

# Neustadt Curriculum Packet



Lesson Plans for grades 6-12 to study the work of Gene Luen Yang, the NSK Neustadt Prize for Children's and Young Adult Literature winner

**TEACHER EDITION**

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## Gene Luen Yang: Biography

Gene Yang began making comics and graphic novels in the fifth grade. In 2006, his book *American Born Chinese* was published by First Second Books and became the first graphic novel to be nominated for a National Book Award and the first to win the American Library Association's Printz Award. It also won an Eisner Award for Best Graphic Album–New.

In 2013, First Second Books released *Boxers & Saints*, Yang's two-volume graphic novel about the Boxer Rebellion. *Boxers & Saints* was nominated for a National Book Award and won the L.A. Times Book Prize. Yang has also written and illustrated numerous other comics, including Dark Horse Comics' continuation of the popular Nickelodeon cartoon *Avatar: The Last Airbender* and DC Comics' *Superman*.

In addition to cartooning, Yang teaches creative writing through Hamline University's MFA in Writing for Children and Young Adults. For many years he was also a teacher of math and computer science at Bishop O'Dowd High School in Oakland, California.

In January 2016, the Library of Congress, Every Child A Reader, and the Children's Book Council appointed Yang the National Ambassador for Young People's Literature. In 2020, Yang also won two Harvey awards, which honor outstanding work in comic books; Book of the Year for his graphic novel *Dragon Hoops*, and Best Children or Young Adult Book for *Superman Smashes the Klan*.

In October 2022, Gene Yang was awarded the 2023 NSK Neustadt Prize for Children's and Young Adult Literature and will be honored at the annual Neustadt Lit Fest in Norman, Oklahoma, October, 2023.

## Lesson 1

(suitable for grades 6-9 but could also be scaffolded for grades 10-12)

### American Born Chinese Image Analysis

Because of the unique nature of graphic novels, students may develop verbal and visual literacy through reading them. In this exercise, students learn to look at all the verbal and visual clues the author/artist is trying to convey.

Image Analysis, pages 1-106

Image Analysis, pages 109-233

- From the page ranges listed, pick a striking image / short sequence from the graphic novel
- Take a picture with your phone or iPad of the image in the book
- Find that image in your photos and place the picture at the top of your document
- Spend 20 – 25 minutes analyzing that image in writing

Your paragraph will start with one or two sentences naming the book and the author and giving the CONTEXT for the image. Then write 1 - 3 sentences on each of the following topics: DESCRIPTION, EFFECTS, BIG PICTURE. See more on each category below.



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**CONTEXT:** What is the context for this image? (who, what, where, when, why)

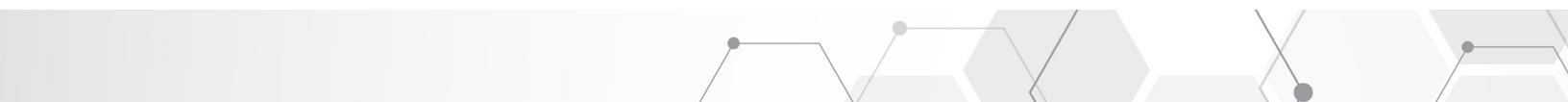
**DESCRIPTION:** What do you observe? (dark/light, spacing, proportions, expressions, etc.)

