



✦ASYMPTOTE

Fall 2024  
educator's guide



## **EDUCATOR’S GUIDE**

### **Fall 2024 | OUTSIDERS**

#### **Table of Contents**

1. Introduction\_\_\_\_\_4

2. Mutable Language, Malapropisms, and Freud: “Mr. Penelope” by  
Eleni Yannatou\_\_\_\_\_6

*For high school students*

*For university students*

3. Dancing with Words: “Fantastic Radiation and Ferroconcrete” by  
Olivia Sears and Eugene Ostashevsky\_\_\_\_\_8

*For high school students*

*For university students*

4. Demystifying Gender: “Guide Us, Chicken Booty” by He Wun-Jin  
\_\_\_\_\_12

*For high school students*

*For university students*

5. Exploring the Lyric Essay: “On Music, Writing, and Solitude” by Hamoud Saud	15
<i>For high school students</i>	
<i>For university students</i>	
6. Acknowledgments	20

# INTRODUCTION

Welcome to the Fall 2024 issue of the *Asymptote* Educator's Guide!

Our latest guide contains four unique lesson plans to help you bring exciting and diverse world literature into all sorts of classrooms. Each lesson is paired with poems, fiction, and essays from "Outsiders," our Fall 2024 issue, which is available here:

<https://www.asymptotejournal.com/>

The first lesson in this guide "Mutable Language, Malapropisms, and Freud" allows students to explore the ways in which language and linguistic slips create humour and shifts in meaning. "Dancing with Words," the second lesson, provides students with an opportunity to explore modernist visual poetry through analysis and creative writing. In "Demystifying Gender" students will consider the connections between language, mysticism, and gender. In the final lesson in this guide, "Exploring the Lyric Essay," students will explore the genre of the lyric essay, especially in relation to the concept of marginality.

We realize that the age ranges and instructional contexts for each lesson vary, and so we encourage educators to adjust these lessons to meet their needs and to record these modifications. Your classroom and teaching experiences are valuable to us, and hearing about them helps us improve our formation of the next guide. Please leave feedback and suggestions here: <http://tinyurl.com/asymptoteforedu>.

Finally, if you like what we do and want to get involved, we would love to hear more from you! We are currently seeking contributors willing to share thoughts and experiences about teaching world literature through the *Asymptote* blog which can be found here: <https://www.asymptotejournal.com/blog/>

We'd especially love to read and share anecdotes from the lessons you teach based on this guide or using other *Asymptote* content. Let your stories inspire others! *Asymptote for Educators* is interested in publishing student work as well. If your students have produced excellent responses to the assignments offered in this guide, other work to do with *Asymptote* content, or want to participate in the global conversation about translated literature as it relates to them, we are currently accepting submissions.

If you're interested in contributing, collaborating, or if you'd like to give us additional

feedback, please contact us at [education@asymptotejournal.com](mailto:education@asymptotejournal.com).

# Mutable Language, Malapropisms, and Freud

“Mr. Penelope” by Eleni Yannatou, translated by Natasha Remoundou

<https://www.asymptotejournal.com/fiction/mr-penelope-eleni-yannatou/>

In this lesson, students will explore and play with language. They will examine *The Maternity of a Book* from *Mr. Penelope* by Eleni Yannatou, exploring the ways in which the story’s metaphors and language create humour and shifts in meaning. They will explore the connection between malapropisms and Freudian slips. They will then create their own malapropisms for comedic effect.

## Learning Objectives

By the end of the lessons, students should be able to:

- Make inferences about a story’s meaning
- Understand what malapropisms and Freudian slips are
- Analyse a story for literary devices and linguistic features
- Create their own humorous malapropisms

## Assessment

Independent Reading

Comprehension Questions

Creative Writing

## Approximate Grade Level

High School Students

University Students

## Materials Needed

“Mr. Penelope” by Eleni Yannatou, Translated from the Greek by Natasha Remoundou

<https://www.asymptotejournal.com/fiction/mr-penelope-eleni-yannatou/>

What is a malapropism?

<https://www.rd.com/article/malapropism-examples/>

Freudian slip definition

<https://www.merriam-webster.com/dictionary/Freudian%20slip>

## Approximate Length

Lesson One (60 minutes)

## Lesson One

### Warm up (10 minutes)

Display this quotation from *Much Ado About Nothing* on the board:

“Our watch, sir, have indeed comprehended two auspicious persons.”

