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APPROACHES TO MEANING: A BASIS FOR CURRICULUM IN LITERATURE

by George Hillocks, Jr.

By the time the average student enters junior high school he has very nearly attained all the skill in reading he will ever need to glean the content of his daily newspaper, his magazines, and whatever other popular literature he may encounter. His basic sight vocabulary has been long established and he does not block on unfamiliar words. He can read for main ideas and important details and can make simple inferences about what he reads. From the seventh grade on, many curricula, if they focus on skills at all, simply proliferate what has already been learned and frequently, in a zealous attempt to force the student to read with care, add the skill of reading for unimportant details. This writer once witnessed a test on The Scarlet Letter containing fifty questions, such as "What was the name of Hester's jailer?" In curricula such as these the real problems of meaning are either ignored or handled by the teacher in a series of lectures abstracted from his college or graduate school notes. The student is not only deprived of an opportunity of interpreting meaning for himself, but is under the necessity of adhering to the interpretation suggested by the teacher. Thus the student soon believes that the meaning of a poem or story is akin to the secrets of ancient religions, closely guarded by a high priesthood in the innermost sanctum of a stone temple far from the view of the peasant world. The student is content to listen to the interpretations of the priesthood, and after years of acclimation to this procedure he is revolted by any unorthodox priest who may ask him questions without ever answering them. And new priests brought up in this tradition develop guilt complexes if they do not systematically present the predigested daily interpretation.

What is it then that leads the teacher to believe that he and his colleagues but not the students are capable of dealing with problems of meaning and interpretation? Is it that students are innately incapable of interpretation? Is it that below a certain level of "maturity" a student is unable to cope with problems of meaning? Or is it simply that the student does not possess the techniques for making systematic inquiry into meaning because he has never been exposed to a systematic approach to problems of meaning? The studies on reading difficulty have largely confined themselves to elementary school material and define difficulty in terms of sentence length and vocabulary. One publication purports to teach inference skills by arranging problems in a planned sequence of easy to difficult; however, the simplicity or difficulty is not in the inference itself but in the relative familiarity of vocabulary items or in the relative abstractness of the concept. Does a curriculum deal adequately with meaning and the interpretation of literature if it simply increases the difficulty of vocabulary and the abstractness of the material? Most teachers will agree that this alone is not adequate.

If one of our objectives as teachers of English is to teach so that our students will read a work of literature independently with full understanding, we had best discover how this purpose may be accomplished. We had better ask ourselves some pertinent questions: 1) Is it enough to encourage students to read for entertainment and diversion? 2) Should we also encourage the student to read for meaning? 3) If so, how can this be accomplished? The remainder of this paper is an attempt to answer these three questions.

As certain words in the titles of literature anthologies suggest, the major goal in reading is adventure, fun, or good times. No one will argue that these are not laudable goals, but unfortunately they are goals that can be achieved by the student with much less effort in media other than books and magazines: movies, television, radio, and comics. The difficulty lies not so much in the goal itself as in the apparent failure of the ardent proponents of reading interest and good times to realize that the great pleasure and reward of reading comes through the revelation which an author makes through his craft and because of his genius. But to grasp the revelation fully, the reader cannot remain passive and demand entertainment; on the contrary, he must interact with the work; he must read and think creatively. But through this process he will be both entertained and illuminated, and he will know the pleasure of accomplishment. Literature which is essentially entertainment tends to avoid reality, but that which is more than entertainment tends to bring the reader close to essences and to the realities of existence.

How can the student be taught to understand the meaning of a literary work whether it be in print or produced on stage or in the movies? What tools or concepts must he, as an educated reader, have acquired? Jerome Bruner in The Process of Education suggests that the structure of the subject matter should be central to our teaching. He assumes that learning structure is more important than learning details because a knowledge of structure may be transferred from one problem-solving situation to another. If Bruner's assumption is correct and if literature has a discoverable structure, it should be possible to teach that structure thereby giving the student an invaluable tool for the continuation of his literary education beyond the formal school situation.

In literature three structural areas present themselves immediately. The first deals with the picture of man produced by a writer, the second with levels of meaning, and the third with form or genre. Familiarity with the concepts of each of these areas will provide the reader with a background and an awareness for making complex inferences and for asking himself the kinds of questions whose answers reveal a fullness of meaning.

A. Man in his Environment. The serious writer is concerned with the relationship of man to his environment, which for the sake of simplification can be separated into three foci--the physical, the social, and the cultural environments. In reality, of course, these three are inseparable, each contributing to and interacting with the others to form a matrix of influences which operate dynamically in the formation of the character, desires, and aspirations of man. Since the author's task involves a commentary on man, his work necessarily involves the relationship of man to his environment--a relationship which may be seen lying somewhere in the continuum extending from man as controller of his environment, as in the case of the mythic protagonist in works such as the Promethean stories, to man as subject of his environment, as in the case of the modern protagonist in works such as Death of a Salesman. No character in any work can be completely abstracted from his environmental setting, for even the values of the mythical hero who is basically in command of his environment are influenced by the environment.

In many instances the full understanding of a work requires an acquaintance with the organization of environment. A reader unaware of class distinctions and the functioning of status will miss the full irony of a poem as simple as "Richard Cory." A failure to understand the operation of culture and to realize that a cultural setting imposes a set of values on its members which may not be appropriate to the members of another culture leads to a lack of sympathy for a character such as Wang Lung in The Good Earth and to a failure to identify the cultural struggle integral to The Light in the Forest. When we say that a student is not mature enough to read a particular book or poem or to see a play, perhaps we actually mean that there are certain concepts involved in the work with which he is unfamiliar and that his ignorance of these will impede or preclude his comprehension. Many of the concepts which give rise to difficulty, among them those of environment, can be taught systematically.

Arbitrary separation of the areas comprising the concept of environment simplifies analysis, promotes understanding, and facilitates teaching. At the same time, however, it is essential that we realize the inseparability of physical, cultural, and social aspects of environment.

1. The Physical Environment: A teaching unit focusing on the physical environment might examine a series of problems such as the following which develop concepts centering in man and his relationship to the physical world. a.) How does man react and adjust to his physical surroundings? b.) What abilities, physical and psychological, enable man to adapt to conditions of privation and to conditions imposed by location--jungle, desert, mountain, sea, farm, and city? c.) What psychological effects do isolation and physical torment have on man? d.) Why do the effects of similar experiences vary from one individual to another? e.) How does exposure to various physical conditions influence the growth of character or personality? More complex problems arise when the focus changes to that part of the physical world which is man's own creation. It is this part of the physical environment which is so frequently the subject of the literature of protest: slum conditions, working conditions, economic oppression, etc.

From a different point of view man's concepts of nature bear examination. Primitive man sees nature as a force upon whose good will he is dependent, while modern man views it as a challenge which he must meet to prove his integrity. At the same time man has viewed nature as a refuge where the rights of the individual are unmolested and where the soul can reconstitute its vital powers for renewed contact with the world of man and affairs.

2. The Social Environment: Man is a social animal. No systematic attempt to understand the human element in literature can ignore this fact. As has already been suggested, knowledge of certain facts basic to social organization is fundamental to the full comprehension of some works and helpful in the comprehension of others. For instance, some knowledge of class stratification, mobility from class to class, and the effects of status and power in social situations will greatly facilitate the understanding of novels such as Galsworthy's The Man of Property. Not that the terminology

or concepts need be objectified for the mature reader, but the word "mature" implies the ability to comprehend and be sensitive to the distinctions of status, power, and wealth which shape the lives of people as well as literary characters. The "mature" reader has had enough experience to enable him to understand. The problem is that for too many people even the fact of experience fails to be useful in reading or observing. Why? We do not know, but we do know that professors of English feel compelled to explain the meanings of novels like The Great Gatsby and Huck Finn to their students. I once asked two classes of college freshmen, on the basis of their having read Huck Finn, whether they thought Mark Twain was in favor of, or opposed to, slavery. Three of the fifty-seven stated that he was opposed to it. The rest felt that he favored it. Later in the year I questioned them on The Great Gatsby. Two-thirds of the students failed to see any social ramifications at all. The excuse could not be that they were too young, for they ranged in age from eighteen to fifty-five.

If we expect students to read literature that has social implications, then perhaps it is up to the curriculum makers to provide objectified experience in dealing with such ideas as they appear in literature. In order to do this efficiently we may find a system of analysis borrowed from sociology helpful.

We may identify three types of social systems: caste, estate, and class. These three kinds of social stratification can be differentiated on the basis of the degree and kind of mobility available to an individual in the society-- that is, mobility in terms of movement from one level of society to another. The caste system is composed of closed groups whose members can move neither upward nor downward to another group. The individual is born into a class, marries within it, and remains in it for life. Furthermore, castes are arranged in a fixed order of superiority and inferiority.

The second type of social system, that of estates, is based upon a specific kind of land tenure, and a man's social position is dependent upon his relationship to the land. Kurt B. Mayer, in Class and Society, describes the hierarchy as follows:

"At the top stands a royal family and a landholding, hereditary, military aristocracy, closely followed by an applied priesthood, ranking on a par with the secular nobility. Below them are merchants and craftsmen, while free peasants and unfree serfs form the broad bottom strata. Each estate has clearly defined rights and duties, and social position is usually inherited. However, individuals may legally change their estates under certain circumstances. Thus the king may confer a title of nobility on a commoner, or the daughter of a wealthy merchant may marry into the aristocracy. To be sure, marriages between persons of different estate are rare, but they are not absolutely prohibited as in a caste system. Again, a serf may be freed by his master, or an exceptionally bright peasant lad may

advance his rank by entering the priesthood or the military service, both of which function as channels of upward mobility." (p. 7)

The third system, whose hierarchy is based upon the three variables of wealth, status, and power, permits much more mobility than either of the other two; but at the same time, in American society at least the actual ability to move from class to class does not conform to the beliefs that most Americans hold. Unlike estates and castes, the classes have no legal standing before the law, and in principle, individuals are equal before the law. However, differences in income and wealth give rise to status groups which are not accessible to all members of society, but are restricted to those with the necessary wealth, power, and status. The situation is complicated by the fact that the possession of any one factor may place the individual within reach of a particular group, but he may be rejected by the group because he does not possess the others. For instance, the nouveaux riches in any society are generally rejected as uncouth by the older patrician classes because they lack accepted family standing, speech patterns, and various "cultured" habits.