**EFFECTS:** Why do you think Yang drew it this way—what is he trying to communicate?

**BIG PICTURE:** How might this image connect to larger themes or ideas in the book?

### Sample student paragraph for this assignment:

In *American Born Chinese* by Gene Yang, Jin struggles to have confidence in his culture. This is demonstrated on page 30 of the text when Jin is embarrassed in front of his whole class. The context for this image includes the characters Jin Wang, the teacher Ms. Greeder, Timmy, and Suzy Nakamura. This scene takes place in Ms. Greeder's third grade class at Mayflower Elementary School on Jin's first day in this new school. When Jin is up before the class, Yang draws him as looking very uncomfortable. His teacher looks proud that she assumes she knows exactly who he is. All of the other students look super confused about who this new boy is. Suzy looks annoyed, perhaps because like Jin, she knows what it is like to be a student of color in a predominantly white class, and she doesn't want to be associated with him. Yang shows how exiled and alone Jin felt because of being Chinese. In the zoomed-in picture, Jin and Ms. Greeder have a different background to really emphasize the emotions he is feeling. His teacher and classmates do not truly care about who he is and show no respect towards his culture. She cannot get his name right and assumes he is from China not San Francisco. This use of micro-aggressions invalidates who he is as a person. Regardless of their intentions, their actions only contribute to Jin's insecurities. In this moment, we clearly see why Jin is not confident in who he is or in



## Lesson 2

(suitable for grades 8-12)

Analysis of Three Parallel Storylines; Composition of a Personal Narrative

Yang's book is unique in that it contains three different storylines. At first, these three seem very distinct and separate from each other. But by the end of the book we see how they overlap, as ultimately these three storylines come together in a meaningful way. Questions for students to consider:

1. Describe and define the three unique storylines of the book. Who is the main character in each?
2. What do you think is Yang's main theme in each of these sections?
3. How do all three of these storylines speak to the issue of identity, especially as it relates to being Chinese-American?

As students think of their own experiences, they may see some connections between themselves and Jin, the main character in one of the storylines of *American Born Chinese*. Teachers could discuss how students have experienced isolation, where they felt excluded from the dominant group in some significant way? To what extent did factors beyond their individual control (such as race, ethnicity, class, religion, sexual orientation, etc.) factor into this exclusion? Students could discuss how that affected the way they saw themselves and/or how they related to others.

Assignment: Write a 600-word personal narrative in which you tell the story of a time you felt isolated or excluded.

Like many coming-of-age stories, *American Born Chinese* takes aspects of the author's lived experience and transforms it into a narrative that can be shared with others. For students, it can be useful to create a more direct personal narrative to capture and describe their own lived experiences. One way to write personal narratives is to borrow the Narrative 4 structure, which encourages the power of storytelling and connection. (The Narrative 4 approach to storytelling centers on the process of the "story exchange," in which one person tells another person their individual story via direct communication. Later, in a group setting, the person who received the original story shares it back to the group.)

## LESSON 2 CONT.

Whatever the strategy for obtaining and sharing stories, we know that storytelling is central to all cultures and helps us to better understand ourselves and the world in which we live.

An effective personal narrative should contain some or all of the following:

- A strong sense of the writer’s “voice” – readers should feel the authenticity of the “I” in the piece
- A clear beginning, middle, and end; every personal narrative tells a story
- Lively, descriptive writing, often relying on sensory details to “show not tell”

Teachers may choose to incorporate certain technical requirements for the assignment as well. This would depend on which particular grammatical or technical skills they may wish to teach or emphasize. For example:

- Use of dialogue incorporating correct dialogue format
- No passive voice
- Consistent use of verb tense
- The incorporation of one simile or metaphor

There are numerous resources available to support students’ reading and writing of effective personal narratives. One that teachers may consider using is included in the Appendix.

For examples of student work, this site from a NY Times contest is useful. (This content from the Times’ Learning Network is available free of charge to anyone with the link.)

<https://www.nytimes.com/2020/01/07/learning/personal-narrative-essay-winners.html>

### Student model:

#### I Guess I'm Not A Runner

I wondered when they were going to notice I wasn't there. When my small, quiet self was far enough that the gaps between them grew suspiciously large. Or when they'd eventually stop running, looking around at each other in glee from completing their strenuous hike, only to notice that one person was missing from their group of four. I waited for this moment to happen, but it never did. Standing at the bottom of a hill, I watched a group of my friends continue to jog up the streets, abandoning the boisterous and wild Chinatown for the serene and quiet North Beach neighborhood.