Ask students what is wrong with the statement. Once they have identified the two inappropriate words, introduce the term ‘malapropism’ to the students and share the definition from the Reader’s Digest article. Then ask students how the malapropisms in the example create humour.

Briefly introduce students to Freud and the concept of the Freudian slip. Give them the following definition from the Merriam-Webster dictionary:

*Freudian slip. noun.: something said by mistake that is motivated by and reveals some unconscious aspect of the mind.*

Ask students if they think there could be any similarities between malapropisms and Freudian slips?

### Independent Reading and Analysis (25 minutes)

Introduce the story by reading the 4<sup>th</sup> paragraph of the translator’s note.

Students read the story independently.

Once they have read the story, they should answer the following questions.

Give the students a handout with the following questions:

- What is the effect of the simile ‘like typos’ in the opening quotation?
- Who do you think the ‘you’ the narrator is addressing is?
- What effect does the list of Greek words containing ‘nada’ have? What can this tell us about language?
- Identify the two malapropisms in the 4<sup>th</sup> paragraph. What meaning do they create? What is their effect?
- Is mistaking ‘nausea’ for ‘nostalgia’ a type of malapropism? If so, what does it tell us about the narrator?
- How do the narrator’s inappropriate Latin conjugations connect to her idea of herself?
- How does the writer use sexual metaphor for comedic effect in the 6<sup>th</sup> paragraph?
- What is the significance of the narrator’s desire for rhetorical questions?
- What is the effect of the extended metaphor of pregnancy?
- Why does the narrator make so many intertextual references?

### Class Analysis (10 minutes)

Students share their notes as part of a whole-class analysis. Capture their ideas on the board.

# Dancing with Words

## “Fantastic Radiation and Ferroconcrete: Olivia Sears and Eugene Ostashevsky on Translating Modernist Visual Poetry (Part 2)”

<https://www.asymptotejournal.com/visual/fantastic-radiation-and-ferroconcrete-olivia-sears-and-eugene-ostashevsky-on-translating-modernist-visual-poetry-part-2/>

This lesson introduces students to Vasily Kamensky’s *Tango with Cows* through an interview with translator Eugene Ostashevsky. By analyzing poems from the book, students become more familiar with techniques used in modernist visual poetry. Students are encouraged to reflect on the relationship between music or dance and society, and to further explore this theme through the creation of original visual poems.

### Learning Objectives

By the end of this lesson, students should be able to:

- Identify key influences on Vasily Kamensky’s *Tango with Cows*
- Explore the use of poetic language in modernist visual poetry
- Experiment with poetic language to create an original visual poem

### Assessment

Class participation

Writing Assignment

### Approximate Grade Level

University students

### Materials Needed

“Fantastic Radiation and Ferroconcrete: Olivia Sears and Eugene Ostashevsky on Translating Modernist Visual Poetry” (Part 2)

<https://www.asymptotejournal.com/visual/fantastic-radiation-and-ferroconcrete-olivia-sears-and-eugene-ostashevsky-on-translating-modernist-visual-poetry-part-2/>

Tango with Cows

<https://www.tangowithcows.com/tango-s-korovami>

### Additional Materials

Guggenheim: Words-in-freedom

[http://exhibitions.guggenheim.org/futurism/words\\_in\\_freedom/#5](http://exhibitions.guggenheim.org/futurism/words_in_freedom/#5)



Poetry Foundation: Futurism

<https://www.poetryfoundation.org/education/glossary/futurism>

### **Approximate Length**

Lesson One (40 minutes)

Lesson Two (40 minutes)

## **Lesson One**

### **Warm up** (10 minutes)

Tell students that they will read an interview with Eugene Ostashevsky, one of the translators of Vasily Kamensky's *Tango with Cows* (1914). Project the image of the book's cover, which appears at the beginning of the interview, and ask students the following questions:

- What do you see? What does the arrangement of words and letters suggest?
- What can you infer about the book? (e.g., when and where it was published, what genre it falls under, etc.)

### **Reading** (30 minutes)

Students begin by reading the first section of the interview aloud with a partner. One student reads the question, and the other student reads the answer.

Using information provided in the interview, pairs work together to answer the following question.

1. According to the interview, "Kamensky's *Tango with Cows* was born at the intersection of the tango craze and the Futurism craze." How was Kamensky's work influenced by tango? By futurism?

Students continue reading the interview individually and answer the questions below.