Problems of social class are reflected in the work of many writers, even to some extent in Odysseus's battle with the intruders who upset the social balance in making their bid for Penelope. But by the nineteenth century social class had become a major theme in the novels of Dickens in England and of Zola in France. The conflict existing between the members of various social classes or between the individual and the class system is of course a persistent and dominant theme of many modern novels, plays, and poems; e.g. Galsworthy's The Forsythe Saga, Arnold Bennett's The Old Wives' Tale, Sinclair Lewis's Main Street and Babbitt, Anderson's Winesburg, Ohio, Steinbeck's In Dubious Battle, O'Hara's From the Terrace, Pinter's The Caretaker, Brecht's Three Penny Opera, Bellamy's Looking Backward, and Huxley's Brave New World. If a reader brings some knowledge of class structure and dynamics to his reading, he will better understand and infer the concepts which the writer leaves unexplained, but which may be basic to his thesis.

3. The cultural environment may be distinguished from the social as the composite of all the forces which cut across social boundaries to delimit the behavior of an individual and to organize patterns of behavior for the whole society. For a given society the class system is operative within the boundaries of the various cultural forces which influence it. Much of the behavior of an individual is determined by the culture into which he is born. Superficial cultural patterns, such as habits of eating and dress, are obvious; but cultural patterns which are the basis for modes of thought are, to the outsider, neither obvious nor acceptable. The idea of progress, for instance, which pervades Western Civilization is not accepted in many Far Eastern cultures. Many Orientals are so accustomed to hardship, suffering, and death that their outlook is fatalistic. The religions of a culture frequently oppose technical and material change and teach acceptance of things as they are.

Some Protestant sects preach the acceptance of all worldly ills as punishment coming from God. Buddhists preach a similar acceptance.

Cultural conditioning is reflected in all literary works, but especially in those dealing with cultural change or cultural conflict; eg. Pearl Buck's The Good Earth, Conrad Richter's The Light in the Forest, E.M. Forster's Passage to India, Alan Paton's Too Late the Phalarope and Cry the Beloved Country. A knowledge of culture as a determining factor which influences the behavior and thought of the individual and which differentiates the behavior and thought of individuals living in various cultures supplies a background from which the reader is able to infer the cultural forces active in any specific fictional, dramatic, or poetic work and tends to create a sympathy for cultural values different from those of the reader.

Here, too, experts in another field of inquiry can lend us a systematic approach. One method of analysis, borrowed from anthropologists, proceeds through examination of the institutions of a culture. An institution may be roughly defined as an organized system of purposeful activities which fulfill some basic or derived need of the culture. Characteristic of all institutions are the systems of values which underlie the organization; the personnel who are organized along definite lines of authority, function, and privileges; the norms or rules by which the organization proceeds; the material apparatus which it utilizes; the activities which it performs; and the function which it fulfills. A particular culture will encompass systems or groups of institutions which may be designated as follows: economic, political, religious, family or kinship, educational, and scientific. In the more primitive cultures, the systems of institutions might be fewer; for instance, in a primitive culture the educative function is generally fulfilled by the family or by various authority figures in the tribe, but education has probably not been institutionalized so that it has its own personnel, buildings, etc. On the other hand, only the most advanced cultures have institutionalized scientific research. Whatever the institutions existing in a given culture, an individual born into the culture is influenced by them and influences them. His adherence to the ideals of the culture is rewarded; his digressions from its norms are punished. When an individual moves from one culture to another, he will be caught in a conflict of customs and values, as is Trueson in Conrad Richter's The Light in the Forest. Here a white child, indoctrinated into an American Indian culture is transplanted into the white culture to which he is unable to adjust. His customs and values are not the same as those of the other whites. When a culture changes, even minutely, new customs and mores must be learned; and this is often difficult for older generations, as it is for Wang Lung in The Good Earth. Most individuals adhere to the norms of the various institutions in which they are involved; but when they depart from the norms or when they are in conflict with them, they will be punished by official or unofficial social disapproval.

Marlowe's Dr. Faustus is concerned both with cultural change, with the ideological clash between the established theology and the new humanism,

and with the conflict between a specific individual and the traditional cultural norm. Thus, analysis of the cultural environment illuminates the forces active in the formation of the individual's values and customs, suggests the standards of behavior which are acceptable within a particular culture, and specifies types of conflict which are the basis of much mature literature.

B. Levels of Meaning. The concept that meaning exists in a literary work on multiple levels is a very useful one if used within the condition that no one meaning can be totally isolated from the other levels of meaning within the work. No abstraction, no precis, no analysis can ever represent more than a fraction of the total meaning contained in the work itself. But if we are to deal with meaning and to communicate about meanings, it is essential to deal in abstractions, abstractions concerning the kinds of meaning involved in a story, poem, novel, or drama.

Because of the impossibility of extracting a particular level of meaning from the matrix of meaning in which it appears, any attempt to describe levels of meaning must necessarily be normative, dealing with tendencies rather than absolutes, and ignoring overlappings for the sake of general distinctions.

The first and most obvious level of meaning may be called the plot level or literal level, the level at which things happen whether the events and agents are represented as real or not. At this level the reader is involved with understanding events, cause and effect, relationships between characters and between the character and his physical, social, and cultural environment. The reader is concerned here with identifying the referents, real or imaginary, which the words, as signs or elementary symbols represent, individually or in combination.

Any work of prose or poetry has what we have called the literal level--the level at which things happen. But this level does not necessarily represent reality; that is, the words as signs or elementary symbols do not necessarily represent something outside the work. Northrop Frye draws a distinction here between works which are primarily intended to represent reality and those which are primarily imaginative. In the former, the referents of the symbols are outside the work, and the meaning is extensional. In the latter, the imaginative works, the referents of the signs are within the work itself, and the meaning is intensional. In imaginative works the significance of a character is dependent on his relationship to the other aspects of the work. In biography the significance of the people portrayed is dependent on the accuracy of the portrayal in terms of reality.

In the literary work, how does an author achieve levels of significance beyond plot level? Perhaps it is better to phrase the question differently: Through what devices or techniques do levels of meaning become noticeable? To some extent such devices may be described in terms of a hierarchy, extending from the base of tone and metaphor to the universal symbols of archetype.

Tone is used to achieve secondary levels of meaning, especially in satire. In satire of the formal variety, the satirist, whether the author or a character of his creation, pronounces stinging diatribes and harangues against the targets of his wrath. In this kind of satire the objects of criticism and the reasons for criticism are quite apparent. In more subtle satire, in which irony

is the chief instrument of the satirist, the criticism is not always self-evident, and the burden of interpretation is left to the reader. In ironic statements the reader must understand the contrast between what is implied to be good and the reverse. He must understand that the criticism is in terms of implied good in contrast to what is directly stated as good because of the system of values adopted by men but disapproved by the author. Even in a relatively simple poem like Southey's "Battle of Blenheim" the implied criticism of war and of man's tendency to gloss over the cruelty and suffering in war and to recall only the romantic glory which feeds his vanity is not immediately obvious to the reader, but must be inferred. To the mature reader the inference is simple, but the immature reader may fail completely to make it. There is no direct statement of criticism: simply the children's comments on the cruelty of war and the bland assertion of the old man that "'twas a famous victory." The reader must infer that the children are right, that the old man's statement is typical of the attitude of mankind, and that man cares for the glory of war more than he does about its destruction.

In the case of exaggeration, the process of interpretation is much simpler. The author simply carries vices and foibles to their logical extremes, a technique which in itself suggests norms of conduct which the author approves.

At the level of allegorical symbol, the reader is presented with a relatively rigid symbol whose significance can readily be grasped by the reader. For instance, in a medieval morality play, Gluttony might be represented by a fat man riding a hog across the stage holding a bottle of wine in one hand and a side of bacon in the other. This symbol is largely conventional, making use of obesity in man, a conventional animal symbol, and the equipage of gluttony. Other equally rigid symbols in allegory may not make use of convention, but may depend upon the context of the total allegory for their meaning. For instance, in the fable of "The Fox and the Grapes" the symbol of the fox must be interpreted in the light of his desire for the grapes, his attempt to obtain them, his failure, and his ultimate rejection of them as sour.

Generally in this kind of allegory, in addition to the rigidity of the symbol, there is what can be called a one to one relationship between symbol and referent. The man on the hog and fox represent single concepts. This does not exclude the possibility of two or more levels of allegory existing side by side, as in Spenser's Faerie Queene, where Gloriana represents both the virgin mother at the religious level and Queen Elizabeth at the historical level. At each level the one to one relationship still exists. Furthermore, in strict allegory there is a tendency for each event, object, and agent to be symbolic and for each symbol to be related to each other in a direct and clear manner.

In contrast to the allegorical symbol, the symbols in works such as Moby Dick, The Scarlet Letter, and The Rime of the Ancient Mariner tend to be less rigid and to represent a syndrome of meaning. They may or may not be related to other symbols in the same work, and every event, object, and agent in the work is not necessarily symbolic. To suggest that a symbol of

this type represents a single idea is to be guilty of oversimplification. To say that *Moby Dick* represents evil and the *Mariner* represents a repentant sinner is to ignore the ramifications of both. Such symbols ordinarily do not depend upon public acceptance of conventional symbolic values; rather the symbol is developed throughout the context of the work as the author suggests symbolic meaning through the interplay of various elements in his work.

The value of the archetype or universal symbol depends neither upon local convention nor upon the author's manipulation of his material; rather, its meaning is dependent upon its universal recurrence in the life patterns of mankind. Such symbols seem to arise out of basic needs, desires, and experiences common to all men of all cultures. The most famous archetype, that of death and rebirth, which Maud Bodkin tells us is present in *The Rime of the Ancient Mariner* and which other critics have seen in other works, is central to all of the great and many of the minor religions. Many archetypes figure most prominently in myth where we find those of the birth of the hero; the pattern of his journey, task, and return; the crone who refurbishes the powers of the hero; and the mother goddess from whom blessings flow.

Finally, we arrive at a level of meaning which must be understood in terms of all of the foregoing phases or levels; the theme. At this level the reader is concerned with the interplay of plot, tone, symbol, and archetype--with the total meaning of a work. This does not imply that one can deal adequately with plot, tone, and symbol individually without reference to the total context. It means simply that any consideration of theme necessitates consideration of all elements of the work.

The foregoing analysis is too brief to be complete and too simple to be thorough. Nevertheless it may serve as an outline whose details and complexities can be elaborated from conventional sources of critical theory.

Although it is obvious that tone and symbol convey a heavy burden of meaning in literary works, the particular meaning implied by tone or suggested by symbols in any one work is not always obvious. To the unpracticed reader even an obvious allegory may be obscure in details of its implications; the same reader, while reading for plot, will be completely unaware of more subtle symbolic content, and he will reject a work as incomprehensible when its total meaning is the function of complex symbols. An English curriculum whose objective is to teach students how to read literature must make the student aware of the existence of symbols, help him to explore the ways in which they function, and give him practice in interpretation. Such a curriculum might begin with the examination of simple fables and parables and move gradually toward the interpretation of complex symbolic poetry. At each step the curriculum should induce the student to re-examine previously developed concepts in the light of new ones, should offer him increasingly difficult works to interpret, and should permit him greater independence in his interpretation.