The steep hills of San Francisco are not for the faint of heart; their tall and looming roads sent a sense of panic in me that my friends didn't seem to have. I've never considered myself to be athletic. In school, I had always been the last person to be picked for a team in P.E. I was the benchwarmer for every single sport I tried, even the ones where my starting-position friends and I joined as beginners at the same time. I seemed to always fall behind. This idea only became more real when watching my peers fade away, continuing their stride without any sign of exhaustion or trouble. For a while, I had been able to keep up with their pace. While I ran at their sides panting and scrambling for air, their breath mimicked that of a sleeping person's. But a benchwarmer can only run for so long before their body gives out, and I found myself stuck in my tracks. I was unable to move against the stubbornness of my weary legs. Standing alone, I eventually watched them fall out of view and then found myself in a harsh reality. I had been completely abandoned. Stranded in a city I hardly knew, surrounded by a language I couldn't understand.

Before my group and I were sent to venture into the streets of San Francisco, we were a part of a much larger group. Together, we arrived in the city as a union of 20 or so, made up of my classmates and seventh graders from the grade below us. We were too large of a group to run, too chaotic a group to do anything but walk so as to not get separated. I felt safe in this large pack of my classmates, knowing I would never get lost so long as I was guarded by the walls that my several peers formed around me. But that feeling wouldn't last. Before I could even protest, our group of 20 was split into measly groups of four. Each group was given a checklist of sites to find, told good luck, and sent on their way. We were told it was a scavenger hunt, but I saw it as my living hell; my former "safety in numbers" shifting to "keep up or be left behind."

Soon after I lost sight of them, I had given up trying to find my group. Mindlessly walking around after being left on my own, I was too lost to follow the direction they had disappeared into. My only hope was to find another group of familiar faces, but finding them in such an overwhelming town felt impossible. Of all places to be abandoned in San Francisco, Chinatown was the least ideal. Walking around the lively streets I seemed to be surround-

## LESSON 2 / STUDENT MODEL CONT.

ed by images of red and gold. Each building I passed glittered with shiny foreign letters hemmed with low-hanging lanterns or murals of people plastered against their walls. Every once in a while I'd pass some sort of building with words I could recognize. "Clinic", "Restaurant", "Tea" and "School" stuck out sorely against Chinese characters. Seeing these words felt like trying to read a story in a language one hardly knows. You may understand some basic words, but the meaning of each sentence is lost to your illiteracy. It was a bitter reminder of my unfamiliarity with the place.

I had never liked being on my own before. As a child, I'd beg and plead whenever my mother attempted to leave me alone in the car, even when I knew she would typically be back in less than a minute. I couldn't seem to shake the thought that something bad would happen to me when left on my own. However, being lost in Chinatown was one of the few moments I remember not having this fear. My walk turned from the cowardly, shy stumble of a lost teenage girl to the prance of a fellow Chinatown customer, trying my best to blend in with the crowd I strode among. I'd find myself looking through each window I'd pass by, eyeing the products that lie inside. Books and vegetables and candy and t-shirts greeted my eyes, and in return, I'd give them back a slight hum and nod. Roaming through Chinatown began to feel like a game. Rather than being the shy, unathletic, and anxiety-ridden girl my peers knew me to be, I got to play as a whole new person. Surrounded by people I'd never met, who didn't pay any attention to me at all, I felt free. My worries about how I would find my way back, or what my peers and teachers would say to me fled. I instead chose to enjoy myself. To make my own journey, at my own pace.

It wasn't long after that a group of my classmates came into my view—not my initial group of peers that fled without me, but a group of boys I only hardly knew. I stood still, watching them holler at me, then scramble up to where I stood. One boy made it before the others.

"Where's your group?"

"They ran off a bit ago, I couldn't keep up."

"They didn't wait for you?"

"Nope."

"Oh. Well, you can join our group then."