2. "The difference [between Italian and Russian Futurists] is most visible in contrasting attitudes towards poetic language." Who are the key figures in Italian and Russian Futurism? What kinds of poetic language are associated with Italian and Russian Futurists respectively?

3. “Although the word ‘concrete’ in *poesia concreta* [concrete poetry] does function as the antonym of ‘abstract’ or ‘vague,’ it also has an architectural dimension.” How does the concept of modularity apply to poetry? To architecture?

Reconvene for a full class discussion to go over students’ answers and clarify any remaining questions about the text. If students are unfamiliar with the concept of words in freedom, provide more information, such as the following from the Additional Resources:

- According to [Guggenheim](#), characteristics of words in freedom are “... destroying syntax, using verbs in the infinitive, eliminating adjectives and adverbs, abolishing punctuation, inserting musical and mathematical symbols, and employing onomatopoeia.”
- According to [Poetry Foundation](#), words in freedom is “... a language unbound by common syntax and order that, along with striking variations in typography, could quickly convey intense emotions.”

## **Lesson Two** (40 minutes)

### **Review** (20 minutes)

Review the terms referring to techniques used in modernist poetry from the previous lesson.

Then, project poems from *Tango with Cows* (<https://www.tangowithcows.com/tango-s-korovami>). Ask students to identify some examples of poetic or visual language techniques used in the pieces.

### **Discussion / Preparation for writing assignment** (20 minutes)

Ask students to discuss the following question in groups:

According to the reading, “global tangomania” affected many areas of life. Can you think of any other examples of the relationship between dance or music and society (e.g., consumerism, social change, fashion, literature, sports, politics, etc.)? How might these ideas be conveyed through visual poetry?

Possible ideas:

- hip-hop and basketball
- k-pop and fashion
- TikTok dances and social interaction
- Taylor Swift and consumerism
- Charli XCX’s ‘brat’ and U.S. politics
- Beyoncé and feminism

After groups finish their discussions, reconvene as a class to compile a list of students' ideas and then give them the writing assignment, which will be completed as homework.

### **Writing Assignment**

Create a visual poem about a specific idea on the relationship between dance or music and society. (See the list above for possible ideas.) In your work, use words, letters, or symbols to convey your ideas and emotions. Also, create a sense of sound or movement by using poetic language, such as onomatopoeia, patterns, puns, and rhymes. Incorporate visual elements (e.g., typography, the arrangement of the words and letters, colors) to suggest meaning as well.

If time permits, display finished student work in the classroom and conduct a gallery walk. Then have students write a short journal entry about how they and their classmates used poetic language in their visual poems.

# Demystifying Gender

“Guide Us, Chicken Booty!” by He Wun-Jin, translated by Catherine Xinxin Yu

<https://www.asymptotejournal.com/fiction/guide-us-chicken-booty-he-wun-jin/>

This lesson introduces students to He Wun-Jin’s *Guide Us, Chicken Booty!* In the first lesson, students will explore the relation between the performativity and mysticism of language and the performativity of gender. They will close-read the text, navigating the ways through which mysticism and societal constructs and expectations are juxtaposed. In the second lesson, students will attend to the discussions from the first class to compose a piece of their own that may be read as a connection between the piece and their personal experience.

## Learning Objectives

By the end of this lesson, students should be able to:

- Identify literary techniques in a short story
- Analyse a short story for literary devices and linguistic features
- Discuss ideas related to gender, and language in the story
- Compose an original creative piece as a response to Wun-Jin’s story

## Assessment

Independent Reading

Class Participation

Independent Writing Task

## Approximate Grade Level

High School Students

University students

## Materials Needed

“Guide Us, Chicken Booty!” by He Wun-Jin, translated by Catherine Xinxin Yu

<https://www.asymptotejournal.com/fiction/guide-us-chicken-booty-he-wun-jin/>

## Approximate Length

Lesson One (75-90 minutes)

Lesson Two (60 minutes)

## Lesson One

### Warm-up (15 minutes)

*Do, Delve, Reflect.*

Write the title “Guide Us, Chicken Booty!” on one side of the board, and prompt the students to think about what the choice of words is doing here - is there an air of supernatural, an air of absurd, an air of intelligence to the title? On the other side, write “Gender” and prompt them to think of words that first come to mind when they read the mentioned word. Gather their answers and write them on the board.

Introduce the story and the author by reading out the translator’s note. Ask for general impressions of the story.

Use these as guiding points to enter the text.