C. Genre. The third approach to meaning is through genre or form, but not form in the sense of novel, short story, poetry and drama. An analysis of form in this sense reveals little, if any, meaning and what little is revealed generally is not of use in reading another selection. However, genre in the Aristotelian sense has identifiable form, knowledge of which aids the under-

standing and comprehension of the particular selection. Further, a knowledge of one genre can be brought to bear upon another. A single literary work may involve the characteristics of two or more genres. Alvin Kernan points out that *Timon of Shakespeare's* tragedy is the satirist of formal verse satire taken to his logical extreme. Northrop Frye, in his essay on satire, suggests the proximity of satire to tragedy. "The sardonic vision," he says, "is the seamy side of the tragic vision." Hamlet's bungling revenge brings about such a bloodbath that the play approaches satire. It would be easier to produce Titus Andronicus as a burlesque than as a tragedy.

A student has argued that Oedipus, at the beginning of Sophocles' play, is the epitome of the epic hero and that the destruction of this image is the real tragedy. Willy Loman, on the other hand, although involved in a falling plot action, has nothing of the epic hero about him, but rather belongs to what Frye has designated as the ironic mode which involves heroes inferior in power and intelligence to other men.

Knowledge of genre, including such concepts as structure, character, imagery, tone, and purpose, can be the basis for making inferences not only about works within a particular genre, but about works which may incorporate the characteristics of several genres or which may contrast to one of the genres.

So much has been written by scholars concerning the characteristics of the major genres--epic, tragedy, comedy, satire, elegy, pastoral, etc.--that to present their formal characteristics here would be unnecessary and pretentious. The point for the teacher and the curriculum builder has been made: a knowledge of genres illuminates literary meaning.

A curriculum based on these three areas--environment, levels of meaning, and genre--would of necessity introduce the least complex and abstract concepts first. Students who possess the basic reading skills can examine man's relationship to his physical environment as it appears in short stories, poems, and longer works of fiction and biography. Additional units of work at a similar level might focus on the courageous and just man. Beyond these, additional units concerned with man in the process of becoming and with man in relation to other men (as family member, as outcast, and as leader) will lead to an objectified examination of man in his society and of man in his culture.

Materials for teaching the simple aspects of symbolism to bright students can be utilized effectively as early as the seventh grade. Beginning with a discussion and analysis of the meanings and uses of conventional symbols, the students can move to the interpretation of simple fables and parables or other simple allegories whose symbols are rigid and singular, involving only a one to one relationship between symbol and the thing symbolized. At later grade levels the symbols with which a student works can become increasingly less rigid and more complex while the clues which an author offers for interpretation can become fewer and fewer. The student will eventually be ready to deal with a spectrum of allegory ranging from a work like Everyman, in which there is a maximum of clues for interpretation, to a work like The Four Quartets, in which clues are at a minimum. For the average student, however, the abstraction of objectified work with levels of meaning seems to prevent the

introduction of even the easiest concepts and materials until the ninth grade level.

An examination of genre, the third area, can be undertaken by students of superior intellectual ability before the average student can approach it. There are three reasons for this. First, the idea of genre is abstract. Second, if the teaching is to be done inductively the complexity of the major genres demands that a number of ideas be dealt with simultaneously. Third, the materials which compose the classical genres are often difficult reading in themselves. The average student might deal with simple genre--like forms, comparing and contrasting plot, character, setting, tone, and moral universe to induce the characteristics of the form. But any careful consideration of the classical genre should probably be withheld until the ninth or tenth grade, at which time aspects of comedy and satire might be introduced. The other genres can follow later, depending, of course, upon the depth in which they are examined, the nicety of the discriminations demanded, the sophistication of the student, and the care with which the particular unit of work is structured.

At any rate, these three areas--environment, levels of meaning, and genre--provide the basis for a curriculum which, as a concomitant of good teaching, ought to produce not merely readers who read with comprehension in the conventional sense, but readers who are able to focus a multitude of concepts from a variety of sources upon a single work--readers who take much to a work and glean more from it. Their reading will not be a linear movement from one book to another, but a pyramidal synthesis of all their reading.

THE THEME - CONCEPT UNIT IN LITERATURE

by George Hillocks, Jr.

Much has been written about the thematic unit for use in English classes. Reading and literature anthologies for English in both junior and senior high are frequently built around themes. The professional journals are jammed with articles on thematic curricula and on specific unit suggestions. However, there seems to be very little concern with the structure of the particular unit. There is less concern over whether the unit presents any concept which is basic to the understanding of literature and which therefore will be of value in the future reading of the student. Even when there is such a concern, there frequently is no specific provision in the unit structure for insuring that the student becomes independent in his use of the concept.

What, then, is the value of the thematic unit? The proponents of teaching the theme argue that there are two primary values: integration and motivation. They argue that students enjoy working with a theme and that the use of such a theme permits the integration of reading, writing, listening, and speaking activities as well as the integration of ideas with vicarious and personal experiences. Building work around a central theme allows the student to explore the theme at his own level of interest, experience, and ability and, at the same time, to make significant contributions to the class work.

Certainly these are convincing arguments, but questions still remain. Does the unit have any basis of organization other than the theme? Does the unit treat problems which will arise in the student's later reading and thereby provide a basis for making inferences when the problems do arise? Does the unit systematically develop skill in reading, especially in making inferences involving the theme or concept? If the answers to these questions are negative, then the thematic unit is little better than the older grouping of short stories, poems, and plays, or than a simple linear movement from one work to another with little or no connection of any kind between the works.

Seventh grade students are capable of handling simple concepts, of making use of these concepts in their reading, and of using one concept as a foundation for building another. If this is true, then there is no reason why learning in the reading of literature cannot be cumulative. And if it is also true that one of our primary objectives as teachers of English is to help the student to the skills and concepts he will need in later reading--the skills which will enable him to read a poem or novel with comprehension--then we must somehow structure the learning situation so that the student develops fruitful concepts from his experience or his reading, integrates them, expands them, redefines them, and applies them creatively in a number of reading situations.

The following suggested unit framework is a method of teaching the reading of literature which insures both the development of fruitful concepts and the application of these concepts to several works.

The unit can be divided into six major sections: 1) development of the concept, 2) application of the concept under the guidance of the

teacher, 3) revision of the concept, 4) application of the concept by small groups of students without direct teacher supervision, 5) application of the concept by individual students without teacher guidance, and 6) composition.

1) **Development of the Concept or Theme:** The theme and concepts are of central importance to the unit. The theme must be selected for its potential interest to the student, for its productivity, and for its importance to the understanding of literature.

Student interest in the theme will necessarily depend upon several factors: the student, the theme, the handling of the unit in class, and the materials used in the unit. If the theme and/or concept of the unit is too abstract or complex, the student's interest will lag, out of frustration. The reluctant student must have materials that are already of interest to him, while the bright student is interested or becomes interested in a wide variety of materials. While the slow, average student may be frustrated in dealing with abstractions for which the concrete examples are unfamiliar, the bright student characteristically likes to play with and argue about abstractions. The extent of student involvement will account for much of the degree of interest in the unit. If students do some of the planning, develop the concepts, and apply the concepts to materials themselves, if there is a maximum of student participation and a minimum of teacher direction, student interest is likely to remain high.

The second criteria, a productive theme or concept, is one which continues to reveal new aspects and ramifications of itself as well as those things to which it is applied. The theme of survival, for instance, is productive in that it involves a multitude of phases and can be applied to a number of situations. A theme such as railroads is less productive unless it could be extended to include the effects of industrialization on modern man.

The third criteria is the importance of the theme to the understanding of literature. A theme such as "survival" which might examine the moral values of the characters and their reactions to critical situations will be of use in the understanding of literary characters and situations of conflict in general.

The concept or theme development may begin in several ways: from the student's own experience, from specially selected readings, or from the research planned and executed by the student.

A unit dealing with the theme of courage might capitalize on the student's ideas and experiences. A series of questions about the nature of courage or a series of problematic situations followed by questions can serve both as an introduction to the unit and as a stimulant for the formulation of an extended definition of courage. What is courage? When is a man courageous? Is he courageous only in the face of physical threats? Is he courageous if his primary motivation is to obtain the high regard of others? Is he courageous if his heroism endangers the lives of others? When a few questions such as these have been discussed, the students may wish to invent some problematic situations of their own and ask their classmates similar questions. If the discussion has

been preceded by the writing of a definition both teacher and students may now wish to revise it. If not, it is time to formulate the concept.

A more sophisticated unit such as tragedy almost necessarily has to begin with the reading either of selected plays or criticism. The teacher may begin by asking students what they think a tragedy is; but unless they have had previous experience with the genre, their answers will suggest tragedy only in its newspaper sense. At this point the teacher may suggest that tragedy is also a literary form--one of the most important in Western culture, and he may pose the problem "What is tragedy?" Since literary criticism generally means little without some knowledge of the subject of the criticism, the student begins by reading some plays. The problem "What is tragedy?" should always be before him, and he should consider each work read in connection with the others. By the time he has read four plays, he may begin to formulate a definition.

When the unit concepts are to be derived from reading, the techniques of comparison and contrast are of extreme importance and, in the instance of tragedy, should be used in examining the nature of the tragic hero, his character, his struggle, the plot action, the moral universe suggested by the author, the attitude of the author toward his subject, as well as other elements vital to tragedy. When all of these have been considered, the student is ready both to "lump" and to "split". He should make generalizations concerning tragedy but not without suggesting contrasts. If the process has been successful, then the student is ready to apply his formulation of tragedy to a work which is not so obviously a tragedy.

Some units may be initiated with student planning and library reading. For instance, in a unit on the literature of protest, the teacher may begin by suggesting that much has been written to protest poor social and economic conditions and their effects on people. The teacher may allow the class to decide how they wish to learn about such literature. The students may approach the problem by first reading articles which deal with problems such as slum areas, oppressive labor practices, the problem of segregation, and the causes of juvenile delinquency. After such reading they are much better prepared to approach fiction dealing with these problems.

2) Application of the Concept under the Guidance of the Teacher:

After the concept has been introduced and tentatively formulated, the problem for the student is to explore a specific literary work in terms of the concept. In a unit dealing with courage, for instance, students might read a group of short stories in which the characters display various aspects of courage or lack of it in a wide variety of situations. Leo Tolstoy wrote a story called "The Raid" which he intended as a study of courage, and in which he deals with the Platonic conception of courage. In this particular story various characters react in different ways in the same situation. Each displays a kind of courage or lack of it. The students can move from a story which analyzes courage to one in which courage is important, but which displays the traditional clichés about courage. The student's attention can then be directed to the differences in the author's approach. Further stories or poems might be selected to

demonstrate courage in situations which are not primarily physical: stories in which the conflict is moral, psychological, or intellectual. Careful examination of such stories will lead to re-evaluation of the original definition developed by the students, since their definition, more than likely, involved only the conventional stereotypes of courage.

