FOSTERING THE READER'S RESPONSE

Rethinking the Literature Curriculum

Peter Smagorinsky • Steven Gevinson

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Fostering the Reader's Response

Rethinking the Literature Curriculum, Grades 7-12

Peter Smagorinsky
Steven Gevinson

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To our students—
past, passing (mostly), and to come

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Introduction

ALTHOUGH THE TEACHING of English has always been an evolving field, for much of its history the changes in teaching theory and practice were relatively minor. For the most part, traditions in the teaching of reading, writing, and grammar were passed on intact from one generation of teachers to the next. But by the 1960s, several factors had combined to throw open the profession to a thorough reassessment of its principles and practices. Among these factors were the expansion and greater diversity of the school population, the technological changes in the communication media, the various protest movements, the findings of psychological researchers, and the insights of modern linguistic and literary scholarship.

The single most significant response to these converging factors was the month-long Anglo-American Conference on the Teaching of English at Dartmouth College in 1966, which James Squire (1977) called "perhaps the seminal event in curricular reform in English" (p. xiii). About fifty prominent British and American scholars and educators concerned with the teaching of English met to discuss and clarify the central issues in the field in light of the new conditions. The central principle that emerged from Dartmouth reflected an emphasis on the individual: that literature should serve as an important source of personal growth, and that students should relate to literature from a personal standpoint rather than from an imposed critical standpoint. From Dartmouth sprang such innovations as Reader's Theater and the expansion of elective programs to engender personal responses and better serve individual needs. But the message to the English teaching profession was not a unified one. Two books on the conference proceedings reflect in their titles the basic British-American difference in orientation to English studies at the time: the British contribution, *Growth Through*

English (Dixon, 1967), emphasizes the affective side of language learning, while the American contribution, *The Uses of English* (Muller, 1967), emphasizes the more utilitarian ends of English teaching.

Although the Conference had a significant impact on how teachers would regard their previous assumptions and priorities, it did not settle anything. Its practical effect was not so much to set the course for a new teaching tradition as to convey the message that innovation in teaching English was necessary, if not—as some understood it—necessarily good in itself. Perhaps, then, it is not surprising that in the years since the Dartmouth participants challenged the profession to reform itself, English teachers have been buffeted by a great range of forces competing for influence in the English curriculum. The history of English teaching since the late sixties has been anything but a gradual evolution within a traditional framework.*

The literature program, especially, has become a moveable battleground on which can be heard at any given moment the ceaseless buzzing of the rallying slogans of the various antagonists of the perennial educational wars. In 1988, despite reports of a bland sameness in the classrooms of American schools (e.g., Goodlad, 1984), few observers of the scene would quarrel with the assertion that there is no longer one central, well-accepted tradition of teaching literature in the secondary schools.

Even in the calmest times there are good reasons for the substance of the literature curriculum to be vigorously debated. But if we consider some of the issues of the past two decades, it is no wonder that we haven't yet settled again into a uniform tradition of teaching literature. All of the following concerns and phenomena have had a significant impact on literature programs in the United States: the relevancy of subject matter, student-centered curricula, the rise of popular culture, the women's movement, the aftermath of the Civil Rights movement, the back-to-basics movement, creationism, Christian fundamentalism vs. secular humanism, the human potential movement, textbook publishers and Texas textbook adoption policies, the Bible as literature, archetypal patterns in literature, structuralism, deconstructionism, the Great Books movement, juvenile literature, the New Journalism, challenges to the literature canon, elective curricula, readability formulae, bilingualism, reading comprehension research, developmental psychology, hemispheric brain research and holistic learning, bibliotherapy, standardized tests, competency-based teaching, reader-response criticism, cultural literacy, the reports of national task forces and commissions on educational concerns (e.g., *A Nation at Risk*), cultural diversity, the global village, and the closing of the American mind—to name a few. To justify and elaborate a literature program, then, has become an especially difficult and delicate matter.

Nevertheless, that is what we have endeavored to do in this book. In developing our literature program, we have tried to justify it in light of the best recent theory and research and to design it to help students accomplish—systematically and enjoyably—the key goals and objectives that we have been able to identify as central to a responsible literature program. Our program is based not only on the research and theory of literary response, adolescent development, and reading comprehension, but also on our beliefs and assumptions about the general goals of a liberal education and on our extensive experience as students and teachers of English in the post-Dartmouth years.

This book is addressed to anyone concerned with the secondary literature curriculum: teachers, curriculum directors, teacher trainers, student teachers, graduate students, and researchers. We hope, naturally, that readers will find our specific program proposal helpful, but we believe that even if one rejects some of our specific suggestions concerning materials, units of instruction, or even the design of the program itself, the book can serve as a useful model for how to approach the development of a literature program. We teach at a large (about 3000 students), racially and culturally diverse public high school in a predominantly middle-class suburb of Chicago. Quite possibly, our specific program is better suited to schools like ours than to schools that are quite different. We believe, though, that the principles we have followed in designing

* The English Coalition Conference in Maryland in 1987, the first of its kind since Dartmouth, reiterated the need for student-centered education, with a new emphasis on the role of the student as an active learner and the teacher as facilitator. While this meeting may yet have an important influence on the way English is taught, it is still too early to tell what the effect might be.

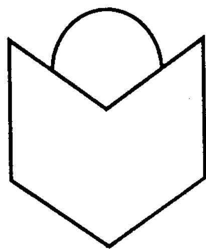
our program are sound curricular principles that should inform the design of any responsible literature program.

In designing our program we have tried to accomplish each of the following:

- *To develop a theory of literary understanding within the general context of literary response.* This we explain, with references to appropriate research, in chapter 1.
- *To review the recent research in reading comprehension that is relevant to teaching literature.* We identify the key findings for secondary school English teaching in chapter 2.
- *To develop a theory of adolescent development.* The psychological premises on which we base our program are explained in chapter 3.
- *To develop a set of appropriate overall goals for a literature program,* based on our assumptions about the value of a liberal education and on the theories of response and development. These goals are set out in chapter 4.
- *To translate the goals and theories into an effective curricular design.* Our design has taken the form of a six-gyred spiral. Each gyre corresponds to a secondary school grade (7–12) and is divided into eight strands, each representing a key component of literary understanding and each appropriate to the developmental growth patterns of adolescents. Our scope and sequence for this curriculum is outlined in chapter 4.
- *To determine the essential objectives for literature study that students ought to achieve during their secondary school experience.* We have established twenty general objectives for the program, which we outline in chapter 5 and elaborate in chapter 6.
- *To suggest classroom activities and procedures that foster strategic reading among all students,* incorporating into regular English instruction certain principles customarily consigned to elementary or basic classes. These activities and procedures are presented in chapter 6.
- *To clarify the principles of unit design that are most consistent with our goals and objectives.* We elaborate and illustrate those principles in chapter 7, where we demonstrate the process of designing a model thematic literature unit.

- *To determine the appropriate organizing principle of each unit of instruction indicated by our curricular design.* This is apparent in our scope and sequence chart on pages 66–67.
- *To determine appropriate concepts and concerns to be treated in each unit, and to select specific, appropriate materials for each unit of instruction.* The "key concepts and problems" and a complete list of suggested literary works for each unit appear in Appendix B.

What follows, then, is a rationale for and an elaboration of the program we have developed for the secondary school literature curriculum.



PART ONE
Theory and Research

CHAPTER 1

Understanding Literature

WE BELIEVE THAT to foster a reader's response to literature, secondary English teachers need to know what it means to understand literature, how adolescent development is likely to affect their students' understanding, and what precepts of reading comprehension they can teach to promote better student responses. In this first chapter we focus on what theory and research have to say about understanding literature. In the next two chapters we look at what theory and research tell us about reading comprehension and adolescent development.

English teachers are not usually asked whether they understand "literary understanding." If they were asked, many would undoubtedly answer in the manner of W. C. Fields when asked whether he believed in baptism: "Believe it? Hell, I've seen it." That is, they might well reply, "Understand it? My word, I do it all the time." On the other hand, many other English teachers would certainly give a very different kind of answer: "Understand it? Where have you been? You don't *understand* literature; you *respond* to it." To many, understanding literature is as natural an activity as walking, and any effort to explain it would be superfluous and pedantic. To many others, the concept is meaningless.

We believe that the concept is not only quite meaningful, but also quite complex and important for any literature teacher to understand, as we explain in this chapter. By our definition, to understand literature is to grasp "the work in itself." To clarify this seemingly simple definition, we first delineate a model of what

"the work in itself" is. Next, we look at what good readers do in their efforts to grasp a literary work. Finally, we locate the effort to understand literature in the context of different types of literary response.

THE LITERARY WORK IN ITSELF

Since the advent of what we may think of as the "reader-response" revolution, it has become increasingly difficult in literary and English teaching circles to talk about understanding a literary work in itself. More and more, in the field of literary theory and criticism and in English classrooms throughout the land, the literary text has become peripheral in literary transactions. As Susan Suleiman (1980) writes, "The words *reader* and *audience* . . . have acceded to a starring role" (p. 3). For many, the most interesting literary questions are readerly questions. What's important is not what's in the work, but what the reader takes or makes from the work. For most critics today, writes Wayne Booth (1988), "the really pressing questions arise when we deliberately free ourselves from the obligation merely to *under*stand 'the work in itself,' and happily violate its invitations in order to achieve *over*standing" (p. 115).

But compelling as such "overstanding" questions are, we believe that teachers of young, inexperienced readers ought to be quite clear about the knowledge, skills, and attitudes necessary to fulfill the obligations of understanding. Booth's comment assumes that understanding does exist. We are persuaded that it does. Subjectivists—those who believe in the indeterminacy of literary meaning or literary value—will disagree. But rather than take on the subjectivist arguments here, we refer you to Booth's efforts to discredit them (1979, 1988). Their arguments are remarkably resistant to refutation. As Booth laments, "For me they are an annoying obbligato, . . . a voice that will not go away no matter how many times I tell it that it sings false notes." But, he continues, "they are false notes, and read from the wrong score" (1988, p. 82).

Assuming that literary understanding does exist still doesn't tell us what it is. If we say it is grasping the work in itself, we must define what we mean by "the work in itself," and we must explain what is involved in "grasping" it. Certainly there are differing opinions about the central defining characteristic or characteristics

of literary texts. Some thinkers, for instance, see literature as essentially the making of myths. For some, any piece of literature is a variation on the archetypal hero quest. Some see literature as propaganda. For some it is essentially reflective of cultural mores or a political or social or economic system or some psychological theory. For some, literature is fundamentally an expression of the *Zeitgeist*. Some see works of literature as simply linguistic constructs, no different from any "nonliterary" constructs. For some, when all is said and done, literature is autobiography. Or history. Or metaphysics. Some would even say that the essential quality of literature is its accidental nature.

When we speak of the work in itself, we are not referring to any of these formulations. We are speaking of the work as a formal creation, one that has a distinctive potential power because it has been made intentionally. By intention we do not mean *conscious* intention necessarily, but rather an intention operating in the making of a work, determining which artistic decisions would be right and which wrong. What we find to be the essential defining characteristic of a literary work—and the reason we think it makes good sense to speak of the possibility of "understanding" literature—is its nature as a concrete whole whose parts are composed in such a way as to effect a particular appropriate response in the work's implied reader.

This definition is Aristotelian, but it comes to us by way of the Chicago critics, in particular R. S. Crane (1953). For Crane and Aristotle, the making of a literary work is the activity of "a productive science . . . of which the end is the making of products that have beauty of some sort as their distinguishing characteristic, being things to which we attribute value for the intrinsic excellence of their making rather than for any further utility they may be said to serve" (Crane, p. 44). These beautiful, intrinsically valuable products have a dual nature: formal and material. The formal nature is the more important, governing both the ways the writer uses materials and the quality of response of the understanding reader. How this works is central to this definition of "literary work" and to our understanding of what literary understanding entails.

To clarify, we offer Crane's discussion of another creation of a productive science, an object modeled from clay:

> There are many things which I cannot do with [a piece of modeling clay]—of which, as Aristotle would say, it cannot be the matter; but on the other hand the potentialities it does hold out, within these limits, are indefinite in number: I can make of it, if I wish, a geographical globe, with all its continents indicated, or the model of a house, or the bust of a sinister-looking man, and so on through a vast range of similar possibilities that is bounded only by my invention and skill. In any of these realizations the thing I make remains a thing of clay, having all the permanent characteristics of such a thing; but it remains this only in a partial sense; in itself, as a particular object to which we may respond practically or aesthetically, it is at the same time something else—a globe, a house, a sinister-looking man; and any description we may give of it, though it must obviously specify its clayness—that is, its material nature—would be of no use to anybody unless it also specified the definite kind of thing into which the clay has been shaped—that is, its formal nature. And the latter is clearly more important than the former since it is what accounts, in any particular case, for the clay being handled thus and not otherwise and for our response being of such and such a quality rather than any other. (pp. 150-151)

To apply Crane's implicit analogy to literary products, we can say that any literary work has material elements (such as language, thought, character, and action) that are shaped according to some formal principle into "the definite kind of thing" that is the work in itself. When readers grasp such a work, they experience the power of the distinctive whole. If the work is a classical tragedy, for example, the distinctive power of the drama is to effect in readers "through pity and fear the catharsis of such emotions." Other kinds of distinctive concrete wholes have other distinctive effects. That is how Aristotle explained it in the *Poetics*, and that corresponds to our own experiences with literature.

What is especially important for our purposes in *Fostering the Reader's Response* is the idea that the distinctive power experienced by the reader is not so much the *reader's response* as the *literary work's effect*. As Crane explains it, "the peculiar power of tragedy . . . is thus a function primarily not of causes in the audience . . . but of how the poet has constructed his tragic plot" (pp. 56–57).

We are moving the literary work back to the starring role, or at least trying to give it the credit it deserves.

If a literary work affects its proper audience (i.e., those who attend effectively to its pattern of intentions) in its distinctive way, then readers who have grasped the whole and experienced its distinctive power can be said to have understood it. Clearly, not all readers of a literary work are sensitive, knowledgeable, and skillful enough to enter fully into the world of the work. We believe that a central responsibility of teachers of literature is to cultivate in their students the qualities of such readers. To foster a reader's response to literature is to a great extent an effort to prepare the reader to grasp a literary work's distinctive power.

When readers enter fully into the world of a literary work, they experience the work's distinctive power. But what do they understand? In Crane's discussion of the clay object, he points out that any useful description of the object would specify "the definite kind of thing" into which the clay has been shaped, the object's "formal nature." Such a description would demonstrate understanding of the object. For a literary work, it is not such an easy thing to describe its formal nature. Yet it can be done. Crane provides a kind of ultimate example in his discussion of *Macbeth*.

As a reader who has experienced *Macbeth*'s distinctive power and understood its formal nature, Crane attempts to describe the plot-form—what he calls its "essential story"—that gives shape to the material elements of the play. He finds that a certain "moral universal underlies . . . and gives emotional form to the main action of *Macbeth*."

> The essential story of *Macbeth* is that of a man, not naturally depraved, who has fallen under the compulsive power of an imagined better state for himself which he can attain only by acting contrary to his normal habits and feelings; who attains this state and then finds that he must continue to act thus, and even worse, in order to hold onto what he has got; who persists and becomes progressively hardened morally in the process; and who then, ultimately, when the once alluring good is about to be taken away from him, faces the loss in terms of what is left of his original character. (p. 172)

According to the definition of literary work we have been using, if this statement accurately describes the formal principle shaping

Macbeth, then we can understand and evaluate all of Shakespeare's artistic decisions in the play by reference to this principle.

Practically speaking, of course, few readers finish a work, write down a description of its form, and then test the author's artistic decisions against the work's formal principle. Yet, such a procedure is not so far from the standard practice of serious readers as one might initially think. As a rule, good readers who read literature for understanding do, in fact, strive to grasp the interrelationships of a work's elements according to some principle of coherence, as we explain in the next section.

GOOD READERS

Crane on *Macbeth* is a supreme example of a reader in touch with a work in itself. But before Crane published his analysis of *Macbeth*, he surely saw the work performed and read it many times over a period of many years, discussing it thoroughly with students, colleagues, and friends. Presumably he wrote and rewrote drafts of the final version of his description several times. In addition, Crane was an extraordinarily gifted intellect, great scholar, and cultivated critic—longtime editor of *Modern Philology*, chairman of the English Department at the University of Chicago for many years, founder of the Chicago school of criticism, and so on. Clearly the example of Crane is a formidable ideal against which to measure the reading progress of a high school student. Even in the best of all possible secondary school literature classrooms in the best of all possible worlds, we would not expect to find too many adolescent Ronald Cranes pacing the floor, hypothesizing about the moral universal that gives form to the material elements of *Macbeth*.

Nevertheless, it does not make sense to look at Crane as a one-of-a-kind genius reader. When we look at what good readers do in trying to understand sophisticated literature, we find that they try to account for a work in a way that is quite similar to Crane's approach.

There are remarkably few empirical studies of what readers actually do when they try to understand literature, although there is no shortage of critical speculation on the subject. The most complete and comprehensive studies we have seen are those of Eugene Kintgen (1983, 1985). From Kintgen's studies we can derive a model of the good reader that has important implications for any secondary school literature curriculum. If teachers are to help students become better at understanding sophisticated literature, they need to know what knowledge, skills, abilities, habits, and attitudes good readers possess and how such readers go about reaching an understanding of a literary work.

In Kintgen's studies he analyzes the think-aloud protocols of twenty-two experienced readers (advanced graduate students in English and university faculty members) reading complex, short poems. For each poem, the readers were instructed "to verbalize everything you do in coming to a complete understanding of this poem" (1985, p. 129). Although Kintgen's findings involve only the reading of poems, there is no reason to think that they would not apply to prose fiction and drama as well, since fiction and drama yield literary meaning of the same nature as that of poetry.

Kintgen found several important common characteristics among his readers. For one thing, each reader worked within a similar "problem space" when trying to understand a poem. Included in a problem space are the problem solver's understanding of the task requirements, the actual behaviors of the problem solver, and the set of possible behaviors from which the actual behaviors are drawn (Newell & Simon, 1972, p. 59). In other words, Kintgen's readers all regarded a poem as a problem to be solved, and each worked toward an answer, using similar operations drawn from a similar repertoire of possible operations. Without Kintgen's stipulating the reading problem more explicitly than simply asking readers to read for a "complete understanding," each reader had a very similar idea of what such an understanding should consist of, what an appropriate "answer" to a poem would be. These problem spaces afforded each reader an apparently familiar repertoire of potential behaviors to use in coming to an apparently familiar sense of resolution. According to Kintgen, a reader's problem space is "largely the result of literary education," and the similarities in the problem spaces of his readers are probably explained by the fact that they all received similar literary training (1983, p. 168). Certainly, if we would like our students to move into similar problem spaces when they confront new literature independently, Kintgen's findings are richly suggestive.

The most important likeness Kintgen found among the problem spaces adopted by his readers was that each sought the same kind of resolution. According to Kintgen's analysis, each reader worked

toward a "successful interpretation" that would involve an understanding of "thematic unity, metaphorical coherence, significance, and the various forms or models these assume" (p. 181). In other words, experienced readers of literature, when directed to read for understanding, seem to make an effort to grasp some whole. It is not clear that the whole they seek corresponds precisely to the "concrete whole" Crane discusses. What is clear is that above all they pursue some kind of unity.

Kintgen also found that readers working within these problem spaces employed the same elementary reading operations. He identifies about twenty such operations and groups them as follows:

> I. *Text identifying operations:* READ, SELECT, LOCATE
> II. *Linguistic operations:* WORD, PHONOLOGY, SYNTAX, PARAPHRASE, FORM
> III. *Interpretational operations:* DEDUCE, GENERALIZE, CONNECT: POEM, CONNECT: NATURE, CONNECT: HISTORY, CONNECT: LITERATURE
> IV. *Operations on operations:* TEST, JUSTIFY, QUALIFY, SPECIFY (1985, p. 136)

Kintgen found that all his readers used these operations in attempting to come to an understanding of a poem. He speculates that all readers—experienced or not—would use the same operations, although in the case of less experienced readers, "probably not all of [the operations], and probably not as persistently as my readers" (1983, p. 170).

Kintgen further found that his readers, while generally using all of these elementary operations and generally using them persistently, did not use them in identical ways or according to identical patterns. In fact, each reader seemed to have his or her own distinctive way of using the elementary operations in coming to an understanding of a poem.

Such a finding is the basis for identifying one other important similarity that Kintgen found among his readers. According to Kintgen, each reader worked within his or her problem space according to an individually characteristic reading script. By *script* Kintgen means

> a structure that describes appropriate sequences of events in a particular context. A script is made up of slots and requirements about what can fill those slots. The structure is an interconnected whole, and what is in one slot affects what can be in another. Scripts handle stylized everyday situations. Thus, a script is a predetermined, stereotyped sequence of actions that defines a well-known situation. (p. 24)

In other words, Kintgen's readers were so familiar with the kind of task he asked them to do that such reading had become for them "a stylized situation" in which "a structure of expectations [would guide] the transactions of the text" (p. 25). He found that each reader possessed "a rich internal set of expectations about successful comprehension" and a knowledge of "when the problem of internalizing the poem [had] been solved" (p. 25). Such expectations and knowledge, Kintgen found, led readers to follow stereotyped procedures or strategies during each reading, the pattern of which Kintgen calls a reading script. To return to the example of tragedy, it seems that while the primary cause of tragic power in a tragedy resides in its plot form, the reader's ability to experience that distinctive power depends to a great extent on previous experience with other tragedies.

Taking into account these important similarities, experienced readers differ in significant ways as well. Although reading literature for understanding was familiar enough that each reader in the study exhibited what Kintgen calls *scripted* behavior, the characteristics of the readers' scripts were different enough so that when dealing with symbolic, allusive, complex poetry, such readers arrived at "distinctive interpretations" (p. 170). Even though each reader was pursuing unity, coherence, and significance, the operations that they would use at a given moment and the way they would use them were impossible to predict. Kintgen suggests that such unpredictability in experienced readers' reading results from the semantic richness and open-endedness of sophisticated literary texts combined with the way individual readers use their memory as they read. Readers' memories, Kintgen found, differ greatly both in content and organization. In addition, readers differ in their abilities to access both public and private knowledge. Further, readers differ in the emphasis they place on different operations and modalities (that is, in what ways they use statements, questions, and hypotheses as they read).

To summarize, Kintgen's model of experienced readers capable of fully understanding a poem has the following outlines: (1) the reader works in a problem space organized by a characteristic reading script; (2) the efforts of the reader are driven by a concept of successful interpretation that involves finding thematic unity, metaphorical coherence, and significance; (3) the script contains a repertoire of elementary reading operations available to all readers; (4) each reader makes use of the repertoire of operations in ways different from other readers; (5) each reader taps a vast reservoir of information, public and private, in long-term memory; and (6) each reader is distinctive in the organization, content, and accessibility of his or her long-term memory.

Such a model of an experienced reader of literature has important implications for the literature program we propose. The most important implication follows from Kintgen's finding in regard to the scripted behavior of his readers. Not only does he conclude that experienced readers follow a script, but he suggests further that it is likely that

> such readers have separate tracks within the general poetry-reading script for particular genres, forms, chronological groupings, or authors: certain expectations about sonnets that do not apply to odes, about Keats rather than Wordsworth (or Donne), about tragedy as opposed to comedy or romance. (p. 25)

If we accept that experienced readers have such tracks within their scripts, then a literature program with a goal of producing more astute readers of literature ought to help give readers the kind of informed experience with genre, form, and so on that will produce reading behavior that begins, at least, to approximate the scripted behavior of experienced readers. We discuss this further when we explain the scope and sequence of our program.

VARIETIES OF LITERARY RESPONSE

"Okay," a concerned teacher may say, "so you define a literary work in itself, and explain what is entailed in understanding it. You even identify the common characteristics of readers who read for understanding. But how many people actually respond to literature that way?"

Of course it is impossible to say. Any reader may read in different ways at different times, even within the same work. But it is possible to describe the varieties of literary response in a schematic way, providing a context for the particular response we have been focusing on—reading for understanding of the work in itself. Such a scheme will also give us a better angle on the question of what kinds of response we would want to foster in our students.

The range of possible literary responses is great. Literary responses can be fluid, fleeting, protean. They can also be as consuming and sustained as our capacities for engagement and our powers of concentration allow. They can be completely off the wall or precisely on the mark. In charting varieties of response, we clearly cannot describe every phenomenon that may occur when actual reader meets actual text. Rather, we want to account for the impetus behind literary responses, for the reasons people read.

People read literature, we propose, for six reasons: (1) to comprehend the contextual frame of a work, (2) to gain information, (3) to fulfill emotional needs, (4) to understand a work in itself, (5) to interpret significance, and (6) to evaluate literary achievement.

Reading for Comprehension of Contextual Frame

The effort to make sense of the contextual frame of a work is reading on the "basic linguistic level," in Kintgen's words (1983, p. 15), or simply "comprehension," as George Dillon calls it (1978, pp. xvii-xix). In itself, this is not a particularly satisfying type of reading, and probably few readers ever voluntarily pick out and read a literary work for no other reason than to put its words together "into a world with actors, places, forces, and so on" (Dillon, p. xix). Most people find something better to do than simply incorporate the "implicit causal, temporal, and motivational information" of a verbal construct into a "contextual frame" (p. xviii), if they have a choice.

Yet if our teaching experience gives any indication, a great number of young students read assigned works in just this way. All too often they read a given work because they will be tested on it. To prepare, they try to make contextual sense of it. Who did what to whom, and why? And where were they at the time? The teacher provides the questions, and the students try to answer them. Many teachers are familiar with the experience of asking a class what a story is about and calling on a eager young student who proudly pro-

ceeds to recount what happened in the story from beginning to end. That student's reported response indicates reading for no other reason than comprehension of the contextual frame.

Certainly any reader of literature must be able to comprehend the contextual frame of a work. But if a reader does no more than that, reading literature is an impoverished activity indeed. Even works that speak directly to young people may often be understood with stunning literalness. Trying to account for the significance of a rock-poet's refrain, "we're just dancing in the dark," a mere comprehender of the contextual frame may well suggest, "Maybe they're just dancing, and maybe it's dark."

Reading to Gain Information

For the most part, readers who read to gain information do not read literature. If one wants to know, for instance, facts about the life cycle of a sperm whale, it is more efficient to consult a zoological text than *Moby-Dick,* although the novel does provide an alarming amount of cetaceous minutiae. Literature is inefficient from the standpoint of information gathering, and the central impetus for this type of reader is usually efficiency.

Yet some readers may prefer to pick up information from fictional narratives. Many readers of James Michener's novels, for example, are likely reading for the information as much as anything. Louise Rosenblatt (1978) calls such information gatherers "efferent" readers (pp. 24-25)—those whose primary purpose is "to carry away" knowledge from a text. These are the only readers who could reasonably elect to speed-read literature of their own choosing.

Reading to Fulfill Emotional Needs

Undoubtedly most readers of literature—certainly most adolescent readers—choose to read for emotional reasons. A good book (or a bad book) does something for them personally. And that personal response is both what keeps such readers reading, and what determines their evaluation of the book.

Rosenblatt (1968) identifies several emotional outlets that literature provides. She explains that many read for psychological satisfaction and social insights; some for vicarious participation in human affairs. Some readers read for escape, or humor, or thrills. Some read simply for the pleasure of the story, since reaching

closure in a narrative provides pleasure in itself. Some compensate for personal shortcomings by identifying with a character they perceive as better than themselves. Some use literature to give order to the brute facts of the world. Some gain insight into personal problems through engagement with a literary text (pp. 36-43). One of the most powerful emotional needs that literature can satisfy, as Booth (1988) points out, is the *ethical* need, each work providing a quality of friendship that may profoundly affect our highest yearnings. It is no wonder, considering the variety and power of emotional response to literature, that some psychotherapists have found bibliotherapy to be a promising avenue of treatment for some patients.

Evaluation of literature by readers of this type may be as disparate as the readers themselves. One reader may deeply love the same work that another deeply hates. In a world of personal values, that is not surprising. Since the emotional needs of such readers have such a determining influence on their reading experience, in an important sense the lover and hater in question have not really read the same work.

Reading for Understanding of a Work in Itself

This, of course, is the kind of response we have focused on throughout this chapter. It is perhaps the most important kind of literary response for teachers to understand, and it may well be the response that is least understood.

When readers read to understand a work in itself, they submit themselves faithfully to the intentions of the text, turning themselves into just the kind of reader that the text implies. Such an implied reader experiences the "emotionalized expectations" of the plot (Crane, 1952, p. 631), feels the distinctive power of the distinctive concrete whole, and grasps the formal principle that gives shape to the material elements of the text.

Readers of this kind gain a deeper aesthetic appreciation of literature than any other reader. They experience a work as it is meant to be experienced, and they come to understand the logic of its creation, its intrinsic beauty.

Reading to Interpret Significance

Like those who read to understand, those who read to interpret significance regard a work as a whole and end up with some sense of

coherence when they are finished—if they have been successful. The key distinction between the two types of reader is that the "understanders" remain faithful to the distinctive power of the work, whereas the "interpreters"—or, as Booth (1979) would say, the "overstanders"—find other significant interests in the work and remain more faithful to their interpretation of significance than to the work in itself.

Perhaps the strongest impetus behind this kind of reading is the reader's desire to produce an original interpretation. Readers for understanding, by contrast, aim to reproduce in themselves the experience of the distinctive power of a work. At their most extreme, the overstanders may pay virtually no attention to the work in itself. Jonathan Culler (1980) notes such a tendency in this kind of reader: "Interpretive criticism has no facts to explain nor any explicit standard of success; its goal is to produce interpretations that are new enough to be interesting but not so radically new as to prove unacceptable" (p. 50). The typical reader of this type is a professional critic and generally a member of a university literature faculty.

Kintgen's readers, pursuing "successful interpretations" and arriving at "distinctive interpretations," conform more closely to the outlines of overstanders than understanders. Even though they were instructed to come to a "complete understanding" of their poems, and they displayed many of the characteristics one would expect of a reader for understanding, their end products and their idiosyncratic, unpredictable ways of producing them more closely resemble the overstanding than the understanding model.

Reading to Evaluate Literary Achievement

Readers who read to evaluate literary achievement go one step beyond the other kinds of responders we have described. These readers may comprehend, empathize, understand, and interpret, but above all they judge. They evaluate the merits of a work according to criteria that are not merely personal. Some evaluators try to judge a work on its own terms; some use other standards. We specify, though, that the criteria of judgment for such readers are not merely personal so that we may distinguish these readers from those who read to fulfill emotional needs. These readers endeavor to judge the worth of a literary work using values based on something beyond personal taste or need. To evaluate well requires much

sophistication and cultivation, for the best critic is the writer's true peer.

Describing the varieties of literary response does not tell us which kinds we should emphasize in our literature classrooms. We tackle that question in chapter 4. In this chapter we have tried to present some groundwork for our answers by clarifying the concept of literary understanding and placing it in the general context of various types of literary response. Next we look at the more specific processes that constitute *reading comprehension* and discuss why those elements must be considered in building an effective literature program.

CHAPTER 2

Reading Comprehension

OUR FIRST CHAPTER EXAMINED the special process of reading a work for literary understanding. If English teachers aspire to improve student understanding in *all* reading tasks, they must teach students procedures that enable comprehension of various types of text. Most secondary school teachers regard the teaching of reading comprehension as the business of either elementary school teachers or remedial reading specialists. And, indeed, most secondary students do already know "how to read," at least in terms of following the words on a page. Yet reading involves much more than that, as we are reminded every time we assign a story and find students reporting back to class knowing only the plot, their Cliffs Notes surreptitiously tucked into their folders. We want students to recognize that reading involves making inferences about character, interpreting metaphor, generalizing about the author's intent, and any number of other sophisticated feats of understanding.

How can we help students achieve an increasingly more advanced—and more fulfilling—level of understanding? Our task in this chapter is to identify the major factors that affect reading comprehension, with the idea that an understanding of these influences can help English teachers arrange their instruction to promote better student response to literature. Of special importance are those procedures students can learn to give them greater control over their own reading. In the following pages we discuss nine

factors that reading specialists have found to affect comprehension: the intrinsic motivation to read, prior knowledge of content, prior knowledge of form, the use of general comprehension strategies during reading, the ability to make inferences, metacognitive awareness of one's own reading processes, parental influence, frequent practice in writing, and an extensive independent reading program.

Intrinsic Motivation

That "reading requires motivation" is one of the five basic principles identified in *Becoming a Nation of Readers: The Report of the Commission on Reading* (1985), an accessible summary of the reading research of the past decade. As the report states:

> Reading itself is fun. At least, it is for many children who are skilled readers for their age and for some children with average and below average skill. . . . Increasing the proportion of children who read widely and with evident satisfaction ought to be as much a goal of reading instruction as increasing the number who are competent readers. (p. 15)

For anyone who has grown up loving books, as most English teachers have, it seems obvious that reading ought to be an enjoyable activity. Yet many students dread their reading homework, doing it only for exotelic reasons: satisfying teachers, getting good grades, maintaining their eligibility for sports, keeping parents at bay, and so on. Some researchers have identified teacher characteristics that result in better motivation among students. Walberg, Hare, and Pulliam (1981) found that teachers who have fast-paced and varied lessons, who introduce tasks with enthusiasm and explanations of their purpose, and who teach in a businesslike but supportive manner help their students achieve higher gains on reading achievement tests. Brophy (1983) found further that praise is very important, but only if it is legitimate and rewards appropriate behavior, attributing a student's success to ability and effort.

Student motivation toward reading, then, is often attributable to the manner in which the teacher runs the class. Students must feel that what they are doing has a purpose important to their own development and that their efforts to achieve success will be rewarded.

The Commission on Reading lists as another of its five basic principles that "reading is a continuously developing skill" (p. 16), a lifelong pursuit that improves through practice. Unless they enjoy reading, however, students won't make it a lifelong pursuit. Csikszentmihalyi (1982), in researching the joy of learning, has created a model to help people experience continual personal growth without becoming either bored or frustrated, suggesting that educators provide students with opportunities for "peak experiences" as they learn. His research indicates that most school-related learning is extrinsically motivated; thus students never *choose* to learn and feel no responsibility for their work. Rather than perpetuating this external system of rewards, according to Csikszentmihalyi, we need to structure classroom activities to put students in the "flow," a situation where learning is intrinsically motivated, and where the students' skills are appropriately challenged by the task and the materials. These conditions, he says, best nurture personal growth.

By analogy, consider a high school basketball player with good (but not outstanding) ability who considers attending two colleges: a Top-Twenty Division I university and a small college in Division III. At the small college his basketball skills would be greater than the challenge, and he would likely become bored and fail to improve. In the Top-Twenty program, the challenge would probably exceed his skills, and he would become frustrated and fail to improve. Optimally he would find a level of competition in which his skills were appropriate to the challenge, thus nurturing his growth into a better player. When playing under such circumstances, he would be in the "flow" of the game.

We need to give students opportunities for similar "flow" experiences in their reading. To make reading an activity that students choose as a developmental tool, our reading assignments must suit their needs and abilities. This does not mean that we should pander to limited student interests; our knowledge of adolescent development (articulated in chapter 3) can inform us about what types of reading will benefit students. When reading becomes an instrument for personal growth, students are more likely to regard it as worthwhile and, in some cases, essential.

Prior Knowledge of Content

Perhaps the most famous—or infamous—argument for the importance of prior content knowledge comes from E. D. Hirsch in *Cultural Literacy: What Every American Needs to Know* (1987). Hirsch speculates that the failure of American students to acquire factual knowledge, particularly knowledge from American culture, is responsible for a decline in reading skills. While we might not endorse all the ideas postulated by Hirsch on the issue of cultural literacy, we find it hard to dispute the notion that appropriate background knowledge affects comprehension. Researchers have demonstrated the importance of prior content knowledge in a variety of experiments. In one often cited study, Pearson, Hansen, and Gordon (1979) asked second graders of equal reading ability to read an article on spiders. Those whose pretests indicated greater entry-level knowledge about spiders scored much higher on questions about the article, particularly when the questions required reasoning.

Experts on the arachnoid world are not necessarily culturally literate, but they do possess background knowledge that on certain occasions will affect their reading comprehension. The implications of the importance of appropriate content knowledge for literary study should be manifest. While knowledge of whales is perhaps not prerequisite to understanding *Moby-Dick*, knowledge of the Puritan ethic greatly informs a reading of Hawthorne's *The Scarlet Letter*, and knowledge of the labyrinthian Soviet naming system helps to sort and establish relationships among the characters in Dostoyevsky's *The Brothers Karamazov* (a matter of Soviet cultural literacy).

Our problem, then, is how to identify appropriate background knowledge and how to teach students to find it by themselves. Often readers already have the knowledge but fail to recognize its relevance. Owings, Peterson, Bransford, Morris, and Stein (1980) found that students draw on their prior knowledge very poorly, especially in school settings. Subjects in their study consistently failed to use relevant knowledge that they had to help them understand texts, especially when required to transfer their knowledge to novel situations. This finding is rather disturbing, suggesting that students find their knowledge from "real life" inapplicable to schoolwork. Because the reader's response to litera-

ture should be inherently linked to personal experience, we need to teach students procedures for drawing on their prior content knowledge to frame and inform their reading.

In some situations readers simply lack the necessary factual knowledge, as in the case of an American attempting to read Naguib Mahfouz's *Smalltalk on the Nile* (a satire of Gamal Abdel Nasser's regime) with no knowledge of Egyptian politics of the 1960s. Such a reader needs procedures for identifying knowledge gaps and going to the appropriate resource to fill them.

Appropriate factual knowledge, then, can improve reading comprehension. We must make our students aware of this in all their reading experiences, so that they can take appropriate steps whether they already have the knowledge and simply need to rouse it, or whether they lack the knowledge and must do the necessary legwork to find it.

Prior Knowledge of Form

Many literature anthologies are organized around literary genres: a unit on the short story, a unit on drama, another on poetry, and so forth.* The reasons behind this arrangement elude us. The assumption seems to be that the ability to recognize the properties of one short story—plot, character, rising action, and so on—improves understanding of subsequently read stories. We find this belief highly questionable.

We would agree, however, that recognition of certain common text features does affect comprehension. Skilled readers have form-related knowledge, and they use it to comprehend texts more readily and accurately. Because they can recognize different types of text and know that different types of reading require different strategies, they are much more efficient in their reading and less frustrated and anxious than readers who lack such knowledge of form. Given articles of different types—for example, a professional article on an experimental study in reading comprehension and an article headlined "Mom Gives Self Caesarean!" from a supermarket tabloid—a skilled reader would recognize that the two articles require different comprehension strategies and proceed

* We would distinguish between this notion of genre and that of Aristotle: types of work that share formal properties, such as *epic, lyric, tragedy, comedy, satire.*

accordingly, while an unskilled reader would approach them both in the same way. Forrest and Waller (1979) asked third and sixth graders to read two stories, one for enjoyment and the other to prepare for a test. The more mature readers used different strategies to understand the two stories, but the immature readers did not. As a result, the immature readers remembered no more about the story they were supposed to study than they did about the one they were supposed to enjoy.

Recognition of the formal properties of texts can direct a reader to an appropriate reading strategy, as numerous researchers have demonstrated. Michael W. Smith (1987, in press), for instance, tested Wayne Booth's theory that readers can learn five strategies for recognizing irony in poetry: a straightforward warning in the author's own voice, an obvious error in the text, a conflict of facts within the work, a discrepancy between the author's style and the narrator's, and a discrepancy between the author's and the narrator's beliefs. Students in his study learned to recognize these text features and then to apply a procedure for understanding the author's intent: to reject the work's surface meaning and reconstruct the real meaning. Note the richness of this instructional approach compared to the typical textbook approach of simply defining and illustrating irony and expecting students to assimilate a procedure just from having studied the model.

Smith's study suggests that certain texts require task-specific procedures for comprehension. Knowledge of procedures for recognizing the formal properties of specific literary types and interpreting their significance can enable the reader to understand other works of literature that share those properties. We question again whether the properties shared by works of the same genre are amenable to such transfer. We doubt, for instance, that an understanding of plot and character in Thurber's short story *The Secret Life of Walter Mitty* enables a reader to understand any better the problems in Hemingway's *The Short Happy Life of Francis Macomber.* Yet many works, often cutting across genres, do share formal properties. Homer's epic poem *The Odyssey,* Joyce's novel *Ulysses,* the film *Star Wars,* Claude Brown's autobiography *Manchild in the Promised Land,* and the biblical story of Moses all share the formal properties of the heroic quest. Knowledge of these properties and their relationships can help a reader understand other literature involving the same structure. A literature program, then,

should include instruction in form-related knowledge to help students recognize critical text features and learn procedures for their interpretation.

