



## LICEO SCIENTIFICO “G. SEGUENZA”, MESSINA

Project: Handbook- RSP Readers

Book: *The Diaries of Adam and Eve* by Mark Twain

School: Liceo Seguenza – Messina (Italia)

Class: 2E

Teacher: Antonia Nuccio

### Workshop n. 1

#### *The listening reader*

#### Motivation:

Listening to stories is one of human beings' primordial pleasures, an enjoyable activity that was also used to escape dramatic reality, just as the clever Sherazade did... but it is also divine pleasure! Elie Wiesel wrote that «*God created man because He likes stories*». The narrating activity links us to the ancient civilisations, when writing didn't exist, or it was used for practical purposes, and literary works used to be handed down orally, they were not read. “*Tell me a story...*” this is what children usually ask their grandparents, who have more time, attention and imagination than young people or adults. Therefore, we wanted our students to experience that ancient charm of listening to someone narrating a story as well as the pleasure of feeling the power of the enchantment of the story-telling, when narrating tales.

\* (An American writer, who won the Nobel prize for peace in 1986. The quotation is from the novel *The Gates of the Forest*)

**Time:** a workshop divided into two moments

#### Activities:

1. *The listening reader*: listening to an audio-book
2. *The performing reader*: reading out some parts of the book
3. *The story-teller-reader*: telling the plot

#### Exercise n.1

The students will listen to “The diaries of Adam and Eve” read by an actress. An audiobook or an Internet site will be used



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<https://www.youtube.com/watch?v=2YxSIhFTwp8>

Exercise n. 2

The students will choose a passage from the book and will read it out

Exercise n. 3

The students will have to tell the story of a book so as to persuade those who still haven't known it to read it!



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### Workshop 2

#### *How many “facets” in one story!*

**The aim of the lesson:** This activity is aimed at making students aware of the endless responses to the reading of a story: once they have carefully read it and grasped the author's message, they will be free to get a closer insight into it, change it, compare it, picture it, reverse it, refuse it, perform it, apply it in their real life, make a film or draw a comic of it. They will realise that it is live matter in their hands. It is therefore clear that it is of paramount importance to know all the details and narrative techniques included in the text, to use imagination and creativity and to devote oneself to reading as a pleasant and enjoying activity.

In order to achieve this goal, the *cubing method* appears to be the most suitable technique to this purpose. When drawing on it, more faces can be added to the main ones so that each student could foster his/her imagination

**Duration:** 3-4 lessons (two lessons to prepare activity – one/two dedicated to the performance in class)

#### **Activities:**

1. *The conscious reader:* reading the text, reading it again, selecting the passage
2. *The thoughtful reader:* class-debating, argumentative texts
3. *The curious and “multimedial” reader:* doing research/drawing comics
4. *The amused reader:* choosing a cast for a film and a soundtrack
5. *The writer-reader:* writing texts of different genres



6. *The active reader*: research of some fresh and new strategies to spark the interest in reading

**Part of the test:** The whole book for poor readers

Or... a selection of parts for **extremely reluctant** readers

### *Exercise n.1*

The students will have to build three cubes and write a different task on each face. We have chosen the following:

#### **First cube**

- a. *Describe it*– Describe the main characters' physical features, habits and behaviours
- b. *Compare it*– Compare this story to others dealing with the same theme, even belonging to other literary and artistic genres
- c. *Associate it*– What are your thoughts when reading Adam and Eve's inmost feelings/diary?; name other real situations (girlfriends, sisters, mothers, grandmothers/ boyfriends, brothers, fathers, grandfathers) or literary / artistic contexts that you may associate the text with.
- d. *Analyse it*– a complete analysis of the text (author, title, plot, characters, places, time, themes)
- e. *Apply it* – Write one or more pages of a diary in which you outline a "bizarre" behaviour typical of a female/male figure you know
- f. *Argue for and against it/Debate it*– Express and motivate your ideas, supporting your point of view related to Adam's or Eve's behaviours

#### **Second cube**

- a. *Dramatize it*– dramatize a passage from the book, trying to imagine a dialogue between the two main characters (the book is made up of two diaries so, there is no verbal interaction between them)
- b. *Cast it*– choose the actors to whom you would assign the different roles
- c. *Memorize it*–choose a particularly meaningful passage from the book, learn it by heart and act it out in front of the class
- d. *Set it to music*–choose some music which could be linked to the text