In a unit dealing with tragedy, the length of any one tragedy precludes the application of the concept to more than one or two works. The choice of a play or book which is not clearly tragic seems to be most productive because the student is placed in a position which forces him to evaluate through comparison and contrast. In examining a play such as The Emperor Jones the student must consider problems such as the following: Is the play a tragedy? In what way is the play tragic? In what way is it not tragic? How does Jones differ from the classical tragic hero of Greek and Elizabethan tragedy? How have the concerns of the dramatist changed since Elizabethan times? What does the use of the falling plot action of tragedy for a hero like Jones reveal about the modern concepts of man and of tragedy? In short, the students' thinking should focus on how meaning is revealed in the similarities and dissimilarities of form--form in a sense broad enough to include, in this case, the stature and character of the hero and the moral universe depicted.

In the unit dealing with the literature of protest, after reading explicit protest against various kinds of social ills, the student should be confronted with the problem of discovering how protest is conveyed in fiction or poetry. For instance, the students may be asked to analyze Upton Sinclair's The Jungle with regard to the causes and manifestations of social ills. The students should also examine both the explicit and implicit utopian situations in contrast to the explicitly described evil.

3) Revision of the Concept: Whatever the concept, it can be revised at this point or some other point in the unit, or the teacher and class may decide that no revision is necessary. The unit on courage leads naturally to revision. The definition of tragedy developed by the students can be revised in light of short essays written by established critics such as those in the Signet volume Eight Great Tragedies. The unit on the literature of protest probably demands the building of a second concept concerned with how a writer of fiction conveys his protest.

Explicit provision for revising does not imply that revision need take place only once. Ideally, revision should be a continual process and any concept which does not lend itself to continual growth and whose outer limits may be reached quickly and without effort is probably not able to support a unit. Such limited concepts tend to stagnate and fail to offer either the teacher or the class fresh insights.

4) Application of the Concept by Small Groups: There are three significant reasons for analysis of material by small groups of students.

First, the division of the class into small groups reduces the amount of assistance that can be offered by the teacher but increases the responsibility of the student. The student can no longer rely completely on the teacher,

but at the same time, he is not cast completely adrift; he can still rely upon the assistance of his fellow students.

Second, the small group situation is highly motivational. The questions are asked, and the problems are raised by students who alone are responsible for answers and solutions. Nearly every student in a small group becomes involved in discussion, while in a teacher-led, class discussion only a few students become actively involved. In a small group, many of the inhibitions to class response are released; there is no authority figure to criticize; only a few people can laugh; and a student is not likely to be overawed by those he considers his peers. In addition, of course, this technique breaks the monotony of the teacher-led, class discussion.

Third, use of the small group enables the teacher to provide at least partially for differences in ability. It would be absurd to assume that it is possible to find material suited to the individual needs of every student in the class--to find, for instance, thirty poems on the same theme ranked in thirty gradations of difficulty. It is sometimes frustrating to find poems on four levels of difficulty when there is a concomitant need for the poems to have a particular common theme. The task, however, is not impossible. And the patient seeker who finds three or four poems, short stories, or books on levels suitable for his class will find that he is able to challenge the bright student without frustrating the slow. The teacher will also find that each student in the class will have opportunity for success working with material close to his own level.

There is no need to fear that the procedure of giving different material to different students will result in either chaos or failure to improve reading. Nor is there a difficulty because the teachers at one grade level will not know what the students at another level have read. In the first place, students rapidly become used to reading material other than what their friends read. In the second place, students can only learn to read by reading material which they can handle. If we give students material which is out of their range and which they cannot or will not read, we deprive them of an opportunity to read and thereby to improve their skill. In the third place, although English teachers frequently say that it is necessary to know what the student has read at a previous grade and that it is best if all students have the same background, in reality the teacher makes very little use of the "common background" except superficially in deciding whether or not the class should read a particular work. A knowledge of the units and the approaches used at the preceding grade levels should be of much greater value to the teacher than a list of works which students have read in common.

In a unit like that on courage there is little problem in finding material of high quality at various levels of difficulty. A unit on tragedy, however, may present some difficulty, but such a unit should only be developed with more sophisticated readers. Only the brightest students will have the ability to deal with the abstract concepts involved in this genre, and these students will also be--in most cases--good readers. The students can easily move to the

final phase of the unit--that of individual analysis--after small group formulation of the concept. A unit like that on social protest may offer an opportunity for analysis by small groups before the completion of the first major reading. For instance, while the discussion of a book such as *The Jungle* may be a whole class activity at first, the discussion can continue through small group work once the principles of analysis have been firmly established.

5) Application of the Concepts by Individual Students: The final phase of the unit serves two very important functions: it provides for purposeful independent reading, and it serves as an evaluation of the unit. At this stage of the unit the teacher should have a large number of books or short works available. If there is sufficient material, every student may read a work which has special appeal for him and is suited to his reading ability.

The student of course should be able to analyze independently the work he chooses, and his analysis should be in terms of the unit concepts as well as any other ideas he has dealt with previously. Naturally if a student has never dealt with tragedy as an idea or genre, he should not be expected to include that idea in his analysis. But if, for instance, he is dealing with a tragedy and has already dealt with the ideas of courage and epic, he should bring both to bear in his analysis. If the teacher is aware of concepts developed in previous units, it is an easy matter to help the student relate them to new materials and ideas.

This final activity serves as an evaluation of the success of the unit. If the student's analysis consists of a plot summary and a few superficial comments on the courage of the protagonist, the unit has probably been a failure, at least for him. Naturally there should be different expectancies for different students. It is not necessary that every student do a penetrating and discriminating synthesis in his final analysis. We can expect great things from bright students, but we must accept the slow student's sincere efforts, however weak they may be. If the slow student can answer a question such as "In what ways was Jack courageous?" and in answering can cite examples from the text, perhaps the teacher can ask no more of him.

If the students of average reading ability cannot apply the concepts satisfactorily, the teacher has a strong indication that he has failed somewhere. Perhaps the unit is too difficult for the class. Perhaps the teacher failed to motivate the students. Perhaps the specific reading materials were too difficult. Any number of things might have been at fault, and the teacher must revise the unit according to his analysis. But if the student understands the concepts, can formulate his own study questions in terms of them, and can analyze a work in reference to the concepts, then the unit may be judged successful.

These five phases of the unit construct need not be as rigid as they might appear. It is essential though that development of the concept be followed by whole class and individual application. If it is not, the major purpose of the unit is lost--that of attaining independent reading abilities in respect to concepts or problems which are productive in the reading of literature.

6) **Composition:** Although discussed last, composition is not intended as a concluding activity. On the contrary, a unit constructed in the manner suggested offers a number of opportunities for composition and in certain places demands composition activities. Obviously, the bias of units constructed in this way emphasizes expository writing, but there are a number of opportunities for creative writing -- from personal narrative and the short story to stylized verse forms and free verse.

The first phase of each unit presents an opportunity for teaching organization, development, coherence, and other processes and skills of expository writing. If the concept has been fully and logically developed in discussion and reading, the students will have an abundance of material for writing an extensive definition or analysis. The teacher and class together, for instance, can develop a skeletal outline for a composition defining courage. If the student is faced with making a general statement beginning "Courage is . . .", the teacher will probably have to teach the students techniques for completing the statement. The student must find a class to which courage belongs and differentiate courage from all other members of the class. This in itself is a difficult but worthwhile lesson. Once such a statement is drawn up the student may develop his composition by using comparison, contrast, and examples. If the reading of the unit offers examples of stereotyped courage, courage of a physical or moral nature, and examples of both cowardice and brashness, the student will have a good deal of material on which to base his discriminations and from which to draw his examples.

A more complex topic such as tragedy naturally presents a more complex organizational problem. The student must learn how to introduce the varied aspects of his topic, how to elaborate upon each aspect, and how to hold all the aspects together to support the central thesis of the composition. Both the teaching and the execution of such organization is difficult, but the development of the concepts in the unit allows the student to give his main attention to writing and organizing effectively. At the same time, however, the student should be encouraged to develop the concept beyond the teacher-class discussion. He should feel free to bring his individual ideas and insights to bear on the topic.

Later in the unit the student will have a number of opportunities to write analyses in which he applies the unit concept to a particular work. He can be confronted with a problem-solving situation such as "In what respects can The Emperor Jones be considered a tragedy?" In order to deal with the problem, the student must have the unit concept well in hand, he must read carefully and critically, and finally he must marshal and organize his ideas.

Opportunities for creative writing do not manifest themselves so readily as do those for expository writing. Still, such opportunities are available in every unit. Although we cannot ask students to write an original tragedy, they can -- if they have had some work with satire-- burlesque or parody tragic style or a particular tragedy.

The unit on courage may give rise to narrations of fictional or true incidents which involve moral or physical courage. The narration of the true incident is much easier for most students to complete successfully, because he has fewer problems in creation. The situation, characters, and setting are ready made. The student can focus his attention on techniques of description and narration which are usually challenging enough. After writing true incidents a class can use the best of the stories as models for fictional incidents. With these models of various plot patterns, the writing of fictional incidents becomes easier.

A unit on the literature of protest may be conducive to the writing of explicit or implicit protestations against some aspect of school life or public affairs. Any number of stories in the news offer opportunities for writing editorials and short stories: desegregation, civil rights, discrimination, slum conditions, abuse of public office.

These six phases comprise a kind of unit which includes concept development, both intensive and extensive reading, and composition experience. If the concepts of the unit are fruitful, they will illuminate the various readings throughout the unit; and if the structure of the unit is effective, the student will learn to read and evaluate independently.

A UNIT ON ALLEGORY AND SYMBOLISM FOR EIGHTH GRADE HONORS STUDENTS

by John C. Ingersoll

RATIONALE

The uniqueness of each poet or author's personality requires a special medium to express his personality and inner feeling. If this is not one of the conditions of creative writing, it is a chief ambition of an author.

Giving us the reality of surface being, he attempts also to penetrate that surface and gives us revelations of its inner being and meanings. Such penetration into facts to find the meanings of facts is the impulse of symbolism, and when this impulse is successful, the fact is transfigured; it becomes the representation of the meaning. A language of direct statement or description can not reveal the nebulous qualities of man's feelings, but the language of symbolism serves to build a penumbra of meaning that is necessary for such intimacy in communication.

If all communication is a two way process, then the reader must make an effort to comprehend, must take his experience and knowledge to the work in order to derive something from the work. This is more obviously true in relation to literary symbolism than it is in relation to works of only plot level significance. The student or reader must not only be aware of symbol, but if he is to read intelligently, he must develop skill in the interpretation of literary symbols. He must learn to study the text for clues to meaning and when necessary to relate various symbols in one or more works. Those who propose the abandoning of the metaphor altogether in favor of a strict, unambiguous use of words are in reality suggesting a language which does not possess flexibility, one which cannot be shaped and reformed to the most special use. The unit described below attempts to lead students toward a greater understanding of the subtle language of allegory and symbolism.