Using General Comprehension Strategies

The procedures for interpreting irony are applicable to ironic texts and therefore are *task-specific*. Researchers have found a number of *general* comprehension procedures that students can learn to improve their understanding of texts that do not require task-specific knowledge. Palincsar and Brown (1984), for instance, taught seventh graders with poor comprehension skills four general comprehension strategies: devising questions about the text, summarizing, predicting, and resolving inconsistencies. The instruction was environmental (Hillocks, 1984, 1986a), with the teacher first modeling a strategy and then having each student lead the class in the use of the strategy. Not only did the students do well on the study's evaluation, they carried these strategies over to other subject areas and were still using the strategies two months later.

Paris, Cross, and Lipson (1984) found that when third and fifth graders were taught how to use certain strategies, why they were effective, and when they were appropriate, their reading scores improved significantly. Thus, direct instruction in general comprehension procedures appears highly effective in improving reading comprehension scores.

Students often experience comprehension failures *as* they read and need strategies for remediating that failure. Grabe and Mann (1984) found that skilled readers are able to monitor their comprehension and know when they fail to understand, whereas unskilled readers are often unaware that they have misread a text. Given passages with both consistent and inconsistent information, skilled readers could find the inconsistencies, while poorly skilled or immature readers said that such passages made sense.

Collins and Smith (1982), in studying the process of reading comprehension, found that we can and should teach two aspects of the comprehension process: *comprehension monitoring*, or the ability to evaluate one's own comprehension during reading and take remedial steps (such as ignore and read on, suspend judgment, form a tentative hypothesis, reread the current sentences, reread the previous context, or go to an expert source) when comprehension fails; and *hypothesis formation and evaluation*, which involve both in-

terpreting a text while reading and predicting what will happen next. The researchers found that immature readers can learn such procedures. Collins and Smith demonstrate that we can teach students how to monitor and improve comprehension *as* they read, a practice radically different from the typical textbook practice of asking all comprehension and interpretation questions at the end of a selection.

Once again, these general procedures are effective primarily when a text does not require special knowledge. A reader with no knowledge of procedures for interpreting irony could summarize an ironic text endlessly without understanding it. Our literature program needs to address both general and task-specific comprehension strategies in order to make reading a fruitful experience for our students.

Making Inferences

A great deal of the challenge and enjoyment in reading—perhaps related to how much the reader is "in the flow"—comes from the inferences the reader makes about a work's meaning. The types of inference are infinitely diverse, from deducing the villain from the details of a P. D. James mystery to inferring both the nature of the multiple narrators and a sense of objective perspective in Faulkner's *Absalom, Absalom!* A number of researchers have explored inferential skills and identified certain procedures that readers can learn to improve their inference making.

Hansen (1981) tested two methods of teaching inferential skills to second graders: one was a prereading strategy in which students used their own experiences to predict events in an upcoming story; the other method gave the students practice in answering questions that required them to make inferences about a text based on their prior knowledge. Both of these experimental groups outperformed the control groups in measures of their comprehension. Hansen argues that this study extends the knowledge gained from research on schema theory, which explores the process of how new information meshes with existing knowledge. "In order for an idea in a text to be understood," she says, "it has to instantiate a schema (a general knowledge structure) in the reader's long-term memory" (p. 393). In other words, readers make inferences by using knowledge of facts and patterns from their own experiences to interpret literature.

Trabasso (1981) identifies several types of knowledge needed to make inferences, assuming that the reader has learned to decode and has already acquired a sufficient vocabulary. Knowledge of text structure, such as a story grammar (Stein & Glenn, 1979), allows a reader to conceive of possible patterns and processes that might occur in a text. Knowledge about social interaction and human intentionality are also important. Failure to have such knowledge can lead to a misunderstanding of a text—as, for example, when an American tries to read a translation of an older Chinese novel in which the social structures, behaviors, and expectations of the characters are entirely different from the reader's life experiences (W. Briggeman, personal communication, 1986). The third type of knowledge Trabasso identifies is knowledge of causal relations between events and the resultant development of what Schank and Abelson (1977) call a "script," or experiential knowledge that provides a basis for the reader to anticipate or predict behavior.*

Furthermore a reader can learn to make inferences by focusing on an author's use of literary technique. For example, from the names of Faulkner's Flem and Mink Snopes we can infer much about their personalities. Knowledge of such techniques as connotation, imagery, metaphor, and symbol enable the reader to infer much about a literary work's meaning and experience reading as both illuminating and personally rewarding.

Metacognitive Awareness and Control

We have referred frequently in this chapter to the need for students to learn *procedures* for understanding and interpreting literature. We see the lack of instruction in procedural knowledge as a critical problem in many literature programs. Students are asked for the product of complex operations without being taught how to perform them or how to recognize and remediate comprehension failure. We see this problem in the aforementioned textbook approach to teaching irony.

Psychologists have termed these important self-monitoring procedures *metacognition*. The concept involves two areas:

* Note that this use of the term *script* differs from what Kintgen means by the same term, as described in chapter 1.

> . . . one's *knowledge* of such factors as strategies for learning from texts, differing demands of various reading chores, textual structures, and one's own strengths and weaknesses as a learner . . . [and] the *control* readers have of their own actions while reading for different purposes. Active readers monitor their own state of learning, planning strategies, adjusting effort appropriately, and evaluating the success of their on-going efforts to understand. (Brown, Armbruster, & Baker, unpublished manuscript, p. 2)

Novice readers, on the other hand, often act inappropriately (for example, they might read an inconsistent text without detecting a problem) because they do not understand reading processes well enough to control their own behavior when reading for different purposes. Brown et al. feel that metacognition involves knowledge of four variables and the manner of their interactions:

> (1) *text*—the features of the reading materials that influence comprehension and memory (for example, difficulty, familiarity, interest, structure); (2) *task*—the requirements of the various tasks and purpose of reading that learners encounter commonly in school; (3) *strategies*—the activities engaged in by the learner to understand and remember information from the text; and (4) *learner characteristics*—such as ability, motivation, and other personal attributes and states that influence learning. Metacognition in reading also involves *control* or self-regulation; the effective learner must coordinate the complex interaction of these four variables. (p. 5)

Understanding these factors and their relationships can enable us to teach metacognitive reading skills that improve performance. A review of the research leads Brown et al. to conclude that "well-structured training programs aimed at both basic cognitive skills of reading *and* metacognitive factors of awareness and control can result in quite dramatic and durable improvements in children's reading proficiency" (p. 51).

Parental Influence

The home, according to Heath (1983), is the foundation for all learning. In some cases children experience their first reading

instruction at home; in any event their concepts for understanding the world are formed at home long before they arrive at school.

The influence of parents on reading fluency is quite clear. Parents who ask their children complex questions that involve thinking and relating stories to real life have better readers than those parents who simply ask their children for factual information (Heath, 1983). Furthermore, parents who believe they have a responsibility to teach their children about written language have children who know a lot about written language (Dunn, 1981; Hess, Holloway, Price, & Dickson, 1979). Parents who are in touch with their children's abilities and academic programs are usually parents of successful readers (Entwistle and Hayduk, 1978). In our literature program, therefore, we must make a conscious effort to involve parents in their children's reading.

The Importance of Composition

The Commission on Reading is highly critical of reading programs that rely on workbooks or skill sheets. They quote research stating that many such activities require only a superficial reading ability (Osborn, 1984). The proliferation of workbooks, they say, is due to publishers' perceptions of what teachers want rather than any efficacy the materials might have in improving reading. As the Commission on Reading notes, workbooks require virtually no writing or high-level reasoning ability, foster no strategic or fluent reading, and are poorly integrated with reading lessons (p. 75). Students would benefit more from evaluation through extended composition, which allows for more complex thinking and promotes a skill that is closely correlated with developing reading fluency, a finding supported in an extensive study by Langer and Applebee (1987). Although workbooks are less common in the secondary school, skills sheets are a ubiquitous hazard. The Commission's conclusion should inform all reading curricula:

> Opportunities to write have been found to contribute to knowledge of how written and oral language are related, and to growth in phonics, spelling, vocabulary development, and reading comprehension. (p. 79)

Independent Reading

A great number of researchers have shown that independent reading is closely correlated to increased reading achievement (Allington, 1984; Elley & Mangubhai, 1983; Ingram, 1981; Leinhardt, Zigmond, & Cooley, 1981; Greany, 1980; Heyns, 1978; Walberg & Tsai, 1984). The Commission on Reading recommends that "Increasing the amount of time children read ought to be a priority for both parents and teachers" (p. 77). This independent reading would include not just library books and paperbacks but also magazines, newspapers, and anything else from which young readers can learn about sentence structure and literary forms, acquire new vocabulary, and explore broad-ranging topics of interest to them. Obviously one key factor in promoting independent reading is ensuring an easy access to books. This means offering well-stocked libraries and giving students the knowledge of how to use them (Commission on Reading, p. 78). Because independent reading is critical to developing reading fluency, it should clearly be an integral part of any school literature program.

The research findings presented in this chapter highlight the most significant reading processes and suggest how knowledge of such processes can inform a literature curriculum. Thus far our discussion has centered primarily on the cognitive aspects of reading. Next we take a close look at the readers themselves: our secondary school students.

CHAPTER 3

Adolescent Development

BY CLARIFYING WHAT literature is, learning how experienced readers come to understand it, and surveying the factors that affect a reader's comprehension of a literary work, an educator acquires essential information and perspective on the teaching of English. But such knowledge alone does not provide us with a sufficient foundation for designing a program to teach literature. We must understand as well how adolescent readers develop in relevant ways through their secondary school years.

Psychologists have observed that people experience similar developmental stages of growth throughout their lives, especially in the early years. Certain principles seem to govern and organize the processes of development. For example, the following principles guide Piaget's theory of the process of intellectual growth: all developmental processes are continuous; development takes place through differentiation and generalization; each phase of development has its roots in an earlier phase and is itself the root of the next higher stage; processes are repeated in different forms at successive phases of development; different organizational patterns of experience and action constitute a hierarchy; and individuals attain different hierarchical levels but are theoretically capable of achieving all levels (Sells, 1969, pp. 938–939).

Such general principles of intellectual growth have important implications for curricular design: Learners ought to have much practice at discriminating and generalizing about similar significant problems; a learning sequence ought to be closely related to those preceding and following it; the broad curricular design ought to take the form of a spiral to provide for the repeating of processes in different forms at successive phases. Further, we propose that certain developmental patterns can inform curricular planning in even more specific ways.

Reading literature is not only an intellectual activity (although it is certainly that to a great extent), but also potentially an intensely affecting personal experience. Thus areas of development other than the intellectual also come into play when a reader responds. Such areas include personality development, ideological development, and moral development. If we understand how development unfolds in these areas, we can better specify the kinds of literary experience that readers at different levels of development are prepared to have.

In each of these areas of development, young people generally follow patterns of growth that correspond to the patterns Piaget identified as characterizing the primary dimension of human growth, "decentering." Decentering is the process by which people move out of their small personal worlds and become integrated parts of the larger world. James Moffett (1968) explains:

> The primary dimension of growth seems to be a movement from the center of the self outward. Or perhaps it is more accurate to say that the self enlarges, assimilating the world to itself and accommodating itself to the world, as Piaget puts it. The detailed forms which this movement takes are various and often paradoxical. In moving outward from himself, the child becomes more himself. (p. 59)

As individuals "decenter," they move in thought, feeling, and action from simple to complex, from concrete to abstract, from personal orientation to impersonal or multipersonal orientation, from activity without thought to thought with less activity, from conception of objects themselves to conception of their properties, from literal to symbolic, from absolute to relative (Sells, p. 939). We can trace the personality development, ideological development, and

moral development of young people quite specifically along these lines of movement.

PERSONALITY DEVELOPMENT

According to Erik Erikson's (1980, 1982) psychoanalytic theory of personality development, the specific psychosocial task of youth is the formation of ego identity. Erikson presents a model of a healthy personality with a strong ego identity as one that is able to weather conflicts—inner and outer—with a well-developed sense of inner unity, an appropriate repertoire of capabilities, and a mature capacity for judgment. Such people actively master their own environment and perceive the world and themselves with an attitude of objectivity. One can see in such a definition just the sort of paradox that Moffett referred to in Piaget's decentering concept. One attains an outward, external, other-oriented perspective by strengthening one's inner identity.

Erikson identifies eight stages of personality development in the life of an individual: infancy, early childhood, play age, school age, adolescence, young adulthood, adulthood, and old age. During their years in secondary school, students generally grow through parts of three of these stages: school age, adolescence, and young adulthood. For the most part students entering junior high school are just emerging from school age and still share some of its characteristics. Most students in secondary school are in the developmental stage of adolescence, and by the time they are ready to leave high school, many have started to display some of the characteristics of young adulthood. The direction that personality development takes during these years is apparent when we compare the central psychosocial crises at each stage.

For the school-aged child, Erikson identifies the central psychosocial crisis as industry vs. inferiority. He defines industry as the child's basic sense of competent activity within the context of the laws of the tool world and the rules of cooperation in planned and scheduled procedures. A failure to achieve this sense of industry results in a sense of inferiority, which can be manifested in a drive to excessive competition or regression, or in excessive fantasizing about conflicts with enemies. Most often this sense of inferiority results in inertia, a paralysis of production, a reluctance to do anything. The school-aged child, according to Erikson, needs to

make or build or accomplish things within a role-bound, rule-bound system and play an effective part in well-defined social situations. Such activities result in feelings of competence. A healthy child at this stage develops a sense of division of labor and equality of opportunity.

While the school-age stage can be relatively stable for a child who has the opportunity to act competently within a determined, hierarchical context, adolescence is a period of great turmoil and personality change, related to a great extent to the physical changes of puberty. Adolescence begins at puberty and can last until the late teens or even beyond. For adolescents, contexts change dramatically, and such changes often lead to identity crises.

Erikson identifies the primary psychosocial crisis of adolescence as identity vs. identity confusion. Normal adolescents are the victims of warring impulses over identity. On the one hand, they engage in "ego synthesis," an effort to align their basic drives with their abilities and opportunities. On the other hand, they are unable to settle on an occupational identity, identifying instead (sometimes to the point of losing identity) with the heroes of cliques, and becoming intolerant as a defense against identity confusion. Powerfully preoccupied with images, models, and idols—with which they obsessively compare themselves—adolescents cannot establish lasting idols and ideals for a final identity. Models tend to be fleeting, suiting immediate needs. Such identity confusion leads to their desperately seeking a sense of belonging through peer groups and the attitudes they engender, including discriminating against other peer groups.

As a result of this central identity crisis, adolescence is a time of extensive role experimentation, a kind of serious social play. Poised—often awkwardly—between childhood and adulthood, adolescents try to find a niche (firmly defined and uniquely suitable) in some section of society. Such a niche provides them with a sense of inner continuity and social sameness, helping them reconcile their self-concept with the community's perception of them. Efforts to resolve the identity confusion often have a totalistic edge. The world becomes totally one thing or another, and adolescent repudiation of roles and values can be excessively harsh. Forms of repudiation may run the gamut from diffidence to defiance to destructive fanaticism to a perverse preference for a negative identity.

When adolescents begin to move successfully into young adulthood, they have to a great extent developed and accepted new identities, defined personalities. They have become aware that their way of mastering experience is a successful variant of the way other people master experience. They have taken effective steps toward a tangible future and have consolidated their social roles.

Young adulthood, in its capacity for interpersonal intimacy in the areas of friendship, combat, leadership, love, and inspiration, is markedly different from adolescence with its obsessive emphasis on defining identity through endless talking, confessing, planning, and dreaming. The adolescent may engage a sympathetic partner in what is essentially a sorting and comparing process concerning their individual identities, but a young adult is capable of real intimacy with another.

The basic psychosocial crisis of young adulthood is intimacy vs. isolation, the resolution of which results in love. Isolation is the fear of remaining separate and unrecognized. Young adults, though still searching in an important sense for identity, look less to images, models, and roles in peer groups than they do to significant relations with individual partners in friendship, sex, competition, and cooperation. Young adults have the capacity to commit themselves to concrete affiliations that may call for significant sacrifices and compromises. Such commitments guarantee the individual identity even in joint intimacy, and, in Erikson's terms, bind into a way of life the "solidarity" of a joint commitment to a "style of production."

We can observe in an individual's movement through these stages of personality development the decentering/centering paradox mentioned earlier. To simplify somewhat, pre-adolescents define their identity by the effectiveness of their activity in a narrow, highly regulated, hierarchical, role-bound, rule-bound, local world. Adolescents, in limbo between childhood and adulthood, undergo the turmoil of constantly trying on and shedding identity after identity in an effort to dispel the confusion of wondering who they are and where they are going. Young adults, moving beyond neighborhood, school, and peer group, are able to repudiate and assimilate at the same time childhood and adolescent identifications, reshaping them in new configurations dependent on society's recognition of their uniqueness. By ever more elaborate negotiations between the self and the world—by decentering—the individual is able to become centered by moving gradually toward a unified, independent identity sanctioned and guaranteed by the larger social and psychological worlds.

IDEOLOGICAL DEVELOPMENT

It seems obvious that anyone who designs a literature curriculum should understand the personality development of adolescents. Intense engagement with literature, which invites deep identification with characters of varying kinds at a time of profound identity confusion, is likely to have a significant impact on a student's personality development. As educators, we ought to have a good sense of the likely effect of reading certain literature at certain times in certain combinations. Knowledge about patterns of personality development informs such curricular thinking.

An awareness of adolescents' ideological development is similarly important. Since good literature often deals with complex ideas and abstractions about politics and society, we ought to know something about our students' capacities and interests in these areas. Joseph Adelson's research (1972) provides the foundation for our understanding of adolescent ideological development. Adelson and his colleagues interviewed 450 young people from ages 11 to 18 in the United States, Great Britain, and West Germany, focusing their questions on such issues as the scope and limits of political authority, the reciprocal obligations of citizen and state, relations between majorities and minorities, the nature of crime and justice, the collision between personal freedom and the common good, and the feasibility of a utopia. The definition of ideology against which Adelson measures adolescent development is the "presence of attitudes *roughly* consistent with each other, and *more or less* organized in reference to a more encompassing, though perhaps tacit, set of political principles" (pp. 120–121). He finds this condition only dimly present in early adolescence, but usually fairly well developed by the end of high school. Specifically, Adelson identifies several important dimensions of ideological development along which he traces growth: grasp of concepts, social perspective, time perspective, understanding of motivation, problem-solving style, attitude toward authority, guidance by principle, contextualizing of information, social/political investment, and attitude toward utopia.

GRASP OF CONCEPTS. Young adolescents cannot grasp concepts essential to political thought: liberty, authority, rights, and so forth. Their outlook is particular, personal, tangible. When confronted with questions requiring abstract generalizations as answers, they can give only specific examples. Older adolescents can grasp more abstract concepts.

SOCIAL PERSPECTIVE. Young adolescents have a very limited social vision. They have neither a strong sense of community nor an ability to grasp "the big picture." Older adolescents do develop a sociocentric perspective.

TIME PERSPECTIVE. Twelve-year-olds are locked in the present; they have a poor time perspective, operating without much consciousness of either history or the future. The sense of historical antecedents rarely flowers in adolescence, but teenagers usually do come to see that future consequences depend on present actions.

UNDERSTANDING OF MOTIVATION. Adolescents move from a simplistic sense of human motivation (people's behavior is destined through their character; we are either good or bad; and so on) to a better understanding of human complexity, although this understanding does not develop greatly.

PROBLEM-SOLVING STYLE. Young adolescents handle problems with brusque, simplistic decisiveness, giving absolute responses. Later, adolescents develop a "conditional mode" that reflects a more relative outlook. They develop a much better hypothetico-deductive capacity for decision making, and they develop an increased ability to understand different points of view.

ATTITUDE TOWARD AUTHORITY. At first, adolescents exhibit a fundamental belief in human wickedness and in the goodness and justice of authority, a dogmatic acceptance of established values and institutions, and a simplistic capacity for moral judgment. At about 14 or 15, adolescents develop more critical and pragmatic capacities, a less absolute acceptance of laws and institutions, a better sense of long-term and indirect consequences of actions by those in authority, and a better sense of the legitimacy of interests of persons competing with those in authority (and thus individual and minority rights).

GUIDANCE BY PRINCIPLE. Young adolescents tend toward sentimental, obvious, and superficially attractive solutions to complex problems. They rely on aphorisms to convey vaguely felt principles, rather than exploring the problem and articulating a well-considered principle; they also have not yet developed the ability to apply a principle consistently in different situations. Later, adolescents develop the capacity to synthesize and generalize about observations, to transcend the present and imagine the future, and to master principles.

CONTEXTUALIZING OF INFORMATION. At first, adolescents' factual knowledge is fragmented, random, and disordered. They often do not understand the connection of one fact to another, lacking a broad framework to give their facts order and meaning. Later, adolescents better understand the relationships that order the customs, conventions, procedures, and reasons behind the culturally perpetuated operations and institutions of our social structure. They thus have a schema or context that they use to comprehend the events of the world.

SOCIAL/POLITICAL INVESTMENT. Young adolescents lack a personal investment in social and political matters. Older adolescents are much more likely to have experienced some degree of personal involvement in the political world and, from that involvement, to have begun to construct a consistent political ethic.

ATTITUDE TOWARD UTOPIA. According to Adelson's study, an antiutopian sentiment exists to the same degree in adolescents at all ages (11 to 18)—at least in the three capitalist nations studied. Adolescents seem to believe in the innate selfishness of humanity. Adelson credits this attitude to adolescents' striving toward the "realistic" outlook they feel characterizes adulthood, with a concurrent rejection of "childish" idealistic views.

The nature of adolescent development within these dimensions of ideological growth corresponds closely to Piaget's ideas about decentering. As adolescents grow in their capacity for ideological thought, they are better able to deal with complexity, abstraction, multipersonal perspectives, sophisticated decision making, the principles inherent in experience, and relative truth as opposed to absolute truth—just as Piaget's decentering model predicts.

MORAL DEVELOPMENT

Whereas ideological development determines how people think about political and social matters, moral development determines how they feel compelled to *act* in political and social contexts at different stages of maturation. Since there is certainly a strong correlation between our capacity to think and the mode of action we are likely to choose in any situation, it is not surprising that moral stages of development parallel the ideological stages. We as teachers should recognize how students are likely to translate thought into action at different stages of development.

Probably the preeminent theorist of moral development is Lawrence Kohlberg. In "Moral Stages and Moralization: The Cognitive Developmental Approach" (1976), Kohlberg outlines six stages of moral development, determined by subjects' responses to hypothetical dilemmas involving moral crises. We will summarize the characteristics of each stage, even though only the first four apply directly to secondary school students.

HETERONOMOUS MORALITY. These youngsters (ages 10–12) are rule-bound, obeying out of fear of punishment; they practice obedience for its own sake, without considering the reasons behind the rules. In actions, these youngsters avoid causing physical harm to people and property; yet their point of view is egocentric, with no regard for the interests of others. They cannot relate two points of view. They consider actions in physical rather than psychological terms. They often cannot differentiate between their own perspective and that of an authority figure; they have not yet developed reasons for following a given code of behavior.

INDIVIDUALISM, INSTRUMENTAL PURPOSE, AND EXCHANGE. Youngsters at this stage (ages 10–14, mainly 12–13) follow only those rules that are in their immediate interests. "Right" is equated with a fair or equal exchange, deal, or agreement. Their own needs are paramount in determining "right," often in contrast with an imposed demand to recognize other perspectives; inevitably, different people's needs conflict. Hence these youngsters begin to see that "right" is relative.

MUTUAL INTERPERSONAL EXPECTATIONS, RELATIONSHIPS, AND INTERPERSONAL CONFORMITY. For young people at this stage (ages 12–20, mainly 16–18), "being good" is a key motivation, and being good means living up to the expectations of those who are closest and most important to them. Qualities they value include having good motives, showing concern for others, and developing relationships that involve mutual trust, loyalty, respect, and gratitude. These young people believe in the Golden Rule, and they want to be good in the eyes of others. They strive to live up to stereotyped rules of "good behavior." Their individual interests begin to yield to shared feelings, agreements, and expectations. They try to put themselves in others' shoes, but do not yet have a general system perspective.

SOCIAL SYSTEM AND CONSCIENCE. Individuals at this stage (ages 17–36) make and fulfill agreements and uphold laws except when they conflict with other critical social duties. For these people, "right" includes making voluntary contributions to society, groups, and institutions. They want to preserve and perpetuate the system. Conscience dictates their obligations. Their perspective is that of the greater good of the social system, and they consider individual concerns in terms of their place in the system.

SOCIAL CONTRACT OR UTILITY AND INDIVIDUAL RIGHTS. At this stage (late 20's through adulthood) people recognize that rules are relative to the values of the groups that uphold them, although some concepts—such as liberty—are regarded as universal. They feel a sense of duty to observe laws for the good of society, and a contractual commitment to family, friends, and social groups. They want laws that protect the greater good. They have difficulty reconciling moral and legal points of view when they conflict. They engage in formal mechanisms of agreement.

UNIVERSAL ETHICAL PRINCIPLES. This stage of development is hypothetical and is virtually never achieved. Such people follow self-chosen ethical principles, even when they conflict with the law. They believe in the validity of universal moral principles and have a sense of personal commitment to them. They are rational individuals who recognize the nature of morality, or the fact that people are ends in themselves and must be treated as such.

The points of connection among Piaget's principles of decentering, Erikson's stages of personality development, Adelson's dimensions of ideological development, and Kohlberg's stages of moral development are numerous and manifest. In effect, we have a

unified theory of adolescent development that addresses the concerns of the designers of a literature program. Now let's take the theory one step further and test it against the ways in which adolescents actually respond to literature at their different stages of development.

THE DEVELOPMENT OF ADOLESCENT RESPONSE TO FICTION

In *Developing Response to Fiction* (1983), Robert Protherough reports on a series of British studies, originating from the Institute of Education at Hull University, in which about 1000 adolescents, ages 11 to 16, responded to four questions about short stories they were asked to read. Each question was designed to elicit information about one of four key areas of literary response: theme, empathy, motivation, and prediction. The theme question was, "In a sentence, what do you think this story is about?" The empathy question was, "Which of the characters do you feel most sympathy for, and why?" The motivation question was, "Why do you think X did Y?" And the prediction question was, "What do think will happen when X takes place?" The researchers found that the students' responses to the four questions fell along a line of development that corresponds closely to the intellectual and emotional growth patterns we have described in this chapter. Table 1 (pp. 48–49) shows the results of the Hull enquiries, as Protherough calls them.

Unfortunately these studies did not include 17- and 18-year-olds, but the trends among the adolescents studied take such clear directions that we can predict with some confidence that the responses of the oldest secondary school students would be similar to those of the oldest students in the studies, although probably fuller and more sophisticated. It is not clear, though, whether there would be another fairly sharp developmental leap, as seems to occur at about age 13 or 14. Our experience and the developmental theories we have discussed suggest that any further advance in development would for the most part be one of degree rather than of kind. It would be interesting, though, to expand these studies to include students in grades 11–12 since, according to Erikson's and Kohlberg's models, some students move from "adolescence" to "young adulthood" and from the third to the fourth moral development stage in those years.

Note that the students' responses at the various phases correspond to general growth patterns. Consider, for example, their responses to the question about *theme:* Just as Adelson suggests that young adolescents have trouble in putting information in context while older adolescents are able to place facts and phenomena within coherent frameworks, so we see in the Hull study that younger adolescents have trouble making coherent thematic statements while the older subjects are able to construct for themselves essential meanings and see connections among character, motive, and situation.

In the area of *empathy,* the differences between responses of younger and older adolescents reflect some of the patterns of personality development described by Erikson. Notice, for instance, that young people of ages 11–12, who are going through a role-bound, rule-bound stage where industry vs. inferiority is the central conflict, focus on physical detail and action and draw only stock implications when it comes to sympathy for a character. Similarly, the older adolescents, who are facing a crisis of identity confusion and experimenting with social roles, base their feelings of sympathy on the way a character is treated by others and are more likely to sympathize or identify *with* a character than to have pity *for* a character.

Kohlberg's moral stages also help explain such differences in empathic response. In the first moral stage, young people cannot give coherent reasons for a code of behavior, and they understand actions in physical rather than psychological terms. Sympathy, then, would be a relatively foreign or even inappropriate response for them. Perhaps that explains the incoherence and irrelevance of the Phase 1 answers to the empathy question. By the third moral stage, when having good motives, showing concern for others, and developing strong mutual relationships are important, we would expect sympathetic reactions to involve psychological insight, identification with characters, and sensitivity to the effect of the attitudes of others on a character. Phase 4 and 5 answers seem to reflect those types of response.

Area: Ability tested. / **Generic question** / **Phases** (typical age)	**Theme:** Awareness of how narrative works. "In a sentence, what do you think this story is about?"	**Empathy:** Ability to read characters and their situations. "Which of the characters do you feel most sympathy for, and why?"	**Motivation:** Ability to understand why people act as they do. "Why do you think X did Y?"	**Prediction:** Ability to understand likely outcomes beyond the story in terms of the text. "What do you think will happen when X takes place?"
1 (age 11)	One character or idea presented as focus; no context.	Answers seem incoherent or irrelevant.	Unsupportable reasons or basic misreadings.	Implausible suggestions based on faulty assumptions or unjustified inferences.
2 (ages 11–12)	Fuller but inaccurate attempts to summarize events or state theme.	Responses focus on one physical detail, often minor; characters seen in terms of actions only; feelings determined by what happens to characters.	Obvious literal responses, avoiding real explanation.	Literal responses at superficial level.
3 (ages 12–13)	Vague or unfocused statements—accurate, but applicable to many stories.	Focus on obvious stock implications for one character who fares badly: losing a bet, being cheated, etc.	Operational explanations focusing on what character will do or get physically.	Responses consider immediate thoughts and feelings, but do not pursue them.
4 (ages 13–15)	More precise summaries, but missing an essential detail as a result of using a ready-made moral judgment or not distinguishing relative significance of events.	Sympathy grounded in suffering resulting from actions or attitudes of others in central situations in story.	Grounding in character's feelings; motivation connected to emotions, not just actions.	Considering ensuing action, but tending to project own reactions.
5 (ages 13–16)	Perceptive attempts to convey essential meaning; awareness of importance of connections between character, motive, and situation; sense of significance and implications of events.	More complex psychological insight—feeling sympathy *with*, not pity *for*.	More coherent explanations considering characters' relationships.	Awareness of range of possibilities; choice based on character and situation, not on personal reactions.

TABLE 1. How adolescents answer basic questions representing four key areas of literary response.

Differences in the ways younger and older adolescents explain a character's *motivation* seem to be consistent with such developmental patterns as well. One of the key differences is that older adolescents connect motivation to emotions and relationships as well as actions. As Adelson has found, younger adolescents have a very limited social perspective and very simplistic explanations for why people behave as they do. Older adolescents begin to understand the behavior of others more from the "inside."

One of the key developmental insights that helps explain the differences in *prediction* responses among the Hull subjects is Adelson's conclusion about time perspective. The younger adolescents' inability to predict very effectively reflects the poor time perspective of that age group. Without a clear awareness of the relation between present actions and future consequences, the ability to predict is severely impaired. The older adolescents in the Hull studies are probably able to consider a range of possible developments because they can grasp the relationship between actions and consequences. In addition, the Phase 5 responses indicate that as adolescents become further decentered, they are able to refrain from simply projecting their own reactions as predictions and instead look at possibilities more objectively.

In addition to the studies of adolescent responses to fiction that focus on theme, empathy, motivation, and prediction, Protherough reports on other Hull research into how adolescents evaluate stories at different ages. He delineates three broad stages of development in evaluation. (See Table 2, opposite.)

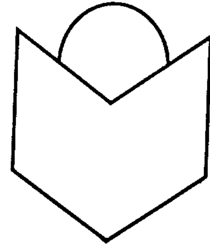
One clear difference in evaluative responses is that older adolescents express themselves in a fuller, more sophisticated way. But the key developmental movement in evaluation, according to Protherough, is from liking to judging. As adolescents get older, they become less egocentric and more capable of judging a book on its own terms. Along with the capacity for judgment, apparently, comes the ability to provide objective evidence for a judgment. Such a developmental pattern is clearly quite consistent with Piaget's general decentering pattern. Adelson's observations about problem-solving style seem to apply here as well. The younger students respond unequivocally with "brusque, simplistic decisiveness" whereas older students are better able to respond in a conditional mode and adopt a more relative outlook in evaluating a story.

	NATURE OF EVALUATION	TYPES OF EVALUATION
STAGE 1 (ages 11–12)	Personal response is assessment.	1. Unqualified assertion, e.g., "It was good," "It was boring." Sometimes personalized, not generalized, e.g., "It is not my type of story." 2. Preferred quality, e.g., "I enjoyed it because it was funny," "There was a lot of action in it." 3. Theme or plot description, e.g., "Because I like bears," "I liked it when the chickens were going to have their heads cut off."
STAGE 2 (Ages 12–13)	Relationship between reader and book is stressed.	1. Particular effect, e.g., "I liked the story because it made me tense and excited," "I liked it because it makes you realize how cruel you have been and makes you think twice in the future." 2. Personal reaction to 'rightness,' e.g., "I enjoyed it because it shows you can't go around bullying people," "I liked it apart from the ending, which seemed wrong."
Stage 3 (ages 13–16)	Reader attempts to find objective reasons to justify evaluation.	1. Judgment of credibility, e.g., "I liked the story a lot because it is something that can happen in everyday life," "I liked it a lot because this is what would happen, this is true of life." 2. Attempted critical judgment, e.g., "It had a lot of descriptive words and I liked the characters," "The plot was original, it was easy to follow, it kept to the point, and it had a good ending."

TABLE 2. How adolescents evaluate short stories.

The findings of the Hull studies correspond closely with the developmental patterns observed by Piaget, Erikson, Adelson, and Kohlberg. Certainly, there is much agreement about the patterns of adolescent development, and this developmental information ought to inform the design of any secondary literature program.

In these first three chapters we have reviewed a great deal of research dealing with different aspects of adolescents and their challenge as readers, and with teachers and their challenge to foster a fruitful response. Our task now is to derive from this research a literature program that reflects an understanding of developing adolescents and the ways in which literature can nurture them personally and help them develop cognitively. This is the aim of Part Two, "Theory and Research into Practice." We begin with a model of how such a curriculum might be organized and then suggest ways to present literature most effectively.



PART TWO
Theory and Research into Practice

CHAPTER 4

Scope and Sequence of the Literature Program

THEORIES OF LITERARY RESPONSE, reading comprehension, and adolescent development in and of themselves do not determine what the shape and content of a literature curriculum ought to be. While a theory of response clarifies what readers respond to and how and why they respond, the theory does not tell us which responses are better or more valuable than others. Similarly, reading comprehension theory, though it informs classroom practices, does not address the issues of organizing a literature curriculum; and a theory of development, though clarifying various relevant growth patterns, does not tell us what aspects of development are most worthy of our attention. Such issues are ultimately resolved by our choice of educational goals, by our value judgments about what kind of human beings we want our schools to produce, and by our assessment of what contributions the teaching of literature can make to the whole process. Once we have clarified our goals, the theories can help us figure out how to realize them.

Despite the impact of the developments of the last two decades on the English teaching scene, we believe that the traditional goals of liberal education remain intact, and we accept them as the purpose of schooling. That is, we would help students free those powers within them, the development of which constitutes true growth into one's own humanity. We believe that the design for our lives is provided not by society, but by something within ourselves. The aim of liberal education, then, is the excellence of people as individuals—not merely in their capacities to know and do, but chiefly in their capacities to be.

Traditionally, literature has been the most important component of a liberal education. For to live with literature, writes Mark Van Doren (1943),

> is to be wiser than experience can make us in those deep matters that have most closely to do with family, friends, rulers, and whatever gods there be. To live with [literature] is indeed experience of the essential kind, since it takes us beyond the local and the accidental, at the same moment that it lets us know how uniquely valuable a place and a time can be. (p. 51)

Literature, according to Van Doren, is "indispensable if we would know ourselves as men" (p. 51).

We believe that Van Doren's words are as relevant today as they were forty-five years ago (except, of course, any implication that the literary experience is gender-specific). They constitute for us the central rationale for teaching literature. The challenge for the designers of a secondary school literature curriculum is to determine the most appropriate way to teach literature to students who (from the evidence of the Hull enquiries) do not yet read literature well and who are still groping their way toward self-knowledge. Specifically, we must decide three things: (1) what knowledge about literature is most important for adolescents to acquire in order to prepare them to read literature well as adults; (2) what specific literature is best for them to read in the process; and (3) how that knowledge and literature is most effectively taught. The theories of literary response, adolescent development, and reading comprehension help supply the answers.

If our goal is to prepare students to be able to read literature well as adults because such an ability is a requisite for liberal education, then our literature program ought to concern itself with developing the knowledge, skills, habits, and attitudes involved in a full adult response to literature. We do not mean to neglect an appropriate *adolescent* response as well. We believe that what adolescents read ought to be worthwhile and enjoyable in itself, not only as a means to an end. Nevertheless, we believe it is a serious mistake to lose sight of the central goal of literature teaching: to foster response in such a way that students develop the capacities for understanding and appreciation that are necessary if literature is to open the doors to true self-knowledge and growth.

It follows from the theory of response that full adult response, toward which we want students to move, is founded upon successful reading for understanding of "a work in itself," as discussed in chapter 1. Reading to fulfill emotional needs is essentially egocentric reading, concerned less with a work in itself than with what we can take from it for our own purposes. Reading to interpret significance, though potentially a fuller and more mature type of response than to fulfill emotional needs, can also oversimplify the reading of a piece of literature if it limits our interpretation to the insights of an abstract system overlaid on the text. Such a response fails to do justice to the work itself as an entity made by an artist, formed by some shaping cause that most likely has little to do with the external language of interpretation. The more mature and successful interpretations of significance *follow* a reading for understanding of the work in itself. After we have grasped literary meaning, then as mature readers we begin to think about significance. Critical response or evaluation at its best also follows reading for understanding of the work in itself; that is, we can best judge something after we genuinely understand it. A literature program for adolescents, then, ought to be built around the essential components of literary understanding.

Kintgen (1983) found that experienced readers possess well-developed reading scripts and inferred that such scripts contain tracks for various kinds of literature. These findings suggest that through a great deal of experience at reading literature, readers acquire crucial kinds of patterned knowledge that increase their ability to negotiate unfamiliar, sophisticated literature successfully. A responsible literature program, it follows, would provide literary experiences appropriate to the phases of adolescent development, arranged in a systematic way, so that students would be likely to acquire the script characteristics of experienced readers of literature.

What kinds of literary experiences would best serve such a purpose? Or, as Gevinson, Hillocks, Littell, Rehage, and Smith (1984) put it in a similar context, "What recurrent aspects of literature demand inference-making" (p. 4) if a reader is to achieve literary understanding? If we can identify such central, recurrent aspects, it would make sense to organize literature teaching around them. Patterned knowledge of such aspects of literature would enable readers to grasp a concrete literary whole.

Gevinson et al. argue that any literary work involves "the interaction of characters and other phenomena influenced by and interacting with an environment (physical and/or social)." Further, they explain, "these characters and events are seen through the eyes of a speaker whose own perceptions and values may converge with or diverge from those of the characters involved" (p. 5). Such basic literary dynamics generate the implications in literature about which readers must make inferences if they are to grasp literary meaning. These sources of implication comprise

> (1) character, including personal characteristics and values, (2) environment, including physical and social settings of various kinds, (3) the actions and interactions of characters within these settings and the resulting changes, (4) the perspective that the speaker brings to bear on all of this, and (5) the contributions of the work's formal properties. (p. 5)

The ability to make good inferences about the sources of implication in literature enables a reader both to comprehend the contextual frame of a work and to understand it as an artistic whole.