- e. *Illustrate it* – choose a picture or a sculpture that may represent the text
- f. *Change it into a cartoon*- draw a comic on a passage from the text

### **Third cube**

- a. *Enjoy it* – enjoy yourself while skimming and scanning the text
- b. *Turn it upside down* – tell the story from God's point of view or from Cain's or the snake's perspective-
- c. *Change it* – change and transform something you didn't like in the story
- d. *Satirize it* – what would Adam and Eve argue nowadays? Imagine an ironic and funny scene on the most popular reasons for misunderstandings between girls and boys or on their different views of the world.
- e. *Conduct an interview* – (interview the main characters. they are willing to disclose their experiences) imagine you were interviewing the main characters on the man-woman relationship. Provide the answers!
- f. *Make it known*-- prepare a poster, highlighting a particularly meaningful passage

### Exercise n. 2

Each student will have to work individually and in pair on the activities shown on the 18 faces of the three cubes as well as to make appropriate references to some parts of the plot.

### Exercise n. 3

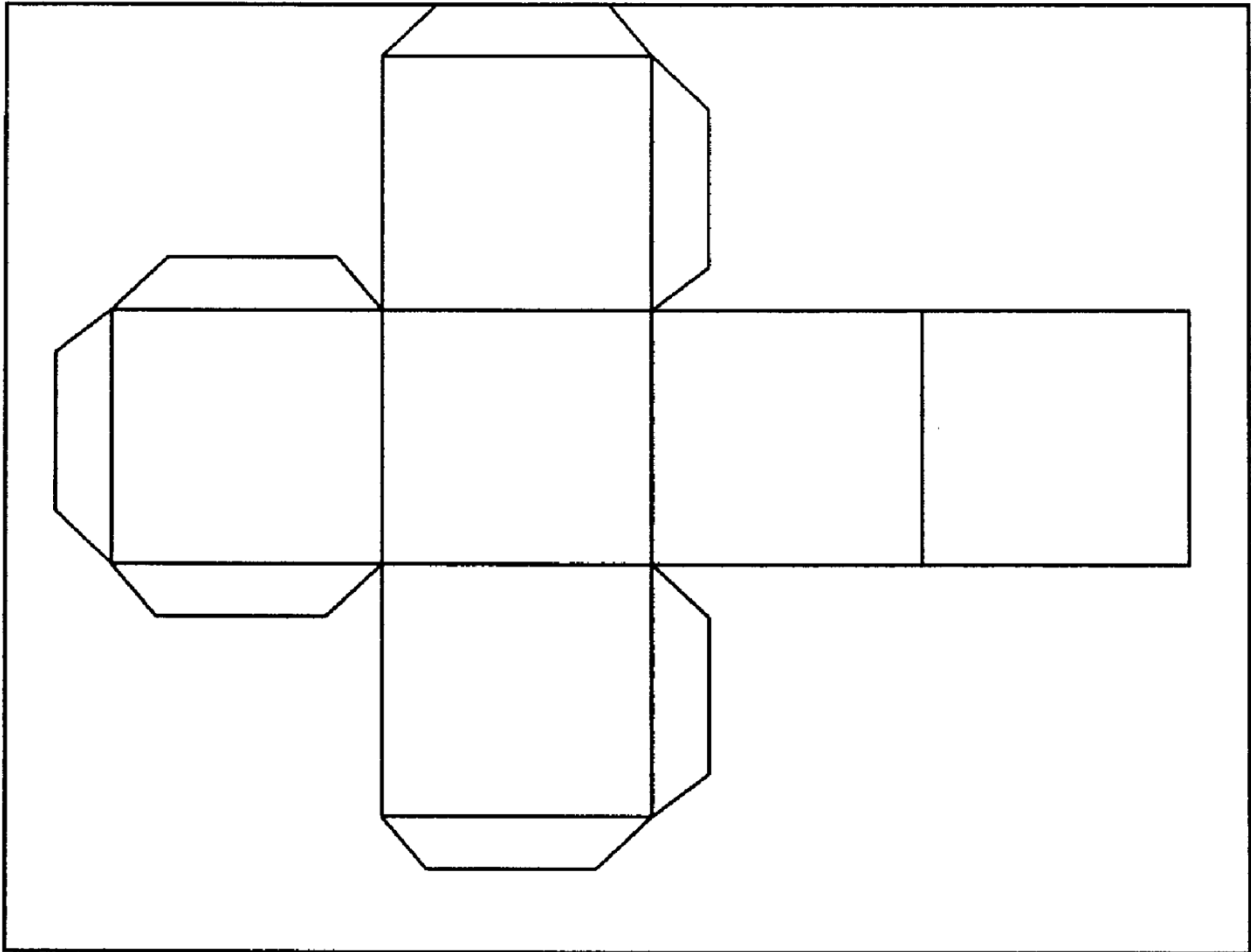
Students will have to prepare a presentation of their works: each of them will cast the different dice on every face and will have to present his/her output/work regarding the request and stick it on one of the billboards, already made in class.