Whether it's true or not, I like to think my newfound confidence and ability to wander the city by myself is what led that group of boys to me. That my decision to finally let go and enjoy my journey made me stand out against the many visitors of Chinatown, just enough for people I hardly knew to recognize me. Because while I may not be a runner, I'm pretty good at finding my way around.



## PEER EDITING SHEET

Name \_\_\_\_\_

reading work by \_\_\_\_\_

Identify one phrase/sentence that you find really effective and why.

Identify one phrase/sentence that you think needs some extra attention and why.

How effective is the opening sentence?

How effective is the conclusion?

Comment on the organization/format

Notes about vocabulary (identify strong words and some words that could be upgraded)

Other notes/comments that will help make this piece stronger

## Lesson 3

(for grades 10-12)

### Exploring the Concept of Collective Memory

James Baldwin once wrote, “People are trapped in history and history is trapped in them.” All of us carry some historical memory with us and are in some significant ways shaped by it as well. For some members of traditionally marginalized groups, cultural history and historical memory may especially shape contemporary reality.

For the first discussion of this topic, it is useful to define historical memory and how it works. Two online resources will help students to understand the topic:

<https://education.nationalgeographic.org/resource/cultural-memory/>

<https://www.scientificamerican.com/article/the-power-of-collective-memory/>

Based on these readings, students can answer the following questions:

1. How and why do certain groups of people “remember” certain things in their pasts?
2. Is their remembrance of these events entirely accurate? Why or why not?
3. What does the first article mean when referring to “collective forgetting”? Why would groups of people choose or need to forget certain things as well?
4. What role do objects play in helping people remember? How might these same objects distort memory?
5. In *American Born Chinese*, Yang is interested in the ways in which traditional storytelling (including myths, legends, fables) informs cultural memory. How and why does he use the monkey king legend in this way?
6. Similarly, Yang shows that cultural stereotypes can be a major negative force in shaping historical memory. How does he present this factor in the book through the character of Chin-Kee?

In a writing assignment, students can explore the impact of historical memory on a group they know well. This could be a culturally recognized group based on the “Big 8” socially constructed identities: race, ethnicity, religion, socioeconomic class, nationality, sexual orientation, gender identity, or ability. They might also choose an option such as their school group, sports team, or other group they feel they are an active part of.

The same strategies for teaching and evaluating personal narrative used in lesson 2 could be applied to this assignment, or the teacher may want to help students take a more analytical approach to this assessment.

## LESSON 3 - WRITING PROMPT

### Writing prompt for students:

Over the years many philosophers, educators and historians have been interested in how people remember the historical past. Some, like philosopher George Santayana, have even worried that “those who cannot remember the past are condemned to repeat it.” How much of the past any one individual carries with them depends a lot on their own personal interest and specific circumstances, but may also be shaped by traumatic events of the past. Marginalized groups, in particular, may be weighted down by historical memory; there are things that have happened in the past to certain groups that continue to shape their identities today. The incarceration of Japanese-Americans in the years 1942-1946, for example, remains in the hearts and minds of many people who remember that time directly or who shared their stories with generations after them. (For an excellent resource on this topic, please see the award-winning book *Seen and Unseen* by Elizabeth Partridge and Lauren Tamaki; this text explores the photography, experiences and perspectives of three vastly different photographers of WWII Japanese Incarceration camps.)

In your life, think about the ways your own historical past is important to you. Identify your connection to a group or groups that carry historical memory in some way. Is that historical memory a source of trauma, inspiration, or something in between? How does that history influence your own life and shape the kind of person you are?

In a 650-word essay, write a personal narrative that also contains some historical information. To start, bring in your own definition of historical memory based on the readings and discussion from class. From there, proceed to discuss what historical memories impact you today. If you refer to a particular historical event or time period, you will need to provide a brief explanation. (For instance, in the incarceration camp example noted above, you would need to summarize what happened and why.)

Your essay may include statements from an older member of your family who may have been directly impacted by the event(s) you are describing. The main goal is to be reflective about the nature of historical memory and how it can influence people even years or decades later.