THE EIGHT-STRAND FRAMEWORK

Because we believe that practice in drawing inferences from the basic sources of implication is the essential prerequisite for developing a sophisticated reading script for literature, we have used these five sources of implication to derive the eight-strand framework for our scope and sequence chart (see pp. 66–67).* We have chosen to return to each of the eight strands in successive years because we believe such spiraling is an exceptionally sound educational principle, consistent with Piaget's theory of intellectual growth, Bruner's rationale for his model of a spiral curriculum (1960), and Bloom's research on mastery learning (1976). Our eight strands are *character, environment, relationships, value systems, problems of change, rhetoric/style, form/genre,* and *the hero.*

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* The general outline for this chart and many of the unit themes are adapted from an unpublished plan originally conceived by George Hillocks, Jr.

Character

As mature readers, we understand a character as the product of both personal qualities and outside influences. Probably the most important question we ask about a character is what has caused him or her to act in a particular way. To answer such a question we inevitably must make inferences about the character's physical abilities, knowledge and experience, emotional make-up, value system, or some combination of these. Yet, depending on who is drawing the character and who is drawing the inferences, answers to questions about a character's behavior can range from simplistic to complex. In the "Character" strand we expose students systematically to the variety of ways of interpreting and representing characters in literature and give them extensive practice in making inferences about character motivation. In the seventh-grade unit "Animals in Literature," for example, students will look at personification and realism in the presentation of animal characters. By the twelfth-grade unit in this strand, students are ready to survey "The Psychology of Literary Characters," tracing changes in psychological assumptions about human behavior from the idea of humors in medieval literature to psychological realism in modern literature.

Environment

Besides inferring reasons for a character's actions based on psychological assumptions or insights about human behavior, experienced readers also consider the ways in which characters are influenced by their environment—physical and social. Aspects of environment can influence someone's emotional make-up and values. Further, problems in a character's environment can be the source of conflicts. For example, on a small scale, membership in an extrafamilial group (such as a gang) may lead to a conflict with one's own family or with another group. On a larger scale, characters may find themselves at odds with their entire culture, as in the case of the artist in exile, or in conflict with the representatives of another culture, as happens in works such as *A Passage to India,* as well as in some science fiction and in works presenting utopias and dystopias. In our "Environment" strand, students examine the ways that environment influences character and the ways that characters confront problems in the environment. In the seventh-grade unit

"Wilderness Adventures," for example, students focus on people in conflict with nature. Units at later grade levels deal with increasingly complex social environments and their relationships to individuals. The twelfth-grade unit "Utopias and Dystopias" involves students in the analysis of whole social systems.

Relationships

Characters' actions and interactions often result in ongoing relationships with one another. The ways characters behave within relationships constitute another important source of implication about which good readers are able to make inferences. Such readers observe differences and similarities among the perceptions and values of the characters in a relationship. They regard all interactions as purposeful and revealing, even casual greetings and small talk. Such readers are particularly sensitive to the goals—explicit or implicit—of social interactions within a relationship. They are aware that, depending on the nature of the personal goals of the characters involved, a relationship may result in either cooperation or opposition, with or without much understanding by the parties involved. Good readers focus also on how characters in relationships resolve or fail to resolve conflicts that arise as they pursue their goals. In our "Relationship" strand, students observe how characters interact within their important relationships and how such relationships influence a character's working out of his or her own goals. The seventh-grade unit "Friends and Enemies" leads students to examine close, personal, well-defined relationships of opposite natures and explore how the nature of each relationship affects the way characters interact. In later units the relationships are increasingly more complex and the characters themselves are more decentered.

Value Systems

A value system may be defined as a matrix of beliefs, standards, principles, and qualities that may or may not be well articulated, but nonetheless provides a frame of reference for the interpretation and judgment of new experiences. We can understand a character's behavior as being influenced by his or her value system, and good readers are experienced in drawing inferences about the values that influence a character's behavior. Further, good readers are practiced at formulating the value system by

which a character operates. In our "Value Systems" strand, students look at how characters' values influence their behavior and how characters respond to conflicts created by challenges or threats to their value systems. In the earlier units, students explore relatively uncomplicated, unambiguous issues of, say, good vs. evil or right vs. wrong. The later units introduce characters whose values are tested in complex situations that cannot be easily or cleanly resolved.

Problems of Change

For the most part, literature is a time-soaked art form. Characters interact over time. Even in a lyric about a mood or sensation of the moment, we usually must infer some previous state or some future state in order to make sense of the current state. Time passes, things change. The influence of change on literary characters is another important source of implication about literary meaning. Experienced readers are sensitive to the way that time influences the behavior of characters and the development of relationships. And changes—in a character, in a relationship, in an environment, in a value system—often produce problems. Good readers have practice in assessing the ways characters deal with change. In our "Problems of Change" strand, students focus on the ways in which change—accidental and inevitable, in the community and in the culture—influences characters. In the seventh-grade unit "New Kid on the Block," for example, students explore how a major change in setting affects both the character who moves and the characters who must deal with "the new kid." The two options for the twelfth-grade unit, "Coping with Loss" and "Cultural Conflict," involve students in explorations of how death affects characters' lives and how changes within a culture may produce problems.

Rhetoric/Style

The fact that literary works are narrated or presented from a discernible point of view and that each narrator and implied author displays the characteristics of a unified personality has important consequences for a reader attempting to reach literary understanding. Experienced readers are good not only at making inferences about literary characters and the influences on those characters; they are also good at identifying the characteristics of a work's narrator and implied author and at figuring out how such

personae affect the overall work. Good readers are experienced in dealing with the problem of narrative perspective. In first-person narratives such as Twain's *Huckleberry Finn* or Salinger's *The Catcher in the Rye,* for example, such readers will clearly distinguish between the values and purposes of the narrator and those of the implied author whose "designing hand" has arranged the events of the work to occur as they do and has put the words in the mouths of the characters, including the narrator. Good readers realize that in some cases (such as Swift's *A Modest Proposal*) they are expected to make judgments using standards that are entirely different from those of the speaker. In our "Rhetoric/Style" strand, students confront the varieties and uses of point of view and the ways authors manipulate style to achieve their purposes. In early units, students explore aspects of style and their consequences for connotative meaning. Later units introduce concepts such as implied author and unreliable narrator while students explore the problem of narrative perspective in increasingly complex contexts.

Form/Genre

The formal properties of a work represent a crucial source of implication in literature. In fact, as we explain in chapter 1, grasping the formal principle of a work is the key to understanding it. While many formal critics would argue that one of the qualities of greatness in a significant literary achievement is that such a work is *sui generis* or one of a kind, few would question the validity of the concept of literary genre. That is, it is clear enough that certain groups of works have important formal properties in common. Note that when we speak of *genre* here, we are not referring to terms such as *short story, novel, drama,* and *poetry.* Identifying such genres does little or nothing to help us understand literature. Instead we mean such genres as Aristotle identified: *epic, tragedy, comedy, satire, lyric.* Kintgen suggests that experienced readers have had practice with all such genres, and that tracks within their reading script guide their reading once they have identified the generic characteristics of the work they are reading. Our "Form/Genre" strand, then, gives students experience with groups of works that share significant formal characteristics. Units in this strand not only help students grasp formal principles and identify common formal elements, but also help them increase their sophistication in understanding how writers manipulate form to achieve various

effects and create new forms by combining characteristics from different genres. The early units exploit generic knowledge students already have from their experience with products of popular culture—such as westerns, adventure novels, detective stories, Harlequin romances, and science fiction films—as we help them develop a concept of form and a good idea of some of the ways that form works. The later units deal with more sophisticated literary forms.

The Hero

Generally the most important formal element in a work is the main character or hero. Most genres can be defined to a great extent by the qualities of their characteristic hero and the nature of that hero's journey. Certain character types lend themselves to similar patterns of formal treatment. Experienced readers are familiar with a variety of significant types of literary heroes and the fates they often encounter. "The Hero" strand, then, is another strand dealing primarily with form. In this case, though, the students focus on the character types that recur as heroes in literature. Unlike our "Character" strand, which is concerned with how we understand and explain human behavior, "The Hero" strand is concerned with understanding the enduring character types of literature. At issue in "Character" is how we deal with motivation, with psychological understanding; at issue in "The Hero" is how literature deals with character types, or how characters and their fates are related to literary structure. As with the "Form/Genre" strand, the early units deal with products of popular culture that help students learn how to define an important literary concept, in this case the hero. The later units explore classic heroic types that recur in innumerable literary works, ancient and modern.

USING THEMATIC UNITS

Within the strands that we have derived from the important sources of implication, we believe that the best way to organize material is in thematic *units.* These units bring together sequences of literary works with common properties and problems, arranged so that students become increasingly familiar with and adept at dealing with those properties and problems. Such an approach is consistent with Piaget's theory of the process of intellectual

growth, discussed in chapter 2. To take an example from the scope and sequence chart, satiric works exhibit these common properties: (1) the ridicule of something the author disapproves of; (2) the use of humor, either lighthearted or bitter; (3) the explicit or implicit indication of whatever is preferable; and (4) the use of invective, exaggeration, symbolism, or irony to punch home the writer's criticism. Because irony and symbolism are inherently more difficult than exaggeration or invective, instruction in satire begins with works that use exaggeration or invective and that, therefore, make the targets of the satire, the humor, and even the implied good more readily identifiable. As the unit progresses, students interpret more and more complex and subtle satire until they can deal independently with a range of works. In chapter 7, "Designing Literature Units," we demonstrate in some detail how to pull together such a unit of study.

In determining the organizing principles or themes of the specific units at the six levels within each strand, we have been sensitive to the aspects of adolescent development discussed in chapter 2, and the sequence of units within each strand corresponds to the patterns of adolescent growth. The "Character" strand, for instance, moves from simple to complex concepts; early units consider concrete actions by one-dimensional characters, while later units employ abstract analytical concepts to examine complex behavior. The "Environment" strand, to take another example, moves from considerations of the influence of the physical environment on characters to analyses of the impact of complex social forces on characters. Relevant settings are narrow and local in the early unit selections, broad and universal in the later ones.

In addition to the obvious connections among units in a given strand, a glance across the scope and sequence chart at any level reveals that the units within a grade level also contain a number of strong links. Such links—within strands and across grade levels—reinforce and deepen the kinds of patterned knowledge that students acquire.

We have tried to make our scope and sequence well integrated and highly structured. At the same time, we believe that the structure is extremely flexible. We are *not* suggesting that every year students proceed lockstep from the "Character" strand to "Environment" to "Relationships," and so on from left to right across the scope of the curriculum. The order of units within each

year can be varied and may be influenced by other factors, such as the sequencing of writing tasks in different units, or the materials available or appropriate for different times of the year. Different teachers will prefer different sequences. Our chart is intended to clarify the continuity of each strand through the secondary grades; it is *not* intended to dictate the order of instruction.

In some cases, teachers may want to combine units from two different strands. In the junior year, for instance, students might read *Huckleberry Finn* and accomplish the objectives of both Unit 11-C, "The Individual and Society: Self-Reliance" and Unit 11-H, "The Picaresque Hero."*

Note, too, that several cells of the chart include two or three alternative ideas for units. These are choices that allow for differing class needs and teacher aims. *All* of our units are, in fact, merely suggestions. The scope and sequence is a flexible guideline; our goal is to have teachers use it as an impetus to create their *own* units to substitute in any and all cells of the chart. Appendix B, "Reading Lists for the Thematic Units," identifies key concepts and problems for each suggested unit and a wide range of selected works that we think would be appropriate for teaching the theme. The many options in these lists further demonstrate the flexibility inherent in the structure.

The program we outline establishes coherence and systematic practice for students as it encourages creative input from teachers. Given our educational goals and the theories and research we have drawn from, we believe that our scope and sequence provides an extremely effective framework for teaching literature in secondary school.

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*We use this coding system throughout the remainder of our book to refer to specific units, the number representing the grade level and the letter referring to the particular strand. Thus, unit 11-C is the eleventh-grade unit in the "Relationships" strand, and unit 11-H is the eleventh-grade unit in "The Hero" strand.

Scope and Sequence, Grades 7–12

	A CHARACTER	B ENVIRONMENT	C RELATIONSHIPS	D VALUE SYSTEMS	E PROBLEMS OF CHANGE	F RHETORIC/STYLE	G FORM/GENRE	H THE HERO
7	Animals in Literature	Wilderness Adventures	Friends and Enemies	Loyalty	New Kid on the Block	Sending a Message	The Western	The Folk Hero
8	Characters: Stereotypical to Multifaceted	The Family	The Leader	Responsibility	Loss of Innocence	Connotation and Imagery	Frontier Literature	The Detective —or— The Trickster
9	Influences on Personality	Gangs, Cliques, and Peer Group Pressure	The Outcast	Survival: Values Under Stress	Initiation/ Rites of Passage —or— War and Peace	Propaganda —or— Parody	Romance Novels —or— Science Fiction	The Mythic Hero
10	Character as Symbol	Effects of Discrimination	Conflict with Authority —or— Gender Roles	Courage	Coming-of-Age	Point of View —or— Irony	Satire	The Epic Hero
11	The Quintessential American: Ben Franklin to Willy Loman	Social Responsibility —or— Man, Machine, and Nature	The Individual and Society: Self-Reliance	The American Dream —or— Justice —or— The Puritan Ethic	Progress —or— Changing TImes	Characterizing an Author's Style	Protest Literature —or— Realism/ Naturalism	The Picaresque Hero
12	The Psychology of Literary Characters: Chaucer to the Moderns	Utopias and Dystopias	Intimate Relationships: Friendship —or— Love	Evaluation of Experience: Optimism/ Pessimism/ Neutrality —or— The Victorians	Coping with Loss —or— Cultural Conflict	Styles of Persuasion	Comedy —or— Romance	The Tragic Hero

Adapted from George Hillocks, Jr., © 1978, 1981

CHAPTER 5

General Objectives for the Literature Program

In implementing a literature program, it is useful to work with not only a scope and sequence framework (as explained in the preceding chapter), but also a set of general objectives that guide literary study. General curricular objectives help us plan, monitor, and assess the effectiveness of our instruction. Without such objectives, literature teaching may fall out of balance, and the directions of both teaching and learning may become confused. In addition, the identification of objectives provides accountability, which is becoming ever more important as state legislatures respond to calls for educational reform by issuing guidelines or establishing goals that all schools must meet. The curricular objectives we propose here are the sort that satisfy state requirements; indeed, this book is the outgrowth of a curriculum project we wrote for our school in response to a mandate from the state of Illinois (through the University of Illinois Center for the Study of Reading).

The theories of reader's response, reading comprehension, and adolescent development that we have presented have guided our selection of curricular objectives for the literature program. From these theories we have derived twenty program objectives: nine objectives to support literary understanding and eleven objectives to support adolescent development.

LITERARY UNDERSTANDING

Readers perform operations at varying levels of sophistication and complexity as they read and respond to a literary work. To reflect these different levels, we specify three categories of objectives in literary understanding that we call *foundation, inference,* and *evaluation* objectives. At the *foundation* level, we list basic enabling objectives dealing with the acquisition of skills, facts, and tools that a reader needs to comprehend any text, literary or nonliterary. Beyond that level we specify a set of *inference* objectives that pertain to efforts to grasp literary meaning. The objectives at this level correspond to the organizing principles of the eight vertical strands of the scope and sequence chart. On a third level of reading, where we consider questions of aesthetic judgment and appreciation based on complex literary inferences, we specify a set of *evaluation* objectives. As we see it, one level is prerequisite to the next; that is, meeting *foundation* objectives is necessary for meeting *inference* objectives, and meeting *inference* objectives is necessary for meeting *evaluation* objectives.

Foundation Objectives

On this level teachers must be concerned that students have or acquire the basic linguistic competencies and factual knowledge necessary for making sense of written language. Students also need to be familiar with the variety of external resources available to them when they are dealing with a literary text. We have incorporated these essentials in our first three objectives:

1. (A) To develop and become conscious of a basic repertoire of reading strategies to aid in monitoring, summarizing, hypothesizing, and predicting while reading for comprehension; and (B) to develop a repertoire of strategies to remediate comprehension failure during reading.
2. To acquire, access, and use appropriate background knowledge.
3. To become familiar with and skilled at using appropriate resources that may help in reaching comprehension and literary understanding, including the library itself and its information services, dictionaries, encyclopedias, standard reference works, specific critical texts, and individuals who possess relevant knowledge.

We have purposely written a metacognitive component into the first objective. Recent research (e.g., Brown, 1977; Palincsar & Brown, 1984) has demonstrated that readers who are aware of the kinds of strategies they may use and how those strategies work have an advantage over readers without such metacognitive knowledge. The second objective follows from E. D. Hirsch's cultural literacy argument (1987). For instance, a reader who encounters the allusion "my cup runneth over" and doesn't know the original meaning might not know whether it expresses a positive or negative idea. On a more complex level, readers who lack knowledge of the confluence of racial segregation, antisemitism, and the development of Communist sympathies in the 1930s would have trouble understanding some of the conflicts in Richard Wright's *Native Son.* The third objective is derived from recommendations of The Commission on Reading, which identifies knowledge of resources as an important aspect of being a good reader.

Inference Objectives

Making inferences about the five sources of implication in literature as identified in the preceding chapter is the heart of the effort to reach literary understanding. We have woven the key kinds of literary inference making into the scope and sequence of our program. The first five vertical strands of the scope and sequence chart (from left to right) involve making inferences about the contextual frame of a literary work. These strands give students patterned practice at making inferences about the causal, temporal, and motivational relationships in the represented world of the work that the reader must grasp in order to approach understanding. Inference objectives 4 and 5 are concerned with such efforts at understanding. The last three vertical strands of the scope and sequence chart involve making inferences about the literary aspects of a text. These strands give students practice at making inferences about rhetorical, stylistic, formal, thematic, and archetypical aspects of literary works, skills that are necessary if readers are to approach complete understanding. Objectives 6 and 7 relate to the making of such literary inferences. The inference objectives, then, are as follows:

4. To acquire, access, and use knowledge of the dynamics and conventions of social interaction and human intentionality.

5. To acquire, access, and use knowledge of causal relationships between events.
6. To acquire, access, and use knowledge of literary technique, rhetoric, and structure.
7. To acquire, access, and use knowledge of important literary themes, patterns, and archetypes.

When students meet objectives 4 and 5 at the highest levels of the program, they fulfill the purposes of the first five vertical strands: to understand why characters behave as they do; to understand how environment—physical and social—influences character; to understand how characters interact in relationships; to understand how values influence characters; and to understand how changes influence characters. When students meet objectives 6 and 7 at the highest levels, they fulfill the purposes of the last three vertical strands: to understand how rhetorical and stylistic decisions affect literary meaning; to understand how formal properties determine the effects and meanings of a work; and to understand how and why archetypal heroes and plot patterns recur in literature.

Evaluation Objectives

In addition to reaching literary understanding, readers make a critical response to literature. They judge it, rank it, assign it a value. As we have seen, unsophisticated readers do not so much evaluate as simply blurt a personal reaction, which may have nothing whatever to do with literary quality. Sophisticated readers are more likely to attempt to use objective criteria. While sophisticated literary evaluation requires a great deal of experience with literature and may not become a well-developed skill by the end of high school, we can attempt to direct students' judgment according to objectives 8 and 9:

8. To judge the validity of a literary statement by analyzing the degree to which the concrete evidence of a literary text, whether realistic or fantastic, reveals or generates truth about the real world.
9. To evaluate the artistic design of a work by analyzing the consistency, appropriateness, and efficiency of its various parts in accomplishing what the work set out to do.

To cast our evaluative objectives in fairly impersonal and objective terms is not to suggest that personal response is undesirable in a reader of literature. To the contrary, we believe it is essential for full involvement. But we also believe that critical judgment ought to strive to be impersonal and objective. The section that follows deals specifically with the personal-growth aspects of studying literature.

ADOLESCENT DEVELOPMENT

As we've emphasized, we believe that a responsible literature program will focus not only on the *how* of understanding but also on the *who* of understanding. That is, in addition to fostering the understanding of literature, a good curriculum ought to promote the personal growth of adolescents. The educational concerns related to personal growth through the study of literature involve (1) the environment within which students are encouraged to read and respond, (2) the nature of the personal engagement of the students with the works they read, and (3) the kinds of developmental growth that literary response may promote. These three areas of concern suggest three categories of objectives related to adolescent development: (1) mode of response objectives, (2) personal response objectives, and (3) decentering objectives.

Mode of Response Objectives

To a great extent teachers structure their students' reading and response environments. As much as possible, these environments ought to promote comfort and pleasure in reading, productive and sophisticated thinking, and the development of ever more articulate and sensitive uses of language. We submit that such conditions are most conducive to personal growth through literature. The following objectives are designed to produce such conditions:

10. To read in an attractive, pleasant, stimulating environment that provides optimal conditions for both gaining literary understanding and enjoying the reading experience.
11. To participate actively, thoughtfully, and enthusiastically in small-group work related to literary response.
12. To articulate literary responses orally for relatively large audiences.

13. To respond regularly to literary experience in written compositions.

This is not to suggest that simply creating a good environment for reading will automatically produce great readers. We believe that there is much more involved than that, but we feel nonetheless that teachers ought to devote a good deal of energy to providing the best atmosphere and conditions for reading and responding.

Personal Response Objectives

If students are to grow through the experience of reading literature, they must "live" the works that they encounter. They must take them personally. When readers read in such a way, they invest their hopes and fears in the fates of the literary characters. They think the characters' thoughts, feel their feelings, live through their crises. Such readers identify closely with the Hucks and Holdens, the Hesters and Celies, sometimes so intensely as to all but merge with a central character. To read literature personally is to feel it in one's bones. The following objectives aim at deepening personal response to literature:

14. To respond empathically to literary characters and their experiences.
15. To relate the themes, patterns, and archetypes of literary works to one's own personal experiences.

These objectives support one of the central tenets of liberal education: that deep personal engagement in appropriate literature fosters personal growth in some of the best ways possible.

Decentering Objectives

Chapter 3 discusses the "decentering" direction of adolescent growth, and chapter 4 outlines the principles we used in selecting literary materials to foster such a decentering movement. Now we want to identify several specific decentering goals of teaching literature. Given a good reading and response environment and deep personal engagement in reading literature, students ought to move toward meeting the following decentering objectives:

16. To enlarge and strengthen one's ego, successfully weathering adolescent identity crises in the progress of one's personality development.

17. To understand, appreciate, and participate better in social interactions and within one's social groups.
18. To understand better the larger society and one's roles and responsibilities in it.
19. To become increasingly conscious of, knowledgeable about, and sensitive to members of other cultures.
20. To read both assigned and independently selected literature that is increasingly sophisticated, challenging, and enriching.

In meeting the above five objectives, students will in essence be enlarging themselves—assimilating the world to themselves and accommodating themselves to the world.

These, then, are the twenty general curricular objectives for our program. Throughout the rest of this book we make frequent reference to them, often by number, as we suggest possible ways to implement them at each level of the secondary school sequence. For easy reference, a complete list of the objectives appears in Appendix A.

The next two chapters include a great deal of practical material that should aid teachers in implementing our program. In chapter 6, "Using the Program Objectives," we suggest classroom activities and methods of assessment for each of the twenty program objectives. In chapter 7, "Designing Literature Units," we elaborate the principles of unit design that are most consistent with the goals of our program, and we spin out a complete sample unit as a model.

CHAPTER 6

Using the Program Objectives

IN CHAPTER 5 we identified twenty objectives derived from knowledge about literary understanding, reading comprehension, and adolescent development. In this chapter we explore how individual teachers might use these objectives in the classroom, suggesting activities for direct instruction and evaluation. We also offer some ideas for applying the objectives in specific units at each level (7–12) of the scope and sequence. Keep in mind that the attention to each objective at successive grade levels reflects a continual development of skill; that is, the instruction for each objective at each level will be not only an end in itself, but also a means of preparing students for a more sophisticated treatment of the objective in the following years. Thus, the skills and concepts developed through work on each objective should build through the six years of secondary school.

The activities we suggest, referenced to specific literary works from the thematic units, are intended to give teachers ideas for satisfying the objectives. We assume that teachers will adapt our suggestions to their own needs. Furthermore, we would stress that teachers should strive to satisfy a variety of objectives in each unit. We demonstrate how to incorporate several objectives into a single unit in chapter 7, "Designing Literature Units."

— LITERARY UNDERSTANDING —

FOUNDATION OBJECTIVES

OBJECTIVE 1-A. To develop and become conscious of a basic repertoire of reading strategies to aid in monitoring, summarizing, hypothesizing, and predicting while reading for comprehension.

Most textbooks assume that the only appropriate time to ask questions about a selection is *after* students have finished reading it. However, researchers are critical of this attitude, insisting that students must learn how to apply comprehension strategies *as* they read, so that comprehension failures during the reading process do not result in the reader's inability to understand the selection as a whole. Researchers have identified four strategies that can greatly improve comprehension during reading:

1. Devising questions about the text.
2. Summarizing a short section of the text that has just been read.
3. Predicting what will happen next.
4. Resolving inconsistencies.

During an oral reading of a selection from a text (drama, which is often read aloud, is good for this purpose), the teacher can give initial instruction in these strategies by *identifying, explaining,* and *illustrating* each one during the course of the reading, gradually turning over these responsibilities to the students.

DEVISING QUESTIONS ABOUT THE TEXT. For this first strategy, students can learn a series of different question types that involve progressively higher levels of comprehension. Such a series moves—in Pearson and Johnson's terminology (1978)—from the *textually explicit* to the *textually implicit* to the *scriptally implicit.* Textually explicit questions have obvious answers that are explicit in the text. Textually implicit questions require the reader to make at least one logical or pragmatic inference to reach understanding, with both the question and response derived from information in the text. For scriptally implicit questions, the information needed to make the inference is in both the text and the reader's knowledge. Hillocks (1980) has developed seven specific types of question that fall into these three general categories.

Textually explicit questions

1. *Basic stated information.* These questions ask for information that is extremely important if the reader is to grasp the higher-level meanings of the text, that is usually both prominent and repeated in the text, and that is so obvious that anyone who misses it will be unlikely to enjoy or appreciate the text.
2. *Key detail.* These questions ask for details that are explicit, that are important to the twists and turns of the plot, that occur at key junctures in the plot, and that bear some causal relationship to what happens in the plot.
3. *Stated relationship.* These questions ask a reader to identify the relationship, often causal, between at least two pieces of information (two characters, two events, a character and an event, etc.). This relationship is directly stated in the text.

Textually implicit questions

4. *Simple implied relationships.* These questions are like those that ask the reader to identify stated relationships, except that the answers are not explicitly stated in the text.
5. *Complex implied relationships.* These questions ask about relationships that the reader must infer from many different pieces of information. The relationships are considered complex because the reader must coordinate a large number of disparate details in order to make inferences about such phenomena as character development.

Scriptally implicit questions

6. *Author's generalizations.* These questions point to ideas that are implied by the whole fabric of the literary work and that reflect some conception of the human situation as it exists outside the limits of the work.
7. *Structural generalizations.* These questions require the reader to explain how parts of the work operate together to achieve certain effects. They might focus on certain aspects of the structure and ask for explanations of the functions of those aspects, or they might require the reader to identify and explain aspects of the structure that contribute to certain effects.

Learning how to formulate these seven question types helps students greatly in their ability to monitor their own comprehension. A teacher could explain and model each question type for a given literary work. For example, the following questions could

guide an interpretation of Vonnegut's *Harrison Bergeron* (Unit 10-C, "Conflict with Authority" and Unit 12-B, "Utopias and Dystopias"). Note that these questions are not amenable to yes or no responses.

1. *Basic stated information:* How intelligent are George and Hazel?
2. *Key detail:* What are George's handicaps, and what is their purpose?
3. *Stated relationship:* How does George feel about the handicapping system established by the government? Where in the text does it state this?
4. *Simple implied relationship:* Why does the description of Harrison spoken by the ballerina on television indicate that he is "extremely dangerous" to the government?
5. *Complex implied relationship:* What does George and Hazel's reaction to Diana Moon Glampers's ultimate action against Harrison tell you about the government's influence on their thinking?
6. *Author's generalization:* Compare the situation in this story to one in the real world. (It need not involve government; it may be any situation concerning authority.) What is the author trying to tell us about life, based on the action in the story?
7. *Structural generalization:* How do George and Hazel change from the beginning of the story to the end? What is the author saying through the development of these characters?

For practice, the class could then work together to create a sequence of questions (all seven types) for another story. Then, students could take a third story and formulate questions in small groups without the teacher's help. Finally, students could develop a series of questions for another story independently. At this point teachers can assess each individual's grasp of the strategy.

Because this strategy should serve as a vehicle for improving comprehension, students should not merely *ask* the questions, but *answer* them as well. Students could, for instance, evaluate and respond to one another's work. In the small-group stage, each group could first exchange questions with another group to *evaluate* the quality and effectiveness of the questions, and then exchange questions with still another group to *answer* the questions. This would give students critical opportunities both to learn more about devising questions and to work at understanding the text.

SUMMARIZING A SHORT SECTION OF THE TEXT. A very simple way to assess summarizing ability is to give summary quizzes after assigning a story for overnight reading. This could replace content quizzes that ask students to provide the kind of details that some regard as picayune. In a summary quiz, students can demonstrate that they've read the story (an obvious purpose of such a quiz), while at the same time restating the action in their own words—a proven means of improving comprehension. This sort of quiz also serves as a retrieval activity, helping students bring the story up into conscious memory for discussion purposes.

For basic level students, the teacher could organize a class reading session so that students alternate between reading aloud and reading silently. Following a silent-reading segment, students could write a summary of what they just read.

PREDICTING WHAT WILL HAPPEN NEXT. This is a very important reading strategy. Students must pay close attention to the details provided up to a certain point, then combine those details with their own knowledge of story structure and human behavior to predict what will happen next. Periodically as they read, students should also revise their predictions based on new information.

A teacher could assess the students' ability to make predictions in conjunction with a composition assignment. For example, part way through a reading assignment (maybe after the first act of Euripides' *Medea*—Unit 12-H, "The Tragic Hero"—or another two-act play such as Chayefsky's *The Mother*—Unit 10-C, "Conflict with Authority"), the students could write an essay predicting what will happen in the second half of the play. The teacher should emphasize that the best paper will not necessarily involve a *correct* prediction. Rather, students will be evaluated on their ability to *justify* their prediction based on the details of the play's first act, and on their knowledge of story structure and human behavior.*

* This assignment was designed by Chanelle Savich in her student teaching at Oak Park and River Forest (Illinois) High School. For an excellent series of activities to teach students the skills for supporting such an exposition, see Kahn, Walter, and Johannessen, *Writing About Literature.*

RESOLVING INCONSISTENCIES. This is a difficult task for students, and the inability to do so is a major cause of comprehension failures. With a sophisticated text such as Faulkner's *The Sound and the Fury,* a reader must be able to resolve the conflicting viewpoints of the different narrators or else the book will seem to be a hopeless jumble. On a simpler level, students who read Munro's story *Red Dress* (Unit 10-E, "Coming-of-Age") might not understand the changes in the protagonist during the course of the story. To resolve these inconsistencies, a reader must first be able to identify them. This might need considerable teacher guidance at first. For practice, students would read a story (such as *Red Dress*) and work together as a whole group to identify the inconsistencies (the striking contrast between the narrator's initial lack of social confidence and her ultimate ease in kissing the boy good night, for example). In small groups, students could practice on another story by listing and resolving all the inconsistencies that they can find. Then, for assessment purposes, the teacher can assign a different story for students to analyze independently, identifying and resolving as many inconsistencies as possible.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. When a class reads a play together, the teacher can use this opportunity for direct instruction in these reading strategies. Here are plays that could be used at each level:

Unit 7-C, "Friends and Enemies." Rod Serling: *In the Presence of Mine Enemies*

Unit 8-A, "Characters: Stereotypical to Multifaceted." Ossie Davis: *Purlie Victorious*

Unit 9-B, "Gangs, Cliques, and Peer Group Pressure." Reginald Rose: *Dino*

Unit 10-A, "Character as Symbol." Arthur Miller: *The Crucible*

Unit 11-B, "Social Responsibility." Fernando Arrabel: *Picnic on the Battlefield*

Unit 12-G, "Comedy." Oscar Wilde: *The Importance of Being Earnest*

OBJECTIVE 1-B. To develop a repertoire of strategies to remediate comprehension failure during reading.

Even when students apply the strategies that we identified in Objective 1-A, they may still experience comprehension failure. Researchers have identified four strategies to remediate comprehension failure during reading:

1. Reread the passage.
2. Suspend any remediation attempt and wait for further clues.
3. Form a tentative hypothesis about what is not understood.
4. Go to an expert source (for example, dictionary, encyclopedia, literary criticism, expert adult).

Teachers can lead students through an oral reading of a difficult piece such as a section from Homer's *Odyssey* (Unit 8-H, "The Trickster," and Unit 10-H, "The Epic Hero") and *present, explain,* and *model* each of the four strategies at various points in the selection, eventually turning over responsibility for employing the strategies to the students.

The class could alternate between reading aloud and reading silently from a chosen selection. After silent-reading segments, the teacher could ask the students to write a summary of what they have just read. If they do not understand part of it, they must identify the strategy they would use to clarify the material. They must be as specific as possible about the strategy, and, if appropriate, give the results of using it. That is, a student who says, "I reread the passage" must tell the *result* of this strategy; one who says "I formed a tentative hypothesis" must explain the hypothesis and what it is based on; and one who says "I would go to an expert source" must explain what that source would be, why it would help, and what specific information the source would provide. Students would be graded not so much on the excellence of their summaries, but on their total attempt to understand the section.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. As with objective 1-A, the teacher can provide direct instruction in these reading strategies during oral reading, perhaps with the following plays:

Unit 7-D, "Loyalty." Paddy Chayevsky: *Holiday Song*

Unit 8-D, "Responsibility." Reginald Rose: *Thunder on Sycamore Street*

Unit 9-C, "The Outcast." Tennessee Williams: *The Glass Menagerie*

Unit 10-B, "Effects of Discrimination." George Bernard Shaw: *Pygmalion*

Unit 11-E, "Changing Times." Lillian Hellman: *The Little Foxes*

Unit 12-A, "The Psychology of Literary Characters. Chaucer to the Moderns." William Shakespeare: *Hamlet*

OBJECTIVE 2. To acquire, access, and use appropriate background knowledge.

Often, our understanding of literature (or other reading material) is dependent on having prior factual knowledge of some kind. In particular, the following five kinds of knowledge can affect comprehension:

1. *Domain particular.* In certain domains, we must have specialized knowledge in order to be "literate." If we are unfamiliar with legal conventions and terminology, for instance, we will likely have a hard time comprehending an article from a law review or any legal document. Similary, knowledge of baseball—its lore and conventions—would aid the understanding of Bernard Malamud's *The Natural.*

2. *Cultural background.* This is related to the E. D. Hirsch argument: that without knowledge of a culture, we will not understand much of what we read. Lack of information about the Civil Rights movement, for instance, will cause problems in understanding Martin Luther King, Jr.'s *Letter from Birmingham Jail* (Unit 11-G, "Protest Literature"). Similarly, a lack of knowledge about other cultures could cause comprehension problems when reading foreign literature. Students with limited knowledge of Kenyan culture, for example, might have a hard time understanding the clash between cultures in Ngugi wa Thiongo's *The River Between* (Unit 12-E, "Cultural Conflicts").

3. *Historical background.* This relates closely to the cultural background issue, inasmuch as a working knowledge of American and Western European history is considered part of our cultural background. Lack of information about the Revolutionary War period, for instance, could cause comprehension failure in reading Patrick Henry's *Speech to the Virginia Convention* (Unit 11-G, "Protest Literature"). Similarly, students reading *The Communist Manifesto* (Unit 12-B, "Utopias and Dystopias") would have a hard time understanding Marx and Engels's historical argument without some prior knowledge of economic history.

4. *Literary movement.* Knowing the characteristics of a literary movement will help us comprehend works within it. Knowing the qualities of "Realism and Naturalism" (Unit 11-G), for instance, will help students understand literature from that genre.

5. *Author characteristics.* A reader unfamiliar with Swift's tendency towards irony and satire might miss the point of *A Modest Proposal* (Unit 10-G, "Satire") or *Gulliver's Travels* (Unit 11-H, "The Picaresque Hero"). Similarly, one who is unaware of Faulkner's reliance on Biblical models could misunderstand much of his writing. Unit 11-F, "Characterizing an Author's Style," is intended to help students recognize author characteristics as a means of comprehension.

Students need to know how to locate and learn appropriate background information that they don't already have. A teacher could model different methods, such as using resource books or reading literary criticism, then assign a difficult text and test to see where students would go to find appropriate background information.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Most of the thematic units involve issues that require some degree of prior knowledge. Following are ways in which teachers could encourage students to increase their appropriate knowledge:

Unit 7-G, "The Western." Prior to reading, students could look up information about the era, the region, and the conditions of the setting for their assigned novel.

Unit 8-G, "Frontier Literature." Prior to reading, students could look up information about the era, the region, and the conditions of the setting for their assigned novel.

Unit 9-F, "Propaganda." Prior to reading a given piece of propaganda, students could look up information about the historical setting that influenced its author's perspective.

Unit 10-D, "Courage." Prior to reading Wiesel's *Night,* students could look up information about the Holocaust.

Unit 11-D, "The Puritan Ethic." Prior to reading this unit's literature, students could look up information about historical factors that created the Puritan settlement in New England.

Unit 12-E, "Cultural Conflict." Prior to reading Forster's *A Passage to India*, students could research conditions of British colonialism in India.

OBJECTIVE 3. To become familiar with and skilled at using appropriate resources that may help in reaching comprehension and literary understanding, including the library itself and its information services, dictionaries, encyclopedias, standard reference works, specific critical texts, and individuals who possess relevant knowledge.

The Commission on Reading identifies use of the library as an important factor in improving the quality of reading. This includes not just the ability to find a book to read, but the ability to use all the other resources a library provides. Teachers can work with the school librarian in familiarizing students with the library and its special features.

Teachers could tie this objective to independent reading requirements, requiring students to use the library for their outside reading. And teachers who assign supplemental reading (perhaps in literary criticism or to establish historical background) could have students identify the sources of their information. Another possibility is to have students satisfy this objective through a research paper, perhaps on a literary figure or literary movement; such a paper could also include an interview with an expert.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. The independent reading lists (see Objective 20) give students experience in finding particular titles in the library. Following are other possible assignments to increase familiarity with the library and its resources:

Unit 7-H, "The Folk Hero." Students could look up folk heroes in an encyclopedia or other reference work and report on a folk hero from a non-Western culture.

Unit 8-G, "Frontier Literature." As an introduction to the reading, students could research to learn about problems involved in settling the frontier and how settlers went about solving them.

Unit 9-E, "War and Peace." Students could look up the causes of various wars and determine the extent of the differences between the warring nations.

Unit 10-C, "Gender Roles." Students could read essays in feminist anthologies to examine the role of women at different points in American history.

Unit 11-B, "Man, Machine, and Nature." Students could look up any major technological development (such as the car, television, the computer, electricity) and write about its effect on the "natural" state of the world.

Unit 12-G, "Romance." Students could read critical essays on Romance literature and explain how the literature they are studying in class embodies the Romance form.

INFERENCE OBJECTIVES

OBJECTIVE 4. To acquire, access, and use knowledge of the dynamics and conventions of social interaction and human intentionality.

Inferring someone's motivations is a very complex process, requiring detailed knowledge of that person's personality, values, experiences, goals, upbringing, and countless other factors. In literature, we are often given clues about characters that allow us to place them in some framework; the details of literary description give us an intimate understanding of a character, because we can use our knowledge and imagination to infer from specific details the character's whole personality.

Students can prepare for making inferences by studying sample passages that focus on human interaction. Here, for instance, is the opening passage of Lessing's *Through the Tunnel* (Unit 10-E, "Coming-of-Age"):

> Going to the shore on the first morning of the vacation, the young English boy stopped at a turning of the path and looked down at a wild and rocky bay, and then over to the crowded beach he knew so well from other years. His mother walked on in front of him, carrying a bright striped bag in one hand. Her other arm, swinging loose, was very white in the sun. The boy watched that white, naked arm, and turned his eyes, which had a frown behind them, toward the bay and back again to his mother. When she felt he was not with her, she swung around. "Oh, there you are, Jerry!" she said. She looked impatient, then smiled. "Why, darling, would you rather not come with me? Would you rather—" She frowned, conscientiously worrying over

what amusements he might secretly be longing for, which she had been too busy or too careless to imagine. He was very familiar with that anxious, apologetic smile. Contrition sent him running after her. And yet, as he ran, he looked back over his shoulder at the wild bay; and all morning, as he played on the safe beach, he was thinking of it.