PEDAGOGY

As an introduction to the allegory and symbolism in the seventh grade, students examine fables. The subject matter of fables, which illustrates a moral point, makes use of animals or other inanimate objects as characters. Here the students are exposed to a narrative situation that uses the inanimate objects and animals to express certain qualities. By comparing the fables they have read in discussion groups, the students discover that each character or object is an important part of the argument used to express a moral or didactic purpose. As a class, the students read fables and make tentative statements about the characteristics of fables in general and about the meaning of some fables in particular. In small homogeneous groups they read more fables in an attempt to refine their definition and to make clearer

statements of interpretation. Finally they compare their results, synthesize them into a single explanation, and apply their knowledge and skill in writing an explanation of still another fable independently. Not only do the students enjoy this inductive approach, but they also gain immeasurably by establishing a technique by which they can go on to read more difficult selections in the allegory and symbolism unit.

The study of fables, "The Masque of the Red Death", and symbolic poems in the seventh grade prepares students to read a section of the Republic, the "Allegory of the Cave" by Plato. This selection is appropriate for many reasons. Its allegory is simple and direct--a logical step in the development of the unit concepts. Its subject is fruitful; it leads to discussion of philosophical problems basic to Western culture. Also its concepts fit honors students' interest in and enthusiasm for abstractions. In the study of this selection, an attempt is made to observe and evaluate the treatment of subject, action, and description that is presented in the form of an allegory. Plato's subject in this case is the man who lives in the world of light and the man who is a cave dweller and lives in darkness. The subject is a symbol which maintains uniform characteristics and values in relation to other symbols of action and description. Accordingly, the action of perception is considered in relation to the symbolic man and his symbolic environment. Students undoubtedly will see this allegoric relationship of subject, action, and description, but they will need help in objectifying their understanding. The teacher provides that help by asking questions which direct the class discussion to an explication of the one to one relationship between the literal level and the symbolic level of this allegory.

While reading the "Allegory of the Cave", students will develop a need to know more about concepts such as knowledge, wisdom, and perception. Knowledge of such abstractions enriches the students' understanding of the symbols and the relationships that exist among them. An Essay Concerning Human Understanding by John Locke will be received with enthusiasm on the part of students seeking more knowledge about how man perceives. Philosophic relativity will also become an important issue with many students. The Sunyavada Doctrine of Relativity will supply fresh thought to apply to the symbols of Plato's allegory. Thus the selection leads not only to an understanding of allegory, but also to a better understanding of man and his perception of the world about him.

The students' understanding is reinforced and developed by studying "King Arthur and Sir Gwain". The teacher's evaluation of their success with Plato's work will determine the pattern for this selection. Poor results suggest that the students should work as a class with teacher direction. Moderately satisfactory results suggest heterogeneous grouping except for the slowest students who are grouped together and given more teacher direction. Good results suggest heterogeneous grouping with some students working independently.

Twelfth Night, the final allegorical selection, suggests many class activities. Readings, class production of sections of the play, or even a

presentation to other students offer a change in the class activities. Discussions and compositions focus the students' attention on the allegorical significance of the play. By the time this selection is finished, most honors students should be able to formulate a topic for composition which will expose some aspect of the allegory of the play. Although some students will need much teacher guidance, most should be able to develop their themes independently.

At this point it is necessary to introduce students to more complex symbol forms. The inductive approach has led students to realize that allegory is a narrative description using, as a rule, images to express certain definite qualities. Each image means something as students have seen in the "Allegory of the Cave". The Cave, the prison house, the outside world, and cave dwellers are examples of such qualities.

But in de Maupassant's short story *Love*, the literal and symbolic levels maintain a flexible relationship. The class is divided into small homogeneous groups to analyze this story. The study guide which they receive before reading the selection focuses their attention on interpreting the story symbolically. The symbolic values of this story are not developed so much through a series of related events as through descriptive writing. This description is concerned primarily with external nature in general and particularly with the marsh land, which Maupassant suggests is the source of life; it is concerned, secondly, with a bitterly cold dawn on that marsh. While reading this selection, the students are asked to determine the significance of the "polar house", the description of the dying moon, and the contrasts between warmth and life and cold and death. At this point in the unit, students begin to distinguish allegory from symbolism inductively. As they attempt to apply the techniques they developed for allegory, they will be frustrated. Before, the literal-symbolic relationship was clear; they could easily agree. Now the relationship is more ambiguous; they argue about interpretation. The teacher helps them out of their dilemma by offering suggestions: Could all your interpretations be correct? Perhaps there is no single correct interpretation. Do we need a new definition? Are you sure this is an allegory? Now, either in groups or as a single unit, the students redefine, discriminating between the relatively easy symbolic structure of allegory and the more complex structure of most symbolic literature.

Next the students analyze other short stories and symbolic poems. The teacher's purpose at this point is to help the students understand the techniques and values of symbolic literature and at the same time to help them grow in their ability to work independently. The selections vary in both difficulty and point of view -- Donne and Cummings are both represented -- so that the student has ample opportunity to grow.

Study of *The Old Man and the Sea* concludes the unit. In this book symbols such as the lions, fish, and sharks do not represent specific qualities, but stand for units of human feeling and human experience. They are not rigid units but subtle parts of a complex emotional experience. This book is

rich enough to offer each student a challenge in composing his analysis. The student can work independently formulating the questions to answer, the problems to be solved, and the pattern of organization to follow. He can seek his own level, and succeed.

GROUPING OF STUDENTS

The grouping of students plays an important part in the effectiveness of the unit. Fables in the seventh and eighth grade can be approached inductively with the class working as one unit. Other selections in the unit should be taught in types of groups that will ultimately provide a degree of independence on the part of the student as the unit develops. For example, one short story by de Maupassant should involve group work while another should provide the student with an opportunity to work independently on the reading and composition assignments. Teacher evaluation of the class will determine which students are ready to handle the assignment independently. The Old Man and the Sea, the final selection of the unit, most certainly should provide a great deal of freedom for the student to cope with reading and to structure, independently, the writing that follows.

When the teacher functions as an evaluative authority, it is difficult to provide the security students need if they are to reveal their anxiety about a problem which they may wish to resolve. However, the educational setting of this unit may provide a climate where rules are simplified, threat is removed, and anxieties reduced. A supportive environment occurs, and new perception and insights are developed when the teacher's role is that of a resource person.

SUMMARY

Fiction today characteristically tries to give us the believable surface of experience and yet to select and to emphasize its details in such a fashion as to make that experience mean most. Symbolism, then, is not an act of translation, where one thing is represented by something else; it is not a form of literary or philosophical disguise, but of presentation and revelation. This unit is an attempt to make students aware of these concepts and to help them grow toward independence in interpreting symbolic literature.

A UNIT ON ANIMAL STORIES

by Jack Granfield

If a measure of a student's maturation in an approach to literature is the student's ability to make systematic inquiries into meaning, and to interact with the literary work through creative reading and thinking, how can a teacher structure his curriculum to accomplish this? The teacher must present problems or concepts that lead the student to formulate questions which may be solved in terms of his experience and past reading. With this foundation, the student experiments with interpretation or answers for the problem in relation to his reading. Through a series of investigations and reflections upon these problems, the student focuses on a multitude of concepts and develops systematic interpretations.

The unit on animal stories described below structures the growth of concepts, while placing the burden of proof upon the student. The five stages of this unit approach to concepts are: 1) an inductive development of the concepts or problems; 2) class application of the concepts; 3) group application; 4) re-examination as a class; and 5) individual application.

Animal stories have a high interest level for seventh graders. If a teacher asks his class what types of stories they read, animal stories will be one of the first responses. But if he asks the class why they read these stories and what they like about them, the responses will be quite general. "Because I like animals," "They're fun," or "Well, wadda ya mean why do I like them - I like them," are typical responses. The students have no objectified focus for their interest. But by taking advantage of this interest, the teacher can help the student develop concepts which serve as the basis for making inferences in later reading.

To formulate inductively a set of concepts to apply to literature and personal experiences, the teacher asks the class what the animal stories they read are about. Again, the first responses will be general: "Well, it's about this horse, and he was wild and running around, leading other horses from the corrals. When he finally got caught he became the best horse on the range." With responses of this type, the teacher must ask questions that will develop concepts to be applied to most animal stories. From the above response, the teacher asks questions about how the horse lived before he was captured, where he got his food, whom he had to fight to survive and how he was finally tamed. As the content of the story becomes focused through carefully directed teacher questioning, the students begin to make explicit statements of themes for analysis of animal stories. The following outline is an example of the themes developed by one class:

- I. The animal as:
 - A. A main character.
 - B. A secondary character.
 - C. A symbol.

- II. Relation between the animal and his environment.
 - A. Survival - adjustment.
 - B. Characteristics for adaptability.

- III. The animal in conflict.
 - A. Animal versus animal.
 - B. Animal versus man.
 - C. Animal versus nature.

- IV. Relation between the animal and men.
 - A. Use and abuse.
 - B. Friendship and love.
 - C. Taming.

- V. The author's treatment of the animal.
 - A. Attribution of human qualities.
 - B. Creature of instinct (brute).

These themes or questions developed inductively by the students can now be applied to selected short stories. Each story, with its study guide questions to focus reading, emphasizes a concept. The students then write paragraphs analyzing one of the stories in relation to a conceptual area. As the students are able to apply the concepts with less direction, the class is grouped homogeneously according to reading ability. Group application of the themes to stories reinforces the student's knowledge of and ability to work with concepts, at his level of achievement. To culminate the short stories and foreshadow the next literary form in the unit, the class discusses a story in which the animal is a symbol.

The literal level of meaning - reading about events, cause and effects, relationships between characters, and relationships between the characters and their environment, - was explored in the short stories. In order to provide an opportunity for the students to interpret symbols, the animal story unit next turns to fables. After reading several selections, the students are asked what the characteristics of fables are. Usually, simple criteria are established by a class. They say that fables teach a moral, that animals have human qualities (personification), and that animals are consistent in character (flat characterization). In small groups they read additional fables, discuss the symbols and symbolic meaning, and write morals for the fables. By this time, the students easily grasp the allegorical level of meaning and its significance, and the students, after reading fables written by former students, write fables. To provide visual motivation if more is

needed, the teacher could display a bulletin board designed with several animals and a suggested title for a fable such as "The Tiger and the Turtle."