## LESSON 3 - STUDENT MODEL

### Student Model of essay:

Sea foam laps at my feet, the brilliant blue sky resting above me. Gentle clouds pepper the wide expanse of where the sky meets the sea, just as the salty water dries to form a whitish crust on my feet. I breathe in, breathe out. This feels like home.

I run my fingers along the cracks of rough stone, sharp enough to make me bleed. Ironic, since the blood of many was spilled here. I hear the wails and cries of damned souls, and I feel the pained thrum of what used to be here. *Who* used to be here. Some ancestors, some strangers, but nonetheless, people of Senegalese descent and heritage. I am on the island just off the coast of Senegal called Goree. A sacred destination for most Africans, as a way to both reconcile the dastardly effects of slavery, as well as seek forgiveness from the long-lasting effects of colonization.

Here, I listen to the shuffling of chains. The click clack of heavy metal shackles, the jarring clang of icy metal bars followed by the ugly silence of defeat. The subtle stench of mildew of salt stuck in the walls; corroded, like the spirits before me. The cool ocean breeze, carrying the sweet scent of freedom. The earthy taste of root vegetables, the crunch of crispy fish. The pleasant taste of the chebu jen rouge mixed with the nutty flavors of mafe with a subtle kick of the poivre noir. But above all, I'm hearing the sounds of voices, of stories told to distortion, of stories so far from fantasy and truth.

We, as Senegalese people remember, the pain, the scars, the blood still flowing free, yet the very culture who took us, we share. Our tongues clash, French mixing with Wolof, a melodic sound tinged with clicks, shushing sounds, and raspiness. We temporarily forget the pain and embrace the imported goods, the European hair relaxers, and chocolate filled pastries. But with every retelling I hear, there are details tweaked, added on, or omitted completely. And that's what makes a collective memory beautiful.

Senegalese historical memory is honored in a way that is both reflective, and forward thinking. The past always guides the future, whether the versions change or differ slightly, and even when it's not remembered at all. Those kinds of stories serve a purpose of showing the struggles and hardships that make the country unique.

## LESSON 3 - STUDENT MODEL CONT.

History, whether told by people or in textbooks, serves as a reminder to the current generations that we should not repeat the mistakes of the past, but instead let it influence the future in a positive way. A lot of Africans decide to take the trip to Senegal and Goree Island as a way to study and reconnect with their ancestors, and learn more about the infamous last stop in Africa during the Transatlantic Slave Trade. The location itself is a piece of historical memory, since the country's people have collectively agreed to preserve and remember this part of history that's so integral to the national identity of Africans everywhere. Yet, there are things we choose to forget about, things that aren't of value to us as a society anymore. Memories, no matter how fascinating, or horrible can't always be remembered, since some memories fade and grow to be irrelevant over long periods of time.

Also, there are some things that are incredibly important and should be celebrated, but at the same time, there are some traumatic events that are sometimes better off forgotten. We would never move forward without prioritizing certain memories, because remembering all wrongdoing done unto you will only hinder the progression of a country's society as a whole. The complexity of historical memory is also recognizing the cultural and external significance of the events recognized as a collective memory. Some people would say that Africans and Black people living in America should move onward from this remembrance of the slave trade, and should create a future that celebrates the accomplishments made by the African population as a whole. The difficulty of making that decision is that by collectively only remembering the horrors of the past, you might also get stuck in it. But by choosing to only focus on the positivity and the progress made, it scoffs at the struggles that have paved the way for the future. There is no right answer to this dilemma, since humans and the memories they make are naturally flawed; the continuation of history will always have two sides.