The following questions about this passage can help students focus on character motivations and interactions:

- What is Jerry's relationship with his mother? What details allow you to make this inference?
- What is his intention with regard to the bay? What details allow you to make this inference?
- How will his mother respond to this intention? What details allow you to make this inference?

Students could practice going over sections of stories like the example above, with the teacher initially modeling the process for making inferences through details; students could then study passages together in small groups; and finally, they could be evaluated on their ability to analyze a passage independently.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Teachers can pursue this objective informally by focusing on various aspects of human motivation along the following lines:

Unit 7-E, "New Kid on the Block." How can we expect people to treat a newcomer? Why? How can we expect a newcomer to react? Why?

Unit 8-G, "Frontier Literature." What goals would the settlers have in taming the frontier? How would they go about achieving these goals?

Unit 9-B, "Gangs, Cliques, and Peer Group Pressure." Why do people apply peer pressure? Why do people give in to it?

Unit 10-D, "Courage." What causes people to behave courageously? What causes cowardice?

Unit 11-D, "The American Dream." What drives people to be "successful"? How does this affect their behavior?

Or, "The Puritan Ethic." How does our knowledge of Puritan principles allow us to anticipate the behavior of characters in *The Scarlet Letter*?

Unit 12-C, "Intimate Relationships: Love." How does our knowledge of human intentionality allow us to anticipate the direction of a romantic relationship?

OBJECTIVE 5. ***To acquire, access, and use knowledge of causal relationships between events.***

In Saki's *The Interlopers* (Unit 10-F, "Irony" and Unit 10-G, "Satire"), two lifelong enemies are trapped beneath a fallen tree and begin to reconcile their differences. The story concerns their recognition of the foolishness of their feud and their plans, should they be rescued, to patch up their differences and become friends. At the end, they think that they hear their rescuers coming, only to find out that it is instead a pack of wolves.

Only a very unsophisticated reader would not be able to infer that the men are eaten by the wolves and that, ironically, their plans are never carried out. We need to be sure, however, that students are aware of causal relationships as a means of making inferences.

Causal inferences include four types—motivational, psychological, physical, and enabling (Trabasso, 1981):

1. *Motivational.* If we know that a person's goal is to be rich, we may infer that he or she is ambitious, materialistic, insecure, and so forth.
2. *Psychological.* These inferences involve involuntary emotional reactions such as crying. If we see a character shouting, we may infer that he or she is angry, or certainly very excited.
3. *Physical.* If one character shoots another, we may infer that the victim will be injured or could possibly die.
4. *Enabling.* If we know that a character is intelligent, we may infer that this enables him or her to make good decisions; if we know that a character has physical strength, we may infer that this will enable him or her to be a good warrior.

Knowledge of these four types of causal inferences can help teachers formulate questions to increase student comprehension. Additionally, students can learn self-questioning techniques (to

supplement the types of questions described under Objective 1), further refining their ability to monitor their own comprehension. Each type of causal inference is usually cued by particular types of questions, explained below with sample questions based on Vonnegut's *Harrison Bergeron* (Unit 10-C, "Conflict with Authority," and Unit 12-B, "Utopias and Dystopias"):

1. *Motivational.* This type of inference involves questions of purpose, often beginning with *Why.* Example: Why did Harrison Bergeron rebel?
2. *Psychological.* Questions to prompt these inferences often begin with *Why did* . . . or *What happened when* . . . . Such questions are concerned with the consequences of a behavior. Another common form is *What caused* . . . ; such a question is concerned with the antecedent of a behavior. Example: What caused Harrison's parents' indifference?
3. *Physical.* Questions to cue this type of inference are generally framed in the same way as the psychological questions. Example: What would have happened if the orchestra members hadn't followed Harrison's orders?
4. *Enabling.* These are *How* and *Why* questions. Example: How was Diana Moon Glampers able to regain control of the situation?

A teacher could model these self-questioning techniques with a class, perhaps issuing a handout to use as a guide. For practice, the students could take a limited section of a text—perhaps the first page—and try to gather as much information as possible about the story. Then, using the four causal categories, they could frame questions about the text to help them make predictions about the action that will follow. Following this teacher-led analysis, students working in small groups could analyze another section of text—either a section occurring later in the story, or the first page of a different piece of literature. Finally, students could individually demonstrate their ability to formulate inferential questions.

Just as we explained under Objective 1, students should use these questions as a means of studying the literature they are reading. Therefore, they should *answer* the questions as well. One practical approach is to have students first exchange question sets and critique one another's questions; then, following revision, they can exchange questions with someone else and answer each other's questions.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Students can practice making inferences through causal factors in any and all units. Here are some examples:

Unit 7-B, "Wilderness Adventures." What natural perils threaten the protagonist? That is, what are the consequences of waterfalls, storms, paucity of food, and so forth? How can he or she avoid these perils?

Unit 8-G, "Frontier Literature." What motivates settlers in their relationship with their environment? What are the consequences of this motivation?

Unit 9-G, "Science Fiction." What do the special characteristics of the futuristic beings enable them to do? What are the consequences of this enablement?

Unit 10-D, "Courage." In London's *To Build a Fire*, what are the consequences of the character getting wet, losing his matches, or getting buried?

Unit 11-E, "Progress." What are the consequences of destroying nature in order to expand civilization as seen, for example, in Faulkner's *The Bear*?

Unit 12-E, "Cultural Conflict." What are the consequences of imposing one culture's values on another?

OBJECTIVE 6. To acquire, access, and use knowledge of literary technique, rhetoric, and structure.

In this discussion, we will treat separately the three foci of the objective: literary technique, rhetoric, and structure.

Literary Technique

Even the most naive reader of Dickens's *Hard Times* (Unit 10-G, "Satire" and Unit 12-D, "The Victorians"), upon first encountering the educator Mr. McChoakumchild, could infer that this is a man of rigid demeanor. Such clues as characters' names (a favorite technique of Dickens, and a common literary device used by many writers) often inform the reader of critical aspects of character and situation. The clues are not always so obvious, however, as in the caricature we find in *Hard Times*. When Huck Finn stays with a family on his journey downriver, he inspects their possessions and

finds some gaudy pottery that, under close scrutiny, turns out to be cracked and chipped. Here the novice might read on, oblivious to the details of the narrative, while the mature reader, trained to look for the significance of deliberately crafted details, would infer that the chipped and garish pottery represents the decay beneath the surface of the society that Huck periodically and reluctantly engages.

Readers need to be trained to understand the deliberate nature of literary writing, and need to learn to interpret details for their symbolic intent. Direct instruction and practice in breaking this literary code can accelerate such learning. A teacher can promote these capabilities by providing students with initial descriptions of characters, leading them through an analysis of important details. Here, for instance, is the first description of Mr. Bounderby in *Hard Times:*

> He was a rich man: banker, merchant, manufacturer, and what not. A big, loud man, with a stare, and a metallic laugh. A man made out of a coarse material, which seemed to have been stretched to make so much of him. A man with a great puffed head and forehead, swelled veins in his temples, and such a strained skin to his face that it seemed to hold his eyes open, and lift his eyebrows up. A man with a pervading appearance on him of being inflated like a balloon, and ready to start. A man who could never sufficiently vaunt himself a self-made man. A man who was always proclaiming, through that brassy speaking-trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility. (chapter 4)

A teacher could lead a group of students through an analysis of this description in the following stages:

1. Isolate important details ("metallic laugh").
2. Speculate on what this could indicate about the character (hard and cold personality).
3. After identifying as much as possible about the character, predict his or her fate in the novel.

The teacher could model this process, then ask the students to search for and interpret other important details, allowing them to think this through on their own as much as possible, rather than providing the answers for them.

Following this, the teacher could offer the following description of Captain Ahab from Melville's *Moby-Dick* and have the students go through the same process in small groups:

> He looked like a man cut away from the stake, when the fire has overrunningly wasted all the limbs without consuming them, or taking away one particle from their compacted aged robustness. His whole high, broad form, seemed made of solid bronze, and shaped in an unalterable mould. Threading its way out from among his grey hairs, and continuing right down one side of his tawny scorched face and neck, till it disappeared in his clothing, you saw a slender rod-like mark, lividly whitish. It resembled that perpendicular seam sometimes made in the straight, lofty trunk of a great tree, when the upper lightning tearingly darts down it, and without wrenching a single twig, peels and grooves out the bark from top to bottom ere running off into the soil, leaving the tree still greenly alive, but branded. (chapter 28)

Finally, students could analyze on their own the following description of Flem Snopes from Faulkner's *The Hamlet*:

> He rode up on a gaunt mule. He hitched the mule to a tree behind the store and mounted to the gallery. He did not speak. If he ever looked at them individually, that one did not discern it—a thick squat soft man of no establishable age between twenty and thirty, with a broad still face containing a tight seam of mouth stained slightly at the corners with tobacco, and eyes the color of stagnant water, and projecting from among the other features in startling and sudden paradox, a tiny predatory nose like the beak of a small hawk. It was as though the original nose had been left off by the original designer or craftsman and the unfinished job taken over by someone of a radically different school or perhaps by some viciously maniacal humorist or perhaps by one who had had only time to clap into the center of the face a frantic and desperate warning. (chapter 3)

This series of exercises should help prepare students to be attentive to critical details and make inferences about their significance. A teacher can follow this up by routinely asking students to take descriptions of scenes or characters, identify the critical details, and make inferences about their importance. The ability to

make such inferences will greatly increase students' comprehension abilities.

Students also need to know how to make inferences based on an author's choice and arrangement of words and imagery in the development of scenes, incidents, characters, and symbols. This involves knowledge in six areas:

- Connotations
- Imagery
- Metaphor and simile
- Symbolism
- Irony
- Relationship among character, event, and environment

CONNOTATIONS. The teacher can present a lesson on connotation in the context of advertisements, first displaying ads that have minimal text. Students can discuss the use of words that appear ("exquisite" in a diamond ad, "unique" in auto and airline ads, "romance" in perfume and lipstick ads), explaining how positive affective connotations determine word choice in these cases. Then students analyze audience appeal by finding the same product (say, a car) advertised in magazines read by quite different audiences (say, a woman's magazine and a business magazine, or a "light" news magazine and a professional wrestling magazine). Students identify the audience to which the appeal is made and examine differences in the selection of words for the various audiences. Students also identify the basis of appeal used by the ad writer.

This activity could precede the study of poems in the connotation section of Unit 8-F, "Connotation and Imagery." Students could then explain the connotations of the words in selected poems.

IMAGERY. In *Observing and Writing*, George Hillocks, Jr., describes a series of activities designed to get students to think and write in greater detail. Among the exercises are opportunities for students to feel, while blindfolded, materials of various textures and describe them as vividly as possible; to smell, while blindfolded, odoriferous substances and describe them as vividly as possible; and to respond imaginatively to sounds from sound effects recordings. Students could do such activities prior to reading poems that rely heavily on images for meaning (see Unit 8-F, "Connotation and Imagery," for possible materials).

Students could practice studying poems in a teacher-led discussion, classifying the images (bright, somber, soft) to see if the author is using them consistenly to illuminate the poem's meaning. Students could then study poems in small groups to analyze the poet's use of imagery; finally, they could be assessed individually on their ability to explain the poet's use of imagery in enhancing meaning.

METAPHOR AND SIMILE. Most students are familiar with metaphorical language used casually in such expressions as "He eats like a pig" and "School is a jail." A teacher could open a discussion of metaphor and simile by asking students to volunteer similar expressions and similes and use them to define the terms. Unit 8-F, "Connotation and Imagery," with its focus on poetry, is a convenient place to introduce these concepts. Students can then work at identifying metaphors and similes in the poems they study, seeing how the impressions they create are consistent with the connotations and imagery in the poem.

SYMBOLISM. Students can initially study literary symbols in Unit 7-A, "Animals in Literature." Fables from Aesop such as *The Fox, the Crow, and the Cheese* and *The Dog in the Manger* are good vehicles for introducing the concept of literary symbolism. Students identify the human character traits of the animal characters; the teacher defines "symbol" and "referent"; the class discusses common symbols; and students relate the concept of symbolism to the fables as they explore how they work.

Students can then study a new fable (such as Phaedrus' *The Fox and the Dragon*) in small groups, identifying the meaning of the symbols and how the symbols fall into a pattern. Finally, students analyze an unfamiliar fable (perhaps the Chinese fable *The Mule and the Lion*), explaining its symbolic meaning. More sophisticated students can explore animal symbolism in poetry, such as Rilke's *The Panther* and Roethke's *Snake*.

The principles of this unit can be applied again further along the "Character" strand in Unit 10-A, "Character as Symbol," with students studying the symbolic meaning of such archetypal figures as Sisyphus and Prometheus, and then examining increasingly more complex characters (such as Hawthorne's *Young Goodman Brown* and Wordsworth's *The Solitary Reaper*), moving from teacher-led discussion to small-group analysis to independent analysis.

IRONY. Unit 10-F, "Irony," is based on ideas originally forwarded by Wayne Booth and recently researched in a doctoral dissertation by M. W. Smith (1987, in press). These scholars suggest that we can teach students five strategies for identifying irony, which they can successfully apply in reading unfamiliar literature. The strategies are based on a reader's ability to identify the following cues:

1. *A straightforward warning in the author's own voice.* For example, in Paul Simon's *The Dangling Conversation,* a song satirizing pretentious social conversation, the narrator refers to the characters' "superficial sighs," thus indicating to the reader that when they "speak of things that matter," they are are speaking insincerely.
2. *A known error proclaimed.* When Art Buchwald entitles an article *Fresh Air Will Kill You,* we are tipped off that he is being ironic, and that we should reject the surface meaning and try to understand his real point.
3. *A conflict of facts within the work.* In Shelley's *Ozymandias,* the ruined pedestal bears these words: "My name is Ozymandias, king of kings:/Look on my works, ye Mighty, and despair!"—yet this sculpture lies shattered in a "colossal wreck."
4. *A conflict of style.* In Marquis's *archy* poems, we can tell that the narrator's voice is different from the poet's because Marquis is not himself a nonpunctuating cockroach, but rather is speaking through the character of archy.
5. *A clash of beliefs.* In Swift's *A Modest Proposal,* we must recognize that the speaker, who advocates eating babies, is not representing the views of the author.

Students can study the materials in the "Irony" unit together as a class, prior to their individual assessment. Then, given an unfamiliar work (such as Wells's *War of the Worlds* or Vonnegut's *Slaughterhouse Five*), with no teacher guidance, students could write an essay explaining whether or not the literature is ironic, and if so, identifying the clues that led them to their conclusion.

RELATIONSHIP AMONG CHARACTER, EVENT, AND ENVIRONMENT. For a lesson on the relationship between character, event, and environment, students could develop a chart specifying both the ways characters may control their environment and the ways the physical, social, and cultural aspects of environment may control a character. This is particularly appropriate for literature in the "Environment" strand. For example, students studying Unit 9-B, "Gangs, Cliques, and Peer Group Pressure," could use this chart to analyze characters in short stories such as West's *Live Life Deeply* and Andreyev's *Nippie.*

Following their work with such a chart, students could read an outside novel such as Morrison's *The Bluest Eye* (Unit 9-B, "Gangs, Cliques and Peer Group Pressure") and analyze the ways in which the characters control their environment and the environment controls them.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. In our curriculum, we begin our formal study of literary technique in the eighth grade. Any study of literature can focus on literary technique; here are some specific opportunities:

Unit 8-F, "Connotation and Imagery." This unit, obviously, focuses on these two literary techniques.

Unit 9-C, "The Outcast." Students could study connotation and imagery in the poems listed for this unit: *Mr. Flood's Party, Brass Spittoons, The Jew, The Hunchback in the Park,* and *Does It Matter?*

Unit 10-F, "Irony." As discussed above, this unit focuses on the single technique *irony.*

Unit 11-H, "The Picaresque Hero." Students could study irony in Twain's *Huckleberry Finn* or Berger's *Little Big Man.*

Unit 12-D, "The Victorians." Students could study the use of various literary techniques to understand and appreciate Victorian poetry.

Rhetoric

Perhaps the most important rhetorical consideration in interpreting literature is understanding the narrator. Readers undertaking Faulkner's *As I Lay Dying* have the formidable task of sorting out fourteen different narrators. Without the ability to differentiate among and understand them, a reader will fail to understand this very complex novel.

On a much simpler level, students reading literature involving a single narrator still must understand who is relating information to them. In some cases this may be even more difficult than the task

faced by the reader of *As I Lay Dying*, who can place each narrator in perspective relative to all the others. Many unsophisticated readers fail to understand *Huckleberry Finn* because they cannot distinguish between the attitudes of Huck, an ignorant country boy unable to reconcile his own racist views with his personal love for Jim, and those of Mark Twain, a much more shrewd and enlightened individual. Particularly, then, when dramatic irony is involved, we must have some cognitive means of identifying as much as possible about the narrator in order to understand the points being made by the artist.

Such an imperative requires us to go beyond the conventional identification of standard narrative types (limited omniscient, first person, and the like) and look into the traits and experiences of the narrators of literary works. This requires an assiduous study of the narrator, identifying his or her perspective, background, prejudices, assumptions, and blind spots.

Students could use what we call a narrative reliability checklist to determine the reliability of literary narrators. This checklist might be the following list of questions, adapted from Wayne Booth's *The Rhetoric of Fiction*:

1. How old is the narrator? What does this suggest about his/her reliability?
2. How smart is the narrator? What does this suggest about his/her reliability?
3. What is the narrator's socio-economic status? How does this affect his/her reporting?
4. What are the narrator's values, beliefs, and qualities? How do these affect his/her reliability?
5. What is the narrator's purpose in telling the story? How does this affect his/her reliability?
6. How is the narrator's knowledge about characters and events limited? How does this affect his/her reporting?
7. What is the narrator's relationship with the other characters? How does this affect his/her reporting?
8. Is there testimony that conflicts with the narrator's version of events and people? Which version of the story is most reliable? Why?

9. Are there actions that contradict or call into question the narrator's conclusions? If so, what are they?
10. Are there multiple narrators in the story? If so, which are most reliable? Why?
11. Is there significant distance (emotional, intellectual, psychological, moral) between the reader and narrator?
12. How trustworthy is the narrator? What can a reader believe? What must the reader reinterpret?

Students could use this set of questions to analyze a series of stories in class (see Unit 10-F, "Point of View," for possible materials), and finally write an essay analyzing the reliability of the narrator in an unfamiliar work of literature.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. After the work in Unit 10-F, "Point of View," this objective could be treated further in the junior and senior years as follows:

Unit 11-H, "The Picaresque Hero." Students could apply the twelve "narrative reliability" questions to *Huckleberry Finn*, distinguishing between Huck's point of view and Twain's.

Unit 12-C, "Intimate Relationships: Love." Students could determine how to reconcile the different perspectives in Faulkner's *Light in August* to arrive at an understanding of the author's intent.

Structure

Research has shown that good readers make inferences based on such structures as "story grammars," that is, the expectation a reader has for the manner in which a story is structured. Presumably, there is a similar expectation for nonfiction writing: that it has an underlying structure, a knowledge of which can help us understand its meaning. A familiarity with the standard linear narrative sequence, then, can help us understand most literature. An unusual narrative device, such as the multiple narrators of Faulkner's *As I Lay Dying* (Unit 10-F, "Point of View"), or the leaps in time or place in Kesey's *Sometimes a Great Notion* (Unit 11-D, "The American Dream" and Unit 11-E, "Progress" or "Changing Times") or Thurber's *The Secret Life of Walter Mitty* (Unit 10-C, "Gender Roles") requires the recognition of a new structure, without which a reader would be utterly baffled.

However, once readers recognize and understand a device like the spiral form Faulkner uses (that is, a continual retelling of the same story from a variety of perspectives, with new information added in each version), they can use this knowledge when reading unfamiliar literature based on a similar structure to help infer information about the characters and events of the story.

The "Hero" and "Form/Genre" strands lend themselves to the study of text structure, since most units in these strands are based on some pattern. Students studying Unit 7-G, "The Western," for instance, will know that these stories involve white settlers attempting to tame the West, often by means of agriculture or ranching. The obstacles usually involve natural elements, wild animals, Native Americans, and unlawful settlers; the protagonists must rely on certain predictable characteristics to overcome them. More naive examples of this genre do not question the morality of white settlement or its consequences for the land; more sophisticated stories raise the issue of the effects such settlement had on nature, the Native Americans, and the settlers themselves. An ability to recognize and anticipate this structure will reduce the executive load of comprehension and allow the reader to concentrate on looking for details of and variations on the pattern in order to improve understanding and appreciation.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. All units in the "Rhetoric/Style" and "Form/Genre" strands specifically instruct students in issues related to this objective.

OBJECTIVE 7. ***To acquire, access, and use knowledge of important literary themes, patterns, and archetypes.***

Our nine literary understanding objectives suggest a variety of means for improving comprehension. For thematic comprehension, one logical tactic is to group literature thematically, as we have done with many of the units in our scope and sequence chart. Studying the same theme across genres, continents, and time periods helps students understand a theme in depth and from a variety of perspectives.

After having studied a series of literary works on a single theme, students can demonstrate their understanding of the unit concepts by analyzing and explaining the thematic meaning of a work they read independently. For instance, after having read a variety of pieces on the theme of Unit 8-E, "Loss of Innocence," students could read another novel such as Hunter's *God Bless the Child* and analyze it according to the key concepts and problems listed for the unit:

- What is innocence?
- In what ways is the character originally "innocent"?
- What causes the "fall"?
- How is the character affected by the fall? Is she better off or worse off? Why?
- What has the character learned from this experience?

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Most units we suggest are thematic, so students should get considerable experience in making inferences through knowledge of theme.

EVALUATION OBJECTIVES

OBJECTIVE 8. ***To judge the validity of a literary statement by analyzing the degree to which the concrete evidence of a literary text, whether realistic or fantastic, reveals or generates truth about the real world.***

We approach this objective somewhat differently for fiction and nonfiction books.

FICTION. Selections from Masters's *Spoon River Anthology* (Unit 11-G, "Realism/Naturalism") offer rich material for instruction in this objective. Students can compare the literary characters to people they know and evaluate the validity of the literary creation by that comparison with their personal experience.

Students could study several of Masters's characters in teacher-led discussions; they could then analyze other characters in small groups. Students would be assessed on their ability to analyze yet another new character independently.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Here are ways to judge the validity of literary statements throughout the scope and sequence:

Unit 7-G, "The Western." Students could determine whether the characters behave and interact in a "real" manner, and consider what issues are raised in Westerns that enlighten us about our own lives.

Unit 8-H, "The Detective." Students could consider whether the protagonist uses skills and attributes to solve crimes in a plausible manner.

Unit 9-G, "Science Fiction." Given the fantastic nature of this literature, students could identify the truths that it generates about the real world.

Unit 10-A, "Character as Symbol." Given the symbolic or allegorical nature of this literature, students could identify the truths that it generates about the real world.

Unit 11-G, "Realism/Naturalism." Students could consider whether works of "realistic" literature convey truth about the real world better than more fantastic forms.

Unit 12-D, "Evaluation of Experience: Optimism/Pessimism/Neutrality." Students could evaluate the attitudes of the different writers and try to reconcile them in terms of their own experiences with the world.

NONFICTION. The NCTE's Committee on Public Doublespeak was founded in 1974 to help battle the misuse of our language, particularly when the language is deliberately used for dishonest and inhumane purposes. Doublespeak, according to the committee's chair, William Lutz,

> is language which pretends to communicate but really doesn't. It is language which makes the bad seem good, the negative appear positive, the unpleasant appear attractive, or at least tolerable. It is language which avoids or shifts responsibility, language which is at variance with its real or its purported meaning. It is language which conceals or prevents thought. Doublespeak is language which does not extend thought but limits it. (*English Journal*, March 1988)

Euphemisms, jargon, bureaucratese, and inflated language are types of doublespeak that we should avoid in our own utterance and learn to detect and distrust in others'. Lutz would have us, as the bumper sticker says, "Eschew obfuscation." Part of our students'

aesthetic response to what they read should be a sense for the integrity of the piece.

Unit 9-F, "Propaganda," is a good place for explicit instruction in recognizing clarity and truth in writing. After analyzing this aspect of one of the suggested texts, students can evaluate various other documents (political speeches, advertisements, Internal Revenue Service documents, memos from business or education, government accounts of military operations) for their clarity, grace, and truth.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. After the introduction of this objective in the ninth-grade "Propaganda" unit, students can work further with it in the following units:

Unit 10-B, "Effects of Discrimination." Students could study the nonfiction essays to analyze the use of language in persuasion.

Unit 11-G, "Protest Literature." Students could study the nonfiction prose from various periods of U.S. history to analyze the use of language in persuasion.

Unit 12-F, "Styles of Persuasion." Students could study the nonfiction prose to analyze different ways language is used to persuade.

OBJECTIVE 9. To evaluate the artistic design of a work by analyzing the consistency, appropriateness, and efficiency of its various parts in accomplishing what the work set out to do.

This objective requires some sophistication, and is perhaps most appropriate for seniors. Unit 12-D, "Evaluation of Experience: Optimism/Pessimism/Neutrality," includes a variety of poems that are good, concise vehicles for examining artistic design. Students can read and analyze a series of these poems, such as *Frost at Midnight*, *Dover Beach*, *The Man He Killed*, and *It Is a Beauteous Evening*. The teacher can model a process of first identifying the poem's essential parts (connotative words, details, figurative language, images, characters, setting, events, symbols, point of view, structure, and theme), then analyzing how each element contributes to the overall meaning or effect of each poem. In teacher-led discussions, students focus on the appropriateness of each part, the poet's consistency throughout the poem, and the success with which the poet accomplishes his purpose. Then, students can discuss a second series of poems in small groups, analyzing them

according to the same principles. Finally, students can read a poem such as Keats's *Ode to a Nightingale* and analyze it independently for its artistic design.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. As noted above, this objective is probably best left alone until grade 12.

— ADOLESCENT DEVELOPMENT —

MODE OF RESPONSE OBJECTIVES

OBJECTIVE 10. To read in an attractive, pleasant, stimulating environment that provides optimal conditions for both gaining literary understanding and enjoying the reading experience.

The Commission on Reading stresses that reading should emphasize understanding and appreciating the content of the selection. Instead of reading something "because it's assigned," students can study literature in ways that they find relevant, rewarding, and enriching. This happens when they read material about matters close to their hearts, experiences, and interests. Many anthologies group stories thematically, by such topics as "Conflict with Authority," "Coming-of-Age," "A Search for Values," "The Struggle for Survival," and "Courage." Students struggle with all of these problems in their own lives; if they see literature as a means to explore and solve them, then reading will be a more fruitful, rewarding, and promising experience for them.

The following assignment is a comprehensive examination for a semester that gives tenth graders a chance to synthesize the knowledge gained from their readings in five units (as exemplified in the lists immediately following the exam) and relate this to their personal experiences. The writing that students produce for such an assignment (which we have found is often their best writing of the year) clearly shows their personal enjoyment and understanding of the semester's reading.

COMPREHENSIVE ESSAY EXAM

You have read a lot of literature this year. Each of these works of art has held some message for you, to help

you understand your life better. All of them have involved some sort of conflict, either with other people, with nature, or with something within the protagonist. Your assignment is to write an essay in which you explain how conflict can help individuals learn more about themselves and thus grow into wiser, more complex, and more mature people. In making your argument, you must make references to examples from at least one story in each of the categories listed at the end of this assignment.

This paper should be an exposition of what you have learned from the literature you've read this year and how it has affected your life. In addition to referring to examples from the literature listed below, you should also use examples from your own experiences of how conflict has helped you to mature, and from at least one novel that you have read outside class.

Courage
Pearl Buck: *Guerilla Mother*
Richard Connell: *The Most Dangerous Game*
Mary E. Wilkins Freeman: *The Revolt of Mother*
Nikki Giovanni: *Gemeni*
Jack London: *To Build a Fire*
Kamala Markandaya: *Nectar in a Sieve*
Edgar Allan Poe: *The Cask of Amontillado*
José Vasconcelos: *The Boar Hunt*

Conflict with Authority
James Baldwin: *The Man Child*
Willa Cather: *The Sentimentality of William Tavener*
Paddy Chayevsky: *The Mother*
Bordon Deal: *Antaeus*
Chaim Potok: *The Chosen*
Kurt Vonnegut, Jr.: *Harrison Bergeron*
Richard Wright: *The Man Who Was Almost a Man*

Coming-of-Age
Nicolai Chukovski: *The Bridge*
Doris Lessing: *A Sunrise on the Veld*
Doris Lessing: *Through the Tunnel*
Emerson Blackhorse Mitchell: *Miracle Hill: The Story of a Navajo Boy*
Alice Munro: *Red Dress*
Gordon Parks: *The Learning Tree*
John Updike: *A & P*

Effects of Discrimination
Lorraine Hansberry: *A Raisin in the Sun*
Harper Lee: *To Kill a Mockingbird*
Amado Muro: *Cecilia Rose*
Wole Soyinka: *Telephone Conversation*
Piri Thomas: *Puerto Rican Paradise*

The Epic Hero
Ernest Hemingway: *The Old Man and the Sea*
Homer: *The Odyssey*

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. As previously noted, presenting literature grouped thematically according to themes that are relevant to adolescent interests can help improve students' attitudes toward reading. Our scope and sequence chart is derived from research on adolescent development; the units we've selected throughout the chart should serve to promote motivation and improve attitudes.

OBJECTIVE 11. To participate actively, thoughtfully, and enthusiastically in small-group work related to literary response.

In *A Place Called School,* John Goodlad describes the "flat" atmosphere in most classrooms, due to the ubiquitous "frontal" teaching style in which the teacher stands at the front of the class and talks while the students listen, record, and repeat. This style, he says, has a dulling effect on adolescent minds, killing their spirit for learning and making school a lifeless experience. Goodlad recommends organizing classrooms to promote more student inquiry, making students active seekers of knowledge rather than passive receptacles of facts. This focus on inquiry was among the central recommendations of the English Coalition Conference that met in July 1987 to assess the teaching of English and consider its future directions. In response to the prescriptive recommendations of such recent critics as E. D. Hirsch, Diane Ravitch, and Chester Finn, the Coalition Conference members, who came from diverse backgrounds, agreed to a platform calling for students to cultivate their intellectual curiosity, repudiating the notion that teaching involves imparting factual knowledge and that learning involves memorizing it.

One alternative to the traditional "frontal" teaching style is for teachers to incorporate small-group activities in their lessons. Many studies document the value of small groups in promoting learning in a variety of language arts areas, prompting students to learn new strategies, increase social interaction, and improve skills. Hillocks (1986) describes the highly successful "environmental" teaching mode that minimizes lectures and teacher-led discussions, substituting small-group, problem-centered activities designed to engage students in high-level interaction. The involvement inherent in small-group work would break the flat atmosphere of classes and add depth and dimension to instruction. Small groups allow a greater range of students to participate in discussions, and to do so under less threatening conditions than whole-class discussions create. Without the judgment of a teacher, and without the intimidation of twenty-five peers listening in, students can feel more comfortable about participating and taking risks. With activities designed to engage students in probing, challenging inquiry, small groups can help restore both social and intellectual vitality to our instruction.

Following are four ways to incorporate small-group activities into most literary units. They are by no means the only types of small-group activities an English teacher can use; Hillocks's 1986 study, for instance, concerned only research on composition. Students can also work in small groups for collaborative research projects, to write and produce short plays, to study vocabulary, to conduct panel discussions, and to do a variety of other learning tasks. The four types of small-group activities discussed here all concern improving reading comprehension and fall in these categories:*

1. Introductory activities
2. Studying symbolic episodes
3. Synthesizing ideas within a literary unit
4. Weaning students from teacher-dependence.

INTRODUCTORY ACTIVITIES. Establishing a "cognitive map" to provide a framework for understanding is critical to comprehension, according to the authors of *Becoming a Nation of Readers*. Small-group activities can help students analyze the types of problems

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* See Smagorinsky, 1989, for further development of this idea.

that come up in literature and draw better on their own experiences to understand the reading.

For instance, students studying Unit 11-D, "The Puritan Ethic," could begin by using their imaginations to envision what a Puritan society would be like. They could start by reading the following narrative description from *The Scarlet Letter:*

> A throng of bearded men, in sad-colored garments, and gray, steeple-crowned hats, intermixed with women, some wearing hoods and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak, and studded with iron spikes.

The students would then get in small groups to answer the following questions:

1. Circle key words that characterize these people.
2. What sort of people are they?
3. What kind of community do they live in?
4. What are their values?
5. What would it be like to live with them?

The groups break up and hand in their responses, then discuss their conclusions with the whole class.

Students would then write in response to the following stimulus:

> Imagine that you live in this community. You are yourself a normal teenager, but you have to live according to the rules and values of the rest of the townspeople. It is a small village in the middle of nowhere, and your resources are limited, so you cannot just up and leave; you have to stay and try to live as well as you can.
>
> Write a story about your life in this community. It may be about a single incident that takes place in your life, and the way others treat you afterwards; it may be based on something that has really happened to you. Be faithful to the images of the townspeople that we have decided on following our reading of the passage; use your imagination to place yourself in this community and to see how you would behave and how other people would respond to you.

When the students have written their narratives, they reassemble in small groups and read one another's stories. Their task upon completion of the reading is to identify:

1. Characteristics of people in the community.
2. Values of people in the community.
3. Types of behavior exhibited by the narrator or main character.
4. The values of the narrator, as opposed to those of the community.
5. A general impression of how it would be to live in this sort of society.

The groups report their findings to the class, and a master list of commonly identified characteristics and values is written on the board. After this is done, the class should discuss: Where do we find communities like this? Why do people establish societies that are so severe? Are they possible in today's world?

In designing activities like this, the teacher should focus on the key concepts and problems that will arise in the literature and develop an exercise that will lead students to consider them.*

STUDYING SYMBOLIC EPISODES. Many novels (such as Wright's *Native Son,* Guest's *Ordinary People,* and Kesey's *One Flew Over the Cuckoo's Nest*) include a symbolic episode, often presented in a dream or a vision, that reflects key issues in the story. In chapter 15 of *One Flew Over the Cuckoo's Nest* (Unit 11-G, "Protest Literature"), for instance, the Chief seems to be having a dream or hallucination in which the asylum is controlled by a fog machine that obscures the patients' vision, a measure particularly important following the disruptive arrival of McMurphy. During his description of the fog's effect, the Chief drifts in and out of flashbacks to significant events of his life, illustrating how the asylum, with its hidden means of control, parallels the society that has emasculated him.

Small groups are an excellent forum for studying these brief scenes and determining how they reflect the patterns that exist within the literature. Working independent of the teacher, but with peer help, students can break down the scene, identify its components and their relationships, and place it in the structure of the work as a whole.

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* For a more detailed explanation about the design of introductory activities, see Smagorinsky, McCann, and Kern's *Explorations: Introductory Activities for Literature and Composition, 7–12* (1987).

This could be done in the form of a chart listing correlations, but the assignment should go beyond that and ask students to do the following:

> Regard chapter 15 of *One Flew Over the Cuckoo's Nest* as a set of symbols representing the characters, conditions, and relationships that exist throughout the novel. Your task is to:
>
> a. Identify the significant characters and incidents in the scene, and tell what they represent in the novel as a whole.
>
> b. Give specific examples from elsewhere in the novel that support the correlations you make
>
> c. Explain the ideas that Kesey is trying to convey through the construction of this symbolic scene.

In assignments like this, the teacher should provide the students with hard copy of their responsibilities, either by writing the assignment on the board or distributing it on paper. Unlike the introductory activity for "Puritan Ethic" literature, the product of this assignment should be collected and graded. A teacher can either ask each student to produce an individual response to the question, which will ensure greater participation, or collect one response from each group, which reduces the paper-grading load. The question can also serve as the basis for a follow up discussion involving the whole class.

SYNTHESIZING IDEAS WITHIN A LITERARY UNIT. A series of large-group discussions can give students a good understanding of different aspects of a novel or a series of stories. A good teacher can help students relate the stories' ideas during the discussions, but even under the best of circumstances students will benefit from some type of formal synthesis. A small-group activity can be a useful step in having students pull together key unit concepts on their own, without explicit teacher guidance.

Let's say that students are studying Miller's *Death of a Salesman* in Unit 11-D, "The American Dream." After finishing the play, students can form small groups to examine and compare the characters. The primary characters are Willy, Linda, Biff, Happy, Ben, Charlie, and Bernard. Students can rank them according to two sets of criteria: (1) how materialistic they are, and (2) how much they (the students) respect the characters. Students often find that

the *least* materialistic characters (Linda, Bernard, and ultimately Biff) are the ones that they respect most, which in turn raises questions about their own material values. They can further pursue these issues in an all-class discussion in which the groups compare rankings.

Another attempt at synthesis could come in a small-group activity in which students compare characters from different texts within the same unit. For instance, if students were to follow *Death of a Salesman* with Fitzgerald's *The Great Gatsby* (Unit 11-A, "The Quintessential American"), they could discuss the following in small groups:

- In what ways are Willy Loman and Jay Gatsby similar in terms of their values, personalities, backgrounds, and circumstances?
- In what ways are they different in these regards?
- Compare the ways in which Willy and Gatsby both embody the American Dream and fail to achieve it.

Answers to these questions, like the ones in which students analyze symbolic passages, should be turned in for a grade and can also serve as the basis for a follow-up discussion.

WEANING STUDENTS FROM TEACHER-DEPENDENCE. A teacher can use small groups as a weaning stage between teacher-led discussion and students' independent display of the mastery of specific objectives.*

As an example, in Unit 9-C, "The Outcast," the fundamental tasks for students are to:

1. Determine how the outcast is different from society.
2. Explain why society rejects the character.
3. Explain the extent to which the character rejects himself or herself.
4. Explain how the character feels about this rejection.
5. Explain how the character resolves this rejection.

* For a more detailed description of how to use small groups in this manner, see *The Dynamics of English Instruction* by Hillocks, McCabe, and McCampbell.

6. Explain the author's attitude toward the protagonist and toward those who reject the character.

In whole-class discussions, the teacher could lead students through the process of analyzing the outcast and his or her predicament, possibly using two or three stories to make sure that students understand how to go about such an analysis. (Of course, we are not suggesting that we can reduce literary analysis down to such a simple formula; we would assume that good discussions attend to other aspects of the stories as well.) The next stage would involve small-group analyses of one to three more stories, depending on how soon the students grasp their interpretive responsibilities. Their task should be similar in structure to that done under the teacher's direction, but now they are operating with greater autonomy. The teacher collects and grades the resulting analyses, and possibly follows up with whole-class discussions. When the small-group analyses indicate that the students are capable of working independently, they should analyze a story or novel entirely on their own, without the benefit of teacher or peer help. Thus, the small-group format has served as an intermediate stage between the teacher's direct instruction and the students' own independent performance.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Small-group activities can be part of any literature unit. Here are some ways that they can be employed throughout the sequence:

Unit 7-A, "Animals in Literature." After studying the symbolism of animals in simple literature (such as fables) in a teacher-led discussion, students could get in small groups to determine the symbolism in a fable without teacher direction; finally, each student analyzes a fable independently.

Unit 8-F, "Connotation and Imagery." After studying connotation with simple materials in a teacher-led discussion, students could discuss a series of poems in small groups, identifying highly connotative words and explaining their effect.

Unit 9-E, "Initiation/Rites of Passage." Prior to reading, students could write personal-experience essays about initiation experiences, and then get in small groups to identify their common characteristics.

Unit 10-C, "Gender Roles." After studying several stories, students could work in groups to compare the presentation of gender roles in the literature, and determine whether these representations accurately reflect real-world roles.

Unit 11-A, "The Quintessential American: Ben Franklin to Willy Loman." After studying several characters, students could get in groups to analyze the evolution of the American character as represented in the literature, and to explain how this represents shifts in American values.

Unit 12-F, "Styles of Persuasion." After teacher-led discussion of persuasive techniques, students could analyze a persuasive argument in small groups, identifying the use of logic, connotation, and other rhetorical devices and evaluating the argument's effectiveness. This would serve as preparation for independent performance.

OBJECTIVE 12. To articulate literary responses orally for relatively large audiences.