### **Materials:**

- The book
- Three templates to shape the three cubes
- Cardboard to build the cubes
- Coloured pencils
- Students' works



- 18 worksheets corresponding to the faces of three cubes, devised by the teacher to show students the different learning paths/tasks to carry out a pattern to shape the three cubes



Worksheets corresponding to the faces of three cubes, devised by the teacher to show students the tasks to carry out



**First cube**

<i>a. Describe it</i>	Describe the main characters' physical features, habits and behaviours
<i>b. Compare it</i>	Compare this story to others dealing with the same theme, even belonging to other literary and artistic genres
<i>c. Associate it</i>	What are your thoughts when reading Adam and Eve's inmost feelings/diary?; Refer to other real situations (girlfriends, sisters, mothers, grandmothers.../ boyfriends, brothers, fathers, grandfathers... ) or literary / artistic contexts that you may associate the text with.



<i>d. Analyse it</i>	Write a complete analysis of the text (author, title, plot, characters, places, time, themes)
<i>e. Apply it</i>	Write one or more pages of a diary in which you outline a "bizarre" behaviour, typical of a female/male figure you know
<i>f. Argue for and against it/debate it</i>	Express and motivate your ideas, supporting your point of view related to Adam's or Eve's behaviours





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**Second cube**

<i>a. Dramatize it</i>	Dramatise a passage from the book, trying to imagine a dialogue between the two main characters (the book is made up of two diaries so, there is no verbal interaction between them)
<i>b. Cast it</i>	Choose the actors to whom you would assign the different roles



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<i>c. Memorize it</i>	Choose a particularly meaningful passage from the book, learn it by heart and act it out in front of the class
<i>d. Set it to music</i>	Choose some music which could be linked to the text



<i>e. Illustrate it</i>	Choose a picture or a sculpture that may represent the text
<i>f. Change it into a cartoon</i>	Draw a comic on a passage from the text

**Third cube**

<i>a. Enjoy it</i>	Enjoy yourself while skimming and scanning the text, <b>reading the test with different accent of Italian tongue</b>



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<i>b. Turn it upside down</i>	Tell the story from God's point of view or from Cain's or the snake's perspective
<i>c. Change it</i>	Change and transform something you didn't like in the story
<i>d. Satirize it</i>	What would Adam and Eve argue nowadays about? Dramatise an ironic and funny scene on the most popular reasons for misunderstandings between girls and boys or on their different views of the world.



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<i>e. Conduct an interview</i>	Interview the main characters: they are willing to disclose their experiences) Imagine you were interviewing the main characters on the man-woman relationship. Provide the answers!
<i>f. Make it known</i>	Prepare a poster, highlighting a particularly meaningful passage



## EVE'S DIARY

By Mark Twain

SATURDAY.—I am almost a whole day old, now. I arrived yesterday. That is as it seems to me. And it must be so, for if there was a day-before-yesterday I was not there when it happened, or I should remember it. [-] I feel exactly like an experiment; I am coming to feel convinced that that is what I AM—an experiment; just an experiment, and nothing more. Then if I am an experiment, am I the whole of it? No, I think not; I think the rest of it is part of it. I am the main part of it, but I think the rest of it has its share in the matter. Is my position assured, or do I have to watch it and take care of it? The latter, perhaps. **Some instinct tells me that eternal vigilance is the price of supremacy.** [-] **I already begin to realize that the core and center of my nature is love of the beautiful,** a passion for the beautiful. [-] **I followed the *other Experiment* around, yesterday afternoon, at a distance, to see what it might be for, if I could. But I was not able to make [it] out. I think it is a man.** I had never seen a man, but it looked like one, and I feel sure that that is what it is. I realize that I feel more curiosity about it than about any of the other reptiles. If it is a reptile, and I suppose it is; for it has frowzy hair and blue eyes, and looks like a reptile. It has no hips; it tapers like a carrot; when it stands, it spreads itself apart like a derrick; so I think it is a reptile, though it may be architecture. **I was afraid** of it at first, and started to run every time it turned around, for I thought it was going to chase me; but by and by **I found it was only trying to get away, so after that I was not timid any more,** but tracked it along, several hours, about twenty yards behind, which made it nervous and unhappy. At last it was a good deal worried, and climbed a tree. I waited a good while, then gave it up and went home. Today the same thing over. I've got it up the tree again.