## Lesson 4

(suitable for 6-12 depending on scaffolding and visual art expectations)

*Note: This lesson can stand alone or build on Lessons 1 or 2 depending on the amount of time a teacher wants to spend with the text. This particular lesson could be carried out by an art teacher alone or could rely on a collaborative model between an English teacher and a visual arts teacher.*

### Drawing a Memory

For graphic artists, storytelling comes in the form of pictures as well as words. This allows them to provide the reader with an enriched experience that speaks more directly to our visual sense. As we have seen in our study of *American Born Chinese* (including Lesson 1), Yang connects to his readers through the effective use of text AND illustration.

The goal of this lesson is for students to create a series of panels that illustrate a memory from their own lives.

**Step 1** Using page 30 as a starting point again, students should choose a particularly meaningful moment from their own experience. Perhaps, like Jin, they were introduced to a new group in a way that made them feel uncomfortable. They could brainstorm and sketch the images that show that experience.

Another good reference point would be pages 38-40 in which Jin makes a new friend (Wei-Chen Sun). These pages might spark a memory of when/how students met an important new person in their lives and what they felt and looked like.

Students can continue to sketch/draw/paint several of the images they imagine. They may include text if they want to, but it's also fine to let the images speak for themselves.

After they have sketched a few of these images, they can choose one that they believe captures the memory best. OR they may create a series of panels the way Yang does throughout *American Born Chinese*. In the end, the goal is to have the equivalent of one page of imagery with/without text.

Next, students can discuss and share their choices with their classmates.

**Step 2** At this point, the student-artist will have options as to how to proceed. They may either continue the storyline they have started in Step 1, or begin a second page that captures another memory.

By the end of the assignment, each student will have a series of images that either depict an extended scene of one memory, or multiple images that show a series of memories.

Students should continue to discuss their choices with their teacher(s) and peers, seeking inspiration from each other as needed. The conversations should also focus on choices related to when to use text and when to use visual representations without words.

## Lesson 5

(suitable for grades 8-12 depending on scaffolding and visual arts expectations)

*Note: like Lesson 4, this lesson can stand alone or build on Lessons 1 or 2 depending on the amount of time a teacher wants to spend with the text. This particular lesson could be carried out by an art teacher alone or could rely on a collaborative model between an English teacher and a visual arts teacher.*

### Creating a Triptych

In *American Born Chinese*, Gene Yang relies on three intertwined narratives to tell the story of identity. While Yang has said the book is based in part on his own life story, he also intended to speak more broadly about what it means to be Asian American in the United States.

As we have studied, in *American Born Chinese*, Gene Yang relies on these three storylines:

1. The Monkey King legend – one of the most important and enduring legends in Chinese culture.
2. The coming-of-age story of Jin, a Chinese-American who has to move to a new school and struggles with bullying from his mostly white classmates.
3. “Everyone Ruvs Chin-Kee” – Yang’s exploration of many of the worst cultural stereotypes used against Chinese Americans. In the end, when the storylines merge, Jin must overcome his internalization of these stereotypes to find his own unique sense of who he is as a Chinese-American person.

Similarly, other visual artists have relied on the triptych format to bring together three distinct images that relate to each other. Historically, many of these triptychs featured religious imagery, but in modern times contemporary artists have used them in a variety of ways.

This overview from the Museum of Modern Art (MOMA) helps explain the triptych in art history: <https://www.moma.org/collection/terms/triptych>

As a way of exploring their own personal story, or one that they create for a main character, students will be creating their own triptych.



## LESSON 5 CONT.


In the first part of the triptych, students consider a traditional story, legend, fable, or piece of folklore from their own culture or their main character's culture. This part may require a little bit of research. Create an image or short scene (the equivalent of a page of a graphic novel) in which an aspect of this traditional story is depicted.

In the second part of the triptych, students create one image or short scene (the equivalent of a page of a graphic novel) that depicts part of their coming of age story (this could be autobiographical or based on a character you create). This image could depict a moment of discomfort or could be a more positive memory (see Lesson 4), but either way it should capture a key moment in which the artist-subject or the fictional main character matured in some significant way.