"All of the uses of language—listening, speaking, reading, and writing—are interrelated and mutually supportive," says the Commission on Reading in *Becoming a Nation of Readers*. "It follows, therefore, that school activities that foster one of the language arts inevitably will benefit the others as well" (p. 79). In considering modes of response, we need to allow students a rich variety of ways in which to communicate their understanding. Written composition is an important element of any language arts program; more often overlooked is the potential for oral work in expressing comprehension. Since language is a means of communication, then responses in both oral as well as written work are important to our program. Discussions, speeches, debates, and drama are among the ways we can incorporate oral communication in the literature curriculum.

TEACHER-LED DISCUSSIONS. This is undoubtedly the most commonly used means of oral participation for secondary students. Teachers would benefit from classroom observations that document the extent of student participation in their discussions. Luka (1983), for instance, found that in many discussions, the teacher would ask high-level inference questions that students could not respond to;

the teacher would then answer the question, expecting the students to record the answer for reproduction on the next quiz. Rather than promoting such psittaceous behavior, teachers should allow students to explore problems through discussion to improve their critical thinking skills, encouraging all students to participate. Class observations—either by supervisors or other techers on release time—can help document discussion patterns and make teachers more aware of the frequency and depth of student responses.

STUDENT-LED DISCUSSIONS. A teacher can yield discussion-leading responsibilities to individual students or teams of students, assigning them different chapters from a novel to analyze. For utmost effectiveness, teachers should first train students in questioning procedures (like the ones discussed in objectives 1 and 5). Discussion leaders would be responsible for the degree to which their questions indicate an understanding of the story as well as on the extent of the class's participation in the discussion. Students could, for instance, lead discussions on different short stories in Unit 9-D, "Survival: Values under Stress," analyzing how values are affected by different forces.

SPEECHES. Students could give individual speeches on a variety of topics: their evaluation of a book or film, a report on relevant background information needed to understand a literary work, their articulation of the meaning of an abstract concept, and so forth.

DEBATES. Teams of students can debate issues that arise in the literature; for example, whether or not society has treated Bigger justly in *Native Son* (Unit 11-D, "Justice"), or whether a violent or nonviolent means of protest is justified in a given situation (Unit 11-G, "Protest Literature").

PANEL PRESENTATIONS. Groups of four to six students can hold a discussion among themselves before the class audience, addressing issues from literature. The issues should be problematic enough to promote discussion. For instance, students reading *One Flew Over the Cuckoo's Nest* (Unit 11-G, "Protest Literature") could look at such problems as these:

- Examine the novel as an allegory. What do the following represent—McMurphy, the Nurse, the Chief, the Head Doctor, Washington, the other patients, the asylum itself, Billy's rebellion and the Nurse's reaction, the Chief's escape?
- Compare and contrast the Chief's society outside the asylum to the situation inside the asylum. How are they similar? How are they different? What is the author's purpose in creating these parallels?
- Compare and contrast the action and themes of this book to the conditions and proposals outlined by Thoreau in "Civil Disobedience."
- Consider the novel as a satire. What is being satirized? What satirical techniques does the author use? What alternatives is he proposing to the behaviors he is criticizing?

IMPROVISATION/ROLE-PLAYING. Groups of students can role-play various literary characters in situations from the students' own world. For example, how would Tom Sawyer's leadership be challenged if a teenaged Al Capone (or a familiar contemporary figure, such as Mike Tyson in the late 1980s) were to move into the neighborhood (Unit 8-C, "The Leader")? How would the Trickster fare (Unit 8-H, "The Trickster") in a strict teacher's class?*

ORAL INTERPRETATION. Students can perform, individually or in groups, poems or particularly powerful sections from stories. Emphasis should be on interpreting the mood, feeling, images, and meaning of the literature as vividly as possible.

DRAMATIZING SCENES FROM PLAYS OR NOVELS. Students can either perform part of a play or adapt a narrative story to an original script. They could also update a theme, as in a modern version of *Romeo and Juliet* (Unit 10-C, "Conflict with Authority") after the fashion of *West Side Story*.

GENERATING AND PRODUCING AN ORIGINAL PIECE OF DRAMA. Students can write and produce three- to five-minute plays based on issues from literature. To indicate their understanding of a particular type of hero, for instance, they could generate a scene that

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* For detailed information on using improvisation/role-playing activities, refer to Viola Spolin's *Improvisation for the Theater* or Smagorinsky, McCann, and Kern's *Explorations: Introductory Activities for Literature and Composition, 7–12*.

illustrates the heroic qualities. Students could base their play on a literary theme; for example, students studying Unit 9-B, "Gangs, Cliques and Peer Group Pressure," could write about personal experiences they've had with peer pressure and share their stories with small groups of peers, with each group then selecting one such experience and developing it into a script.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. The oral component of language arts can be integrated into the literature curriculum as follows:

Unit 7-A, "Animals in Literature." Students could develop a short allegorical sketch based on a fable and act it out, playing the parts of the symbolic animals.

Unit 8-H, "The Detective." Students could produce a brief detective story, perhaps after the fashion of old radio shows, following the elements of the genre.

Unit 9-F, "Parody." To show their understanding of techniques of parody, students could perform, individually or in groups, a parody of a TV commercial or show, a noted person, or another easily recognized subject.

Unit 10-D, "Courage." Teams of students could debate whether a literary character (such as the protagonist of London's *To Build a Fire*) is or is not courageous.

Unit 11-F, "Characterizing an Author's Style." Following a whole-class analysis of a particular author's style, individual students could give brief speeches explaining the extent to which a piece they have read independently is typical of that author, or perform an oral interpretation of a selection from the author's work.

Unit 12-D, "Evaluation of Experience: Optimism/Pessimism/Neutrality." Groups of students could perform scenes from *Hamlet*, perhaps transformed to a modern setting with contemporary characters and language.

OBJECTIVE 13. To respond regularly to literary experience in written compositions.

The Commission on Reading emphasizes that extensive writing has a powerful effect on reading fluency. They also recommend that we

keep "workbook" activities to a minimum, since such work does not affect reading ability positively. Recent studies by Newell (1984) and Langer and Applebee (1987) demonstrate that students think in much greater complexity when writing compositions then they do when writing short answers to questions or taking notes. An assignment that requires students to relate their understanding of literature in composition, then, is the optimal written form of assessing comprehension.

Students can write both formally and informally, and personally as well as academically in response to literature. Here is a formal academic assignment for students who have studied Unit 11-E, "Progress," and have read another novel independently:

> Your assignment is to write an essay explaining the author's attitude toward change and progress as exhibited in the novel you read.
>
> 1. Write an extended definition of *progress*, including several criteria, each of which you must illustrate with at least one example. The criteria should:
>   a. explain the characteristics of a progressive development.
>   b. distinguish between mere *change* and *progress*.
>   c. identify the values by which improvement is gauged.
>   d. explain at which point disadvantages outweigh advantages, and a movement ceases to be progressive.
>   e. consider progress in a variety of domains. Some areas to explore are technology, the expansion of civilization, the human spirit, control over the environment, and the ability to survive.
> 2. Identify the changes that take place during the story, and the advantages and disadvantages of each change.
> 3. Identify the author's intent in depicting the changes in a particular way. In other words, what is the author saying about society and human nature by providing these characterizations? What is progress, and what is not?
> 4. Give evidence from different sections of the novel to support your analysis.

Such an assignment will test students' ability to think about the problem, synthesize a variety of ideas in one exposition, relate

their own experiences to the unit concepts, and apply their knowledge in an independent reading assignment. This experience will be a true test of their comprehension of the unit concepts and problems.*

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. We believe that every literature unit should include composition work. Following are some ideas for formal essays that require students to synthesize ideas from a whole unit of instruction. Each would involve prewriting activities, informal and formal, as well as peer response and revision as students learn the various skills involved in the writing process.

Unit 7-F, "New Kid on the Block." After reading an unfamiliar story or novel, students could write an essay explaining how the character adapts to a new environment, considering (a) what makes the character different; (b) how the character is received by others; (c) how the character responds; (d) what personality traits both help and hinder the character's adjustment; and (e) how the problems are resolved.

Unit 8-C, "The Leader." Students could write an essay comparing and contrasting the leadership qualities of a character in a book discussed in class with those of either a character in a book read independently or a leader from the student's personal experience.

Unit 9-F, "Parody." Following the study of various types of parody, students could write an original parody after the style of one of the writers examined in class (for example, a biology report on a frog dissection written in the style of Andy Rooney).

10-F, "Irony." After reading an unfamiliar piece of literature, students could write an essay explaining why it is or is not ironic, pointing to clues, giving specific examples, and explaining the purpose of the irony.

Unit 11-F, "Characterizing an Author's Style." After studying a series of works by a single author (such as Robert Frost), students could write an essay interpreting an unfamiliar work by the same author, with special emphasis on identifying author characteristics and explaining how knowledge of them aids in interpreting the work.

Unit 12-C, "Intimate Relationships: Friendship." After reading an unfamiliar novel, students could write an essay defining *friendship* and considering (a) how the characters do and do not illustrate friendship, citing examples, and (b) what enables the characters to achieve intimacy.

* For an excellent series of prewriting activities for essays of extended definition, see Johannesen, Kahn, and Walter's *Designing and Sequencing Prewriting Instruction*.

PERSONAL RESPONSE OBJECTIVES

OBJECTIVE 14. To respond empathically to literary characters and their experiences.

The January 1988 issue of the *English Journal* includes a large section (nine articles) on responding to literature. Most of these articles regard the reader's response as very personal and speak of students having a "natural" and "real" response. Most articles refer to principles established by Louise Rosenblatt in such texts as *Literature as Exploration*.

We have discussed our reservations about "overstanding" a work of literature through a response that ignores the substance of the text. We acknowledge the need for readers to connect personally with literary characters and their predicaments; the connection, however, should be based on a faithful response to the text. One procedure for encouraging a personal, empathic response to literary characters and their experiences is to have students keep a journal in which they record their personal reactions to the characters' predicaments. Students could use their journal entries as starting points for class discussion. This would allow them to discuss literature according to their own responses while providing a peer check as to whether the response is in fact faithful to the text. The students could either submit the journal itself for a grade, or take an idea from their various thoughts and develop it into a formal piece of writing. The unit focus would determine the specific nature of the formal essay.

Students studying Unit 9-B, "Gangs, Cliques, and Peer Group Pressure" could keep a journal while reading Morrison's *The Bluest Eye*, recording their reactions to the protagonist's plight and their feelings about the types of pressures the characters are under.

Students could either submit this journal for a grade or use ideas from it to write an essay describing the effects of peer pressure on both its perpetrators and victims.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. The following prompts might help students think about literary characters as they write in their journals:

Unit 7-G, "The Western." Imagine yourself as an ordinary citizen in the town where the story occurs. How would you feel towards the other characters? Create a scene in which you interact with some of the other characters.

Unit 8-B, "The Family." How do you think you would fit in as a member of the protagonist's family?

Unit 9-G, "Romance Novels." Consider whether you do or do not relate to the protagonist's ideal of a romantic relationship.

Unit 10-G, "Satire." How do you react to the characters being satirized by the author? Do you feel sorry for them? Do you pity them? Do you loathe them? Why?

Unit 11-D, "Justice." Conduct an imaginary interview with someone in Bigger's family (*Native Son*).

Unit 12-H, "The Tragic Hero." Write a letter to King Lear, telling him how you feel about his decision to divide his property.

OBJECTIVE 15. To relate the themes, patterns, and archetypes of literary works to one's own personal experiences.

Joseph Campbell, Bruno Bettelheim, Mircea Eliade, June Singer, Carl Jung, and many others have written extensively on the importance of understanding archetypes in psychic development. Archetypes underlie much literature, making our understanding of them essential to literacy.

A number of the units in our curriculum include fables, myths, Biblical tales, and ancient texts to be read in concert with more modern exemplars of archetypes. In studying Unit 9-E, "Initiation/Rites of Passage," for instance, students can study myths from Greek, Irish, Sumerian, and Navajo cultures, the Biblical story of Job, and modern literature by such writers as Steinbeck and Dickens. Tracing an archetype across time and culture reveals its universal importance.

Students can show their understanding of the initiation archetype by writing about a personal experience they've had with it, whether through a formal ceremony (joining the Boy Scouts, having a bar mitzvah) or an informal rite of passage (entering high school, being accepted by a social group or team). This writing could serve as an introduction to the literature, summoning experiential prior knowledge, or it could be done after the reading as an indication of understanding. If used for the second purpose, part of this essay could require the students to compare their own experience to those of the mythological or literary characters they've studied.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Writing based on personal archetypal experiences can be a part of almost any thematic unit. Here are some ideas for each level:

Unit 7-D, "Loyalty." Students could write about an experience they've had in which they were involved in the betrayal of a loyalty, considering how they felt following the incident and how the experience changed them.

Unit 8-H, "The Trickster." Students could write about someone they know who is a leader of other students, but is always getting in trouble and playing tricks on other people. They should consider why other kids follow this person, what sorts of things he or she does, and how the writer personally feels about this person.

Unit 9-C, "The Outcast." Students could write about someone they know (it could be the writer) who is or was an outcast—that is, someone who is different from and not accepted by most people—considering why this person is an outcast, how other people treat him or her, how this person reacts, and how the writer personally feels about the situation.

Unit 10-B, "Effects of Discrimination." Students could write about an experience they've had or observed in which someone was unfairly discriminated against, considering what made the person different, why other people discriminated, what sorts of things they did, how the person reacted, and what the outcome of the situation was.

Unit 11-E, "Changing Times." Students could write about someone they know who always talks about "the good old days," considering why this person wishes things hadn't changed, what is

different about the world the person yearns for as compared to the world today, and how the writer personally feels about this person.

Unit 12-E, "Coping with Loss." Students could write about a great loss they've experienced, considering what was lost, why they missed it, and how they coped with this loss.

DECENTERING OBJECTIVES

OBJECTIVE 16. To enlarge and strengthen one's ego, successfully weathering adolescent identity crises in the progress of one's personality development.

In chapter 3, we review the work of Erik Erikson, who says that the specific psychosocial task of youth is the formation of ego identity. Erikson looks at human growth in terms of the conflicts, inner and outer, that the healthy personality weathers with an increasing sense of inner unity, better judgment, and greater capabilities. Erikson says that we need "a system of education that transmits values and goals which determinedly aspire beyond mere 'functioning' and 'making the grade.'" In other words, we should be attentive to the psychological processes that govern students' states of mind and make education more real in terms of them. His values and goals do not refer to specific ideological attitudes (i.e., "teaching" liberalism or conservatism), but to using education to help students achieve a healthy personality that is prepared for the task of arriving at an ego identity.

A number of psychology textbooks include worksheets, opinionnaires, self-reflection questions, and the like, all designed to get people to think about their development and what has affected it. *I Never Knew I Had a Choice* (Corey and Corey, 1986), for instance, has a section in each chapter entitled "Time Out for Personal Reflection" that asks the students to think about personal issues related to the concepts illuminated in the chapter. Here are some examples of the type of question they ask:

> What are some of the messages you've received concerning:
>
> your self-worth?
> your potential to succeed?
> your sex role?
> your intelligence?
> your trust in yourself?
> trusting others?
> making yourself vulnerable?
> your security?
> your aliveness as a person?
> your creativity?
> your ability to be loved?
> your capacity to give love? (p. 75)
>
> My parents have influenced my values by________.
>
> Life would hardly be worth living if it weren't for _____.
>
> I feel discouraged about life when __________.
>
> My beliefs have been most influenced by ________.
>
> I feel most powerful when ________. (pp. 358–359)

Teachers could consult a psychology textbook for a variety of such self-reflection instruments, or devise such items themselves and adapt them to issues raised in the literature. The same set of questions could serve to measure change over a given period of time, to discover how much a literary unit has affected students. For instance, in studying Unit 11-C, "The Individual and Society: Self-Reliance," students could respond to this issue:

> Consider the development of yourself as an individual. What forces have helped shape you? Is there any part of you that has *not* been shaped by influences from society? Explain your answers and support them with examples.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Certain units are particularly amenable to introspection. Students could write informally in journals, share reflections with small groups of peers, or submit compositions or responses to the teacher. Possible avenues for reflection include the following:

Unit 7-C, "Friends and Enemies." Students could reflect on how their friends make them feel better about themselves, describing a specific incident to illustrate their response.

Unit 8-B, "The Family." Students could reflect on the ways they are the same as the people in their family and the ways they are different, giving at least one specific example to support each generalization.

Unit 9-A, "Influences on Personality." Students could consider what has been the greatest influence on the formation of their personality, citing specific examples to illustrate what they mean.

Unit 10-C, "Gender Roles." Students could think about the ways that their perception of gender roles has *helped* them develop as individuals, and in what ways that perception has *hurt* them, giving specific examples of each.

Unit 11-D, "The Puritan Ethic." Students could consider, with specific examples to support their ideas, whether or not they share the Puritan Ethic; if so, in what ways; and if not, what ethic they embrace and what the source of that ethic is.

Unit 12-C, "Intimate Relationships: Friendship." Students could reflect on the types of people they allow themselves to be vulnerable with and what qualities these people have that make it possible to reveal one's weaknesses to them, supporting their responses with specific examples.

OBJECTIVE 17. To understand, appreciate, and participate better in social interactions and within one's social groups.

A liberal arts education seeks to help individuals live in harmony with their environment. The social groups that people participate in are key environments that affect development. As adolescents mature, their social radii expand; whereas in the early teens they relate primarily to family and immediate neighborhood, by the end of high school they are beginning to see themselves as part of a larger society, and perhaps as members of a world community sharing certain universal values. Reading appropriate literature can help secondary students examine problems that others face in relating to social groups.

Effective communication can help students interact better with their social groups. One way to promote understanding is to share experiences, promoting empathy and concern: The more we know about other people and their pasts, the better is our context for understanding their behavior. The Commission on Reading has found that communication with parents about reading experiences is an important factor in developing good readers. If we can structure activities into our lessons that necessarily involve family members and members of other social groups, we will improve communication. Students who discuss with their parents how their experiences are reflected in literature will find that this fosters a more supportive reading environment in the home.

Here are a variety of ways in which students might be encouraged to communicate with their parents about their reading experiences:

1. Ask parents to initial all book lists for independent reading, adding their own recommended titles to the lists.
2. Ask parents to initial compositions or book reports on independent reading.
3. Send the students' writing folders home at the end of each marking period, and ask the parents to sign them.
4. Have students interview their parents about experiences related to the literary themes under study and write compositions reporting on what their parents have said, perhaps reflecting on how their parents' experiences relate to those of the characters in the literature. (See chapter 7, "Designing Literature Units," for a detailed description of such an assignment.)

Interviews can help students interact better with other social groups as well. That is, interviewing friends, employers, teachers, coaches, and others about significant events from their lives can give students a better sense of the universality of experience, and a better understanding of human development.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Sending home book lists and writing folders routinely will help parents keep in touch with their children's reading. Here are other ways students can involve parents, peers, and members of other social groups in their reading experiences:

Unit 7-G, "The Folk Hero." Students could interview parents or guardians, siblings, peers, teachers, or activity sponsors about their heroes.

Unit 8-B, "The Family." Students could interview parents or guardians about the relationships in the families they grew up in.

Unit 9-A, "Influences on Personality." Students could interview parents or guardians about the forces that shaped their own personalities.

Unit 10-E, "Courage." Students could interview parents or guardians, siblings, or peers about courageous acts they have committed and why they considered their acts courageous.

Unit 11-F, "Changing Times." Students could interview parents or guardians or other significant adults about how the world has changed since their youth, and how they evaluate this change.

Unit 12-B, "Utopias and Dystopias." Students could interview parents or guardians, siblings, or peers about their concept of a perfect world.

OBJECTIVE 18. To understand better the larger society and one's roles and responsibilities in it.

The process of decentering gradually increases adolescents' social radii and improves their perspective, allowing them to see them-selves better in relation to society as a whole. Our curriculum suggests the appropriateness of particular issues at particular ages; at each stage of development, students examine themselves in relation to a social group they can understand. In early adolescence, this includes family and immediate peer groups; by the end of high school, it includes society as a whole.

Students can benefit from making public statements about issues that affect their social worlds. In *Civic Writing in the Classroom* (1987), Sandra Stotsky argues persuasively for the need for explicit links between English programs and the preparation of students for civic life. Civic concerns, she says, are usually the province of the social studies class, and even then focus on moral dilemmas or social issues, or lessons on history and governmental structure. Rarely are students required to understand their own roles in social change, or to recognize and use their powers as citizens to influence civic matters. She draws on Aristotle's *Politics Book III* to describe "A citizen [as] one who shares in governing and in being governed [and shares both in] the administration of justice and in offices," developing self-worth in the community by participating in community affairs.

Stotsky suggests several benefits of incorporating citizenship education into literature programs: It would facilitate interdisciplinary study (for example, writing a letter to a public official or corporation about pollution would integrate language arts, social

studies, and science); make civic learning an active experience through letter writing and other forms of involvement; and improve speaking skills should it extend to voicing opinions at town meetings or other forums. Her book suggests a variety of ways teachers can promote civic writing and civic participation. Civic writing related to literary issues can help students extend their participation in society as they experience decentering.

Unit 11-G, "Protest Literature," is a logical place to incorporate civic writing. Following the study of major historical protest documents, students can lodge written protests of their own. Most high school juniors are beleaguered by all sorts of regulations: rules that limit the driving age, rules that impose curfews, rules that restrict them to the school campus, and so forth. Students can write a formal letter of protest, either to a school administrator, the board of education, a local or national politician, a corporation, an organization, or any other entity whose actions and policies run contrary to the dictates of their conscience. A teacher could award credit when the student receives a response from the target of the protest.* For further ideas and procedures for civic writing, we recommend Stotsky's fine book.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. Many units offer opportunities for civic writing. Here are some of the possibilities:

Unit 7-F, "Sending a Message." Students could identify someone to whom they want to communicate a message, determine the appropriate form for their message, and deliver it.

Unit 8-C, "The Leader." Students could write endorsements of candidates for school office and distribute them to the student voters in the school.

Unit 9-F, "Propaganda." Students could read newspapers and magazines for examples of propaganda and write to the source, pointing out the pernicious use of language.

Unit 10-G, "Satire." Students could satirize some social problem for submission to a literary competition or publication.

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* Tom Ferguson of the Oak Park and River Forest High School History Department suggested this activity.

Unit 11-G, "Protest Literature." Students could write to an individual, agency, or institution protesting some injustice.

Unit 12-F, "Styles of Persuasion." Students could use the persuasive skills learned in this unit to write a letter on a social issue and send it to an individual, agency, or publication.

OBJECTIVE 19. To become increasingly conscious of, knowledgeable about, and sensitive to members of other cultures.

Americans are often criticized for their provincialism: we speak only English; we study only American and Western European history; we read only American and Western European authors; the list goes on and on. Most literature curricula offer evidence of these complaints, featuring primarily American and British writers, with perhaps a single course or unit on "World Literature," an amorphous collection of pieces presented as an exotic literary form. We have tried to include foreign writers throughout our thematic units, pointing to the universal nature of literary concerns. If a key goal of a liberal arts curriculum is to promote tolerance and empathy, then we have a responsibility to expose students to literature from out of the Western mainstream.

Unit 12-E, "Cultural Conflict," is a convenient place to focus on cultural awareness. Usually, texts based on this theme depict a clash between a Western culture and a culture with radically different principles: Orwell's *Burmese Days* is about British colonialism in India; Ngugi wa Thiongo's *The River Between* concerns the clash of Kenyan culture and Western influence. (The clash between traditional culture and Western influence is a theme addressed by many modern African novelists.) Students could show awareness of the value of other cultures, and of the problems of colonialism and cultural and economic encroachment, by analyzing these stories and writing about the consequences of the clash of cultures.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. The reading lists for most units (Appendix B) include authors from out of the Western mainstream. Teachers can assign books from these lists to ensure that students are exposed to ideas and cultures different from their own.

OBJECTIVE 20. To read both assigned and independently selected literature that is increasingly sophisticated, challenging, and enriching.

Students should read literature that leads them to new capabilities and understandings, rather than material that is either too difficult or too easy for them. The challenge of the reading should be equal to the readers' skills and thus get students in the "flow" of learning to help them develop into happier and more complex beings. Generally we encourage students to read literature either at their own level or at a level slightly more advanced than their current ability.

Determining the relative degree of difficulty of individual literary works is necessarily a subjective task. We caution against using any of the various readability formulae to determine text difficulty. These systems rely on certain characteristics of the *text* and ignore the *reader*. Thus, Hemingway's stories appear "readable" because of their simple vocabulary and sentence structure, yet vast experiential knowledge is required to understand them fully. Additionally, some reading requires task-specific knowledge. Understanding articles by such satirists as Art Buchwald and Mike Royko, for example, requires knowledge of procedures for interpreting irony. Again, since the language and sentence structures of such articles are often simple, the formulae will assign them low readability scores when in fact they require special procedural knowledge that many readers lack.

Establishing a reliable taxonomy of reading difficulty presents many problems. However, we have identified twelve dimensions of a work that may affect its appropriateness for students of different ages: (1) linguistic complexity, (2) clarity of story line, (3) straightforwardness of chronology, (4) complexity of point of view, (5) presence and complexity of subtexts, (6) appropriateness to adolescent taste, (7) familiarity of situation and setting within the context of adolescent experience, (8) complexity of characters, (9) complexity of tone, (10) complexity of setting, (11) use of symbolism, and (12) underlying cultural assumptions. Teachers can consider these dimensions, along with the maturity of their students, when choosing and recommending texts for both class assignments and independent reading.

In any given work, difficulty or appropriateness may vary from one dimension to another. Even so, an awareness of the specific ways that literary works may challenge young readers can be quite helpful and important to a teacher looking for a good match between student and text, especially for an independent reading assignment for which the student will receive no direct instruction.

APPLICATION THROUGHOUT THE SCOPE AND SEQUENCE. The texts we recommend for the thematic units in our scope and sequence (listed in Appendix B) represent a wide range of complexity. Although many listings are appropriate for average readers at the specified grade level, we have included titles that will challenge even the most sophisticated readers in class. We encourage teachers who are designing units with the help of these lists to preview any selections to ensure that they are not beyond the grasp of the students who are to read them.

CHAPTER 7

Designing Literature Units

IN THIS CHAPTER we develop one unit from our scope and sequence chart—"Coming-of-Age," the tenth-grade unit in our "Problems of Change" strand—as an example of a thematic literature unit that addresses the program objectives described in the previous chapter. The general approach we suggest is based on a model first proposed by Hillocks, McCabe, and McCampbell in *The Dynamics of English Instruction, Grades 7–12* (pp. 254–309).

PROVIDING A RATIONALE

We outlined the rationale for our scope and sequence in chapter 4, explaining why we have chosen particular units for each level. These are, of course, not the *only* units justifiable, but are representative of what we feel is appropriate at each level in the eight strands. In general, the scope and sequence chart reflects our belief that the social radius of the protagonist or subject should be limited at the seventh-grade level and gradually expand by the end of high school to encompass all of society, perhaps even touching on universal themes with more advanced students; and, related to this, that subject matter should be fairly concrete in junior high school and by the end of high school become increasingly abstract, requiring the consideration of several perspectives and the ability to make generalizations from particular situations. These areas of expansion correspond to the decentering phenomena described by Piaget.

Each unit, too, requires its own justification. In providing a rationale for a unit of study, we suggest that the teacher consider several issues:

1. Why am I teaching this?
2. What student needs will this unit meet? Are these needs academic, personal, or both? Why do I consider these needs important?
3. What will students learn from studying this material? Is this knowledge academic, personal, or both? Why do I consider this knowledge important?
4. Upon what do I base my answers to these three questions? Intuition? Research? Personal experience? Something else? Why do I trust this source of information to provide legitimate reasons for having my students study this material?

Sometimes we teach material because it's in the curriculum; sometimes we teach it because it's in the textbook; sometimes we teach it because it's what we know. These are pragmatic concerns, and often we are restricted in what we can do by text, budget, community pressure, and other such influences. We can't deny that these influences exist. In writing this book, we know we are operating in the ethereal realm of theory, in which parents do not object to *Huckleberry Finn, The Catcher in the Rye, The Three Little Pigs,* and books by Russians. Nonetheless, we believe that teachers should give serious consideration to *why* they are asking students to study specific material and study it in a particular way. If teachers don't have good reasons for teaching it, can they expect students to have good reasons for studying it? Even when realities of school life limit choices, teachers must still develop a rationale for what they teach and how to teach it. This provides the philosophical basis for instruction, and provides accountability should students, colleagues, administrators, evaluation teams, or taxpayers ever question the literature program.

Let us begin designing our "Coming-of-Age" unit, then, by providing a rationale, responding to the questions posed earlier. Coming-of-age literature benefits tenth graders because it relates very closely to their experiences. Erikson's research on psychological development has indicated that adolescents, being unsure of themselves, play a variety of roles that serve temporary developmental needs, and also look to a series of exemplars as role models.

Studying a variety of literary characters can help adolescents gain some perspective on their coming-of-age experiences and allow them to identify with characters who are undergoing the same essential experiences that they are.

Many writers have documented the importance of understanding archetypal experiences. Carl Jung and Joseph Campbell, among others, have written extensively on fundamental human experience and how it is represented in art, literature, dreams, religion, myth, and other forms. Understanding these experiences, they assert, is critical to having a balanced and healthy psyche. The coming-of-age experience is an important archetypal part of human development. The universal nature of this experience, evidenced in a variety of cultures across time and in our own personal histories, is strong evidence that this is a critical literary theme for high school sophomores to study.

Fundamentally, then, the study of coming-of-age literature will facilitate personal growth in students, providing them with a topic central to their growth and therefore potentially interesting and significant to them. If we feel that "meaningfulness" is a critical purpose of study, then this unit may have great importance to students.

In addition to personal knowledge, the unit offers opportunities for cognitive growth. Students reading about several coming-of-age experiences will have to use their powers of synthesis to determine what is common among them. They will employ analytical skills to identify the change each main character undergoes and what causes that change. Students can also learn and practice reading comprehension strategies (as described in chapter 3). Finally, they will demonstrate their ability to transfer knowledge by reading a work independently and analyzing the protagonist's coming-of-age experience.

An important feature of the curriculum we are proposing is that, by studying a "Problems of Change" unit in each year of school, students spiral back to a basic source of literary implication: how characters react to and are influenced by change. In the coming-of-age experience, the change is essentially an internal one. The inferences required are more abstract and complex than in earlier "Problems of Change" units, yet not so complex as those that will come up in the "Problems of Change" units for the last two years of

high school. Thus the level of complexity rises each year to account for new areas of adolescent development.

IDENTIFYING KEY CONCEPTS AND PROBLEMS

Having satisfied ourselves that there is good reaon to teach a coming-of-age unit, we must now consider avenues the students might explore in their reading. Again, a series of questions can guide our planning, helping us identify the key concepts and problems suggested by the unit's theme:

1. What concepts must students understand and define in order to explore the theme fruitfully?
2. What types of responses will the reader need to make in order to understand the literature?
3. What characteristics do the literary pieces share? (This is particularly important if the material includes a variety of literary types.)
4. What factual and procedural knowledge do students need in order to benefit most from their reading?

Applying these questions, we could identify the following key concepts and problems for the coming-of-age unit:

1. What is the definition of *maturity?* What examples of immature behavior do the protagonists exhibit *before* their coming-of-age experiences? What examples of mature behavior do they exhibit *after* their coming-of-age experiences?
2. What is the key incident that causes the protagonist to change? What particular characteristics does this incident have that affect the protagonist so profoundly?
3. What are the similarities among the experiences of the characters in the various stories? How truly do these experiences reflect those of real people?
4. In what ways does the reader have empathy for the protagonist? How does this empathy affect the reader's comprehension?

FORMULATING UNIT OBJECTIVES

In the previous chapter, we elaborated a series of twenty general program objectives to be addressed throughout the literature curriculum. We assert that more specific objectives are essential for each thematic unit of instruction as well.

Objectives are reviled in many circles, seen as inherently limiting and stultifying for both teachers and students. Many teachers feel that objectives require a lockstep march toward a preconceived goal, and thus preclude spontaneity and vitality in instruction and learning. Perhaps there is good reason to believe this; perhaps some educators use objectives as a means of making instruction rigid and predictable. We see objectives, however, as a means of providing goals and direction for instruction. They help students focus on key concepts and reduce their anxiety about the means of evaluation. They help teachers understand the purpose of their instruction and provide a coherent and purposeful sequence of lessons for their students.

Objectives should structure a unit. Just as a contractor uses a blueprint to construct a house but makes adjustments according to fluctuations in crew, materials, weather, and other factors, the teacher should use objectives to determine the general direction of the instruction and many of the specific lessons and activities, but leave room for alternative methods, procedures, and materials according to the needs and opportunities that arise. We feel that this instructional direction is important in improving students' learning. Most teachers have an agenda with their instruction; it is only fair to articulate this agenda explicitly, both to settle formally in their own minds what they are after, and to give students a solid framework to direct their inquiry.

An objective should specify a student behavior that the teacher can observe and assess according to evaluation criteria. Thus, in wording an objective, we must be careful to direct it toward a *student* behavior rather than a *teacher* behavior. In planning objectives, we need to ask ourselves:

> Given the nature of the material, given our reasons for having students read it, and given the key concepts and problems involved in the literature, how do we want students to demonstrate their understanding? How will we evaluate their success in their learning, or in their response?

Many teachers believe that setting objectives is rigid; however, consider the following objective for a coming-of-age unit.

UNIT OBJECTIVE 1. *To keep a journal, responding to issues in the literature the reader finds to be of personal relevance or importance.*

This objective is quite flexible, allowing for a variety of responses and leaving the form and content of the expression up to the students. How will we evaluate this journal? We should specify these criteria at the outset, rather than surprising the students just before the assignment is due. Here are possible evaluation criteria for Unit Objective 1:

1. The student must write at least five pages each week.
2. The student must relate each thought in the journal to a specific incident in the literature.
3. The writing need *not* conform to any external standards of form, grammar, usage, mechanics, or spelling, nor need it be consistent in these areas within the journal itself.

Some (perhaps many) teachers would not use these particular evaluation criteria. The point is that we have specified to the students exactly what we expect of them in this assignment. Here we have a specific objective that is very open-ended for the students—yet has strong implications for our instruction: In order to facilitate such writing, we must devote class time and instruction to eliciting personal, empathic responses to the literature.

We can address the central concern of Unit Objective 1—eliciting a student's personal response to literature—in a variety of related objectives. The objectives teachers choose will depend on the specific form and content of the response they want to emphasize. For example, here are two variations on Unit Objective 1:

UNIT OBJECTIVE 1-A. *To write a formal essay based on a personal response to some idea or incident from the unit's literature.*

Criterion statements for this objective could include the following:

1. The essay may be (but need not be) based on ideas from the student's informal journal writing.
2. The essay should concern the coming-of-age theme.
3. The student must make explicit connections between the implications of the literature and his or her own thoughts and experiences.

4. The interpretation of the literature must be true to the text; the student may not ignore details of the text in order to arrive at an interpretation that is convenient to what he or she wants to write about.
5. The essay *should* conform to generally accepted standards of grammar, punctuation, spelling, mechanics, and usage.
6. The essay should be elaborated and detailed to reveal some insight the student has reached through his or her reading and writing.
7. The essay will be subject to peer review prior to submission to the teacher; the student must submit at least one rough draft that has been critiqued by other students.

UNIT OBJECTIVE 1-B. *To produce a piece of creative writing based on a response to some idea or incident from the unit's literature.*

Criterion statements:

1. The writing should concern the coming-of-age theme.
2. The writing should be consistent with regard to the form, mechanics, usage, spelling, and punctuation that the writer chooses within the work.
3. Regardless of length or genre, the writing should illustrate a change in a character that results from some key incident and involves a significant step from adolescence to adulthood.

A teacher could require both, either, or neither of these last two objectives, and could make the decision based on events that occur as the unit unfolds. The presence of listed objectives simply adds direction and potential to instruction, rather than serving to limit it.

Any of these first three objectives could be linked to an introductory activity for the unit that prompts students to consider their prior knowledge on the coming-of-age theme. Before doing any of the unit's reading, students could write (possibly in their journals) about a personal experience they've had in which they matured, describing the immature behavior they exhibited at first, the incident that caused a change, and the mature behavior they showed later. As an introductory activity, this gets students thinking about maturity in terms of their own experiences and helps them link their own lives to those of the literary characters. It also sets up the structure for analyzing the unit's stories. Students could also

revise this preliminary work for the formal writing required in Unit Objectives 1-A and 1-B. The teacher should, of course, caution students beforehand that they will be sharing their writing, so that they won't be surprised and embarrassed by writing about some very private matter.

Let's consider another type of objective that would be appropriate for this unit. If our intent is to develop critical or analytical skills in students, we will want them to demonstrate their ability to interpret literature independently. An objective could specify the form of this behavior:

UNIT OBJECTIVE 2. *Given a choice of novels and autobiographies from an independent reading list, to read one and write an essay analyzing the protagonist's coming-of-age experience.*

Criterion statements:

1. The student must write an extended definition of *maturity*.
2. The student must identify the protagonist's immature characteristics in the first part of the story, judging this immaturity according to the extended definition of maturity.
3. The student must identify the key incident or incidents that cause the protagonist to change, and explain the special characteristics of the incident(s) that affect the protagonist so profoundly.
4. The student must explain how the character is mature after the key incident(s), using the definition of maturity to make this judgment.
5. The student must evaluate the change in the character.

This objective results in more formal academic writing than the first three and could determine the direction of the more conventional literary study in the unit. With this objective in mind, we would need to structure the unit so that students are working to define *maturity* and judge behavior according to that definition, and have the opportunity to analyze incidents in stories and in real life for their special qualities for effecting change and growth.

So far, the objectives we have discussed are all assessed through writing. In planning objectives, we should consider expression through the other strands of the language arts curriculum, too. Our goal here is to *integrate* strands of the language arts

curriculum so that they work together to improve learning; we do not advocate variety simply for variety's sake.

Although most curricula have a public speaking or theatrical strand, we often overlook oral language activities in the study of literature. Many such activities promote understanding as well as give students an opportunity to have fun, express themselves creatively, and enjoy a feeling of empowerment. For example, students working in small groups could conceive, write, and produce short plays based on the coming-of-age theme. An objective for this activity could read as follows:

UNIT OBJECTIVE 3. *To write and perform a three- to five-minute play based on the coming-of-age theme.*

Criterion statements:

1. The play should be produced by a group of four or five students.
2. Each performer must have a speaking part.
3. The play should involve a protagonist who:
   a. Displays characteristics of immaturity at the beginning.
   b. Has an experience that affects him or her profoundly, resulting in a step towards adulthood.
   c. Displays characteristics of maturity at the end.
4. The students will have two class periods in which to prepare and practice their scripts; they must do all additional work outside class.
5. The performers may use scripts to aid their performance, but should not simply read scripts; their production must involve clear representations of the action.
6. The effective use of props, special effects, costumes, and other imaginative effects will improve the grade.

In this activity, students illustrate their understanding of the unit concepts while using their creative energy to express the theme in their own terms; they also fulfill a public speaking requirement in the process. Ideas for the scripts could come from other unit activities: for Unit Objective 1, students keep a journal in response to issues in the literature; for Unit Objectives 1-A and 1-B, they use these ruminations as a springboard for more formal writing. Any of these three products, or the introductory activity suggested earlier, might be the source of the play's action. Students could start by sharing parts of their writing with each other, then discuss the

experiences and select one (or a combination of several) to inspire the play.

As we formulate objectives for a particular thematic unit, we can always review the twenty general program objectives for new ideas. (The list of objectives in Appendix A is useful for this purpose.) In the coming-of-age unit, we have already structured the following program objectives into our specific objectives:

Objective 7. To acquire, access, and use knowledge of important literary themes, patterns, and archetypes.

Objective 10. To read in an attractive, pleasant, stimulating environment that provides optimal conditions for both gaining literary understanding and enjoying the reading experience.

Objective 11. To participate actively, thoughtfully, and enthusiastically in small-group work related to literary response.

Objective 12. To articulate literary responses orally for relatively large audiences.

Objective 13. To respond regularly to literary experience in written compositions.

Objective 14. To respond empathically to literary characters and their experiences.

Objective 15. To relate the themes, patterns, and archetypes of literary works to one's own personal experiences.

