in this century is such a great affection of an elder for a younger man as there was between David and Jonathan, such as Plato made the very basis of his philosophy, and such as you find in the sonnets of Michelangelo and William Shakespeare.” His passionate and eloquent defense was not sufficient, and Wilde was sentenced to two years of hard labor. He would write The Ballad of Reading Gaol and De Profundis which captured the harsh reality and self-reflection that came from his incarceration.

During his imprisonment, Constance Wilde (with Cyril and Vyvyan) fled to Europe. She changed their last name to Holland in an attempt to shield her sons from Oscar Wilde’s infamy. In 1898, she died after complications to a spinal surgery, which was performed in Italy. Her family took legal recourse to prevent Oscar Wilde from ever seeing the children again.

In 1897, Oscar Wilde was released from prison. He exiled himself to Europe and lived under the name Sebastian Melmoth, a pseudonym derived from the Saint Sebastian and his great uncle Charles Maturin’s novel, Melmoth the Wanderer. He lived with Robert Ross during this period. Later in that year, Wilde renewed his relationship with Lord Alfred Douglas. Their relationship ended after a few month when their families threatened to deprive the two men of their allowances.

Wilde’s life ended in Hotel d’Alsace in Paris. In 1900, Wilde contracted cerebral meningitis. Some virulently homophobic critics maintain this was a result of syphilis, but the original medical report does not suggest this. He sent for Robert Ross and was conditionally baptized into the Catholic Church. He died on the thirtieth of November. Wilde was originally buried in Cimetière de Bagneux, but in 1909 his body was moved to Cimetière du Père-Lachaise.
Oscar Fingal O'Flaherty Wilde (1854-1900)

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Oscar Wilde, the son of an eminent Dublin surgeon, stands out among the fraternity of Victorian dramatists, which includes fellow-Irishman Dion Boucicaut (1820-1890), James Robinson Planché & each other; (1796-1880), Tom Robertson (1829-1871), Tom Taylor (1817-1880), W. S. Gilbert (1836-1911), and Arthur Wing Pinero (1859-1934). After studying at Trinity College, Dublin, Wilde attended Magdalen College, Oxford, where as a disciple of Walter Pater he participated in the Aesthetic Movement, which advocated "art for art's sake." His aesthetic idiosyncrasies (such as his wearing his hair long, dressing colourfully, and carrying flowers while lecturing) Gilbert and Sullivan parodied in the operetta Patience (1881), for which Wilde acted as a "front man" by delivering lectures on aestheticism in advance the road tour of the operetta.

After his marriage to Constance Lloyd (image) in 1884, Wilde published several children's books, and in 1891 the tale of a hedonistic Adonis with the tormented soul of a satyr, The Picture of Dorian Gray. In a brilliant series of domestic comedies — Lady Windermere's Fan (1892), A Woman of No Importance (1893), and n Ideal Husband (1894) — Wilde took the London stage by storm with his witty, epigrammatic style, insolent ease of utterance, and suave urbanity. Wilde described Lady Windermere's Fan as "one of those modern drawing-room plays with pink lampshades." Its combination of polished social drama and corrosively witty dialogue was repeated in 1895 in the two hits that he had on the London stage simultaneously, An Ideal Husband and The Importance of Being Earnest.

Later that same year, Wilde's tragic downfall was precipitated by an accusation of homosexuality by the Marquis of Queensbury, father of Wilde's intimate, Lord Alfred Douglas. The irate peer left a card at Wilde's club addressed thus: "To Oscar Wilde posing as a Somdomite" (sic). Wilde, taking it that the writer meant "Sodomite," made the catastrophic error of deciding to sue the peer for libel. After a sensational trial, Wilde was sentenced to two years' hard labour for homosexual practices. Sent to Wandsworth Prison in November, 1895, Wilde was subsequently transferred to Reading Gaol (image). Bankrupt and ruined in health, Wilde left prison in 1897 and settled, bitter and broken, in Paris under the pseudonym "Sebastian Melmoth" (the name of his favourite martyr from Melmoth the Wanderer, a novel written by his great-uncle, Charles Maturin, in 1820). Of his time as a prisoner he wrote in The Ballad of Reading Gaol (1898):

I never saw a man who looked With such a wistful eye Under the little tent of blue Which prisoners call the sky.

All that we know who lie in gaol Is that the wall is strong; And that each day is like a year, A year whose days are long.
IN CONTEXT

Excerpt:

"Fashion rests upon folly. Art rests upon law. Fashion is ephemeral. Art is eternal. Indeed what is a fashion really? A fashion is merely a form of ugliness so absolutely unbearable that we have to alter it every six months! It is quite clear that were it beautiful and rational we would not alter anything that combined those two rare qualities. And wherever dress has been so, it has remained unchanged in law and principle for many hundred years."