In the third part, students should think about the way stereotypes about them or their main character get in the way of a more realistic understanding of their culture. How do these stereotypes possibly keep the artist-subject or the main character from being a more authentic version of themselves? Note: this part may be difficult to express in a way that doesn't unintentionally promote or celebrate the stereotype, so teacher and student should discuss the plan for this part of the triptych very carefully. Ideally, like Yang's Chin-Kee character, the stereotype will be obviously exaggerated for effect.

The process of creating, revising, re-considering, and finalizing the three images could take several days or even weeks, depending on the expectations. Students are encouraged to engage in peer feedback throughout their process as well.

The scale of the triptych could also vary from student to student. Some might wish to do something on the scale of graphic novel pages, while others may choose to do larger paintings or some sort of collage, depending on their preferred medium.





## Appendix 1

Connection to Oklahoma State Standards

### Lesson 1 (for grades 6-9):

Teachers should refer to Oklahoma State Standards for English Language Arts

6.2.R.2; 7.2.R.2; 8.2.R.2; 9.2.R.2: Students will identify characteristics of genres and analyze how they enhance comprehension of fiction, poetry, drama, and nonfiction.

6.2.W.2; 7.2.W.2; 8.2.W.2; 9.2.W.2: Students will routinely and recursively organize and develop ideas to compose a first draft.

6.3.R.2; 7.3.R.3; 8.3.R.2: Students will evaluate how perspective (e.g., historical, cultural, ethnic, and global) affects a variety of literary and informational texts.

9.3.R.1 Students will analyze the extent to which historical, cultural, and/or global perspectives affect authors' stylistic choices in grade-level literary and informational texts.

6.3.W.3; 7.3.W.3; 8.3.W.3; 9.3.W.3: Students will compose argumentative essays that:

- introduce precise claims
- organize claims and evidence in a logical sequence
- provide relevant evidence to develop arguments, using credible sources
- use sentence variety and word choice to create clarity

6.3.R.5; 7.3.R.5; 8.3.R.5: Students will identify literary elements and devices that impact a text's theme.

9.3.R.2 Students will evaluate authors' perspectives and explain how those perspectives contribute to the meanings of texts.

6.7.R; 7.7.R; 8.7.R Students will compare and contrast the effectiveness of a variety of alphabetic, aural, visual, spatial, and/or gestural content from various perspectives.

9.7.R Students will analyze and evaluate the techniques used in a variety of multimodal content and how they contribute to meaning.

### Lesson 2 (for grades 8-12):

Teachers should refer to Oklahoma State Standards for English Language Arts

8.2.R.2; 9.2.R.2; 10.2.R.2; 11.2.R.2; 12.2.R.2: Students will identify characteristics of genres and analyze how they enhance comprehension of fiction, poetry, drama, and nonfiction.

8.3.R.2: Students will evaluate how perspective (e.g., historical, cultural, ethnic, and global) affects a variety of literary and informational texts.

8.2.W.1-5; 9.2.W.1-5; 10.2.W.1-5; 11.2.W.1-5; 12.2.W.1-5: Students will engage in a recursive (writing) process that may include prewriting, drafting, revising, editing, and publishing.

9.3.R.1 Students will analyze the extent to which historical, cultural, and/or global perspectives affect authors' stylistic choices in grade-level literary and informational texts.

9.3.R.2 Students will evaluate authors' perspectives and explain how those perspectives contribute to the meanings of texts.

8.7.R Students will compare and contrast the effectiveness of a variety of alphabetic, aural, visual, spatial, and/or gestural content from various perspectives.

9.7.R Students will analyze and evaluate the techniques used in a variety of multimodal content and how they contribute to meaning.

10.2.R.1-7; 11.2.R.1-7; 12.2.R.1-7: Students will analyze, interpret, and evaluate increasingly complex literary and informational texts that include a wide range of historical, cultural, ethnic, and global perspectives from a variety of genres.

10.3.W.4; 11.3.W.4; 12.3.W.4: Students will blend narrative, informative, and argumentative writing to suit their audience and purpose.