Which other program objectives suggest additional unit objectives? Objective 1 refers to strategies for comprehension; Objective 6 involves identifying the point of view of the narrator and understanding literary technique. We could write objectives that explicitly incorporate these skills into our unit, or we might simply review them as part of our class discussions, without assessing them formally.

One program objective with interesting potential for this unit is Objective 17, "To understand, appreciate, and participate better in social interactions and within one's social groups." Students could interview their parents about critical coming-of-age experiences from their lives, in order to bring themselves better in touch with members of their primary social group, their family. We could state this as follows:

UNIT OBJECTIVE 4. *To interview one parent or guardian about a key coming-of-age experience in his or her life, and report that interview in writing.*

Criterion statements:

1. The student should submit the interview notes along with the final product.
2. The report should include the following:
   a. An account of immature behavior before the incident.
   b. A description of the incident that caused a change.
   c. An account of mature behavior following the incident.
3. The student must reflect on how his or her parent or guardian grew and matured from the incident.

This assignment brings students into contact with their parents' lives and links the parents' experiences to the educational program. Assignments of this sort can encourage parental interest in their children's schooling and perhaps even foster empathy between parents and children.

In planning unit objectives, then, we have considered the reasons for our instruction, other strands of the curriculum, and the general program objectives. The scope of this book does not include the writing curriculum; a full consideration of that could influence the development of objectives. Note, however, that the objectives we have formulated for the coming-of-age unit currently require informal personal writing, formal personal writing, formal analytic writing, creative writing, the writing of a dramatic script, and journalistic writing (in the form of the parent interview). This is probably sufficient, and would satisfy the requirements of most writing curricula.*

SELECTING AND SEQUENCING THE MATERIALS

Often the selection of materials for a unit will be limited by the available textbooks, by a district's curricula, and by community

* We do not detail instruction in the writing processes of these various assignments because it is not the province of this book to do so. An excellent source of information on teaching stages of the writing process is Johannessen, Kahn, and Walter's *Designing and Sequencing Prewriting Activities*.

standards. The materials we have selected for the coming-of-age unit include the following short stories, found in popular sophomore literature anthologies.

Short Stories

Anderson, Sherwood: *I'm a Fool*
Chukovski, Nicolai (USSR): *The Bridge*
Hurst, James: *The Scarlet Ibis*
Lessing, Doris (Iran, Zimbabwe, England): *Through the Tunnel, A Sunrise on the Veld*
McCullers, Carson: *Like That*
Munro, Alice (Canada): *Red Dress*
Updike, John: *A & P*
Wright, Richard: *The Man Who Was Almost a Man*

We also suggest that the class study one major work selected from the following lists; additionally, each student could choose one major work for independent reading (to satisfy Unit Objective 2).

Autobiography

Beauvoir , Simone de (France): *Memoirs of a Dutiful Daughter*
Mitchell, Emerson Blackhorse: *Miracle Hill: The Story of a Navajo Boy*
Singer, Isaac Bashevis (Poland, U.S.): *A Day of Pleasure: Stories of a Boy Growing Up in Warsaw*

Novels

Alcott, Louisa May: *Little Women*
Arguedas, José María (Peru): *Deep Rivers*
Baldwin, James: *Go Tell It on the Mountain*
Bennett, Kay: *Kaibah*
Grass, Günter (Germany): *The Tin Drum*
Guest, Judith: *Ordinary People*
Kincaid, Jamaica (West Indies): *At the Bottom of the River*
Knowles, John: *A Separate Peace*
Laye, Camara (Guinea): *The Dark Child*
LeGuin, Ursula: *Very Far Away from Anywhere Else*
Milosz, Czeslaw (Poland, U.S.): *The Issa Valley*
Parks, Gordon: *The Learning Tree*
Rölvaag, O.E. (Norway, U.S.): *The Third Life of Per Smevik*
Twain, Mark: *Tom Sawyer*

With reading selected from these lists, we will be satisfying several additional Program Objectives:

- *Objective 3. To become familiar with and skilled at using appropriate resources that may help in reaching literary understanding, including the library itself. . . .*

The independent reading requirement will encourage students to find a book in the library.

- *Objective 19. To become increasingly conscious of, knowledgeable about, and sensitive to members of other cultures.*

As our list shows, a number of suggested works are out of the Western mainstream, including some of the short stories to be studied in class. To ensure exposure to global concerns, we might even restrict the independent reading list to writers from other cultures.

- *Objective 20. To read both assigned and independently selected literature that is increasingly sophisticated, challenging, and enriching.*

The independent reading list provides opportunities for ambitious students to challenge themselves with a complex novel. Teachers could recommend more difficult books (such as *The Tin Drum* and *The Issa Valley*) to motivated students.

To sequence materials in a thematic unit, a teacher will generally arrange them in a progression from simplest to most complex. In the coming-of-age unit, most of the works studied in class are about equally difficult. Compare, though, Unit 9-E, "Initiation/Rites of Passage." There the students could study individual myths first, then examine the Biblical story of Job, next move to more difficult short stories and poems, and finally study a longer and more complex work.

For the coming-of-age unit, our sequence will simply be as follows: we will study several short stories as a whole class; then students will study one or two stories in small groups to demonstrate their understanding of analytic procedures; finally, they will analyze one story independently to demonstrate comprehension of the unit concepts. Next, the class will study a major work (for the purposes of this chapter, we will select the widely taught novel *A Separate Peace*). Finally, students will demonstrate mastery of the unit concepts in an essay on a novel read independently.

DESIGNING THE LESSONS

So far in our unit design we have developed a rationale, identified key concepts and problems, determined our objectives, and selected and sequenced the materials to be studied. The results of this preliminary process should greatly inform the manner in which our instruction proceeds. We want our students to identify with and understand literary characters who undergo a coming-of-age experience, and we want them to express that understanding both through reflection on their own concerns and experiences and through a more formal, detached analysis of literary characters. We should thus design our lessons to help students perform these tasks better.

Introductory Activity for Appropriate Prior Knowledge

In developing a series of lessons, the first step is to determine the type of knowledge students need to read the material successfully. A variety of types of prior knowledge can affect comprehension.* For this unit, students probably already know quite a bit about coming-of-age experiences, but they will need some formal means of summoning that knowledge and relating it to the literature. One approach, as suggested earlier, is to write about a personal experience related to the literary theme as an introductory activity. Thus, prior to any reading, students could write about a personal experience they've had involving a coming-of-age experience, identifying immature behavior at the beginning, a key incident that caused change, and mature behavior following the incident. This writing could be the first entry in a coming-of-age journal, in which each student would record at least five pages a week reflecting on concerns from the literature and class discussions. We might issue the following guidelines for the journal, borrowed directly from the wording of Unit Objective 1:

> Your assignment is to keep a journal (which you will be sharing portions of with the class), responding to issues in the literature that you find to be of personal relevance or importance.

* *Explorations: Introductory Activities for Literature and Composition, 7–12* by Smagorinsky, McCann, and Kern is a good source of information and activities for helping students consider appropriate prior knowledge.

> 1. You must write at least five pages each week.
> 2. You must relate each thought in the journal to a specific incident in the literature (except for your first entry, which will be based on personal experience alone).
> 3. Your writing need *not* conform to any external standards of form, grammar, usage, mechanics, or spelling, nor need it be consistent in these areas within the journal itself.

When the students have finished the first entry in their journals, they would get in small groups of four or five to share their written experiences. Then we would give them the following assignment (based on the wording of Unit Objective 3):

> Your assignment is to write and perform a three- to five-minute play based on the coming-of-age theme.
>
> 1. The play should be produced by a group of four or five students.
> 2. Each performer must have a speaking part.
> 3. The play should involve a protagonist who:
>   a. Displays characteristics of immaturity at the beginning.
>   b. Has a profoundly-affecting experience that causes a "coming-of-age."
>   c. Displays characteristics of maturity at the end.
> 4. You will have two class periods in which to prepare and practice your scripts; you must do all additional work outside class.
> 5. You may use scripts to aid your performance, but should not simply *read* scripts; your production must involve clear representations of the action.
> 6. The effective use of props, special effects, costumes, and other imaginative effects will improve your grade.

As specified, students would have two days in which to prepare, then one or two days (depending on a variety of factors) in which to perform. The initial journal entries and the short plays based on those entries will provide an excellent background for the key concepts and problems in the literature, as well as be an enjoyable and engaging introduction to the literature.

The next lesson might help students develop a definition of maturity. Students could either study written scenarios or use their own plays as examples of characters attaining some sort of

maturity.* By examining the protagonists in the plays, students could—through either whole-class or small-group discussion—generate criteria for an extended definition of maturity. The students would then use this definition in judging the characters they study in the unit's literature.

Preliminary Lessons: Teacher-Led Discussions

In the unit's opening lessons, the teacher can guide student inquiry in all-class discussions. As the guideline for exploring the literature, the teacher could distribute the assignment for the analysis of both the final short story and the novel or autobiography to be read independently. This will help students focus on the issues they will be responsible for and will guide their inquiry as they read. This assignment might read as follows (based on the wording of Unit Objective 2):

> Given the choice of novels and autobiographies from the independent reading list, your assignment is to read one of these and write an essay analyzing the protagonist's coming-of-age experience. In your essay, you must do the following:
>
> 1. Write an extended definition of *maturity*.
> 2. Identify the protagonist's immature characteristics in the first part of the story, judging this immaturity according to your definition of maturity.
> 3. Identify the key incident(s) that cause the protagonist to change, and explain the special characteristics of the incident(s) that affect the protagonist so profoundly.
> 4. Explain how the character is mature after the key incident(s), using your definition of maturity to make this judgment.
> 5. Tell whether the change in the character is good, bad, or neither, and explain why.

We could use this assignment as the general guide for discussing the short stories and major work in class. In addition, we would

* See Kahn, Walter, and Johannessen's *Writing About Literature* and Smagorinsky, McCann, and Kern's *Explorations: Introductory Activities for Literature and Comprehension, 7–12* for ideas on generating appropriate scenarios.

prepare specific questions for particular stories, derived from our list of the unit's key concepts and problems:

Alice Munro: *Red Dress*

1. What do you know about the mother from the description in the story's first two paragraphs?
2. How does the narrator feel about her mother on the first few pages?
3. What do we know about the narrator based on the opening section of the story?
4. What does the narrator feel is the *real* agenda of the school?
5. How does the narrator feel as she heads for the dance?
6. How does the narrator feel when she's dancing with Mason Williams?
7. How does she think she *should* be acting at the dance?
8. How are other people at the dance different from her?
9. In what ways are the narrator and Mary Fortune similar and different?
10. How does the narrator change, such that she dismisses her friendship with Lonnie?
11. At the end, how do you expect her to interact with her mother? Why?

Nicolai Chukovski: *The Bridge*

1. At the beginning of the story, what type of boy is Kostya?
2. What does he fear?
3. What is the internal conflict?
4. What is the external conflict?
5. How are the story's conflicts resolved?

Doris Lessing: *A Sunrise on the Veld*

1. What do you know about the boy and his environment based on the first page?
2. How is he different from his parents?
3. Why does he feel pride and exultation when running along the edge of the field?
4. Why is the thought of being fifteen such a great thought to him?
5. When he hears the sound of pain, how does his mood change? Why?
6. What does he realize as he watches the buck die?

We would ask the class to analyze each of these stories in a teacher-led discussion, using the assignment as a general guide and

asking the more specific questions (above) to work on other aspects of comprehension, such as making inferences about character based on details (see the discussion of literary technique—under Program Objective 6 in the previous chapter—for specific information on this issue). We might also use these stories to teach students self-questioning techniques as they read, as outlined in Program Objectives 1 and 5.

Supplemental Activity

This would be a good point at which to assign the parent interview. We could hand out the following assignment (based on the wording of Unit Objective 4):

> Your assignment is to interview one parent or guardian about a key coming-of-age experience in his or her life, and report that interview in writing.
>
> 1. You should submit your interview notes along with the final product.
> 2. Your report should include the following:
>   a. An account of immature behavior before the incident.
>   b. A description of the incident that caused change.
>   c. An account of mature behavior following the incident.
> 3. You must reflect on how your parent or guardian grew and matured from the incident.

We would give students a week in which to complete this assignment. In the meantime, we would issue regular reminders to students to keep up with their journals, perhaps even allowing some class time for students to make entries. We would also distribute the independent reading lists at about this time (or perhaps even earlier) to give students a chance to get ahead in their reading.

Toward Independence: Small-Group Analysis

Meanwhile, students would be practicing their procedures for analysis of short stories in small-group discussions. Groups of three to five students would take a new story, such as Lessing's *Through the Tunnel*, and analyze it along the guidelines of the independent reading essay assignment. Working as a group, they would then write a practice essay analyzing the character's coming-of-age experience. This way, they can work through the essay-writing process with direct feedback from their peers, and then get a

teacher critique of their product. Depending on their progress, students might repeat this process with one or two more short stories on the list. When the groups are performing at an acceptable standard, we would assign students a final short story to read independently and analyze in individually written essays.

Studying a Major Work

At this point, the class would undertake the study of the major work. This will serve as the final practice for the skills students will have to apply in their independent reading. Following are specific questions and activities we might use to guide student inquiry for the novel *A Separate Peace*, based on our list of the unit's key concepts and problems. Note that some questions have been specified as especially appropriate for small-group discussion.

Chapters 1 and 2

1. Why does the narrator begin telling the story in a time period far removed from when the action occurred?
2. Why is the story told from Gene's point of view? What are the advantages and disadvantages of this viewpoint?
3. On page 3, why is the word *security* in quotation marks?
4. An oxymoron is a combination of contradictory words used for a pointed effect. On page 4 the narrator refers to "contentious harmony." What does this mean? Why does the narrator use an oxymoron here?
5. On page 6 the narrator reveals, at the end of an episode, that it had been raining. Why had he not mentioned it up to this point? What effect does the rain have on him?
6. What is Finny able to do that other students aren't? Why?
7. Why is Finny surprised when people are stunned by his frankness?
8. What is the boys' attitude toward war early on in the novel?
9. How does Gene feel about being Finny's best friend? What does this tell you about him?

Small-Group Discussion: What scene in chapter 2 is portentous of later events? What do you predict will happen? What do you base this prediction on?

Chapter 3

1. How does Gene feel about Finny's persuasive ability?

2. Finny is able to follow one set of rules, but not another. What are the two sets? Why can he follow the one, but not the other?
3. Why are sports something that appeal to Finny?
4. Why is Finny able to expose his true thoughts to Gene, when others his age cannot? What is at stake in his doing so?

Chapter 4

1. At the opening of the chapter, what metaphor does the narrator use to describe the transformation between day and night? Why is this significant?
2. What is the difference between Gene's attitude toward learning and Chet Douglass's? Who is getting the most from his education? Why? How would Finny view Gene's attitude? Chet's?
3. What does Gene mean when he calls Finny "unique" (page 50)?
4. What is the realization that Gene comes to on page 51? How does this affect his behavior during the remainder of the chapter?

Small-Group Discussion: What discovery does Gene make about his relationship with Finny? Why is this important to him? How does it affect his behavior? Is Finny aware of this aspect of their friendship? Why or why not? What does their attitude toward this reveal for each about his own sense of security and identity?

Chapters 5–8

1. What transformation does Gene make in chapter 5? How does it affect his thinking?
2. Why is it a lie for Gene to deny that he will live "by the rules"? Would it be a lie for him not to live by the rules? Why or why not?
3. How does Quackenbush measure against Finny in Gene's eyes? Why does he use Finny as a yardstick? Is this fair to others? Why or why not?
4. What does Gene discover is part of his purpose? Why is it? How does this affect his sense of identity?
5. What causes Finny to discover bitterness in himself? Why had it been suppressed for so long? Why is he surprised at it?
6. How does Finny regard the war? Why?
7. Why, on page 113, does Finny look smaller to Gene? What does this indicate about Gene?

Chapters 9–11

1. What motivates Gene to perform well in athletic competition? Why?
2. What happens to Leper when his idealism is confronted by reality? How is being a student highly conducive to idealism?
3. Why doesn't Gene want to hear more of Leper's story? What attitude does this reveal in him?
4. Why does Finny rarely make ironic remarks?
5. Is Leper more interested in a literal or figurative view of what he perceives? Why?
6. Is the same true of Finny? How are the two similar? How are they different?

Small-Group Discussion: What purpose does the war serve in the story? Give specific examples from the story that make reference to war and to what war is contrasted with.

Chapter 12

1. How does Gene feel as he watches Finny being carried away?
2. Does Gene perceive any reciprocal feelings between himself and Finny at this point? What does this indicate about his development as a person?
3. At this point in his life, where is Gene's orientation? How solid is it? Why?
4. Why does Finny wish that he could serve in the armed forces?
5. In Gene's "blind impulse," what is he blinded to?
6. Why does Gene feel that he is attending his own funeral?

Following the formal discussions of the novel, we could ask students to analyze the novel in small groups in the same way they will be analyzing their independent reading. This would involve the same procedures they used to analyze short stories in small groups: Using the essay assignment (below) as a guide, they produce a composition on *A Separate Peace* as a group, working through the same process they will follow in analyzing their individual novel. This way they get immediate in-process peer feedback as they compose the essay; they would then receive a teacher's critique so that they are fully aware of the evaluation criteria on the group composition, before they write the essay on their independent read-

ing. Here is the essay assignment for small-group analysis of *A Separate Peace:*

> Your assignment is to write an essay analyzing Gene's coming-of-age experience in *A Separate Peace.*
>
> 1. Write an extended definition of *maturity.*
> 2. Identify Gene's immature characteristics in the first part of the story, judging this immaturity according to your definition of maturity.
> 3. Identify the key incident or incidents that cause Gene to change, and explain the special characteristics of the incident(s) that affect Gene so profoundly.
> 4. Explain how Gene is mature after the key incident(s), using your definition of maturity to make this judgment.
> 5. Tell whether the change in Gene is good, bad, or neither, and explain why.

If we wanted an individual assessment of student understanding of *A Separate Peace,* we might give the following in-class essay test:

> Choose one of the two questions below and answer it in an essay. Use any information from any part of the book that you feel will help you answer the question. Be as thorough as possible.
>
> 1. Finny had been innocent about many things. What were they? How had this innocence benefited him? How had it hurt him? What caused his fall from innocence? How long did it take for him to realize his fall?
> 2. On page 196, why does Gene say, "I killed my enemy there"? What is Gene's enemy? Why? What can you say about what Gene feels are the various enemies of the people he has encountered at Devon? How does encountering these enemies help Gene, and others, find their identities? Support your answer with examples from the story.

Independent Reading and Writing

The culminating assignment for this unit, then, would be the essay on the novel or autobiography read independently. Alternatively, students might choose one of the following assignments (based on the wording of Unit Objectives 1-A and 1-B):

> Your assignment is to write a formal essay based on your personal response to some idea or incident from the unit's literature.
>
> 1. Your essay may be, but not necessarily, based on ideas from your informal journal writing.
> 2. Your essay should concern the coming-of-age theme.
> 3. You must make explicit connections between the literature and its implications and your own thoughts and experiences.
> 4. Your interpretation of the literature must be true to the text; that is, you may not ignore details of the text in order to arrive at an interpretation that is convenient to what you want to write about.
> 5. Your essay *should* conform to generally accepted standards of grammar, punctuation, spelling, mechanics, and usage.
> 6. Your essay should reveal some insight you have reached through your reading and writing.
> 7. Your essay should undergo peer review before you turn in a final draft; you must submit at least one rough draft that has been critiqued by other students.
>
> — OR —
>
> Your assignment is to produce a piece of creative writing, based on your response to some idea or incident from the unit's literature.
>
> 1. Your writing should concern the coming-of-age theme.
> 2. Your writing should be consistent with regard to the form, mechanics, usage, spelling, and punctuation that you choose within the work.
> 3. Regardless of length or genre, your writing should illustrate a change in a character that results from some key incident and involves coming-of-age.

At the end of the unit, we would ask students to submit their journals, following the study of either *A Separate Peace* or the independent reading.

Unit Assessment

To assess the students' affective response to the unit, we might close by handing out the following opinionnaire, which students may submit anonymously:

1. What did you learn from this unit? Was it personal knowledge or school knowledge? Please explain.
2. To what extent was this unit a worthwhile expenditure of your time?
3. Please identify anything we did that you felt was a waste of your time, and explain why you did not find it worthwhile.
4. What would you recommend that I do differently if I teach this unit again?
5. Please make any other comments or suggestions on the coming-of-age unit we've just completed.

SUMMARY

In this thematic unit, we have organized our lessons so that they help students focus on the concepts that we have identified as the basis for our instruction. Students start with an exploration of the unit's theme in terms of their own personal experiences. They then study the theme as expressed in short stories, doing their first analysis under teacher direction and becoming increasingly inde-pendent, next studying stories in small groups, and finally analy-zing a short story independently. This preparation leads to the study of a longer and more complex work, studied in class partly with teacher direction and partly with small groups, leading up to an individual assessment based on a synthesis of the activities involved in the unit's study. Finally, the students must work entirely on their own, reading and analyzing a longer work inde-pendently, applying the unit concepts and procedures in a novel situation.

The unit involves the reading, writing, and dramatic strands of the language arts curriculum. It also provides for a formal assess-ment of eight of our twenty Program Objectives, with suggestions for covering (but perhaps not formally assessing) seven others. We feel that a well-structured thematic literature unit, arising from a

stated rationale and planned in terms of specific unit objectives, will result in learning that is well-focused, that can be transferred to new situations, and that is personally meaningful and important to students.

Clearly, literature units evaluated primarily through student writing present the teacher with a formidable grading load. Several scholars (i.e., Stanford, 1979; Krest, 1987) have suggested ways to assign considerable writing and still keep the grading load manageable. Among their suggestions are the following:

- *Peer revision, editing, and grading,* in which students critique one another's work, focusing on specific aspects of the writing, before they turn in the final copy. They can do this either in small groups or with partners, either in or out of class.
- *Computer programs* that check for style, sentence structure, spelling, and so forth.
- *Writing conferences* with individual students to grade particular assignments and to review writing progress in general.
- *Holistic grading* on certain assignments.
- *Selective commenting* on specific aspects of writing.
- *Writing portfolios,* in which students submit a group of assignments, selecting the ones to be graded.
- *Staggered due dates.*
- *Essay graders* from the community, who will assist with evaluation.

One important consideration in designing a unit of this type is time. Teaching all eight units suggested for one grade level of our curriculum would allow four to five weeks per unit. With fire drills, assemblies, pep rallies, snow days, institute days, holidays, stan-dardized testing, and specific instruction in composition, grammar, and vocabulary skills, as well as everything else that takes up class time, we need to make realistic decisions about how much we can present in each unit. The coming-of-age unit as described in this chapter probably includes more activities than most teachers would use; it does, however, provide a flexible blueprint for teaching the key concepts.

APPENDIX A

Twenty Objectives for the Literature Program

LITERARY UNDERSTANDING

Foundation Objectives

1. (A) To develop and become conscious of a basic repertoire of reading strategies to aid in monitoring, summarizing, hypothesizing, and predicting while reading for comprehension; and (B) to develop a repertoire of strategies to remediate comprehension failure during reading.
2. To acquire, access, and use appropriate background knowledge.
3. To become familiar with and skilled at using appropriate resources that may help in reaching comprehension and literary understanding, including the library itself and its information services, dictionaries, encyclopedias, standard reference works, specific critical texts, and appropriate individuals who possess relevant knowledge.

Inference Objectives

4. To acquire, access, and use knowledge of the dynamics and conventions of social interaction and human intentionality.
5. To acquire, access, and use knowledge of causal relationships between events.
6. To acquire, access, and use knowledge of literary technique, rhetoric, and structure.
7. To acquire, access, and use knowledge of important literary themes, patterns, and archetypes.

Evaluation Objectives

8. To judge the validity of a literary statement by analyzing the degree to which the concrete evidence of a literary text, whether realistic or fantastic, reveals or generates truth about the real world.
9. To evaluate the artistic design of a work by analyzing the consistency, appropriateness, and efficiency of its various parts in accomplishing what the work set out to do.

ADOLESCENT DEVELOPMENT

Mode of Response Objectives

10. To read in an attractive, pleasant, stimulating environment that provides optimal conditions for both gaining literary understanding and enjoying the reading experience.
11. To participate actively, thoughtfully, and enthusiastically in small-group work related to literary response.
12. To articulate literary responses orally for relatively large audiences.
13. To respond regularly to literary experience in written compositions.

Personal Response Objectives

14. To respond empathically to literary characters and their experiences.
15. To relate the themes, patterns, and archetypes of literary works to one's own personal experiences.

Decentering Objectives

16. To enlarge and strengthen one's ego, successfully weathering adolescent identity crises in the progress of one's personality development.
17. To understand, appreciate, and participate better in social interactions and within one's social groups.
18. To understand better the larger society and one's roles and responsibilities in it.
19. To become increasingly conscious of, knowledgeable about, and sensitive to members of other cultures.
20. To read both assigned and independently selected literature that is increasingly sophisticated, challenging, and enriching.

APPENDIX B

Reading Lists for the Thematic Units

FOR EACH THEMATIC UNIT given in the scope and sequence chart for our literature curriculum (see chapter 4), we have compiled suggested reading lists, along with lists of the key concepts and problems involved in the unit's theme. For most units, we have listed far more literature than anyone could ever hope to teach in a single four- to five-week unit. We have done so with several purposes in mind:

- *We want to show the variety of material possible for each unit.* You will see that most units include some combination of fable, legend, mythology, poetry, drama, fiction, and nonfiction.
- *We want to provide options for teachers in different districts using different texts and teaching under different constraints.* Many of the short stories appear in anthologies produced by major publishers and therefore are likely to be widely available. We suggest others, in particular those stories from out of the Western mainstream, as additions to traditional programs.* We have tried to include both "classic"

* Textbook publishers are increasingly sensitive to the need for representing writers from a variety of cultures, so schools with recently published anthologies are likely to have these selections. Otherwise, teachers will have to seek them out in libraries and bookstores.

materials and literature written by lesser-known, modern, or foreign writers; the choice of what to use for any unit depends on the individual teacher's preferences and the options provided by available textbooks. Often the titles suggested for recommended authors are meant to be representative, and other works by the same author would be equally appropriate. A look at the key concepts and problems for the unit can help a teacher decide when this is the case.

• *We want to suggest materials appropriate for different reading levels.* While most of the titles listed for a particular unit are suitable for the indicated grade level, some may seem too difficult. For instance, Unit 8-F, "Loss of Innocence," includes Hawthorne's *The Marble Faun*, which is probably beyond the grasp of most eighth graders. The purpose of such listings is to provide independent reading alternatives for readers with skills and interests beyond those of their classmates.

• *We want to provide options for independent reading.* To make a list of titles for independent reading on the theme of a given unit, a teacher could simply take from the reading lists all the material not used in class and require students to read one selection of their choice.

• *We want to give students the opportunity to trace a theme across a variety of genres.* Students can start with the theme as expressed in such simple works as cartoons, myths, or folk tales, then follow it through longer or more difficult works—short stories, poems, essays, novels, autobiographies, drama, and so forth.

As noted in our earlier discussion of the scope and sequence (chapter 4), we have provided two or three thematic options for some units. The following reading lists suggest literature for each option. As with all other aspects of our curriculum, these lists should be regarded as a model for what materials could be used at each point in the scope and sequence; for any unit, we encourage teachers to consider alternative literary works that might better suit the needs and interests of their students.

We cross-reference each unit to the twenty program objectives elaborated in chapter 6, enumerating particular objectives after

each unit title. Turn to the discussion of those objectives in chapter 6 to find specific activities or assessments appropriate to that unit. Note that the eleventh-grade units include many American authors, in accordance with the custom of teaching American literature during the junior year. Similarly, the twelfth-grade units include many British authors for compatibility with British literature courses.

Some might think the arrangement of our scope and sequence precludes a chronological approach to American or British literature. The abundance of materials suggested for each unit, however, offers enough flexibility that a teacher could arrange the materials chronologically through the year. Units such as "The Quintessential American: Ben Franklin to Willy Loman" (Unit 11-A) or "The Psychology of Literary Characters: From Chaucer to the Moderns" (Unit 12-A) could be umbrella concepts that are addressed across the yearlong instructional sequence, perhaps providing the framework for a final examination synthesis.

We do not intend this list of suggested readings to be considered absolute or comprehensive. We think it's a good list, but we also know it could be better. It could cover a larger, more comprehensive canon of works that are good for adolescent students to read. It could be better balanced along the lines of relative difficulty, genre, historical period, and author's nationality, gender, and ethnicity. Nonetheless, we think it's a good start, and we expect teachers to revise and add to the reading lists as they develop their own workable thematic units. We intend this proposed curriculum to be flexible rather than rigid. Teachers considering our scope and sequence and our reading lists must keep in mind that we have tried to establish a *framework* for curriculum development—one that schools would regularly reconsider and rework as they determine whether it is successful in meeting the needs of their students.

— GRADE 7 —

UNIT 7-A — CHARACTER

ANIMALS IN LITERATURE
See Program Objectives 6, 11, 12

Fables/Fairy Tales/Folk Tales
Aesop: *The Fox, the Crow, and the Cheese; The Dog in the Manger*
Baring-Gould, W. S. (ed.): *The Annotated Mother Goose*
Fernandez, Cayento: *The Bee and the Owl, The Monkey and the Pig*
Gay, John: *The Turkey and the Ant, The Wild Boar and the Ram*
Grimm, Jacob and Wilhelm: *The Golden Bird, The Golden Goose, The Wolf and the Fox*
Krylof, Ivan: *The Cuckoo and the Eagle, The Wolf and the Mouse, The Cat and the Nightingale*
Perrault, Charles: *Beauty and the Beast*
Perrin, J. B.: *The Cat and the Bat, The Two Goats*
Phaedrus: *The Fox and the Dragon, The Ant and the Fly*
Tales of China: *The Mule and the Lion, The Lion and the Mosquitoes*
Tales of India: *The Stupid Monkeys, How the Rabbit Fooled the Elephant*
Tales of the Winnebago: *The Hare*

The Bible
The Lost Sheep (Luke 15:3-7)

Poetry
Blake, William: *The Tiger*
Chalfi, Raquel: *Porcupine Fish*
Dickey, James: *The Bee*
Dickinson, Emily: *"Hope" is the thing with feathers, A narrow Fellow in the Grass*
Lawrence, D. H.: *Snake*
Moore, Marianne: *The Monkeys*
Rilke, Rainer Maria: *The Panther*
Roethke, Theodore: *Snake*
Schwartz, Delmore: *The Heavy Bear*
Tennyson, Alfred: *The Eagle*
Whitman, Walt: *A Noiseless Patient Spider*

Short Stories
du Maurier, Daphne: *The Blue Lenses*

Novels
Orwell, George: *Animal Farm*

KEY CONCEPTS AND PROBLEMS
What do the characters represent? How can you tell?
In what ways are the characters like people?
What is the author saying about people, using the animals as symbols?

UNIT 7-B — ENVIRONMENT

WILDERNESS ADVENTURES
See Program Objective 5

Short Stories
Buford, Jim: *Swamp Justice*
Davidson, W. E.: *The Jaguar Sprang to Kill*
Freedman, Benedict and Nancy: *Fire in the Wilderness*
Judson, William: *Survival on Cold River*
McPhee, John: *A Postponed Death*
Vandercook, John W.: *The Man Who Loved Elephants*

Novels
Defoe, Daniel: *Robinson Crusoe*
Stevenson, Robert Louis: *Treasure Island*
Verne, Jules: *A Voyage to the Center of the Earth*

Nonfiction
Brown, Joseph E.: *The Mormon Trek West*
Curry, Jane: *The River's in My Blood: River Boat Pilots Tell Their Stories*
DeVoto, Bernard (ed.): *The Journals of Lewis and Clark*
Graham, Robin Lee: *Home Is the Sailor*
Heyerdahl, Thor: *Kon-Tiki; Aku-Aku: The Secret of Easter Island; The Ra Expeditions*
Linedam, Hannes: *Alone at Sea*
Severin, Tim: *The Brendan Voyage*

KEY CONCEPTS AND PROBLEMS
What are the obstacles that the characters face?
How do they overcome them?
What are the characters' goals?
What characteristics enable the characters to triumph?
How do the characters benefit from their adventures?
How does the environment affect the characters?

UNIT 7-C — RELATIONSHIPS

FRIENDS AND ENEMIES
See Program Objectives 1-A, 16

Short Stories
Fante, John: *The Odyssey of a Wop*
Oliver, Diane: *Neighbors*

Novels
Auel, Jean: *The Clan of the Cave Bear*
Bradbury, Ray: *Fahrenheit 451*
Bridgers, Sue Ellen: *Home Before Dark*
Guy, Rosa: *The Friends*
Hesse, Hermann: *Demian, Narcissus and Goldmund, Siddhartha*
Hunt, Irene: *Across Five Aprils*
Kerr, M. E.: *I'll Love You When You're More Like Me*
Knowles, John: *A Separate Peace*
Le Guin, Ursula: *Very Far Away from Anywhere Else*
Mahy, Margaret: *Catalogue of the Universe*
Myers, Walter Dean: *Hoops*
Paterson, Katherine: *Jacob Have I Loved*
Strasser, Todd: *Friends Till the End*
Zalben, Jane Breskin: *Here's Looking at You, Kid*

Drama
Serling, Rod: *In the Presence of Mine Enemies*

KEY CONCEPTS AND PROBLEMS
What draws friends together?
What causes people to be enemies?
How do the characters try to settle their differences?
How are the conflicts resolved?
What is the author trying to say about the nature of friendship?
What is the author trying to say about the nature of conflict?

UNIT 7-D — VALUE SYSTEMS

LOYALTY
See Program Objectives 1-B, 15

The Bible
Abraham and Isaac (Genesis 22:1–19)
Cain and Abel (Genesis 4:1–16)
The Golden Calf (Exodus 32, 33:1–6)

Joseph and His Brothers (Genesis 37:1–36)

Poetry
Brooks, Gwendolyn: *The Preacher: Ruminates Behind the Sermon*
Masters, Edgar Lee: *The Village Athiest*
Muir, Edwin: *Moses*
Nemerov, Howard: *Santa Claus*
Prettyman, Quandra: *When Mahalia Sings*
Shapiro, Karl: *151st Psalm*
Spender, Stephen: *What I Expected*
Yeats, William Butler: *The Second Coming*

Short Stories
Babel, Isaac: *Awakening*
Baldwin, James: *My Childhood*
Chavez, Fray Angelico: *Hunchback Madonna*
Frame, Janet: *The Reservoir*
Haycox, Ernest: *A Question of Blood*
Hughes, Langston: *Salvation*
Mendoza, Durango: *Summer Water and Shirley*
O'Flaherty, Liam: *The Fairy Goose*
Silko, Leslie: *The Man to Send Rain Clouds*
Swados, Harvey: *Claudine's Book*

Novels
Gipson, Fred: *Old Yeller*
Potok, Chaim: *The Chosen, The Promise*

Nonfiction
Bellamy, Francis and Jams B. Upham: *Pledge of Allegiance*
Chief Joseph of the Nez Percé: *Speech of Surrender*
Lincoln, Abraham: *Gettysburg Address*
Red Jacket: *An Indian Speaks*

Drama
Chayefsky, Paddy: *Holiday Song*

Films
On the Waterfront

KEY CONCEPTS AND PROBLEMS
What is loyalty? What are the different kinds of loyalty?
What causes someone to feel loyal?
What forces can compete with one's loyalty?
How does one choose between being loyal or disloyal?
How does one judge someone who has acted disloyally?

UNIT 7-E — PROBLEMS OF CHANGE

NEW KID ON THE BLOCK
See Program Objectives 4, 13

Novels
Blume, Judy: *Tiger Eyes*
Carter, Alden: *Growing Season*
Cleaver, Vera: *Where the Lilies Bloom*
Guy, Rosa: *New Guys Around the Block*
Kerr, M. E.: *Him She Loves?*
Myers, Walter Dean: *The Outside Shot*

KEY CONCEPTS AND PROBLEMS
What is different about the newcomer?
How is this character received by the others?
How does the character respond to this reception?
How does the character adapt to the new environment?
How does the character change during the story? Is this positive or negative? Why?

UNIT 7-F — RHETORIC/STYLE

SENDING A MESSAGE
See Program Objectives 6, 18

Fables/Parables
Aesop's Fables
Thurber, James: *Fables for Our Time*
Zen parables

The Bible
New Testament parables (Matthew 18:23–35; 20:1–16; 22:1–14; and 24:44 to 25:46)

Nonfiction (Persuasive Writing)
Advertisements
Editorials from local newspapers
Excerpts from sermons, ancient and modern (from Jonathan Edwards to Jerry Falwell)

KEY CONCEPTS AND PROBLEMS
What kinds of messages do people send to large audiences?
What are various ways to make a point? Identify different forms and techniques of making a point.
What kinds of messages lend themselves to what kinds of forms?

UNIT 7-G — FORM/GENRE

THE WESTERN
See Program Objectives 2, 6, 8, 14

Novels
Berger, Thomas: *Little Big Man*
Cather, Willa: *My Ántonia*
Clark, Walter Van Tilburg: *The Ox-Bow Incident*
Faust, Frederick Schiller: *Destry Rides Again*
Ferber, Edna: *Cimarron*
Gann, Walter: *The Trail Boss*
Grey, Zane: *Riders of the Purple Sage*
Guthrie, A. B., Jr.: *The Way West*
L'Amour, Louis: *The Fergeson Rifle*
Le May, Alan: *The Searchers*
Sandoz, Mari: *Cheyenne Autumn*
Schaefer, Jack: *Shane*

KEY CONCEPTS AND PROBLEMS
Describe the white characters' attitudes toward (a) nature, (b) Native Americans, and (c) the law.
How does the author feel about the white characters' attitudes?
How do the whites "settle" the land?
What types of conflicts arise in the story? How are they resolved?
With whom do your sympathies lie in the story?
What are the common properties of Westerns?

UNIT 7-H — THE HERO

THE FOLK HERO
See Program Objectives 3, 6, 17

Folk Tales/Legends
Irving, Washington: *The Legend of Sleepy Hollow*
Tales about such legendary figures as Crispus Attucks, Barney Beal, Bowleg Bill, Pecos Bill, Paul Bunyan and Babe, Annie Christmas, Mike Fink, John Henry, Jack the Giant Killer, Casey Jones, Joe Magarac, and Betty Zane.

KEY CONCEPTS AND PROBLEMS
What are the characteristics of the folk hero?
What are the characteristics of the folk hero's quest?
What types of obstacles does the folk hero encounter?

What qualities enable the folk hero to triumph?
What forces in a culture produce folk literature?

— GRADE 8 —

UNIT 8-A — **CHARACTER**

CHARACTERS: STEREOTYPICAL TO MULTIFACETED

See Program Objectives 1-A, 18

Short Stories

Gordimer, Nadine: *Enemies*
Griffin, Susan: *The Sink*
Rau, Santha Rama: *Who Cares?*

Novels

Abrahams, Peter: *Mine Boy*
Baldwin, James: *Another Country*
Haley, Alex: *Roots*

Nonfiction (Essays)

Howe, Florence: *Sexual Stereotypes Start Early*

Autobiographies

Makeba, Miriam: *Makeba: My Story*
Sadat, Jehan: *A Woman of Egypt*

Drama

Bullins, Ed: *The Electronic Nigger*
Davis, Ossie: *Purlie Victorious*

KEY CONCEPTS AND PROBLEMS

What is the difference between a stereotyped character and a multifaceted character?
What is the author's purpose in creating characters of varying degrees of complexity?
How do you react to characters of different degrees of complexity?
What are the characteristics of the "flat" characters?
What are the characteristics of the "round" characters?