The students have applied the concepts they developed. They have achieved recognition through praise of their accomplishments in discussions, expository writings and creative skills. They are ready to work with little teacher direction or interference because they have a structured approach to problems. With this structured approach they examine poetry and interact with it by reading and thinking creatively. A group of twelve poems is given to the class. They are read by the teacher and discussed at the literal level of meaning. Each student selects the poem he would like to work with; interest is the basis for grouping. The class is told that the only requirement they will have in their panel is to read the poem to the remainder of the class. The approach to the discussion of their poem is their choice. The class is under their control. Because the students are working with the poem they selected and they realize that they are being credited with the ability to maintain the interest of the entire class for an unlimited amount of time, each group applies their creativity to their presentation. No idea is criticized by the teacher; no predigested interpretation is expected to be presented. The opportunity of interpreting meaning through a systematic inquiry into the poem leaves the burden of proof upon the students. The teacher, acting only in the capacity of an observer, is free to evaluate an individual's growth and ability to master concepts.

When the panels have satisfied all questions from the class about their poems, the class as a unit examines the concepts developed in the unit thus far. Additions and clarifications are made.

Next, one of the following novels is assigned to each student on the basis of his reading ability: Old Yeller, Big Red, The Call of the Wild, or White Fang. With few directives from the teacher but with study guide questions to focus their reading, the students' daily activities vary while reading the novels. Groups might have a discussion based on the thematic concepts, discuss the study guide questions, read about their author, make maps of the territory covered in their novel, design bulletin boards, or write an analysis of a specific problem in a chapter. The degree of achievement in the homogeneous group situation is a manifestation of how well the unit has prepared the students to discriminate while reading with less teacher direction. The student's discrimination is evaluated through his expository writing in which he focuses on a multitude of concepts, bringing them together into an integrated whole.

The fifth stage of the unit approach, the individual application of inquiries made and concepts developed has two parts: writing short stories and reading a novel independently. The first is the writing of animal stories.

The students begin by reading student written short stories. The problem, its climax and resolution, and characterization are emphasized. Experience and knowledge gained through the unit help the student in the writing of his short story. To provide direction and recognition the students read their short stories and discuss them in small groups, and rewrite their own stories.

Finally, the individual student selects a book from a prepared bibliography, reads it independently and writes an analysis in terms of the unit concepts and problems.

Ideally, the student has grown from one capable of reading for main ideas, important detail, and simple inferences to one who can read for interpretation of levels of meaning, make systematized inquiries into meaning, and interact with the literary work through creative reading and thinking. He has formulated an approach which supplies concepts and experiences from which he can make inferences in later reading.

A UNIT ON THE OUTCAST

by Lynn Reppa

"The life to which she fled flung her back, cast her out. The happiness she had hoped for soon faded. The flowers she had dreamed of became thorns." This quotation from the story "The Outcast" by I.L. Peritz expresses a predominant theme in literature. Great literary characters are often flung back and have their flowers turned to thorns. The teen-age student, too, often feels flung back, as though his flowers have turned to thorns. Thus the theme is close to the student as well as to the writer. The students in a unit dealing with the ostracized individual, become aware of the violence of the group and begin to understand the lonely individual. The unit described below seeks to promote sensitivity to the individual cast out from the group, to develop understanding of the pressures and norms of the group, and to provide a background for understanding the theme of the individual's relationship to the group in literature.

The unit's introductory short story, "Born of Man and Woman", offers such a horribly grotesque outcast that it shocks the student into an interest in the unit. The story is given the students with no introduction and after the students read the story, many questions arise such as "Does this really happen? Are people ever really treated like this? Why was he so different? These questions lead directly into a discussion of the student's knowledge of similar situations in his reading and in his personal experience. The discussion builds logically from a discussion of physical causes of ostracism to racial causes which are both obvious and omnipresent in our society. These in turn lead to ethnic differences as a basis for ostracism and social rejection. Thus this introductory short story provides the basis for relating the concepts of the unit to the student's experience and for developing his understanding of the extent of the problem area.

When class discussion reaches the problem of ethnic differences, the students are given "The Charivari" which is the story of a man ostracized because of his nationality. The teacher focuses the class discussion of the story on the ethnic differences already touched upon in class discussion, and extends the discussion to include the group norm which made this particular man different from his peers. This story also introduces the concepts of the scapegoat-- the group need for a common scapegoat, the mob reaction against a common scapegoat, and the means of protection the scapegoat uses to counteract the group. The teacher draws these concepts from the students with questions rather than presenting the information in lecture since the ability to make this type of inference in future reading will depend upon the student's experience, not upon the teacher's direction. Vocabulary presents a difficulty to the teacher at this point since the students are not equipped with the key words which identify the unit concepts. If the vocabulary develops naturally from the class at this point, or if the class is more sophisticated than most in language, some of the more familiar and simpler words are introduced at this point. However, the teacher emphasizes

the students' understanding of the complex experiences which underly these labels rather than emphasizing the labels themselves.

The students are next introduced to various kinds of outcasts through a variety of short stories about ethnic, physical, social, racial, and religious outcasts. Students read the stories individually but the class discussion which follows each story directs the student's attention toward the unit concepts. The study guides for each story also direct the student's reading. In "The Outcast", from which the opening quotation was taken, such questions as "Why was Hannah outcast? From what groups was she outcast? What are the group norms and standards which made her different?" objectify many of the concepts to be developed. Through a variety of short stories the student becomes aware of the various types of outcasts reflected in literature.

The major concepts to be developed through the reading of short stories are not rigid; they are rather a growing body of knowledge of the outcast, the group and their interaction, which might best be pictured in the form of a wheel. The hub, the center of interest, is the outcast, the ostracized person or persons. The group which has ostracized the individual, the environment, is the rim. The spokes connecting the two--the interaction of both, the reaction of each--are the concepts to be developed. The student grows in his understanding of the individual--his loneliness, his acceptance of his fate, his inability to function in a second group, his fear or his courage, his creation of a world of fantasy--through the direction of study guides and discussions: "What was the difference between Big Lannie's and Raymond's reaction to their being ostracized? Why did they react differently? How did the girl protect herself from the group? Is a fantasy world a safe retreat?" The readings, study guide questions, and the class discussions lead to understanding the group with its prejudices, its common scapegoating, its change of attitude, its understanding, and its pressures. Each reading emphasizes a particular aspect of the problem, and as the student grows through his reading, the teacher guides the discussion to synthesize and objectify his ideas in order to prepare him for future, more independent reading. As the unit develops, some of these relationships will be expanded, some will be added, and all will be given appropriate names. However, the student should be kept in constant awareness of the interaction of the group and the individual which forms the basis for his learning. After the student has read the short stories, and inductively developed the major concepts of the unit, the more sophisticated vocabulary may be introduced and studied as a related skill. For example, prejudice may be studied as a prefix-root construct from pre-judge. Through his vicarious experiences in reading, the student has made certain assumptions and correlated certain ideas. Now he can name them. The person who before has been called "different" can now be referred to as the outcast. The group which has ostracized him for some reason can now be called a group with a prejudice. The vocabulary can be developed until all the terms of the unit have been introduced: ethnic, scapegoat, ostracize, etc. At this point the teacher presents a brief talk dealing with the historical, social, and psychological significance of the scapegoat. The history of scapegoating makes an interesting

subject when studied from the historical view point -- primitive tribes through modern mobs. The student becomes aware of the innate forces and the learned patterns of common scapegoating. The forces which control prejudices are also studied as part of this lesson.

Present day examples of the outcast and scapegoat make good material for student writing. Students collect and bring to class appropriate stories from current magazines and newspapers. The stories and articles are then discussed from the point of view of the unit: Why was the victim ostracized? How? What group norms lay behind his ostracism? Are such norms acceptable elsewhere? The discussion of these articles is related to situations in which the student has been ostracized or has done the ostracizing, or to situations in which he has observed one of the processes. While studying the articles on outcasting, the techniques of the newspaper writer are discussed, and different types of writing are analyzed: editorial writing, feature writing, and news writing. The student then selects a situation to express creatively, and writes his story in one of the three forms. In this manner, the student is reinforcing his knowledge of the concepts of the unit through personal writing, and learning another form of writing through experience with it.

To increase the student's independence in reading and analysis, students read "The Snow Goose". Each student, after reading the story and answering the questions on the study guide, is asked to write a paper discussing some of the themes developed in this particular story. Teachers and students can set up topics for the written discussion: Rhadayer, as an outcast from society, builds his life around Fritha and the world of Nature (for slow students); Rhadayer and the snow goose are parallel characters in this story of the outcast (for middle ability students); and the Snow Goose has symbolic meaning (for high ability students).

At this point it is necessary to evaluate the student's ability to deal independently with the concepts presented. Some students will not be ready to proceed on their own, and these students receive individual help with particular stories or do group work with one or two stories; the concepts discussed should be basic. For the students ready to proceed on their own, "The Blue Hotel" is assigned with a study guide, and these students are allowed to proceed independently, developing the ideas and patterns of the story. This story offers a particular challenge to advanced students, as it deals with the idea of an individual removing himself from the group. Some interesting discussion questions develop from the story: the significance of "Blue" in the story, a comparison of "Richard Cory" and the Swede, and scapegoating as a common bond for friendship.

When a majority of students seem to be cognizant of the concepts, the students can now move into the reading of poetry. Poetry is a more difficult level on which to develop ideas because the clues to meaning given in a selection are minimal. All the students read all the poems with the teacher, and the class divides into groups according to their selections. They examine them in terms of the following: the reason for outcasting (ethnic, social, physical, religious, racial),

the reaction of the outcast, the attitude of the author toward the outcast and the group, the norms of the group, and the norms of the outcast. Each group then presents a discussion of its poem to the rest of the class. Each person in the group participates in the presentation, if only to read the poem to the class.

The core novel used in this unit is To Kill A Mockingbird, which seems to fit the needs and understanding of most students. After the book and study guide are given to the class, the teacher introduces the book by discussing social problems in a small southern town and the problems of children reared without a mother. The students are given some time in class to read the book; class, large group, and small group discussions are used to reinforce and develop concepts presented in the book. When the students have completed the novel, a series of discussion questions dealing with the major problems of the novel may be treated individually in compositions or in class and small group discussions. Scout Finch was an outcast because of her age; the Negro population of Maycomb was the victim of prejudice; and Boo Radley was a victim of scapegoating are statements which might be points of departure for discussions and compositions.

The student should now be able to work with the unit problems on his own, and for this purpose the student is given a bibliography of books which treat the outcast theme. The student selects a book, reads it in terms of the unit concepts, formulates his ideas, and develops a written analysis of the book.

At the conclusion of the unit, the student has had experiences with outcasting as a literary theme. He has read poetry, short stories, novels and newspaper stories. He has worked with the concepts in a class, as part of a group and on an individual level. He has had experience in creative and expository writing. Through these various experiences, the student will be better able to understand in mature, literary masterpieces the sensitivity of an individual and the pressures which the group exerts upon him.