WEDNESDAY.—We are getting along very well indeed, now, and getting better and better acquainted. He does not try to avoid me any more, which is a good sign, and shows that he likes to have me with him. That pleases me, and I study to be useful to him in every way I can, so as to increase his regard. During the last day or two **I have taken all the work of naming things off his hands,** and this has been a great relief to him, for he has no gift in that line, and is evidently very grateful. **He can't think of a rational name to save him,** but **I do not let him see that I am aware of his defect.** Whenever a new creature comes along I name it before he has time to expose himself by an awkward silence. In this way **I have saved him many embarrassments. I have no defect like this.** The minute I set eyes on an animal I know what it is. **I don't have to reflect** a moment; the right name comes out instantly, just as if it were an inspiration, as no doubt it is, for I am sure it wasn't in me half a minute before. **I seem to know** just by the shape



of the creature and the way it acts what animal it is. When the dodo came along he thought it was a wildcat—I saw it in his eye. But I saved him. And I was careful not to do it in a way that could hurt his pride. [-] I knew the creature when he didn't, it was quite evident that he admired me. That was very agreeable, and I thought of it more than once with gratification before I slept. How little a thing can make us happy when we feel that we have earned it!

THURSDAY.—My first sorrow. Yesterday he avoided me and seemed to wish I would not talk to him. I could not believe it, and thought there was some mistake, for I loved to be with him, and loved to hear him talk, and so how could it be that he could feel unkind toward me when I had not done anything? But at last it seemed true, so I went away and sat lonely in the place where I first saw him the morning that we were made and I did not know what he was and was indifferent about him; but now it was a mournful place, and every little thing spoke of him, and my heart was very sore. I did not know why very clearly, for it was a new feeling; I had not experienced it before, and it was all a mystery, and I could not make it out. But when night came **I could not bear the lonesomeness**, and went to the new shelter which he has built, to ask him what I had done that was wrong and how I could mend it and get back his

kindness again; ***but he put me out in the rain, and it was my first sorrow.***

SUNDAY.—It is pleasant again, now, and I am happy; but those were heavy days; I do not think of them when I can help it. **I tried to get him some of those apples, but I cannot learn to throw straight. I failed, but I think the good intention pleased him. They are forbidden, and he says I shall come to harm;** but so I come to harm through pleasing him, why shall I care for that harm?

MONDAY.—This morning **I told him my name, hoping it would interest him. But he did not care for it.** It is strange. **If he should tell me his name, I would care.** I think it would be pleasanter in my ears than any other sound. **He talks very little. Perhaps it is because he is not bright, and is sensitive about it and wishes to conceal it. It is such a pity that he should feel so, for brightness is nothing; it is in the heart that the values lie. I wish I could make him understand that a loving good heart is riches, and riches enough, and that without it intellect is poverty.** Although he talks so little, he has quite a considerable vocabulary. This morning he used a surprisingly good word. He evidently recognized, himself, that it was a good one, for he worked it in twice afterward, casually. [-] **No, he took no interest in my name.** I tried to hide my disappointment, but I suppose I did not succeed. I went away and sat on the moss-bank with my feet in the



water. It is where I go when I hunger for companionship, some one to look at, some one to talk to. It is not enough—that lovely white body painted there in the pool—but it is something, and something is better than utter loneliness. It talks when I talk; it is sad when I am sad; it comforts me with its sympathy; it says, “Do not be downhearted, you poor friendless girl; I will be your friend.”