UNIT 8-B — **ENVIRONMENT**

THE FAMILY

See Program Objectives 6, 14, 16, 17

Poetry

Bode, Carl: *The Bad Children*
Brooks, Gwendolyn: *The Children of the Poor*
Carver, Raymond: *Photograph of My Father in His Twenty-Second Year*
Dickey, James: *The Bee*
Hayden, Robert: *Those Winter Sundays*
Roethke, Theodore: *My Papa's Waltz*
Plath, Sylvia: *Daddy, The Disquieting Muses*

Short Stories

Bambara, Toni Cade: *Raymond's Run*
Boles, Paul Darcy: *The Night Watch*
Chekhov, Anton: *Enemies*
Freeman, Mary E. Wilkins: *The Revolt of Mother*
Gray, Nicholas Stuart: *The Star Beast*
Hesse, Hermann: *A Man by the Name of Ziegler*
Jackson, Charles: *A Night Visitor*
Kelley, William Melvin: *Brother Carlyle*
Steinbeck, John: *Flight*
Stuart, Jesse: *Love*
Williams, William Carlos: *The Use of Force*

Novels

Blue, Rose: *Goodbye, Forever Tree*
Cross, Gillian: *On the Edge*
Irwin, Hadley: *What About Grandma?*
Maloney, Ray: *The Impact Zone*
Mazer, Norma Fox: *Three Sisters*

Autobiographies

Angelou, Maya: *Singin' and Swingin' and Gettin' Merry Like Christmas, Gather Together in My Name*
Schlissel, Lillian (ed.): *Women's Diaries of the Westward Journey*

Drama

Shepard, Sam: *Paris, Texas*

KEY CONCEPTS AND PROBLEMS

What is the definition of *a family*?
What do family members share?
What types of conflicts occur within families? How are they resolved?
What goals do families have?
How do family needs affect the behavior of the characters in the story?

What outside influences affect the family? Are these influences good, or bad? Why?

UNIT 8-C — RELATIONSHIPS

THE LEADER

See Program Objectives 12, 13, 18

Short Stories

Deal, Bordon: *Antaeus*
Guthrie, A. B., Jr.: *Old Mother Hubbard*

Novels

Bonham, Frank: *Durango Street*
Cormier, Robert: *The Chocolate War, After the First Death, The Bumblebee Flies Anyway*
Forman, James: *A Ceremony of Innocence*
French, Michael: *The Throwing Season*
Golding, William: *Lord of the Flies*
Hinton, S. E.: *The Outsiders; That Was Then, This Is Now; Rumble Fish*
L'Engle, Madeleine: *A Ring of Endless Light*
O'Brien, Robert: *Z for Zachariah*
Schaefer, Jack: *Shane*
Stevenson, Robert Louis: *Treasure Island*
Twain, Mark: *Tom Sawyer*
Zindel, Paul: *Harry and Hortense at Hormone High*

KEY CONCEPTS AND PROBLEMS

What are the qualities of a leader?
Why do others follow such a person?
What type of leadership does the leader offer?
What is the leader's purpose?
How is this character regarded by the others in the story?
How does the leader change during the story?

UNIT 8-D — VALUE SYSTEMS

RESPONSIBILITY

See Program Objective 1

Novels

Cather, Willa: *My Ántonia*
Kerr, M. E.: *Gentlehands*
Milkowicz, Gloria: *The Day the Senior Class Got Married*
Newton, Suzanne: *I Will Call It Georgie's Blues*

Southerland, Ellease: *Let the Lion Eat Straw*
Stone, Bruce: *Half Nelson, Full Nelson*
Sweeney, Joyce: *Center Line*
Zindel, Paul: *The Pigman*

Drama

Rose, Reginald: *Thunder on Sycamore Street*

KEY CONCEPTS AND PROBLEMS

What value systems are the characters being influenced by?
How strenuously are the value systems being imposed?
From where do the characters derive their sense of responsibility?
What forces are testing this sense?
How do the characters respond to these forces?
How is the conflict resolved?
What is the author trying to say about value systems and responsibility in particular?
Distinguish among *duty, obligation, expectation, responsibility,* and *promise.*

UNIT 8-E — PROBLEMS OF CHANGE

LOSS OF INNOCENCE

See Program Objective 7

Mythology

Pandora's Box
Phaethon
Deirdre and the Sons of Usna

The Bible

The Creation and the Fall (Genesis 1–3)

Poetry

Cullen, Countee: *Youth Sings a Song of Rosebuds*
Millay, Edna St. Vincent: *Childhood Is the Kingdom Where Nobody Dies*
Roethke, Theodore: *Dinky*
Stafford, William: *In the Old Days, Time*
Thomas, Dylan: *Fern Hill*

Short Stories

Hawthorne, Nathaniel: *Egotism, Or the Bosom Serpent*
Joyce, James: *Araby*
Shaw, Irwin: *Peter Two*
Updike, John: *You'll Never Know, Dear, How Much I Love You*
Warren, R. P.: *Blackberry Winter*

Novels
Baldwin, James: *Go Tell It on the Mountain*
Carter, Forrest: *The Education of Little Tree*
Gipson, Fred: *Old Yeller*
Hawthorne, Nathaniel: *The Marble Faun*
Hunter, Kristin: *God Bless the Child*
Knowles, John: *A Separate Peace*
Rawlings, Marjorie: *The Yearling*
Salinger, J. D.: *The Catcher in the Rye*
Smith, Betty: *A Tree Grows in Brooklyn*
Soyinka, Wole: *Ake: The Years of Childhood*
Steinbeck, John: *The Red Pony*

KEY CONCEPTS AND PROBLEMS
What is innocence? In what ways is the character originally "innocent"?
What causes the "fall"?
How is the character affected by the fall? Is the character better off, or worse? Why?
What has the character learned from this experience?

UNIT 8-F — RHETORIC/STYLE

CONNOTATION AND IMAGERY
See Program Objectives 6, 11

Poetry—Connotation
Davis, Frank Marshall: *Four Glimpses of Night*
Hughes, Ted: *Wind*
Jarrell, Randall: *Bats*
Owen, Wilfred: *Arms and the Boy*
Robinson, Edwin Arlington: *Richard Cory*
Shapiro, Karl: *The Fly, Auto Wreck*
Smith, Stevie: *Zoo*
Wilbur, Richard: *Still Citizen Sparrow, Firetruck*

Poetry—Imagery
Browning, Robert: *Meeting at Night*
Grenelle, Lisa: *It Was Cold in the House*
Hayden, Robert: *Those Winter Sundays*
Housman, A. E.: *On Moonlit Heath and Lonesome Bank*
Keats, John: *To Autumn*
Rich, Adrienne: *Living in Sin*
Sarton, May: *A Parrot*
Sassoon, Siegfried: *The Rear Guard*

Shelley, Percy Bysshe: *Lines: When the Lamp Is Shattered*
Thwaites, Michael: *The Gull*

KEY CONCEPTS AND PROBLEMS

Connotation
Which words in the poem are especially vivid?
Why do they have exceptional impact?
Are the connotative words consistent? That is, do they work together to convey a sense of harshness, a sense of gentleness, or another particular feeling?
How can readers use their imagination to picture more about the poem and its subjects from these connotative words?
How do the connotative words help the poet convey meaning?

Imagery
Which words in the poem convey an image?
Are the images consistent, working together to portray a particular mood or feeling?
How can readers use their imagination to picture more about the poem and its subjects from these images?
How do the images help the poet convey meaning?

UNIT 8-G — FORM/GENRE

FRONTIER LITERATURE
See Program Objectives 2, 3, 4, 5, 6

Novels
Allen, Hervey: *The Forest and the Fort*
Brown, Dee: *Wave High the Banner*
Cather, Willa: *Obscure Destinies*
Cooper, James Fenimore: *The Last of the Mohicans, The Pioneers*
Fletcher, Inglis: *Roanoke Hundred*
Forbes, Esther: *Paradise*
Garland, Hamlin: *Moccasin Ranch*
Giles, Janice Holt: *Land Beyond the Mountains*
Mason, F. Van Wyck: *The Young Titan*
Richter, Conrad: *Free Man, Light in the Forest*
Rölvaag, O. E.: *Giants in the Earth*
Swanson, Neil: *The Silent Drum*
Vaughan, Carter: *The Invincibles*
Welty, Eudora: *The Robber Bridegroom*
Widdemer, Margaret: *The Golden Wildcat*

KEY CONCEPTS AND PROBLEMS

What is the goal of the settlers?
What is their attitude toward (a) nature, (b) Native Americans, and (c) the law?
How do they try to achieve their goal?
Who or what are their allies in achieving their goal?
What are their obstacles?
How do the properties of a frontier help determine the form of a frontier story?
What are typical characteristics of heroes in frontier stories?

UNIT 8-H — THE HERO

THE DETECTIVE

See Program Objectives 8, 12

Short Stories

Doyle, Sir Arthur Conan: *Sherlock Holmes* stories
Gilbert, Michael: *The Oyster Catcher*
Hocky, Mary: *Stranger on the Night Train*
Mayor, Ralph H., Jr.: *The Buried Treasure of Oak Island*

Novels

Chandler, Raymond: *The Big Sleep*
Christie, Agatha: *Murder on the Orient Express, The Murder of Roger Ackroyd*
Francis, Dick: *Banker*
James, P. D.: *Death of an Expert Witness, Shroud for a Nightingale*
Murray, Stephen: *A Cool Killing*
Paretsky, Sara: *Killing Orders, Deadlock, Indemnity Only*
Peters, Elizabeth: *The Deeds of the Disturber*
Sayers, Dorothy L.: *Murder Must Advertise*
Scoppetone, Sandra: *Playing Murder*
Tey, Josephine: *Brat Farrar*
Wilzien, Valere: *Murder at the PTA Luncheon*

KEY CONCEPTS AND PROBLEMS

What qualities does the detective have that help in solving crimes?
What are typical patterns and properties of detective stories?
What sorts of obstacles does the detective encounter?
How does he or she overcome them?
What qualities allow the detective to triumph over adversaries?

---OR---

THE TRICKSTER

See Program Objectives 1, 6, 12, 15

Folk Tales/Fables/Children's Stories

Aesop: *The Fox, the Crow, and the Cheese*
Grimm, Jacob and Wilhelm: *Little Red Riding Hood*
Harris, Joel Chandler: *Br'er Rabbit* stories
La Fontaine: *Reynard the Fox* stories
Dr. Seuss: *The Cat in the Hat, The Cat in the Hat Comes Back*

The Bible

The Fall (Genesis 3)

Epic Poetry

Homer: *The Odyssey*
Milton, John: *Paradise Lost*

Short Stories

Benét, Stephen Vincent: *The Devil and Daniel Webster*
Henry, O.: *The Ransom of Red Chief*
Twain, Mark: *The Man That Corrupted Hadleyburg, The Celebrated Jumping Frog of Calaveras County*

Novels

Bulgakov, Mikhail: *The Master and Margarita*
Cary, Joyce: *The Horse's Mouth*
Dickens, Charles: *Oliver Twist*
Kesey, Ken: *One Flew Over the Cuckoo's Nest*
O'Brien, Flann: *At Swim-Two-Birds*
Twain, Mark: *Tom Sawyer*

Drama

Jonson, Ben: *Volpone*
Molière: *Tartuffe*

KEY CONCEPTS AND PROBLEMS

What are the characteristics of the trickster?
What are the trickster's motives?
How does the trickster affect the other characters?
Would you classify the trickster as good, or bad? Why?
What are typical plot patterns involving tricksters?

— GRADE 9 —

UNIT 9-A — **CHARACTER**

INFLUENCES ON PERSONALITY
See Program Objectives 16, 17

Novels
Burns, Olive: *Cold Sassy Tree*
Childress, Alice: *A Hero Ain't Nothin' But a Sandwich, Rainbow Jordan*
Greene, Hannah: *I Never Promised You a Rose Garden*
Lipsyte, Robert: *One Fat Summer*
Myers, Walter Dean: *It Ain't All for Nothin'*
Peck, Robert Newton: *Justice Lion*
Sleator, William: *House of Stairs*
Stewart, Mary: *The Crystal Cave*
Torchia, Joseph: *Kryptonite Kid*
Twain, Mark: *Huckleberry Finn*

KEY CONCEPTS AND PROBLEMS
What influences do the characters face? Consider such factors as family, religion, friends, media, laws and rules, temperament, intellect, talent, and values.
Which of these influences are good? Which are bad?
Which influences are the greatest?
How does the character respond to the influences?
What is the character's *real* personality? Do the influences shape the character into something other than his or her real self?
What does the character discover at the end? How does this realization affect the character?

UNIT 9-B — **ENVIRONMENT**

GANGS, CLIQUES, AND PEER GROUP PRESSURE
See Program Objectives 1-A, 4, 12, 14

Short Stories
Andreyev, Leonid: *Nippie*
Cozzens, James Gould: *The Animals' Fair*
Hwang, S. T.: *The Donkey Cart*
Langdon, John: *The Blue Serge Suit*
Stafford, Jean: *Bad Characters*
Taylor, Elizabeth: *Nice and Birds and Boy*
Vaca, Nicolas C.: *The Purchase*

West, Jessamyn: *Live Life Deeply*

Novels
Hinton, S. E.: *Rumble Fish, The Outsiders*
Morrison, Toni: *The Bluest Eye*
Peterson, P. J.: *Corky and the Brothers Cool*

Drama
Rose, Reginald: *Dino*

Films
The Breakfast Club
Pretty in Pink
Sixteen Candles
West Side Story

KEY CONCEPTS AND PROBLEMS
What are the values of the group applying pressure? Why have they adopted these values? Why do they try to impose them?
In what ways is the protagonist different from the group?
How does the protagonist respond to the pressure?
How does the protagonist change during the story?
What are differences among *gang, clique,* and *peer group*? Why do kids join? Why do such groups form?

UNIT 9-C — **RELATIONSHIPS**

THE OUTCAST
See Program Objectives 1-B, 6, 15

Poetry
Hughes, Langston: *Brass Spittoons*
Robinson, Edwin Arlington: *Mr. Flood's Party*
Rosenberg, Isaac: *The Jew*
Sassoon, Siegfried: *Does It Matter?*
Thomas, Dylan: *The Hunchback in the Park*

Short Stories
Capote, Truman: *Jug of Silver*
Gallico, Paul: *The Snow Goose*
Gorky, Maxim: *Her Lover*
Harte, Bret: *The Outcasts of Poker Flat*
Laurence, Margaret: *The Half Husky*
Matheson, Richard: *Born of Man and Woman*
Munro, Alice: *Red Dress, Day of the Butterfly*
Parker, Dorothy: *Clothe the Naked*
Peretz, I. L.: *The Outcast*

Richard Rovere: *Wallace*
Singer, Isaac Bashevis: *Gimpel the Fool*

Novels
Dickens, Charles: *Great Expectations, David Copperfield*
Field, Rachel: *Hepatica Hawns*
Petry, Ann: *The Street*
Smith, Betty: *A Tree Grows in Brooklyn*
Steinbeck, John: *Of Mice and Men*

Autobiographies
Wright, Richard: *Black Boy*

Drama
Brecht, Bertolt: *Galileo*
Rose, Reginald: *Thunder on Sycamore Street*
Williams, Tennessee: *The Glass Menagerie*

Films
Pretty in Pink
Valley Girl

KEY CONCEPTS AND PROBLEMS
In what ways is the outcast different from society?
Why does society reject this character?
To what extent does the character reject himself or herself?
How does the character feel about rejection?
How does the character try to resolve this rejection?

UNIT 9-D — VALUE SYSTEMS

SURVIVAL: VALUES UNDER STRESS
See Program Objective 12

Short Stories
Benét, Stephen Vincent: *By the Waters of Babylon*
du Maurier, Daphne: *The Birds*
Elder, Lauren, with Shirley Streshinsky: *Survival*
Kariara, Jonathan: *Her Warrior*
Kayira, Legson: *I Will Try*
Kelley, William Melvin: *Enemy Territory*
Kimenye, Barbara: *The Winner*
Matheson, Richard: *Duel*
Niland, D'Arcy: *The Parachutist*
Nzioki, J. Mutuko: *Not Meant for Young Ears*

Novels
Auel, Jean: *The Clan of the Cave Bear*

Bradbury, Ray: *The Martian Chronicles*
Cather, Willa: *O Pioneers!*
Childress, Alice: *A Hero Ain't Nothin' But a Sandwich*
Clarke, Arthur C.: *Childhood's End*
Farrell, James: *Studs Lonigan* trilogy
Jackson, Shirley: *We Have Always Lived in the Castle*
London, Jack: *The Call of the Wild*
Momaday, N. Scott: *House Made of Dawn*
Rölvaag, O. E.: *Giants in the Earth*
Theroux, Paul: *The Mosquito Coast*
Wells, H. G.: *The War of the Worlds*

Autobiographies
Brown, Claude: *Manchild in the Promised Land*

Films
School Daze
Seven Beauties

KEY CONCEPTS AND PROBLEMS
What values are under stress?
What factors are causing stress?
How does the character respond to the stress?
What is the outcome?
How do the character's values withstand the stress?
How does the character change during the story?
What is the relationship between survival and values?
When will values triumph? When will the need to survive triumph?

UNIT 9-E — PROBLEMS OF CHANGE

INITIATION/RITES OF PASSAGE
See Program Objectives 11, 15

Mythology
Actaeon
Irish: *The Prince of the Lonesome Isle, The Lade of Tubber Tintye*
Navajo: *Twin Warriors*
Phaëthon and Phoebus
Psyche and Cupid
Sumerian: *Inanna's Descent to the Netherworld*

The Bible
Story of Job (Job 1–42)

Poetry
Gunn, Thom: *Black Jackets*
Parker, Dorothy: *Indian Summer*
Thomas, Dylan: *Poem in October*

Short Stories
Fox, Robert: *A Fable*
Meckel, Christo: *The Lion*
Steinbeck, John: *Flight*

Novels
Dickens, Charles: *Oliver Twist*
Elfman, Blossom: *First Love Lives Forever*
Panshin, Alexi: *Rite of Passage*
Stine, Robert L.: *Twisted*

Nonfiction
Sheehy, Gail: *Passages*

KEY CONCEPTS AND PROBLEMS
What is initiation/rite of passage?
What actually changes as the result of an initiation or rite of passage?
What is the character initiated into?
What state is the character leaving?
Could the character have made the same transformation without the rite of passage? Why or why not?
How does the character change during the story?

----------------------------------OR----------------------------------

WAR AND PEACE
See Program Objective 3

Poetry
Brooke, Rupert: *The Soldier*
Crane, Stephen: *War Is Kind*
Hardy, Thomas: *The Man He Killed*
Melville, Herman: *Battle Pieces*
Owen, Wilfred: *Greater Love; Futility; Sonnet: On Seeing a Piece of Our Artillery Brought into Action; Anthem for a Doomed Youth; Strange Meeting*

Short Stories
Bierce, Ambrose: *Parker Adderson, Philosopher*
Mailer, Norman: *The Language of Men*
Szilard, Leo: *Voice of the Dolphins*

Novels
Crane, Stephen: *The Red Badge of Courage*
Heller, Joseph: *Catch-22*
Hemingway, Ernest: *A Farewell to Arms*
Jones, James: *From Here to Eternity*
Mahfouz, Naguib: *Love in the Rain*
Mailer, Norman: *The Naked and the Dead*
O'Brien, Tim: *Going After Cacciato*
Remarque, Erich Maria: *All Quiet on the Western Front*

Films
Apocalypse Now
The Bridge on the River Kwai
Coming Home
The Deerhunter
Platoon

KEY CONCEPTS AND PROBLEMS
What are the characters' reasons for going to war?
What do they learn from their experiences?
How do they change?
What are the reasons for the fighting?
What are the characters' visions of peace, before and after their experience in war?
How do the characters' attitudes toward war change?

UNIT 9-F RHETORIC/STYLE

PROPAGANDA
See Program Objectives 2, 6, 8, 18

Novels
DeVries, Peter: *Witch's Milk*
Lessing, Doris: *Documents Relating to the Sentimental Agents in the Volyen Empire*
Orwell, George: *1984, Animal Farm*
Toole, John Kennedy: *A Confederacy of Dunces*

Nonfiction
Gold, Philip: *Advertising, Politics, and the American Culture*
Jowett, Garth S., and Victoria O'Donnell: *Propaganda and Persuasion*
Hawthorn, Jeremy (ed.): *Propaganda, Persuasion, and Polemic*
Orwell, George: *Writers and Leviathan*
Rank, Hugh: *Analyzing Persuasion: 10 Teaching Aids*

Films

Triumph of the Will

KEY CONCEPTS AND PROBLEMS

What are the characteristics of propaganda?
How can we recognize it?
Why is the author using propaganda instead of more responsible means of persuasion?

----------------OR----------------

PARODY

See Program Objectives 6, 12, 13

Prose

Columns by distinctive writers such as Andy Rooney, Erma Bombeck, Art Buchwald
Several short stories by a writer with a distinctive style, such as Edgar Allan Poe
Several examples from a distinctive genre, such as lab reports, fairy tales, recipes, sports writing

KEY CONCEPTS AND PROBLEMS

What are the distinctive features of a writer's style? Consider (a) themes, (b) sentence structure, (c) commonly used words or word types, (d) point of view, (e) types of details, and (f) types of literary techniques.
What are the distinctive features of a given genre in terms of structure?
Assignment: To write a distinctive genre piece (such as a recipe, lab report, fairy tale, or sports writing) in the style of the writer studied.

UNIT 9-G — **FORM/GENRE**

SCIENCE FICTION

See Program Objectives 5, 6, 8

Short Stories

Selections from *The Science Fiction Hall of Fame*

Novels

Adams, Douglas: *The Hitchhiker's Guide* series
Asimov, Isaac: *I, Robot; The Foundation* series
Blish, James: *Star Trek Logs*
Brooks, Terry: *Sword of Shannara* series

Clarke, Arthur C.: *Childhood's End; 2001: A Space Odyssey*
Delaney, Samuel: *Nova, The Einstein Intersection*
Harrison, Harry: *Stainless Steel Rat* series
Heinlein, Robert: *Stranger in a Strange Land*
Herbert, Frank: *Dune* series
Le Guin, Ursula: *Wizard of Earthsea* trilogy
Lem, Stanislaw: *Solaris*
McCaffrey, Anne: *Dragonriders of Pern* series
Wells, H. G.: *The War of the Worlds, The Time Machine*
Zelazny, Roger: *Amber* series

Films

Alien
Invasion of the Body-Snatchers
Star Wars
2001: A Space Odyssey

KEY CONCEPTS AND PROBLEMS

What are the conditions of the world the author has created?
How is this world different from our own? How is it the same?
What is the protagonist's quest?
What obstacles does the protagonist face?
How does he or she overcome them?
How does the character change during the story?
How is the author using the futuristic setting to make observations about today's people?
How do the special conditions of the story relate to its form?

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ROMANCE NOVELS

See Program Objectives 6, 14

Novels

Brontë, Charlotte: *Jane Eyre*
Brontë, Emily: *Wuthering Heights*
Crutcher, Chris: *Running Loose*
Davis, Terry: *Vision Quest*
Estey, Dale: *A Lost Tale*
Golding, William: *The Princess Bride*
Holland, Isabelle: *Summer of My First Love*
Kerr, M. E.: *Gentlehands, Him She Loves?, I Stay Near You*
Lee, Mildred: *The People Therein*
Le Guin, Ursula: *Very Far Away from Anywhere Else*
Lipsyte, Robert: *Jack and Jill*

Lyle, Katie: *Dark But Full of Diamonds*
McCullough, Colleen: *The Thorn Birds*
Marshall, Katherine: *Christie*
Mazer, Harry: *I Love You, Stupid!*
Mitchell, Margaret: *Gone with the Wind*
Myers, Walter Dean: *Motown and Didi*
West, Jessamyn: *The Massacre at Fall Creek*
Wilkinson, Brenda: *Ludell and Willie*
Zindel, Paul: *The Pigman*

KEY CONCEPTS AND PROBLEMS
What generalizations can you make about romance, based on the readings?
What are the consistent elements of text structure?
What are the consistent elements of character?
What is the purpose of this type of literature?
To what extent does it represent truth about romance in the real world?

Unit 9-G — **The Hero**

THE MYTHIC HERO
See Program Objective 6

Mythology
Bellerophon
Jason
Orpheus
Perseus
Theseus

Nonfiction
Information about such heroes, past and present, as Neil Armstrong, Cesar Chavez, Geraldine Ferraro, Joan of Arc, Benito Juarez, John F. Kennedy, Martin Luther King, Jr., Teddy Roosevelt, Babe Ruth, Tecumsah, and Mother Teresa.

KEY CONCEPTS AND PROBLEMS
What are the characteristics of the mythic hero?
What are the characteristics of the mythic hero's quest?
What becomes exaggerated about a mythic hero?
What gets overlooked?

— GRADE 10 —

UNIT 10-A — **CHARACTER**

CHARACTER AS SYMBOL
See Program Objectives 1-A, 6, 8, 10

Mythology
Daedalus and Icarus
Prometheus
Sisyphus

The Bible
The Members and the Body (1 Corinthians 12:12–30)
The Prodigal Son (Luke 15:11–32)
The Rich Man and Lazarus (Luke 16:19–31)
The Sower (Matthew 13:1–9, 18–23)

Poetry
Blake, William: *The Chimney Sweep*
Eliot, T. S.: *The Hollow Man*
Overstreet, Bonaro W.: *John Doe, Jr.*
Robinson, Edwin Arlington: *Miniver Cheevy*
Thomas, Dylan: *The Hand That Signed the Paper*
Wordsworth, William: *The Solitary Reaper*

Short Stories
Cather, Willa: *The Sentimentality of William Tavener*
Cheever, John: *The Swimmer*
Collier, John: *The Chaser*
Connell, Evan, Jr.: *The Condor and the Guests*
Hawthorne, Nathaniel: *Young Goodman Brown*
Lawrence, D. H.: *The Rocking Horse Winner*
Poe, Edgar Allan: *The Masque of the Red Death*

Novels
Melville, Herman: *Billy Budd*

Drama
Miller, Arthur: *The Crucible*

KEY CONCEPTS AND PROBLEMS
Define *symbol, allegory,* and *parable.*
What clues do you have that the characters are acting as symbols?
What do the characters and elements of the story symbolize?
How do they work together consistently to form a pattern that we can interpret and draw conclusions from?

What is the author trying to say through the symbols used in the story?

UNIT 10-B — ENVIRONMENT

EFFECTS OF DISCRIMINATION

See Program Objectives 1-B, 8, 10, 15

Short Stories

Abrahams, Peter: *Tell Freedom*
Hutchinson, Alfred: *Road to Ghana*
Johnson, Dorothy M.: *A Man Called Horse*
Le Guma, Alex: *Where Are You Walking Around, Man?*
Luthuli, Albert: *The Dignity of Man*
Muro, Amado: *Cecilia Rosa*
Platero, Juanita, and Siyowin Miller: *Chee's Daughter*
Soyinka, Wole: *Telephone Conversation*
Thomas, Piri: *Puerto Rican Paradise*

Novels

Hinton, S. E.: *The Outsiders*
Lee, Harper: *To Kill a Mockingbird*
Markandaya, Kamala: *Nectar in a Sieve*
Walker, Alice: *The Color Purple*

Nonfiction (Essays)

Baldwin, James: *The Discovery of What It Means to Be an American*
Hughes, Langston: *Fooling Our White Folks*
Longauex y Vasquez, Enriqueta: *The Mexican-American Woman*
Redding, Saunders: *American Negro Literature*

Nonfiction (Books)

Terkel, Studs: *Division Street: America*

Drama

Hansberry, Lorraine: *A Raisin in the Sun*
Shakespeare, William: *Othello*
Shaw, George Bernard: *Pygmalion*
Wilson, August: *Ma Rainey's Black Bottom*

Films

Do the Right Thing
Guess Who's Coming to Dinner?
In the Heat of the Night
A Soldier's Story
Soul Man

Documentary Films

Eyes on the Prize series
Martin Luther King, Jr.: From Memphis to Montgomery

KEY CONCEPTS AND PROBLEMS

Why is the character being discriminated against?
In what ways is the character different from the group that's discriminating?
Does the character want to be accepted? Why or why not?
What forms of discrimination is the character subject to?
How is the character affected by discrimination?
How is the conflict resolved?
What in the environment leads to discrimination?
What makes discrimination more likely in one environment than in another?

UNIT 10-C — RELATIONSHIPS

CONFLICT WITH AUTHORITY

See Program Objectives 1, 2, 5, 10, 11

The Bible

The Golden Calf (Exodus 32, 33:1–6)

Short Stories

Baldwin, James: *The Man Child*
Cather, Willa: *The Sentimentality of William Tavener*
Deal, Bordon: *Antaeus*
du Maurier, Daphne: *The Old Man*
Lavin, Mary: *The Story of the Widow's Son*
Vonnegut, Kurt, Jr.: *Harrison Bergeron*
Wright, Richard: *The Man Who Was Almost a Man*

Novels

Alcott, Louisa May: *Little Women*
Golding, William: *Lord of the Flies*
Orwell, George: *Animal Farm*
Potok, Chaim: *The Chosen*
Steinbeck, John: *The Red Pony*

Drama

Chayefsky, Paddy: *The Mother*
Shakespeare, William: *Romeo and Juliet*

KEY CONCEPTS AND PROBLEMS
Who is the authority figure? What characteristics does this figure have?
From what sources does the authority derive his or her power?
What are the characteristics of the protagonist?
What causes them to clash?
What is the outcome of the clash?
How is the clash resolved?
What does the protagonist learn through the clash?

---------------------------------OR---------------------------------

GENDER ROLES
See Program Objectives 3, 11, 17

Fairy Tales
Cinderella
Hansel and Gretel

Poetry
Chester, Laura: *Eyes of the Garden*
Collins, Judy: *Albatross*

Short Stories
Faessler, Shirley: *A Basket of Apples*
Freeman, Mary E. Wilkins: *The Revolt of Mother*
Hemingway, Ernest: *The Short Happy Life of Francis Macomber*
Huang, Veronica: *Backstage*
Hurston, Zora Neale: *Sweat*
Rau, Santha Rama: *Who Cares?*
Thurber, James: *The Secret Life of Walter Mitty*
Toer, Pramoedya Ananta: *Inem*
Walker, Alice: *Everyday Use*

Novels
Arnow, Harriette: *The Dollmaker*
Walker, Alice: *The Color Purple*

Drama
Shaw, George Bernard: *How He Lied to Her Husband*

KEY CONCEPTS AND PROBLEMS
How are the roles of males and females presented in the literature?
What is the point of view of the narrator toward these roles?
What is the point of view of the author toward these roles?
How do these roles reflect the values of the culture and era of the story's setting?

To what extent are these roles consistent with attitudes toward gender roles in your community?

UNIT 10-D **VALUE SYSTEMS**

COURAGE
See Program Objectives 2, 4, 5, 10, 12, 17, 20

Mythology
Hercules

Poetry
Kipling, Rudyard: *Gunga Din*

Short Stories
Agee, James: *A Mother's Tale*
Buck, Pearl: *Guerilla Mother*
Connell, Richard: *The Most Dangerous Game*
Freeman, Mary E. Wilkins: *The Revolt of Mother*
Hemingway, Ernest: *A Day's Wait*
London, Jack: *To Build a Fire*
Poe, Edgar Allan: *The Cask of Amontillado*
Vasconcelos, José: *The Boar Hunt*

Novels
Carter, Forrest: *The Vengeance Trail of Josey Wales*
Cather, Willa: *Death Comes to the Archbishop*
Crane, Stephen: *The Red Badge of Courage*
Ellison, Ralph: *Invisible Man*
Hemingway, Ernest: *The Old Man and the Sea*
Markandaya, Kamala: *Nectar in a Sieve*
Trumbo, Dalton: *Johnny Got His Gun*
Welty, Eudora: *The Robber Bridegroom*
Wiesel, Elie: *Night*

Autobiographies
Angelou, Maya: *I Know Why the Caged Bird Sings*
Giovanni, Nikki: *Gemeni*
Yevtushenko, Yevgeny: *A Precocious Autobiography*

Drama
Buck, Pearl: *The Rock*
Fletcher, Lucille: *Sorry, Wrong Number*

Films
The Lost Weekend
The Man Who Shot Liberty Valance

KEY CONCEPTS AND PROBLEMS
What is the definition of *courage*?
What key incident tests the protagonist's courage?
How does the character respond to this challenge?
Is the character's action courageous? Why or why not?
What values in conflict bring about situations calling for courage?
Would a courageous action in one situation necessarily be regarded as courageous in the context of another? Why or why not?

UNIT 10-E — PROBLEMS OF CHANGE

COMING-OF-AGE
See Program Objectives 4, 10, 11, 13, and chapter 7

Short Stories
Anderson, Sherwood: *I'm a Fool*
Chukovski, Nicolai: *The Bridge*
Hurst, James: *The Scarlet Ibis*
Lessing, Doris: *Through the Tunnel, A Sunrise on the Veld*
McCullers, Carson: *Like That*
Munro, Alice: *Red Dress*
Updike, John: *A & P*
Wright, Richard: *The Man Who Was Almost a Man*

Novels
Alcott, Louisa May: *Little Women*
Arguedas, José Maria: *Deep Rivers*
Baldwin, James: *Go Tell It on the Mountain*
Bennett, Kay: *Kaibah*
Grass, Günter: *The Tin Drum*
Guest, Judith: *Ordinary People*
Kincaid, Jamaica: *At the Bottom of the River*
Knowles, John: *A Separate Peace*
Laye, Camara: *The Dark Child*
Le Guin, Ursula: *Very Far Away from Anywhere Else*
Milosz, Czeslaw: *The Issa Valley*
Parks, Gordon: *The Learning Tree*
Rölvaag, O. E.: *The Third Life of Per Smevik*
Twain, Mark: *Tom Sawyer*

Autobiographies
Beauvoir, Simone de: *Memoirs of a Dutiful Daughter*
Mitchell, Emerson Blackhorse: *Miracle Hill: The Story of a Navajo Boy*

Singer, Isaac Bashevis: *A Day of Pleasure: Stories of a Boy Growing Up in Warsaw*

Films
Stand By Me

KEY CONCEPTS AND PROBLEMS
What is the definition of *maturity*?
What examples of immature behavior do the protagonists exhibit before their coming-of-age experiences?
What examples of mature behavior do they exhibit *after* their coming-of-age experiences?
What is the key incident that causes the protagonist to change? What particular characteristics does this incident have that affect the protagonist so profoundly?
What are the similarities among the experiences of the characters in the various stories? How truly do these experiences reflect those of real people?
In what ways does the reader have empathy for the protagonist? How does this empathy affect the reader's comprehension?

UNIT 10-F — RHETORIC/STYLE

POINT OF VIEW
See Program Objectives 2, 6, 8, 18

Short Stories
Greenburg, Dan: *Catch Her in the Oatmeal*
Helprin, Mark: *Letters from the Samantha*
James, Henry: *A Bundle of Letters*
Malamud, Bernard: *The Prison*
Parker, Dorothy: *But the One on the Right*
Petrakis, Harry Mark: *The Journal of a Wife Beater*
Poe, Edgar Allan: *The Fall of the House of Usher*
Updike, John: *A & P*

Novels
Dorris, Michael: *A Yellow Raft in Blue Water*
Erdrich, Louise: *The Beet Queen*
Faulkner, William: *As I Lay Dying*
Gardner, John: *Grendel*
Oz, Amos: *Black Box*
Twain, Mark: *Huckleberry Finn*

KEY CONCEPTS AND PROBLEMS

How old is the narrator? How does this affect his or her reliability?

How smart is the narrator? How does this affect his or her reliability?

What is the narrator's socio-economic status? How does this affect his or her reliability?

What are the narrator's values and beliefs? How does this affect his or her reliability?

What is the narrator's purpose in telling the story?

How is the narrator's knowledge about the other characters limited?

Is there testimony or action that conflicts with the narrator's version of events and people?

If there is more than one narrator, which one is most reliable? Why?

Is there significant distance (emotional, intellectual, psychological, moral) between the reader and the narrator? Explain.

How does the reliability of the narrator affect our understanding of a story?

How does the narrator's involvement influence the impact of the story?

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IRONY

See Program Objectives 2, 6, 13

CLUE 1—Straightforward Warning in Author's Own Voice

Barry, Dave: *God Needs the Money*
Breathed, Berke: *Bloom County* cartoons
cummings, e. e.: *the Cambridge ladies who live in furnished souls*
Larson, Gary: *The Far Side* cartoons
Nemerov, Howard: *Santa Claus*
Royko, Mike: *Silence Is the Best Sport*
Simon, Paul: *The Dangling Conversation*
Twain, Mark: *My Watch*

CLUE 2—Known Error Proclaimed

Baker, Russell: *Addals of Medicid*
Barry, Dave: *What Is and Ain't Grammatical; Great Baby! Delicious!*
Benchley, Robert: *Whoa!; French for Americans*
Buchwald, Art: *Fresh Air Will Kill You*

Perelman, S. J.: *Waiting for Santa*

CLUE 3—Conflict of Facts Within the Work

Čapek, Karel: *The Last Judgment*
cummings, e. e.: *i sing of Olaf, glad and big*
Daudet, Alphonse: *The Death of the Dauphin*
Gardner, Mona: *The Dinner Party*
Hardy, Thomas: *The Man He Killed, Satires of Circumstance*
Henry, O.: *The Ransom of Red Chief*
Kerr, Orpheus C.: *The Latest Improvements in Artillery*
Lowell, Amy: *Fireworks*
Madgett, Naomi Long: *The Mother*
Saki: *The Interlopers*
Shelley, Percy Bysshe: *Ozymandias*
Smith, Stevie: *The Zoo*

CLUE 4—Conflict of Style

Hubbard, Kin: *A Letter from th' Front*
Lehrer, Tom: *Fight Fiercely, Harvard*
Locke, David Ross: *Nasby Shows Why He Should Not Be Drafted*
Marquis, Don: *warty biggins, the toad*
Mull, Martin: *Straight Talk About the Blues/Ukelele Blues*
Parker, Dorothy: *From the Diary of a New York Lady*
Twain, Mark: *Unspoken War Prayer*

CLUE 5—Clash of Beliefs

Barry, Dave: *God Needs the Money*
Buchwald, Art: *Is Your City Worth Saving?*
Clough, Arthur Hugh: *The Latest Decalogue*
Franklin, Ben: *The Sale of the Hessians*
Newman, Randy: *Short People, Let's Drop the Big One*
Olson, Elder: *Plot Improbable, Character Unsympathetic*
Paxton, Tom: *What Did You Learn in School Today?*
Royko, Mike: *A Great Fish, the Bullhead*
Springsteen, Bruce: *Nebraska*
Swift, Jonathan: *A Modest Proposal*

Overall Review of Irony

Blume, Judy: *Tales of a Fourth Grade Nothing*
Heller, Joseph: *Catch-22*
Kubrick, Stanley: *Dr. Strangelove*
Rice, Anne: *Interview with the Vampire*
Shepherd, Jean: *In God We Trust, All Others Pay Cash*
Swift, Jonathan: *Gulliver's Travels*
Mark Twain: *Huckleberry Finn*
Vonnegut, Kurt, Jr.: *Slaughterhouse Five*

Wells, H. G.: *The War of the Worlds*
Wibberley, Leonard: *The Mouse That Roared*
Zindel, Paul: *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*

KEY CONCEPTS AND PROBLEMS

There are five clues for recognizing irony [identified by Wayne Booth, and listed above]. Does this work include one or more of these clues?
If so, when we reject the surface meaning of the piece, what is the author really saying?

UNIT 10-G — FORM/GENRE

SATIRE

See Program Objectives 6, 14, 18

Fables

Aesop's Fables
di Prima, Diane (ed.): *Various Fables from Various Places*
Thurber, James: *Fables for our Time*

Cartoons

Breathed, Berke: *Bloom County* cartoons
Martin, Joe: *Mr. Boffo* cartoons
Political cartoons
Trudeau, Garry: *Doonesbury* cartoons

Poetry

Cleghorn, Sarah: *The Golf Links Lie So Near the Mill*
Clough, Arthur Hugh: *The Latest Decalogue*
cummings, e. e.: *i sing of Olaf, glad and big*
Donne, John: *Song*
Hardy, Thomas: *Satires of Circumstance*
Masters, Edgar Lee: selections from *Spoon River Anthology*
Robinson, Edwin Arlington: *Miniver Cheevy*
Sassoon, Siegfried: *Base Details*
Shelley, Percy Bysshe: *Ozymandias*
Smith, Stevie: *The Zoo*

Short Stories

Böll, Heinrich: *Action Will Be Taken*
Daudet, Alphonse: *The Death of the Dauphin*
Machado, Anibal Monteiro: *The Piano*
Maupassant, Guy de: *The Necklace*
Saki: *The Interlopers*

Novels

Austen, Jane: *Pride and Prejudice*
Dickens, Charles: *Hard Times*
Heller, Joseph: *Catch-22*
Mahfouz, Naguib: *Smalltalk on the Nile*
Orwell, George: *Animal Farm*
Swift, Jonathan: *Gulliver's Travels*
Twain, Mark: *Huckleberry Finn, Pudd'nhead Wilson*
Wibberly, Leonard: *The Mouse That Roared*

Drama

Patrick, John: *Teahouse of the August Moon*
Shaw, George Bernard: *Arms and the Man*

Films

Being There
Dr. Strangelove
The Front Page
His Girl Friday
Network

KEY CONCEPTS AND PROBLEMS

What is the definition of *satire*?
What is the specific target of ridicule within the work?
How does the satirist use character and event to ridicule the target?
How does the ridicule of the target within the work apply to the real world?
What are the satiric devices used in the selections and how are they used?