### **Independent Reading (35 minutes)**

*Do, **Delve**, Reflect.*

The students delve into the text and close-read the same. They may want to read the text with special attention to the words on the board. The following questions may be used to aid their close-reading and note-making process:

1. How does the title convey the mood of the story?
2. What is the role of language in the story? How often is there a shift in this linguistic feature? For example, where are the shifts in pronouns more evident?
3. Highlight some symbols, metaphors and other literary devices and comment on their effects.
4. How do the characters in the story subvert gendered expectations?

Students may be asked to think about the translator’s note as they close-read the text. They may be given the liberty to draw from relevant readings they may have read previously as they segue into the reflection part.

*Possible answers include:*

- *the title may read absurd at first because how may a chicken’s booty possibly provide an answer to any human quest*
- *the tone of the text is layered with tinges of supernaturalism as if to say that gender is not a social construct but biological, almost primal. Meh is “they” when they are introduced, and their transition from “he” to “they” is conveyed through specific literary devices. For example, the simile “this process was like a slow capillary action...” It is not only Meh who subverts the gendered societal expectations but also the narrator. To drive home the point that gender is “not” natural, the narrator compares it to “death” with clinical observation - “gender is negotiable thanks to modern technology, but death isn’t.” The symbolism of the wedding dress read along with the dispersal of the red packet in the canal as a wider commentary on how marriage may be an unfulfilled, if not a distant dream for the queer community.*

### **Class Participation (30 minutes)**

*Do, Delve, **Reflect**.*

Students share their notes as part of the class discussion. The discussion may be guided by dovetailing the prompts above and the possible answers from the warm-up activity. The students should be nudged to think critically about how language may be used as a subversive tool to convey the politics of gender, intimacy, desire etc.

### **Plenary (10 minutes)**

Students may be prompted to think how gendered the language of their mother tongue is. This may also extend to how gendered the expectations are of the world that they inhabit. Have they done something to subvert it?

## **Lesson Two**

### **Warm-up (15 minutes)**

Recap learning from the previous lesson. Ask students to share their answers from the plenary. Collect their answers on the board.

### **Class Discussion (10 minutes)**

This may be utilised to demystify concepts that may arise during the reading of the story.

### **Independent Writing Task (30 minutes)**

Ask the students to continue the story from the perspective of one of the characters. It may also be the chicken's booty, the girl who shouts "cock", or the unruly red packet! Remind the students that they have to respond to the original story by placing special focus on language as a subversive tool.

### **Plenary (15 minutes)**

Ask the students to read excerpts from their write-ups. They may be uploaded and saved digitally for easier access.

### **Additional Readings:**

*Orlando* by Virginia Woolf

*Oranges Are Not the Only Fruit* by Jeanette Winterson

*The Quilt (Lihaaf)* by Ismat Chughtai

# Exploring the Lyric Essay

**“On Music, Writing and Solitude” by Hamoud Saud, translated by Zia Ahmed**

<https://www.asymptotejournal.com/nonfiction/on-music-writing-and-solitude-hamoud-saud/>

In this lesson, students will become familiar with the genre of lyric essays using Hamoud Saud’s piece “On Music, Writing and Solitude” as a model text. Students will identify specific characteristics and strategies employed by the genre of lyric essays in comparison and in contrast to expository essays through close reading and class discussion. In the second lesson, students will examine the idea of ‘marginality’ as it arises in Saud’s piece and as it relates to the genre as a whole. Ultimately, students will write their own lyric essays and contribute to a class-wide collaborative lyric essay on the theme of ‘music.’

## Learning Objectives

By the end of this lesson, students should be able to:

- Identify the lyric essay as a genre
- Recognize characteristics and strategies employed in a lyric essay
- Interpret and analyze the text in rhetorical terms (genre, purpose, audience, etc.) and literary terms (figurative language, structure, etc.)
- Compare and contrast expository essays and lyric essays
- Explore the concept of ‘marginality’ as it arises in the text
- Create lyric essays of their own

## Assessment

Group discussion

Comprehension questions

Contribution to class project

In-class writing activities

Creative writing assignment

## Approximate Grade Level

Advanced High School students

University students

## Materials Needed

“On Music, Writing and Solitude” by Hamoud Saud, translated by Zia Ahmed

<https://www.asymptotejournal.com/nonfiction/on-music-writing-and-solitude-hamoud-saud/>

“Writing From the Margins: On the Origins and Development of the Lyric Essay” by Zoe Bossiere and Erica Trabold

<https://lithub.com/writing-from-the-margins-on-the-origins-and-development-of-the-lyric-essay/>

## Approximate Length

Lesson One (60 minutes)

Lesson Two (60 minutes)

## Preparation

Students read the piece 'On Music, Writing and Solitude' by Hamoud Saud before class

## Lesson One:

### Warm up (10 minutes)

In the first half of the warm-up, introduce the subject of Saud's first essay by inviting students to share ideas about their own relationship to music and the role that music plays in their everyday lives. This should also set the tone for the lesson as one of creative exploration. Ask students the following question: How would you define 'music'?