FRIDAY— Tuesday—Wednesday—Thursday—and today: all without seeing him. It is a long time to be alone; still, it is better to be alone than unwelcome. **I HAD to have company—I was made for it, I think—so I made friends with the animals.** They are just charming, and they have the kindest disposition and the politest ways; [-] They all talk, and they all talk to me, but it must be a foreign language, for I cannot make out a word they say; yet they often understand me when I talk back, particularly the dog and the elephant. At first I couldn’t make out what I was made for, but now **I think it was to search out the secrets of this wonderful world and be happy and thank the Giver of it all for devising it.**

### After the Fall

When I look back, the Garden is a dream to me. It was beautiful, surpassingly beautiful, enchantingly beautiful; and now it is lost, and I shall not see it any more. The Garden is lost, but I have found HIM, and am content. He loves me as well as he can; I love him with all the strength of my passionate nature, and this, I think, is proper to my youth and sex. If I ask myself why I love him, I find I do not know, and do not really much care to know; so I suppose that this kind of love is not a product of reasoning and statistics, like one’s love for other reptiles and animals. I think that this must be so. I love certain birds because of their song; but I do not love Adam on account of his singing—no, it is not that; the more he sings the more I do not get reconciled to it. Yet I ask him to sing, because I wish to learn to like everything he is interested in. I am sure I can learn, because at first I could not stand it, but now I can. It is not on account of his gracious and considerate ways and his delicacy that I love him. No, he has lacks in this regard, but he is well enough just so, and is improving. It is not on account of his industry that I love him—no, it is not that. I think he has it in him, and I do not know why he conceals it from me. It is my only pain. Otherwise he is frank and open with me, now. I am sure he keeps nothing from me but this. It grieves me that he should have a secret from me, and sometimes it spoils my sleep, thinking of it, but I will put it out of my mind; it shall not trouble my happiness, which is otherwise full to overflowing.





## Forty Years Later

It is my prayer, it is my longing, that we may pass from this life together—a longing which shall never perish from the earth, but shall have place in the heart of every wife that loves, until the end of time; and it shall be called by my name. But if one of us must go first, it is my prayer that it shall be I; for he is strong, I am weak, I am not so necessary to him as he is to me—life without him would not be life; how could I endure it? This prayer is also immortal, and will not cease from being offered up while my race continues. I am the first wife; and in the last wife I shall be repeated.

## At Eve's Grave

ADAM: *Wheresoever she was, THERE was Eden.*



## Extracts From Adam's Diary

Mark Twain

MONDAY -- This new creature with the long hair is a good deal in the way. It is always hanging around and following me about. I don't like this; I am not used to company. I wish it would stay with the other animals... Cloudy today, wind in the east; think we shall have rain... WE? Where did I get that word-the new creature uses it.

TUESDAY -- Been examining the great waterfall. It is the finest thing on the estate, I think. **The new creature calls it Niagara Falls-why, I am sure I do not know.** Says it LOOKS like Niagara Falls. That is not a reason, it is mere waywardness and imbecility. I get no chance to name anything myself. The new creature names everything that comes along, before I can get in a protest

WEDNESDAY -- Built me a shelter against the rain, but could not have it to myself in peace. **The new creature intruded.** When I tried to put it out **it shed water out of the holes** it looks with, and wiped it away with the back of its paws, and made a noise such as some of the other animals make when they are in distress. ***I wish it would not talk; it is always talking.***

FRIDAY -- The naming goes recklessly on, in spite of anything I can do. ***I had a very good name for the estate,*** and it was musical and pretty -- GARDEN OF EDEN. Privately, I continue to call it that, but not any longer publicly. **The new creature says it is all woods and rocks and scenery, and therefore has no resemblance to a garden.** Says it LOOKS like a park, and does not look like anything BUT a park. Consequently, without consulting me, it has been new-named NIAGARA FALLS PARK. This is sufficiently high-handed, it seems to me. And already there is a sign up: KEEP OFF THE GRASSs. My life is not as happy as it was.

SATURDAY -- **The new creature eats too much fruit.** We are going to run short, most likely. "We" again -- that is ITS word; mine, too, now, from hearing it so much. Good deal of fog this morning. ***I do not go out in the fog myself. This new creature does.*** It goes out in all weathers, and stumps right in with its muddy feet. And talks. It used to be so pleasant and quiet here.