10.4.W.1; 11.4.W.1; 12.4.W.1: Students will use precise, grade-level vocabulary in writing to clearly communicate complex ideas. 10.4.W.2 Students will select language to create a specific effect in writing according to purpose and audience.

10.7.R; 11.7.R; 12.7.R: Students will analyze and evaluate the techniques used in a variety of multimodal content and how they contribute to meaning.

10.7.W; 11.7.W; 12.7.W: Students will create engaging multimodal content that intentionally addresses an audience and accomplishes a purpose.

**Lesson 3 (for grades 10-12):**

Teachers should refer to Oklahoma State Standards for English Language Arts

10.2.R.2; 11.2.R.2; 12.2.R.2: Students will identify characteristics of genres and analyze how they enhance comprehension of fiction, poetry, drama, and nonfiction.

10.2.W.1-4; 11.2.W.1-4; 12.2.W.1-4: Students will engage in a recursive (writing) process that may include prewriting, drafting, revising, editing, and publishing.

10.2.R.1-7; 11.2.R.1-7; 12.2.R.1-7: Students will analyze, interpret, and evaluate increasingly complex literary and informational texts that include a wide range of historical, cultural, ethnic, and global perspectives from a variety of genres.

10.3.W.4; 11.3.W.4; 12.3.W.4: Students will blend narrative, informative, and argumentative writing to suit their audience and purpose.

10.7.R; 11.7.R; 12.7.R: Students will analyze and evaluate the techniques used in a variety of multi-modal content and how they contribute to meaning.

For Social studies teachers; refer to the Oklahoma Academic Standards for Social Studies:

USH.5.1: (C) Examine President Franklin Roosevelt's Day Which Will Live in Infamy speech and America's conduct of the war, including the role of women and minorities in the war effort, rationing, the internment of Americans of Japanese descent, and the treatment of Americans of German, and Italian descent, including the Korematsu v. United States decision.

S.4.-S.8: (related to the teaching of Sociology)

**Lessons 4 & 5 (for grades 6-12):**

Middle and High School:

VA.CP.2.1 – Practice and refine techniques and skills related to visual arts.

VA.CP.2.2 – Make creative choices and practice individual expression in application of concepts, language, technique, and skills.

VA.P.1 – Utilize a variety of ideas subject matter in creation of original works of visual art.

VA.P.3 – Demonstrate appropriate skill level in the application of knowledge, techniques, skills, and concepts, through the creation of original visual artworks.

VA.P.4 – Revise and refine artworks to create finished works of art.

VA.CHP.1 – Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

## High School only:

1.VA.ARCM.1.2 – Understand how knowledge gained in other subjects can lead to the creative resolution of design challenges in the visual arts.

1.VA.ARCM.1.3 – Critique personal artwork based on a thoughtful inquiry.

1.VA.ARCM.1.4 – Reflect on personal critiques to improve current or future work.

If working in conjunction with English/Language Arts teacher, please refer to Standards covered in Lesson 2.

## Appendix 2

Useful Resources for all lessons

Gene Yang website: <https://geneyang.com/>

Short videos that highlight some of Yang's intentions for American Born Chinese:

<https://tinyurl.com/45jhsr3>

<https://www.youtube.com/watch?v=FYZQt5WSOM&t=21s>

Secondary sources on graphic novels: TEDxDartmouth 2011- Michael Chaney: How to Read a Graphic Novel - March 6, 2011

<https://www.today.com/parents/5-reasons-your-child-should-read-graphic-novels-t165336>

<https://www.scholastic.com/content/dam/teachers/lesson-plans/18-19/Graphic-Novel-Discussion-Guide-2018.pdf>

<https://www.masterclass.com/articles/how-to-write-a-graphic-novel-script>

Multiple resources on effective writing, especially the section titled Personal and Narrative Writing:  
<http://writingspaces.org/essays/>