In the second half of the warm-up, ask students what genre they think Saud's writing falls under, and why – encourage a range of answers (fiction, nonfiction, poetry, hybrid, etc.) and explore how the piece aligns or does not align with the genres that students name. Introduce the term 'lyric essay' to students and write it on the board. Ask students what the term immediately evokes for them, examining each word separately, then the term as a whole, and write their answers on the board. Use these associations to collectively guess what a lyric essay might be.

For example, one outcome of this warm-up could be – *'Lyric' evokes music, song, poetry, etc. while 'essay' evokes prose, nonfiction, argument, homework/academics, analysis, thesis statement, etc. Therefore, a 'lyric essay' could be a piece of prose writing that uses lyrical or poetic language to get a specific point across.*

### Class discussion (5 minutes)

Gather students' initial impressions on Saud's first essay, on 'Music.' This could include portions that struck them as particularly poetic, unique, or surprising, or insights that made them reflect on music differently. Ask students if they think this piece is an example of a 'lyric essay,' per the class's definition. Discuss the ways in which the text aligns or does not align with this definition.

### Group discussion (20 minutes)

Divide students into small groups and ask them to discuss the following questions in relation to the text:

- Who is the writer addressing/speaking to? Does this stay the same throughout the piece? What *purpose* do you think the author is trying to achieve with this piece?
- What 'definitions' of music does the author arrive at? How do these definitions compare to your own definition/s of music from the beginning of class?
- What patterns do you notice in the text? What does the author say/do again & again?  
*Answers may include: the phrase 'music is...', the address to 'my friend,' the use of long sentences, lists, natural imagery, personification, metaphor, juxtaposition, instructions/imperative language etc.*



- Point to a few places in the text where the author makes use of lists or catalogues. What effect do these catalogues create for a reader?
- What do you understand by the line, 'I fear conversation about music goes on and on without ever getting close to it'? Why do you think the author has included this line?
- What do you make of the author's use of paragraphs and sections to break up the text? How do you think the text would change if it didn't have the section markers? Does the author make use of any other strategies to provide structure to this piece?
- In what ways does this essay differ from an *expository* essay (as in, one that you might be expected to write for a class)? In what ways is this piece similar to an expository essay?

Have each group share their answers with the class and record their insights on the board. When discussing the text's *purpose*, be sure to affirm multiple perspectives, emphasizing relative freedom of interpretation when reading a lyric essay, as compared to an expository essay. This may be used as a jumping-off point for the next activity: comparing & contrasting lyric essays & expository essays.

### **Compare & contrast (10 minutes)**

Using a Venn diagram, collectively map out the similarities and differences between lyric essays & expository essays based on students' answers to the last group discussion question. It may also be useful to look at the 'patterns' & 'structures' identified by the third and fifth group discussion questions, and categorize them as employed primarily in lyric essays, expository essays, or both.

Possible answers include – *expository essays typically feature thesis statements, rhetorical devices, straightforward claims and subclaims, evidence, etc., whereas lyric essays typically feature poetic language, imagery, informal address, digressions, and may be more concerned with feeling/sensation than argument. Both are written in prose, generally fall under the genre of nonfiction, and may use paragraphs to organize ideas.*

Students will likely have many different ideas.

### **Writing activity (15 minutes)**

Now that students have a better sense of the characteristics of a lyric essay, they can build towards writing their own lyric essays. Recall the tool of 'listing' or 'cataloguing' evident in Saud's reflections on music. Then, instruct students to start creating catalogues of their own on the subject of music. They may begin several sentences with "Music is..." first defining the term in a straightforward manner, then moving on to more abstract definitions. The following guiding questions can be used as writing prompts:

- What is music to you?
- What does music do for you?
- Name a few unexpected places where you might find music.
- When you listen to your favorite song/artist, where does the music transport you?
- Try to describe how music makes you feel without using sound/hearing-related sensory language. What images does your favorite music conjure? What scents, flavors, textures come to mind?
- If you had to imagine music as a person, what would they look like?
- Write instructions to a stranger listening to your favorite song/artist for the first time. Describe what they should do, in detail, to create the ideal listening experience.