SUNDAY -- Pulled through. This day is getting to be more and more trying. It was selected and set apart last November as a day of rest. I had already six of them per week



before. This morning found the new creature trying to clod apples out of that forbidden tree.

MONDAY -- **The new creature says its name is Eve.** That is all right, I have no objections. Says it is to call it by, when I want it to come. I said it was superfluous, then. [-] **It says it is not an It, it is a She.** This is probably doubtful; yet it is all one to me; what she is were nothing to me if she would but go by herself and not talk.

TUESDAY -- She has littered the whole estate with execrable names and offensive signs: *This way to the Whirlpool. This way to Goat Island Cave of the Winds this way.* She says this park would make a tidy summer resort if there was any custom for it. Summer resort -- another invention of hers-just words, without any meaning. What is a summer resort? But **it is best not to ask her, she has such a rage for explaining.**

FRIDAY -- **She has taken to beseeching me to stop going over the Falls.** What harm does it do? **Says it makes her shudder. I wonder why; I have always done it --** always liked the plunge, and coolness. I supposed it was what the Falls were for. They have no other use that I can see, and they must have been made for something. She says they were only made for scenery -- like the rhinoceros and the mastodon. I went [-] Hence, tedious complaints about my extravagance. [-] **What I need is a change of scene.**

SATURDAY -- I escaped last Tuesday night, and traveled two days, and built me another shelter in a secluded place, and obliterated my tracks as well as I could, but **she hunted me out by means of a beast which she has tamed and calls a wolf**, and came making that pitiful noise again, **and shedding that water out of the places she looks with. I was obliged to return with her**, but will presently emigrate again when occasion offers. **She engages herself in many foolish things**; among others; to study out why the animals called lions and tigers live on grass and flowers, when, as she says, the sort of teeth they wear would indicate that they were intended to eat each other. This is foolish, because to do that would be to kill each other, and that would introduce what, as I understand, is called "death

SATURDAY -- **She fell in the pond yesterday when she was looking at herself in** it, which she is always doing. She nearly strangled, and said it was most uncomfortable. This made her sorry for the creatures which live in there, which she calls fish, [-]



TUESDAY -- **She has taken up with a snake now.** The other animals are glad, for she was always experimenting with them and bothering them; and I am glad because the snake talks, and this enables me to get a rest.

FRIDAY -- **She says the snake advises her to try the fruit of the tree, and says the result will be a great and fine and noble education.** I told her there would be another result, too -- it would introduce death into the world. That was a mistake -- it had been better to keep the remark to myself; it only gave her an idea -- she could save the sick buzzard, and furnish fresh meat to the despondent lions and tigers. I advised her to keep away from the tree. She said she wouldn't. ***I foresee trouble. Will emigrate.***

WEDNESDAY -- I have had a variegated time. ***I escaped last night,*** and rode a horse all night as fast as he could go, hoping to get clear of the Park and hide in some other country before the trouble should begin; but it was not to be. About an hour after sun-up, as I was riding through a flowery plain where thousands of animals were grazing, slumbering, or playing with each other, according to their wont, all of a sudden they broke into a tempest of frightful noises, and in one moment the plain was a frantic commotion and every beast was destroying its neighbor. I knew what it meant-Eve had eaten that fruit, and death was come into the world... [-] I find she is a good deal of a companion. I see I should be lonesome and depressed without her, now that I have lost my property. Another thing, she says it is ordered that we work for our living hereafter. ***She will be useful. I will superintend.***

TEN DAYS LATER -- She accuses ME of being the cause of our disaster! She says, with apparent sincerity and truth, that the Serpent assured her that the forbidden fruit was not apples, it was chestnuts. I said I was innocent, then, for I had not eaten any chestnuts. She said the Serpent informed her that "chestnut" was a figurative term meaning an aged and moldy joke. I turned pale at that, for I have made many jokes to pass the weary time [-]. She asked me if I had made one just at the time of the catastrophe. I was obliged to admit that I had made one to myself, though not aloud. [-] "There," she said, with triumph, "that is just it" [-].

***TEN YEARS LATER-After all these years, I see that I was mistaken about Eve in the beginning; it is better to live outside the Garden with her than inside it without her. At first I thought she talked too much; but now I should be sorry to have that voice fall silent and pass out of my life. Blessed be the chestnut that brought us near together and taught me to know the goodness of her heart and the sweetness of her spirit!***