A UNIT ON SURVIVAL

by Betty Lou Miller

The story of man's struggle against inner and outer forces which threaten his existence has long intrigued the literary mind. Many great works of all eras focus on this aspect of the human story. Oedipus struggles to overcome fate and prove false the horrendous prophecy. He lost and roamed the earth a blind man. Odysseus faced the Cyclops in a battle between strength and wit, emerging the victor. John Donne struggled to submit his soul to the "three personed God" of his Holy Sonnets--the minister's will versus spiritual denial of self. George Herbert cried out against the restraints of the collar but resolved his conflicts with devotion to his Lord. The Elizabethan theaters rang with the cry, "Lay on, Macduff", as Macbeth lost his gory, haunted battle for power and fame. Far off on a tropic island, fur-covered Robinson Crusoe notched off the days on a palm tree trunk and built a way of life to survive in the wilderness. Winston Smith strove to maintain psychological freedom in the world of 1984, only to submit to the power of Big Brother.

The struggle for survival in all its manifestations is a major theme in the literature of all times and all cultures. As the theme of a unit, it can intrigue the young student while providing an approach to critical and analytical thinking, and a basis for inferences in future reading.

A unit based on the theme of survival follows a problematic approach. The students are led to recognize and provide solutions for the problems that arise in literary works and actual experience when the situation of man fighting for some type of survival is present. In terms of the overall unit they consider the moral decisions that must be made in the struggle for survival and the values reflected in these decisions. Faced with a specific story or play the students determine the kind of survival involved, and the moral universe depicted by the author which serves as the environmental background for the struggle and determines the futility or success of the characters' endeavors. In studying the characters, the students analyze their reactions to situations of stress and infer the motives and values of the characters as reflected in their actions.

Working with problems inherent in man's conflicts with himself, other men and his environment, and studying the techniques of authors who use these conflicts as themes, students work towards a better understanding of themselves and the world in which they live. Through the vicarious experience of literature and the personal experience of their daily lives in relation to the concepts of the unit, the students develop maturity of outlook and depth of understanding in the areas of human motivation, possibilities of action, and basic value systems. In terms of ability to read and interpret literature the scope of meaning is widened to encompass the inferable ramifications of theme beyond the obvious level. A third and equally important goal of the unit is for the student to increase his ability to approach a work of literature independently and derive greater meaning and enjoyment from it through application of the methods of analysis used in class. Naturally, the

approach to, and attainment of, these goals varies with the ability and background of each individual student.

Materials for the unit are available for all interests and levels of ability. Plays and short stories which appeal to both boys and girls can be found easily, since the problems appear in works on all levels of interest and difficulty. For longer works, three novels are available in paperback form which satisfy the conceptual patterns of the unit as well as the differences in sex and ability: The Bridge Over the River Kwai by Pierre Boulle, for boys and girls of average ability; Kathryn Hulme's The Nun's Story, for girls of average ability and low interest levels; and Men Against the Sea by Nordoff and Hall (the second book of the Mutiny trilogy), for boys of below average ability and limited interests.

The basic procedural plan for the teaching of the Survival Unit involves a progression toward independence based on the development of ability to handle the concepts. The materials begin with short selections and move to short stories, one-act plays, and finally to novels. The short works concentrate on only one or two problems of survival at a time. The novels proceed to a synthesis of many concepts in a more intricate series of situations. Parallel to the progression of materials studied, the method of study follows a movement from whole class to small group to individual. With each step the degree of teacher-direction diminishes until the student is able to analyze on his own.

In beginning the unit, the initial lessons should serve two purposes -- arouse interest in the problems of survival and introduce thinking along the lines of unit concepts. Failure to arouse enthusiasm latent in the student can ruin the success of any unit, and so the first lessons can set the tenor of the entire study. They should consist of materials which capture the student's interest and which can be handled with a minimum of prior knowledge. In this unit the first lesson consists of two short paragraphs in which problems of survival are presented for class discussion. The first paragraph presents a familiar war-time situation in which an officer must decide how to save his men and himself from destruction by the enemy. The second paragraph deals with an economical type of survival with the needs of two families faced with financial ruin and eventual starvation. In both cases the students are asked to review the various possible solutions and discuss the limitation and feasibility of each.

The second lesson makes use of a tape recording of a speech made by an Army psychologist who worked with the rehabilitation of Korean prisoners of war. The men whom he discusses were constantly involved in conflicts between moral values and self-preservation. From the psychologist's analysis of the American soldier and his actions in situations of stress, the student is introduced to psychological conditions and moral principles, and the part they play in determining human behavior. A listening guide consisting of questions for class discussion is provided each student prior to the playing of the tape as a direction for his approach to the recording. Such questions as the following are formulated by the teacher:

1. What opinion of Americans did the Chinese base their brainwashing on?
2. How did the reaction of the Americans reflect their values?

The subsequent lessons also take the form of problem-solving situations in which the student searches for the answers to questions arising from the nature of man's struggle for survival. Each story concentrates on the specific problems which are dominant in its development of plot and character. For example, "Leiningin Versus the Ants" by Carl Stephenson, is the story of the fight for physical survival of Leiningin and his men in a conflict with the forces of nature. Pitted against an army of ants which destroy everything in their path, Leiningin battles to preserve his plantation and his life. As each plan fails to stop the monumental horde of ants, Leiningin uses all the materials and human ingenuity he can muster, ending in a perilous, but successful run to an irrigation ditch in a desperate attempt to drown his enemy with an onrush of released water. In this tense, action-filled story the student is given insight into the pattern which a man's fight for survival may take. He is asked to analyze the circumstances in which the characters find themselves and the nature of the actions of the characters in trying to bring about successful resolution of the conflict.

From whole class reading and discussion of stories like "Leiningin Versus the Ants" the students are then grouped homogeneously by ability to read and analyze similar stories and essays. With study guides to aid them, they read and discuss the stories with limited help from the teacher. As with previous selections, analysis concentrates on unit problems. The list of group-study selections consists of such titles as, "Baa, Baa Black Sheep" by Rudyard Kipling, "Outcasts of Poker Flat" by Bret Harte, and "Fifteen Seconds to Live" by Francis Vivian Blake.

In any program centered on the individual student, provisions should be made in anticipation of the students who do not progress at the same rate as the rest of the class. One example of handling this problem in the Survival Unit is teacher-directed small group study for those students who have difficulty in grasping the ideas of the unit. After they have read a short story appropriate to their reading level and interest, they discuss it in detail with the teacher. In a small group situation such as this the teacher can give concentrated attention to each individual--a technique which is not possible in dealing with a large class. Only after this tutorial session do these students move on to student-led small group work.

Moving to the study of the novel the students choose from the three books designated in the unit for class study. (In this case, The Bridge Over the River Kwai, The Nun's Story, and Men Against the Sea are possibilities.) Working with a detailed study guide of questions for each chapter the students approach the concepts in a lengthy work. Since most of the reading is done outside class, the study guide is a necessary aid for the average student in teaching the skills of close reading. The questions in turn are used as a basis for discussion with the teacher and in groups, and for short writing assignments.

The last phase of the unit concerns the selection of a book from a bibliography compiled to correlate with the unit theme. The student without the aid of a study guide or in-class discussion is on his own for the formulation of questions and the discovery of answers in the book he chooses. He is asked to perceive and analyze unit concepts as they occur in his selection.

Inter-relationships between literary situations, actual life situations and the student's personal frame of reference are established throughout the unit. It seems that situations of true learning occur only when the student is able to relate concepts to himself in a way which is meaningful to his patterns of thought. Therefore he should be led to glimpse the fact that the sometimes alien world of the printed page and the very real world of adolescent development are not as disconnected as he often believes.

Composition is one area in which the establishment of such inter-relationships takes place. Writing assignments include the narrative essay, analysis of literature, and the short story. The narrative essay follows the reading of short stories and plays and involves the student in writing of a personal experience similar to the kinds of problems observed in the reading. The assignment is preceded by class discussion of various student and teacher experiences of this type. In addition to this, the novel read by the class and the individual book from the bibliography are both analyzed in a written composition of considerable length.

The last lesson in the unit deals with the writing of an original short story. A model story of easily discernible structure is first read and analyzed by the class. The students are guided in a step by step parallel of this structure in the creation of their own story. From this point the more creative students may go on to write a more sophisticated story utilizing the ideas of the unit in fictional form.

The story model is one written by a former student which follows a simple two-part structure, yet makes good use of pertinent detail. The story does not attempt complicated character development which would prove difficult for the average student. The first part of the story, "Death of a City" pictures a small Caribbean town on a typical afternoon. The inhabitants are described as they go about their normal routines. Then signs of coming disaster occur as the story builds to the point where a volcano erupts, destroying the town. The second part of the story describes the effect of the disaster on each person mentioned in part one. It ends with the ironic fact that the lone survivor is a criminal protected from the holocaust by his prison cell.

Following a brainstorming session to get ideas for possible settings, each student is asked to choose a setting for a story of this type. Beginning with the setting, the student writes a description similar to part one of the model story. He then decides on a disaster which can strike the area and its inhabitants. After the disaster he must show the reactions of the various people and the effect on the scene already established. This is done one step at a time with checking by the teacher and suggestions made at each point in the writing.

Integrated into the general unit plan as summarized is the teaching of vocabulary skills and spelling. The vocabulary words are chosen from the reading and the terminology used in formulating the concepts of the unit. They are listed and studied as they occur in the daily lessons by word analysis and use of dictionaries. Spelling lists of words taken from stories and discussion are kept by the students. Another important source of spelling words is the written work accompanying the unit. Only if there is motivation behind the learning of definition, usage, and spelling of words will the student concentrate on these

skills. By incorporating this into the unit the student develops a need to learn, and a means of using the knowledge he has acquired, thus incorporating it into his frame of reference.

Considered as a whole the unit tries to provide a total learning situation for the student in which the various areas of English subject matter and skills are incorporated into a unified plan. The Survival theme provides a nucleus around which the learning situation evolves, and serves as a point of focus for the learning of reading, writing, and word skills. The ultimate goal is student independence in the ability to ask questions, find the answers, and handle works of literature; and not the learning of facts about the specific works studied. Evaluation is based on the ability to apply classroom techniques to new situations in a continuing process of growth which extends beyond the limits of the school and into the personal life of each individual.

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT PROCESS

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**The School District of Aiken County
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TEACHING THE UNIT

PURPOSE:

To present a synopsis of the entire unit.

PROBLEMS:

Selecting the unit topic. The topic must be important in literature. It must be productive; that is, it must not end with itself but must extend beyond the boundaries of the unit and be a potential aid to the understanding of many works. A topic must incorporate a problem of a kind which the students will learn to solve in their study of the unit.