- What are the uses and purposes of music, according to you? What can music achieve?

Instruct students to submit a copy of their responses to you. This constitutes their contribution to the class project: a collaborative lyric essay put together by the teacher, using student responses to this writing activity.

## Homework

Reading:

- Students read the article ‘Writing From the Margins: On the Origins and Development of the Lyric Essay’ by Zoë Bossiere and Erica Trabold on Literary Hub.
- Students re-read Saud’s second essay, ‘The Blood of Solitude.’

Writing: Students may choose **any ONE** of the following writing activities to complete & bring to the following lesson –

1. Continue working on the in-class writing activity, building towards a lyric essay on ‘music.’ It may be helpful to explore multiple answers for each prompt.
2. Create another catalogue (similar to the in-class writing activity), replacing ‘music’ in the prompt & questions with any activity you enjoy. You could explore writing, reading, a sport, an art form, a hobby, or anything else you’re passionate about.

## Lesson Two:

### Warm up (10 minutes)

Recap Saud’s second essay, ‘The Blood of Solitude,’ by asking students what similarities and differences they noticed compared to the first essay on ‘Music.’ Introduce the article by Bossiere and Trabold. Ask students the following question: What do you understand by the term ‘lyric essay’ after having read this article? Compare their responses to the class’s initial impressions of the term.

Introduce & discuss the term ‘marginalization’ asking students the following question:

- What do you understand by the term ‘marginalization’?

Record students’ thoughts & associations on the board. Follow up responses with a teacher’s definition/understanding of the term.

### Class discussion (25 minutes)

Instruct students to work in pairs and search for the terms ‘margins,’ ‘marginal,’ and ‘marginalization’ in Saud’s essay, ‘The Blood of Solitude.’ Students can then discuss the following questions in pairs:

- What do you think Saud is referring to when discussing marginalization? Do you notice any other specific terms or images that come up when Saud mentions marginalization?
- What relationship does Saud draw between marginalization and writing?

Invite pairs to share their responses with the whole class and record their observations on the board. Repeat this exercise with the article by Bossiere and Trabold – students work in pairs to search for the terms ‘margins,’ ‘marginal,’ and ‘marginalization,’ and discuss the following questions:

- What do you think Bossiere and Trabold are referring to when discussing marginalization? Do you notice any other specific terms that come up when the authors mention marginalization?
- What relationship do the authors draw between marginalization and the genre of the lyric essay?

Again, invite pairs to share their responses and record their observations on the board. Discuss the following as a whole class:

- What does it mean for a person to be marginalized? What does it mean for a form or genre to be marginalized?
- What does it mean to 'write from the margins'? What is writing that 'flows from the margins or shadows' (Saud)?
- Do you think lyric essays are a 'marginal' genre? Why or why not?

Read the eighth section of the article by Bossiere and Trabold aloud and discuss the following questions:

- What is the *point* of writing a lyric essay?  
As the class explores this question, it may be useful to revisit the first group discussion question from the previous class, regarding the *purpose* of Saud's essay on 'Music.'
- What purpose do you hope to achieve in writing a lyric essay?

### **Writing activity (25 minutes)**

Students continue working on their lyric essays, on 'music,' or any other topic of their choice. The teacher may use this time to put together the collaborative lyric essay on 'music,' authored by the class, using their responses to the previous class's writing activity (this can also be done ahead of time in preparation for this lesson).

Towards the end of class, invite students to share excerpts from their lyric essays. Finally, share the collective essay authored by the class on 'music.'

### **Assignment**

Instruct students to complete and submit their individual lyric essays, paying special attention to structure in their final drafts. Word count and further specifications are up to the teacher's discretion.

## **FEEDBACK**

Thanks for taking the time to read our Fall 2024 Educator's Guide. We hope you found it useful and engaging.

Have questions, comments, critiques, or testimonials?

Please leave your feedback at <http://tinyurl.com/asymptoteforedu>. We look forward to hearing from you!

## **ACKNOWLEDGMENTS**

Educational Arm Director: Sarah Nasar

Educational Arm Assistants: Mary Hillis, Anna Rumsby, Devi Sastry, and Sonakshi Srivastava

Special thanks to Editor-in-Chief Lee Yew Leong