UNIT 10-H — THE HERO

THE EPIC HERO

See Program Objectives 1, 6, 10

The Bible

David (Samuel 16–18; Kings 1–2)
Joseph (Genesis 37–50)
Moses (Exodus 1–19)
Ruth (The Book of Ruth)

Epic Poetry

Beowulf
The Epic of Gilgamesh
Homer: *The Odyssey*

The Song of Roland

Novels

Barth, John: *The Sot-Weed Factor*
Bellow, Saul: *Herzog*
Clarke, Arthur C.: *2001: A Space Odyssey*
Ellison, Ralph: *Invisible Man*
Gardner, John: *Grendel*
Hemingway, Ernest: *The Old Man and the Sea, For Whom the Bell Tolls*
Norris, Frank: *The Octopus*
Steinbeck, John: *The Grapes of Wrath*
Sykes, Gerald: *The Center of the Stage*

KEY CONCEPTS AND PROBLEMS

What are the characteristics of an epic?
What are the characteristics of the epic hero?
What are the characteristics of the epic hero's quest?
How are the different hero and quest elements similar and different from story to story?
Why are such characters heroic?
Do we have such heroes in society today? Why or why not?

— GRADE 11 —

UNIT 11-A — CHARACTER

THE QUINTESSENTIAL AMERICAN: BEN FRANKLIN TO WILLY LOMAN
See Program Objective 11

Poetry

Whitman, Walt: *Song of Myself*

Novels

Bellow, Saul: *The Adventures of Augie March*
Cooper, James Fenimore: *The Deerslayer*
Dreiser, Theodore: *An American Tragedy*
Ellison, Ralph: *Invisible Man*
Erdrich, Louise: *The Beet Queen*
Fitzgerald, F. Scott: *The Great Gatsby*
Lewis, Sinclair: *Babbitt*
Mitchell, Margaret: *Gone with the Wind*
Morrison, Toni: *Beloved*
Steinbeck, John: *Of Mice and Men*

Twain, Mark: *Huckleberry Finn*
Updike, John: *Rabbit Run*
Wright, Richard: *Native Son*

Autobiographies

Brown, Claude: *Manchild in the Promised Land*
Franklin, Ben: *Autobiography*
Hellman, Lillian: *An Unfinished Woman*

Nonfiction

The Lincoln-Douglas debates
Thoreau, Henry David: *Walden*

Drama

Miller, Arthur: *Death of a Salesman*

KEY CONCEPTS AND PROBLEMS

What are the characteristics of the quintessential American?
How do the values and conditions of the times cause a shift in what is quintessentially American?
What is essentially American about the protagonist?

UNIT 11-B — ENVIRONMENT

SOCIAL RESPONSIBILITY
See Program Objective 1-A

Poetry

Coleridge, Samuel Taylor: *Work Without Hope*
cummings, e. e.: *i sing of Olaf, glad and big*
Durem, Ray: *Award*
Hughes, Langston: *I, Too*
Overstreet, Bonero W.: *John Doe, Jr.*
Patchen, Kenneth: *Nice Day for a Lynching*
Tate, Allen: *Ode to the Confederate Dead*

Short Stories

Bennett, Hal: *Dotson Gerber Resurrected*
Camus, Albert: *The Adulterous Woman*
Cheever, John: *The Swimmer*
Crane, Stephen: *The Open Boat*
Hawthorne, Nathaniel: *My Kinsman, Major Molineux*
Oates, Joyce Carol: *Saul Bird Says: Relate! Communicate! Liberate!*
Wright, Richard: *The Man Who Saw the Flood*

Novels

Faulkner, William: *Intruder in the Dust*

Hawthorne, Nathaniel: *The Scarlet Letter*
Heller, Joseph: *Catch-22*
Orwell, George: *1984*
Parks, Gordon: *A Choice of Weapons*
Porter, Katherine Anne: *Ship of Fools*
Sinclair, Upton: *The Jungle*
Stein, Gertrude: *Three Lives*
West, Rebecca: *The Thinking Reed*

Nonfiction
Emerson, Ralph Waldo: *The American Scholar*
Thoreau, Henry David: *Walden*

Drama
Arrabal, Fernando: *Picnic on the Battlefield*
Miller, Arthur: *A View from the Bridge*
Shaw, George Bernard: *Major Barbara*

KEY CONCEPTS AND PROBLEMS
What is the individual's relationship to society?
What types of obligations (moral, legal, etc.) does a citizen have to society?
How do we fulfill these obligations?
What happens if we do not?
What must we sacrifice for the greater good?
How do we lose from this sacrifice? How do we gain?

---------------------------------OR---------------------------------

MAN, MACHINE, AND NATURE
See Program Objective 3

Poetry
Blake, William: *London, The Chimney Sweep*
Wordsworth, William: *The World Is Too Much with Us*

Short Stories
London, Jack: *To Build a Fire*
Szilard, Leo: *Voice of the Dolphins*
Updike, John: *The Music School*

Novels
Dickens, Charles: *David Copperfield, Oliver Twist*
Norris, Frank: *The Octopus*
Orwell, George: *1984*
Sinclair, Upton: *The Jungle*
Steinbeck, John: *The Grapes of Wrath*

Nonfiction
Burke, James: *Connections*
Emerson, Ralph Waldo: *Nature*
Mailer, Norman: *Of a Fire on the Moon*
Thoreau, Henry David: *Walden*
Wolfe, Tom: *The Kandy-Kolored Tangerine-Flake Streamline Baby*

Films
Continental Divide
Dr. Strangelove
2001: A Space Odyssey

KEY CONCEPTS AND PROBLEMS
Does human nature change depending on whether the environment is dominated more by nature than by machine?
How do machines affect the ways in which people live?
How does the natural world affect the ways in which people live?
When nature comes into conflict with technology, which one triumphs? Why?
Is technological change positive, negative, or neutral? Why?

UNIT 11-C RELATIONSHIPS

THE INDIVIDUAL AND SOCIETY: SELF-RELIANCE
See Program Objectives 2, 12

Poetry
Auden, W. H.: *The Unknown Citizen*
Dickey, James: *The Bee*
Dickinson, Emily: *The Soul selects her own Society, There is a solitude of space*
Frost, Robert: *Into My Own, The Silken Tent, The Road Not Taken, Desert Places*
Moore, Marianne: *The Mind Is an Enchanting Thing*
Nemerov, Howard: *Life Cycle and the Common Man*
Reid, Alistair: *Curiosity, Propinquity*
Swenson, May: *The Pure Suit of Happiness*
Taggard, Genevieve: *The Enamel Girl*
Whitman, Walt: *Song of Myself, A Noiseless Patient Spider*
Wordsworth, William: *I Wandered Lonely As a Cloud*

Short Stories
Melville, Herman: *Bartleby the Scrivener, The Piazza*

Novels
Baldwin, James: *Nobody Knows My Name*
Melville, Herman: *Moby-Dick*
Twain, Mark: *Huckleberry Finn*

Nonfiction (Essays)
Emerson, Ralph Waldo: *Self-Reliance*
Thoreau, Henry David: *Civil Disobedience*

Films
Cool Hand Luke
The Lost Weekend
On the Waterfront

KEY CONCEPTS AND PROBLEMS
What is self-reliance?
To what extent should an individual interact with and be influenced by society?
What distinguishes *self-reliance, anarchy, alienation,* and *self-centeredness*?
What are the advantages and disadvantages of self-reliance?
Do you agree with the author's viewpoint?
Compare the basis of authority of the self to the basis of authority of society. How does a self-reliant attitude influence one's behavior in relationships?

UNIT 11-D VALUE SYSTEMS

THE AMERICAN DREAM
See Program Objective 4

Poetry
Contoski, Victor: *Money*
Hughes, Langston: *I, Too*
Robinson, Edwin Arlington: *Richard Cory*
Sandburg, Carl: *Cool Tombs*
Sassoon, Siegfried: *The Case for the Miners*
Shagoury, Charles J.: *Schizophrenia on Madison Avenue*
Teasdale, Sara: *Barter*
Whitman, Walt: *I Hear America Singing, Song of the Open Road*
Williams, William Carlos: *Pastoral*

Novels
Amis, Martin: *Money*
Ellison, Ralph: *Invisible Man*
Erdrich, Louise: *Love Medicine*

Dreiser, Theodore: *Sister Carrie, An American Tragedy*
Fitzgerald, F. Scott: *The Great Gatsby*
Ken Kesey: *Sometimes a Great Notion*
Mailer, Norman: *An American Dream*
Redding, J. Saunders: *Stranger and Alone*
Rölvaag, O. E.: *Pure Gold*
Steinbeck, John: *The Grapes of Wrath*
Twain, Mark: *The Prince and the Pauper, The Gilded Age*

Nonfiction
Bradford, William: *The Mayflower Compact*
Faulkner, William: Nobel Prize acceptance speech
Jefferson, Thomas: *Declaration of Independence*
Kennedy, John Fitzgerald: Inaugural address
King, Martin Luther: Christmas sermon on peace
Malcolm X: *Message to the Grass Roots*
Moon, William Least Heat: *Blue Highways*
Whitman, Walt: *Democratic Vistas*

Drama
Albee, Edward: *The American Dream*
Miller, Arthur: *The Death of a Salesman*
Serling, Rod: *Requiem for a Heavyweight*

Films
Citizen Kane
The Godfather, Parts I and II
It's a Wonderful Life
Meet John Doe
Mr. Deeds Goes to Town
Mr. Smith Goes to Washington
You Can't Take It With You

KEY CONCEPTS AND PROBLEMS
What is the American Dream?
What is American about it?
To what extent is it relative to time and place?
To what extent is it stable and enduring?
How can the dream turn into a nightmare?
How can it be an illusion?
With what does the American Dream come in conflict?

--------------------------------OR--------------------------------

JUSTICE
See Program Objectives 11, 14, 16

Poetry
Davis, Frank Marshall: *Giles Johnson, Ph.D.*
La Farge, Peter: *As Long As the Grass Shall Grow*
Walker, Margaret: *For My People*

Novels
Bambara, Toni Cade: *The Salt Eaters*
Dostoyevsky, Fyodor: *Crime and Punishment*
Faulkner, William: *Light in August*
Le Guin, Ursula: *The Dispossessed*
Melville, Herman: *Billy Budd*
Steiner, George: *The Portage to San Cristobal of A.H.*
Toomer, Jean: *Cane*
Wouk, Herman: *The Caine Mutiny*
Wright, Richard: *Native Son*

Autobiographies
Black Elk with John G. Neihardt: *Black Elk Speaks*
Moody, Anne: *Coming of Age in Mississippi*
Standing Bear, Luther: *My People, the Sioux*

Drama
Peckinpah, Sam: *Noon Wine*
Rose, Reginald: *Twelve Angry Men*
Shakespeare, William: *The Merchant of Venice*

KEY CONCEPTS AND PROBLEMS
What is the definition of *justice*?
Where do the characters in the story get their concept of justice?
Is the behavior of the characters in the story just? Why or why not?
What are the difficulties involved in achieving justice?
In what ways can punishment be justly related to crime?
What is the relationship between justice and mercy?
What is the source of one's concept of justice?

----------------------------------OR----------------------------------

THE PURITAN ETHIC
See Program Objectives 2, 4, 16

Elementary Texts
McGuffy's Reader
The New England Primer

Poetry
Bradstreet, Anne: *To My Dear and Loving Husband*
Taylor, Edward: *Meditation Six*

Short Stories
Hawthorne, Nathaniel: *The Minister's Black Veil, Young Goodman Brown*
Twain, Mark: *The Man That Corrupted Hadleyburg, The Mysterious Stranger*

Novels
Hawthorne, Nathaniel: *The Scarlet Letter*

Nonfiction
Edwards, Jonathan: *Sinners in the Hands of an Angry God*
Mather, Cotton: *Essays to Do Good*

Drama
Miller, Arthur: *The Crucible*

KEY CONCEPTS AND PROBLEMS
What are the central beliefs of the Puritans?
What are the characteristics of the Puritan ethic?
What historical factors contributed to the development of these principles?
How was life for the Puritans different from life today?
How was it similar to life today?
Why did Puritanism die in America?
To what extent does the Puritan ethic survive in America today?

UNIT 11-E — PROBLEMS OF CHANGE

PROGRESS
See Program Objectives 5, 13

Short Stories
Faulkner, William: *The Bear, Delta Autumn*

Novels
Bellow, Saul: *Henderson the Rain King*
Berger, Thomas: *Little Big Man*
Kerouac, Jack: *On the Road*
Kesey, Ken: *Sometimes a Great Notion*
Kosinski, Jerzy: *Being There*
Hungry Wolf, Adolf: *Legends Told by the Old People*
Le Guin, Ursula: *The Word for World Is Forest*
Momaday, N. Scott: *The Way to Rainy Mountain*
Sinclair, Upton: *The Jungle*
Vonnegut, Kurt, Jr.: *Slaughterhouse Five*
Wells, H. G.: *The Time Machine*

Nonfiction
Mailer, Norman: *Of a Fire on the Moon*
Thoreau, Henry David: *Walden*

Films
The Gods Must Be Crazy

KEY CONCEPTS AND PROBLEMS
What is the definition of *progress*? Consider progress in terms of (a) technology, (b) the human spirit, (c) the expansion of "civilization," and (d) the evolution of the human intellect.
Do the behavior and events of the story represent progress? Why or why not?
What is the author's attitude towards progress? Do you agree?

------------------------------------OR------------------------------------

CHANGING TIMES
See Program Objectives 1-B, 15, 17

Poetry
Masters, Edgar Lee: *Spoon River Anthology*

Short Stories
Faulkner, William: *Go Down, Moses*
Irving, Washington: *Rip Van Winkle*
Anderson, Sherwood: *Winesburg, Ohio*

Novels
Achebe, Chinua: *Things Fall Apart*
Aluko, T. M.: *One Man, One Wife*
Faulkner, William: *The Hamlet, The Town, The Mansion, The Rievers*
Kesey, Ken: *Sometimes a Great Notion*
Lampedusa, Giuseppe di: *The Leopard*
Mahfouz, Naguib: *Midaq Alley*
Márquez, Gabriel García: *One Hundred Years of Solitude*
Mitchell, Margaret: *Gone with the Wind*
Paton, Alan: *Cry, the Beloved Country*
Tarkington, Booth: *The Magnificent Ambersons*
Wolfe, Thomas: *You Can't Go Home Again*

Autobiographies
Eastman, Charles Alexander: *From the Deep Woods to Civilization*

Drama
Hellman, Lillian: *The Little Foxes*
Wilder, Thornton: *Our Town*
Williams, Tennessee: *The Glass Menagerie, A Streetcar Named Desire*

Films
The Last Picture Show
The Misfits

KEY CONCEPTS AND PROBLEMS
How has society changed over time?
What are the old values and conditions?
What are the new values and conditions?
What has caused these changes?
How do the characters adapt to the changes?
What is the author saying about human nature through the action in the story?

UNIT 11-F **RHETORIC/STYLE**

CHARACTERIZING AN AUTHOR'S STYLE
See Program Objectives 3, 6, 12, 13

Prose Writers
Faulkner, William: *Barn Burning*, stories from *Go Down, Moses, Mule in the Yard, Old Man, Red Leaves, A Rose for Emily, Spotted Horses, That Evening Sun, Wash*, selections from *The Portable Faulkner*
Hemingway, Ernest: Stories from *In Our Time, Old Man at the Bridge, The Short Happy Life of Francis Macomber, The Snows of Kilimanjaro*
Twain, Mark: *The Celebrated Jumping Frog of Calaveras County, A Connecticut Yankee in King Arthur's Court, Life on the Mississippi, The Man That Corrupted Hadleyburg, The Mysterious Stranger, Pudd'nhead Wilson*

Poets
Dickinson, Emily: *Dear March—Come in; "Hope" is the thing with feathers; The Grass so little has to do; What mystery pervades a well!; A Thought went up my mind today*
Frost, Robert: *Stopping by Woods on a Snowy Evening, The Road Not Taken, Neither Out Far Nor In Deep, Desert Places, The Secret Sits*

KEY CONCEPTS AND PROBLEMS

What distinguishes the author in terms of (a) themes, (b) views of society, (c) views of human nature, (d) sentence structure, (e) language, and (f) literary techniques?

How are these manifested in the writer's literature?

How does knowledge of these features help us understand unfamiliar works by this writer?

UNIT 11-G — **FORM/GENRE**

PROTEST LITERATURE

See Program Objectives 2, 6, 8, 11, 12, 18

Poetry

Dunbar, Paul Laurence: *Sympathy*
Hughes, Langston: *Dream Deferred, Ballad of the Landlord*
Jeffers, Lance: *On Listening to the Spirituals*
McKay, Claude: *The White House*
Randall, Dudley: *The Idiot*

Short Stories

Freeman, Joseph: *From Bohemia to Russia*
London, Jack: *A Night with the Philomaths*
Mailer, Norman: *The Patron Saint of MacDougal Alley*

Novels

Bellamy, Charles: *The Breton Mills*
Kesey, Ken: *One Flew Over the Cuckoo's Nest*
Orwell, George: *Animal Farm*
Sinclair, Upton: *The Jungle*
Ward, Elizabeth Stuart Phelps: *The Silent Partner*

Nonfiction

Anthony, Susan B.: *Woman Wants Bread, Not the Ballot!*
Catt, Carrie Chapman: *The World Movement for Woman Suffrage, 1904 to 1911: Is Woman Suffrage Progressing?*
Cleaver, Eldridge: *Soul on Ice*
Dunbar, Roxanne: *Female Liberation as the Basis for Social Revolution*
Henry, Patrick: *Speech to the Virginia Convention*
Hentoff, Nat: *The War on Dissent*
Jefferson, Thomas: *Declaration of Independence*
King, Martin Luther, Jr.: *Letter from Birmingham Jail*
Paine, Thomas: *The Crisis Papers*
Thoreau, Henry David: *Civil Disobedience*

Autobiographies

Malcolm X with Alex Haley: *The Autobiography of Malcolm X*

Films

Cool Hand Luke
Do the Right Thing
Matewan
Norma Rae

KEY CONCEPTS AND PROBLEMS

What conditions have prompted the protest?

What steps does the writer suggest we take in making a protest?

Is there a common series of steps that the writers suggest to take in protesting?

Does the writer suggest the point at which we should abandon the protest—that is, is a radical alternative such as violence appropriate in the situation in question?

Is the protest justified? Why or why not?

What are the differences between fictional and nonfictional protests?

What are the typical forms of protest literature?

-------------------------------- OR --------------------------------

REALISM/NATURALISM

See Program Objectives 6, 8, 11

Poetry

Masters, Edgar Lee: *Spoon River Anthology*
Robinson, Edwin Arlington: *Cliff Klingenhagen, Miniver Cheevy*

Short Stories

Anderson, Sherwood: selections from *Winesburg, Ohio*
Garland, Hamlin: selections from *Main Travelled Roads*
Jewett, Sarah Orne: selections from *The Country of the Pointed Firs*

Novels

Cather, Willa: *The Professor's House*
Crane, Stephen: *The Red Badge of Courage, Maggie*
Dreiser, Theodore: *Sister Carrie, An American Tragedy*
Glasgow, Ellen: *Barren Ground*
Howells, William Dean: *A Modern Instance*
James, Henry: *Daisy Miller*
Lewis, Sinclair: *Main Street*
Norris, Frank: *McTeague*
Sinclair, Upton: *The Jungle*
Wharton, Edith: *Ethan Frome*

Wright, Richard: *Native Son*

KEY CONCEPTS AND PROBLEMS

What are the characteristics of *realism* and *naturalism*?
What historical influences shaped these forms?
How are they different from other literary forms?
How does the literature exemplify these forms?
How is naturalism an extreme extension of realism?
What unique types of observations do the forms of realism and naturalism allow the authors to make?

UNIT 11-H — **THE HERO**

THE PICARESQUE HERO
See Program Objectives 2, 6

Epic Poetry
Byron, George Gordon: *Don Juan*

Novels
Berger, Thomas: *Little Big Man*
Bellow, Saul: *Henderson the Rain King, The Adventures of Augie March*
Cary, Joyce: *The Horse's Mouth*
Cervantes, Miguel de: *Don Quixote*
Defoe, Daniel: *Moll Flanders*
Faulkner, William: *The Rievers*
Fielding, Henry: *Tom Jones, Joseph Andrews*
Lesage, Alain René: *Gil Blas de Santillane*
Mann, Thomas: *Felix Krull*
Smollett, Tobias: *Roderick Random*
Swift, Jonathan: *Gulliver's Travels*
Twain, Mark: *Huckleberry Finn*
Voltaire: *Candide*

KEY CONCEPTS AND PROBLEMS

What are the characteristics of the picaresque hero?
How does the protagonist fit this description?
What does the hero learn from travel adventures?
How is the hero affected by the lack of a stable family?
What is the author trying to say about society, based on the adventures of the hero?
What is the relationship between the characteristics of the hero and the form of the story?

— GRADE 12 —

UNIT 12-A — **CHARACTER**

THE PSYCHOLOGY OF LITERARY CHARACTERS: CHAUCER TO THE MODERNS
See Program Objective 1-B

Poetry and Prose (Listed Chronologically)
Sir Gawain and the Green Knight
Chaucer, Geoffrey: *The Canterbury Tales*
Malory, Sir Thomas: *Le Morte d'Arthur*
Spenser, Edmund: *The Fairie Queene*
Shakespeare, William: *Hamlet*
Milton, John: *Paradise Lost*
Austen, Jane: *Pride and Prejudice*
Byron, George Gordon: *Don Juan*
Shelley, Mary: *Frankenstein*
Brontë, Emily: *Wuthering Heights*
Dickens, Charles: *David Copperfield*
Hardy, Thomas: *Jude, the Obscure*
George Bernard Shaw: *Arms and the Man*
Eliot, T. S.: *The Love Song of J. Alfred Prufrock*
Conrad, Joseph: *Heart of Darkness*
Woolf, Virginia: *To the Lighthouse*

KEY CONCEPTS AND PROBLEMS

How is the psychology of the characters influenced by the attitudes of the times in which they were written?
How does the psychology of these characters change over time? What is responsible for these changes?
What is the same about the characters over time?
What conclusions can we draw about human nature, based on our study of these characters?

UNIT 12-B — **ENVIRONMENT**

UTOPIAS AND DYSTOPIAS
See Program Objectives 1, 5, 17

Short Stories
Grigoriev, Vladimir: *The Horn of Plenty*
Singer, Isaac Bashevis: *Fool's Paradise*
Vonnegut, Kurt, Jr.: *Harrison Bergeron*

Novels

Bellamy, Edward: *Looking Backward*
Butler, Samuel: *Erewhon*
Dante: *The Divine Comedy*
Golding, William: *Lord of the Flies*
Graves, Robert: *Watch the North Wind Rise*
Hudson, W. H.: *A Crystal Age*
Huxley, Aldous: *Brave New World*
More, Sir Thomas: *Utopia*
Morris, William: *News from Nowhere*
Orwell, George: *1984*
Skinner, B. F.: *Walden Two*
Swift, Jonathan: *Gulliver's Travels*
Wells, H. G.: *A Modern Utopia*

Nonfiction

Erasmus: *The Praise of Folly*
Hamilton, Alexander, James Madison, and John Jay: *The Federalist Papers*
Machiavelli: *The Prince*
Marx and Engels: *The Communist Manifesto*
Plato: *The Republic*
Plutarch: *Lycurgus*
Rousseau, Jean Jacques: *The Social Contract*
Tarde, Gabriel: *Underground Man*
Wooden, Kenneth: *The Children of Jonestown*
Xenophon: *Cyropedia*

KEY CONCEPTS AND PROBLEMS

How is this society different from our own?
What are the assumptions behind the author's utopian or dystopian vision?
What are the consequences of such a society?
Is the society envisioned by the author possible? Why or why not?
What is the relationship between human nature and utopia?

UNIT 12-C **RELATIONSHIPS**

INTIMATE RELATIONSHIPS: FRIENDSHIP

See Program Objectives 13, 16

Short Stories

Galsworthy, John: *The Apple Tree*
Maugham, Somerset: *The Letter*

Novels

Cary, Joyce: *The Horse's Mouth*
Cervantes, Miguel de: *Don Quixote*
Dumas, Alexandre: *The Three Musketeers*
Forster, E. M.: *A Passage to India*
Greene, Graham: *Brighton Rock*
Hesse, Hermann: *Demian, Siddhartha, Narcissus and Goldmund*
Kazantzakis, Nikos: *Zorba the Greek*
Lawrence, D. H.: *Women in Love*
Oates, Joyce Carol: *Solstice*
Puig, Manuel: *The Kiss of the Spider Woman*
Steinbeck, John: *Of Mice and Men*

KEY CONCEPTS AND PROBLEMS

What is the definition of *friendship*?
What enables the friends to become intimate with each other?
How do the characters in the story illustrate the definition of friendship? How do they fall short of the definition?
What is the difference between a strong friendship and a weak one?

--------------------OR--------------------

INTIMATE RELATIONSHIPS: LOVE

See Program Objectives 4, 6

Poetry

Burns, Robert: *A Red, Red Rose*
Donne, John: *The Ecstasy*
Graves, Robert: *Symptoms of Love*
Herrick, Robert: *Delight in Disorder*
Lowell, Amy: *The Taxi*
Roethke, Theodore: *Elegy for Jane*
Shakespeare, William: *Sonnets 18, 29*
Shapiro, Karl: *How Do I Love You?*
Yeats, William Butler: *The Lover Tells of the Rose in His Heart*

Short Stories

Hughes, Langston: *A Good Job Done*
Kerckhoff, Joan: *Talk To Me, Talk To Me*
O'Connor, Flannery: *Everything That Rises Must Converge*

Novels

Austen, Jane: *Pride and Prejudice*
Brontë, Charlotte: *Jane Eyre*
Brontë, Emily: *Wuthering Heights*

du Maurier, Daphne: *Rebecca*
Faulkner, William: *Light in August*
Hemingway, Ernest: *A Farewell to Arms*
Joyce, James: *Ulysses*
Kundera, Milan: *The Unbearable Lightness of Being*
McCullers, Carson: *The Heart Is a Lonely Hunter*
Percy, Walker: *The Second Coming, The Moviegoer*
Walker, Alice: *The Color Purple*
Woolf, Virginia: *Orlando*

Drama
Chayevsky, Paddy: *Marty*
Shakespeare, William: *A Midsummer Night's Dream*

Films
Out of Africa

KEY CONCEPTS AND PROBLEMS
What is the definition of *romantic love*?
What enables the lovers to become intimate with each other?
How do the characters in the story illustrate the definition of romantic love? How do they fall short of the definition?
Is there such thing as weak love, or can it only be strong?
How does a love relationship affect an individual?
How do individuals in love affect each other?
How does romantic love develop?

UNIT 12-D — **VALUE SYSTEMS**

EVALUATION OF EXPERIENCE: OPTIMISM/PESSIMISM/NEUTRALITY

See Program Objectives 8, 9, 12

Mythology
Sisyphus

Poetry
Arnold, Matthew: *Dover Beach*
Blake, William: *The Marriage of Heaven and Hell*
Brontë, Emily: *Ah! Why, Because the Dazzling Sun*
Coleridge, Samuel Taylor: *Frost at Midnight, The Rime of the Ancient Mariner*
Eliot, T. S.: *The Wasteland, The Hollow Men*
Hardy, Thomas: *The Man He Killed*
Pope, Alexander: *An Essay on Man*
Shelley, Percy Bysshe: *Ode to the West Wind*

Tennyson, Alfred: *Ulysses*
Wordsworth, William: *The World Is Too Much with Us, Tintern Abbey, It Is a Beauteous Evening*
Yeats, William Butler: *Sailing to Byzantium*

Novels
Camus, Albert: *The Stranger*
Conrad, Joseph: *Lord Jim*
Dostoyevsky, Fyodor: *Crime and Punishment, Notes from the Underground*
Gascar, Pierre: *The Season of the Dead*
Mann, Thomas: *The Magic Mountain*
Voltaire: *Candide*

Drama
Beckett, Samuel: *Waiting for Godot*
O'Neill, Eugene: *The Hairy Ape*
Simpson, N.F.: *One Way Pendulum*
Sartre, Jean-Paul: *No Exit*
Shakespeare, William: *Macbeth, Hamlet*

KEY CONCEPTS AND PROBLEMS
Is the piece optimistic, pessimistic, or neutral in outlook?
What clues tell you what the outlook is?
Do you agree with the author's vision? Why or who not?
What evidence do you see in the real world that either supports or refutes the author's vision?
What facts and conditions contribute to one's evaluation of experience?
To what extent do such attitudes come from the way the world is? To what extent do they come from a person's temperament?

---------------------------------OR---------------------------------

THE VICTORIANS

See Program Objective 6

Poetry
Arnold, Matthew: *Dover Beach*
Brontë, Emily: *The Night Wind*
Browning, Elizabeth Barrett: *Sonnets from the Portuguese*
Browning, Robert: *My Last Duchess*
Rossetti, Christina: *Shut Out*
Rossetti, Dante Gabriel: *The Blessed Damozel*
Meredith, George: *Modern Love*
Morris, William: *The Earthly Paradise*
Swinburne, Algernon Charle: *Atalanta in Calydon*

Tennyson, Alfred: *Ulysses*

Short Stories
Eliot, George: *The Lifted Veil*

Novels
Brontë, Charlotte: *Jane Eyre*
Brontë, Emily: *Wuthering Heights*
Dickens, Charles: *Oliver Twist, Hard Times*
Eliot, George: *Middlemarch*
Meredith, George: *The Egoist*

Nonfiction (Essays)
Carlyle, Thomas: *The French Revolution*
Huxley, Thomas Henry: *A Liberal Education*
Mill, John Stuart: *What Is Poetry?*
Newman, John Henry Cardinal: *The Idea of a University*
Pater, Walter: *The Renaissance*
Ruskin, John: *Modern Painters*

KEY CONCEPTS AND PROBLEMS
What literary precedents led to the Victorian Age?
What historical events separated the Victorians from the Romantics?
What distinguishes the Victorians from other British writers in terms of (a) style and (b) themes?

UNIT 12-E **PROBLEMS OF CHANGE**

COPING WITH LOSS
See Program Objective 15

Prayers
Last Rites
Mourner's Kaddish

Poetry
Browning, Robert: *My Last Duchess*
Burns, Robert: *Auld Lang Syne*
Dickinson, Emily: *Because I could not stop for Death; I heard a Fly buzz—when I died*
Frost, Robert: *Out, Out; After Apple-Picking; Fire and Ice*
Gray, Thomas: *Elegy Written in a Country Churchyard*
Hopkins, Gerard Manley: *Spring and Fall to a Young Child*
Housman, A. E.: *To an Athlete Dying Young*
Keats, John: *Ode to a Nightingale, La Belle Dame Sans Merci*
Poe, Edgar Allan: *The Raven, Annabel Lee*

Stevens, Wallace: *Domination of Black*
Tennyson, Alfred: *In Memoriam*
Thomas, Dylan: *Do Not Go Gentle into That Good Night*
Whitman, Walt: *When Lilacs Last in the Dooryard Bloomed*

Short Stories
Borges, Jorge Luis: *The Circular Ruins*
Brooke, Rupert: *The Dead*
Chekhov, Anton: *Enemies*
Faulkner, William: *A Rose for Emily*
Galsworthy, John: *The Apple Tree*
Hemingway, Ernest: *Hills Like White Elephants*
Joyce, James: *The Dead, A Painful Case*
Kafka, Franz: *The Judgment*
Márquez, Gabriel García: *Tuesday Siesta*
Porter, Katherine Anne: *The Grave*
Steinbeck, John: *Flight*
Tolstoy, Leo: *The Death of Ivan Ilych*

Novels
Agee, Philip: *A Death in the Family*
Guest, Judith: *Ordinary People*

Nonfiction
Baldwin, James: *Notes of a Native Son*

Drama
Arrabal, Fernando: *Picnic on the Battlefield*
Miller, Arthur: *A View from the Bridge*

KEY CONCEPTS AND PROBLEMS
What is lost?
What do the characters lose through the loss?
What do they gain?
How do the characters cope with grief? How does their coping affect them? How do they change?
How are the grievers treated by others? How does this treatment affect them?
What is the author saying about the human ability to cope with great loss?

----------------------------------OR----------------------------------

CULTURAL CONFLICT
See Program Objectives 2, 5, 19

Poetry
Hardy, Thomas: *The Man He Killed*

Owen, Wilfred: *Anthem for Doomed Youth, Strange Meeting*

Short Stories
Achebe, Chinua: *A Man of the People*
Buck, Pearl: *The Frill*
Isherwood, Christopher: *The Berlin Stories*
Kipling, Rudyard: *The Man Who Would Be King*
Nicol, Abiosch: *The Devil at Yolahun Bridge*
Peters, Lenri: *Parachute*
Rubadiri, David: *Stanley Meets Mutesa*

Novels
Beti, Mongo: *Mission to Kala*
Conrad, Joseph: *Heart of Darkness*
da Cunha, Euclides: *Rebellion in the Backlands*
Ekwensi, Cyprian: *People of the City*
Forster, E. M.: *A Passage to India*
Gordimer, Nadine: *Livingstone's Companions*
Greene, Graham: *The Human Factor*
James, Henry: *The American*
Lawrence, D. H.: *The Plumed Serpent*
Munonye, John: *The Only Son*
Orwell, George: *Burmese Days*
Qoyawayma, Polingaysi: *No Turning Back*
Scott, Paul: *The Jewel in the Crown, The Day of the Scorpion, The Towers of Silence, A Division of the Spoils*
Thiongo, Ngugi wa: *The River Between*

Nonfiction (Essays)
Orwell, George: *Shooting an Elephant*

Autobiographies
Rogers, John: *Red World and White*

KEY CONCEPTS AND PROBLEMS
In what ways are the cultures different?
Is one culture more powerful than the other? If so, in what way?
In the author's view, is one culture superior to the other? If so, in what ways? Do you agree with the author's judgment?
What is the outcome of the clash? Is the outcome "fair"? Why or why not?
How do characters change as a result of their experience with another culture?

UNIT 12-F — **RHETORIC/STYLE**

STYLES OF PERSUASION
See Program Objectives 6, 8, 11, 18

Poetry
Hopkins, Gerard Manley: *Pied Beauty*
Marvell, Andrew: *To His Coy Mistress*
Shakespeare, William: *Sonnets*
Yeats, William Butler: *The Second Coming*

Short Stories
Babel, Iaaac: *Gedali, The Story of My Dovecote*
Gogol, Nikolay: *The Overcoat*
Hemingway, Ernest: *The Short Happy Life of Francis Macomber*
Joyce, James: *The Dead*
Lawrence, D. H.: *The Prussian Officer*
Roth, Philip: *The Conversion of the Jews*
Tolstoy, Leo: *Where Love Is, God Is*
Updike, John: *Pigeon Feathers*

Novels
Camus, Albert: *The Stranger*
James, Henry: *Daisy Miller, What Maisie Knew*
Joyce, James: *A Portrait of the Artist as a Young Man*
Swift, Jonathan: *Gulliver's Travels*

Nonfiction (Essay)
Swift, Jonathan: *A Modest Proposal*

Nonfiction (Book)
Booth, Wayne: *The Rhetoric of Fiction*

KEY CONCEPTS AND PROBLEMS
What philosophical ideas and attitudes toward life does the author seem to hold?
What does the author seem to value most dearly?
How does the author present his or her personal values, attitudes, and philosophical ideas in thework?
What does the writer do to persuade the reader to agree with these ideas and attitudes?
Is the writer rhetorically persuasive? Why or why not?
What is the range of rhetorical techniques—overt and covert—that a writer may use to persuade a reader that his or her personal values, attitudes, or philosophical ideas are right or worthy of serious consideration?

UNIT 12-G — **FORM/GENRE**

COMEDY

See Program Objectives 1-A, 6

Novels

Austen, Jane: *Pride and Prejudice*
Bellow, Saul: *Henderson the Rain King, Herzog*
Fielding, Henry: *Tom Jones*
Wodehouse, P.G.: *The Inimitable Jeeves*

Drama

Barrie, J.M.: *The Admirable Crichton*
Chase, Mary: *Harvey*
Coward, Noel: *Weatherwise*
Gay, John: *The Beggar's Opera*
Goldsmith, Oliver: *She Stoops to Conquer*
Jonson, Ben: *Volpone*
Molière: *Tartuffe*
Shakespeare, William: *A Midsummer Night's Dream, Much Ado About Nothing, As You Like It*
Sheridan, Richard Brinsley: *The Rivals, The School for Scandal*
Wilde, Oscar: *The Importance of Being Earnest*

KEY CONCEPTS AND PROBLEMS

What literary techniques (irony and so forth) does the playwright use to achieve a comic effect?
What purpose does the comedy have?
Why is comedy an effective means of making a serious point?
Do you laugh at yourself as you see humor in the drama? Why or why not?
What are the characteristics of comic characters?
What are typical characteristics of comic plots?

---------------------------------OR---------------------------------

ROMANCE

See Program Objective 3

Fairy Tales

Cinderella
Snow White

Mythology

Persephone
Perseus
Romulus and Remus

The Bible

Jesus (Matthew, Mark, Luke, John)
Moses (Exodus 1–19)

Poetry

Keats, John: *La Belle Dame Sans Merci*
Tennyson, Alfred: *The Lotus Eaters*

Short Stories

Colette: *The Secret Woman*
Collier, John: *The Chaser*
Hemingway, Ernest: *Hills Like White Elephants*
Poe, Edgar Allan: *William Wilson*

Novels

Burroughs, Edgar Rice: *Tarzan*
Cain, James M.: *The Postman Always Rings Twice*
Cervantes, Miguel de: *Don Quixote*
Cheever, John: *Oh, What a Paradise It Seems*
Malory, Sir Thomas: *Le Morte d'Arthur*
Tolkien, J.R.R.: *Lord of the Rings*
Vonnegut, Kurt, Jr.: *Slaughterhouse Five*

Drama

Goethe, Johann Wolfgang von: *Faust*
Shakespeare, William: *A Midsummer Night's Dream, Romeo and Juliet, The Tempest*

Films

Fatal Attraction
Play Misty for Me

KEY CONCEPTS AND PROBLEMS

How does the world of innocence come into play in each selection?
What kind of quest does the hero pursue in each story? How are they similar and different?
How do magic, mystery, and miracles function in these selections?
What roles do vision and revelation play in these selections?
What sorts of fulfillment do the characters seek?
What are the typical elements and patterns of romance?
What problems tend to frustrate romantic possibilities in ironic romances?
Why does irony so often enter into romantic stories?

UNIT 12-H **THE HERO**

THE TRAGIC HERO
See Program Objectives 1, 6, 14

Epic Poetry
Homer: *The Iliad*

Novels
Conrad, Joseph: *Lord Jim*
Hardy, Thomas: *Tess of the D'Urbervilles*
Mann, Thomas: *Doctor Faustus*
Updike, John: *Rabbit Run*
Wharton, Edith: *Ethan Frome*

Drama
Aeschylus: *Prometheus, Persae, Oresteia, Agamemnon*
Chekhov, Anton: *The Cherry Orchard*
Euripides: *Medea, Heracles*
Ibsen, Henrik: *Hedda Gabler, The Wild Duck*
O'Neill, Eugene: *The Emperor Jones*
Shakespeare, William: *Hamlet, King Lear, Macbeth, Othello*
Shaw, George Bernard: *St. Joan*
Sophocles: *The Oedipus Cycle, Prometheus Bound, Antigone*

KEY CONCEPTS AND PROBLEMS
What are the characteristics of the tragic hero?
How is the character affected by fate? Does the tragic hero have free will?
What is characteristic of tragic plot structure?
How do you feel about what happens to the tragic hero?
What statement about life is the author making through the tragic hero?

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