Selecting materials: Materials must be available at a variety of reading levels, lengths, and at increasing degrees of complexity in terms of theme and plot.

Integrating skills: The unit must make provision for teaching specific skills, (research, outlining, grammar, composition, vocabulary, etc.), and must allow freedom to develop skills that are problems of the particular class.

Teaching techniques: The unit must make use of current research in techniques of instruction. The Euclid Central units include such techniques as inductive teaching, group-ing techniques, study guides, and models.

COMMENTS:

The selection of a topic is extremely important and worth considerable time. The hours spent in discarding a proposed topic are just as important as hours spent de-veloping a valid topic.

TYPICAL STUDY GUIDE

1. Vocabulary: All important, difficult words listed and explained before reading.
2. Questions about main ideas at the literal level.
3. Questions about important details at the literal level.
4. Questions about literal level inferences. (For example, inferring character from appearance, dialogue, and behavior.)
5. Questions which require inferences about unit concepts.
6. General questions about the work as literary unit.

COMMENTS:

The number of each type of question will depend upon the ability of the students. It is not necessary to accomplish everything with each study. Students should read the study guide before they read the story so their reading will be more purposeful.

THEORETICAL SOURCES

PURPOSE:

For the teacher to establish a solid foundation in the unit topic so that its presentation and development will not be superficial.

PROBLEM:

Concepts are not only literary; they demand reading and study in a variety of disciplines.

The background study should result in a three or four page summary of theoretical sources for the teacher to be included in the unit.

TECHNIQUES:

Reading from a variety of sources - encyclopedias, the syntopican, sociology, philosophy, psychology, critical essays, etc. Consultants from universities. Group discussion.

LESSON #1: INTRODUCING THE UNIT

PURPOSE:

To involve the students in the unit concepts.

PROBLEMS:

It may take considerable groping and many trial procedures before finding an introductory activity that will involve the students. The introduction must be short, central to the unit concept, easy to understand, and of high interest level.

TECHNIQUES:

Conducting a survey of other people's ideas on a given topic. Reading a short story. Defining a central concept. Analyzing a problem situation. Developing a taxonomy.

ADDITIONAL LESSONS TO DEVELOP THE CONCEPT

PURPOSE:

To develop depth and breadth in a understanding of the unit concept.

PROBLEM:

Finding materials at a variety of levels to fit all the students in the class.

TECHNIQUES:

Short story reading. Library research. Interviewing authorities. Teacher lecture. Guest lecture. Reports by students. Class discussion. Small group work.

COMMENTS:

The lesson(s) should begin in a whole class situation to establish the purpose, direction, and methods that the students are to use. As soon as these are clear, students should work in small groups or independently and present their results to the class.

LESSON ON RELATING THE CONCEPTS TO THE STUDENT'S PERSONAL EXPERIENCE

PURPOSE:

To help the student see the applicability of the abstractions to his own experience.

PROBLEMS:

Overcoming student frustration in writing. Specifying objectives for individual and small group work.

TECHNIQUES:

Through inductive analysis of a sample, develop a model composition with the whole class. Brainstorm possible topics for the students to write about. If necessary, reinforce the class model by developing another example in small groups. As students begin to write, help those having trouble by holding individual conferences.

COMMENT:

The personal essays which result from this lesson can easily be used as the basis for creative writing in a later lesson.

REDEFINING THE CONCEPT

PURPOSE:

To synthesize learning.

PROBLEMS:

Avoiding premature closure. Avoiding student frustration in writing.

TECHNIQUES:

Class discussion, small group discussion, individual composition, outlining, reviewing.

COMMENTS:

The composition should be carefully prepared for so that the students have available alternative organizational approaches and are familiar with the specific criteria which will be used to judge their composition.

This process of redefining should be repeated throughout the unit as it seems appropriate.

LESSONS ON ANALYZING LITERATURE IN TERMS OF THE UNIT CONCEPT

PURPOSE:

To make inferences involving the unit concepts in the reading of literary works. To gain independence in making these inferences.

PROBLEMS:

Finding materials in a variety of both difficulty and form (short story, poetry, essay, drama). Achieving balance between literal and inferential questions on study guides. Achieving a logical movement from literal to abstract thinking in the analysis of literature.

TECHNIQUES:

Homogenous grouping, study guides, composition, movement from whole class to small group to independent analysis with each form, oral reporting, discussions.

COMMENTS:

During this phase of the unit the concepts are analyzed and developed to the degree of sophistication of which the students are capable. In addition, the students will continue to apply the concepts until they are fluid in the kind of analysis taught by the unit.

The problem of this work is not simply the identification of concepts in literature, but also involves perception of the variations, techniques and other subtleties which distinguish a literary work. The work must be treated formally as a literary unit as well as an illumination of the unit concepts.

LESSON ON CREATIVE WRITING

PURPOSE:

To develop the students' skill at imaginative writing.

PROBLEMS:

To adapt assignment to variety of student creative abilities. To objectify creative techniques and skills.

TECHNIQUES:

Analysis of professional models for patterns and techniques. Analysis of student models for same and to prove possibility of achievement. Development of one of student's personal experience themes into a short story as a model. Small group composition. Advice and reinforcement from teacher. Worksheets on specific skills (characterization, use of dialogue, imagery, figures of speech, word choice). Brainstorming for ideas. Use of stimuli (pictures, objects, music).

LESSON ON A LONGER WORK

PURPOSE:

To infer the importance of the unit concepts in a longer work of literature.

PROBLEMS:

Adequate variety of student activities during reading. Providing adequate guidance for composition. Finding materials at various levels. Providing pre-reading activities to help students understand the overall purpose of their reading.

TECHNIQUES:

For prereading - Reading plot summaries, viewing movies, discussing a problem similar to that of the work, reviewing unit concepts.

During reading - Study guides, in class reading, small group discussion, writing answers to study guide questions, dramatizing sections, constructing visual materials, reading quizzes, short compositions.

For composition - Inductive development of models. Developing clear concise topic statements.

COMMENTS:

The teacher must decide what ideas should be discussed at various points during the reading, and which concepts and techniques should be considered at the end of the reading.

EVALUATION

PURPOSE:

To evaluate the success of the teacher, the unit,
and the student.

PROBLEM:

Assigning success or failure where it belongs.

TECHNIQUES:

Reading and composition of an extended work with
support and assistance from the teacher. Individual
choice of reading from selected bibliography.

Open discussion and answering questionnaire
evaluating the unit.

Essay test.

COMMENT:

This evaluation will be of value only if it is
used to revise the materials and techniques of the
unit so that the presentation will be improved for
the future.

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

**A UNIT ON ALLEGORY AND SYMBOLISM
Eight Grade Honors Curriculum**

**RELATED UNITS
Allegory and Symbolism (7)**

Distributed by

**The School District of Aiken County
Office of the Superintendent**

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MATERIALS

SHORT STORIES:

de Maupassant, Guy, "Love, Three Pages from a Hunter's Diary."

Poe, Edgar Allan, "The Masque of the Red Death", in Great Tales and Poems of Edgar Allan Poe, Washington Square Press, Inc. New York, 1960.

Pyle, Howard "King Arthur and Sir Gawain", Windows on the World, Ginn and Company, 1953 and Chas. Scribner and Sons.

ESSAYS:

"Sunyavada Doctrine of Relativity".

Locke, John, from "An Essay Concerning Human Understanding."

Plato, "The Allegory of the Cave".

Ward, Barbara, "Twelfth Night: an allegorical Interpretation", student composition.

PLAYS:

Schute, Marcette, "Tales from Shakespeare".

Shakespeare, William, Twelfth Night, Washington Square Press Book, New York, 1960.

NOVELS:

Hemingway, Ernest, The Old Man and the Sea, Charles Scribner's Sons

POEMS:

Frost, Robert, "Birches", Modern American Poetry, Harcourt, Brace and Company, 1950.

Frost, Robert, "Mending Wall", Modern American Poetry, Harcourt, Brace and Company, 1950.

Frost, Robert, "Sand Dunes", Modern American Poetry, Harcourt, Brace and Company, 1950.

Frost, Robert, "Spring Pools", Masterpieces of American Poets, Garden City Publishing Company, Garden City, 1936.

Frost, Robert, "Stopping By Woods on a Snowy Evening", Modern American Poetry, Harcourt, Brace and Company, 1950.

Frost, Robert, "The Road Not Taken", Modern American Poetry, Harcourt, Brace and Company, 1950.

Frost, Robert, "Tree at My Window", American Poetry and Prose, Houghton Mifflin Company

RECORDS:

Poe, Edgar Allan, "The Masque of the Red Death", Selected Readings from Poe, read by Basil Rathbone, Caedmon Publishers, New York.

TEACHING THE UNIT

The unit begins with a review of "The Masque of the Red Death", previously studied in the seventh grade unit, "Allegory and Symbolism". Since the students are already familiar with the plot and possible symbolic meanings, their attention can be directed easily to the allegorical interpretation of the story. The teacher leads the students in listing key figures and actions in the story and in determining their symbolic meaning. In small groups, the students learn to make statements about the inter-relationships of these symbolic meanings. These statements of allegorical meaning are compared in whole class discussion and finally each student writes an allegorical interpretation of the story.

The students use this work as a model for analyzing Plato's "Allegory of the Cave". After they have interpreted this work as allegory, the discussion leads in two directions -- further discussion of the ideas Plato presents about knowledge and comparison of other literary types (fable, legend, science fiction, etc.) to allegory. The students are divided into groups according to their interests and report their findings to the class. This activity helps the students formulate an exacting definition of allegory.

With this background of learning, the students are able to analyze "King Arthur and Sir Gawain" independently. The story is easy and the study guide provides direction in determining allegorical meaning.

As a final activity in allegorical interpretation, the students read and discuss "Twelfth Night". Study guides, acting parts of the play, small discussion groups, whole class discussion, and a student composition model all help the students interpret the play as allegory. The lesson concludes with a written analysis.

The discussion of symbolism begins with the reading of literary critics. The brief excerpts and the study guide which accompanies them lead the students to distinguish between the clear direct relationship of first and second levels of meaning in allegory and the complex relationship of symbols in other works.

The students then analyze de Maupassant's "Love" in terms of its symbolic meaning. The lesson is planned to illustrate the subtle intricate relationship of image and symbol and to discourage the students from making the kind of simple pat statements about symbolic meaning which are more appropriate to allegory.

Having recognized the difficulty of expressing the complicity of symbolic meaning, the students next learn an approach to this type of literature. A close examination of Frost's "Birches" provides a means of analyzing and explaining complex subtle symbolic meaning. In small groups, the students apply this method of analysis to other poems by Frost.

As a final class activity the students read and discuss "The Old Man and the Sea". The time spent reading in class provides an opportunity for the teacher to discuss with individual students the progress they have made and the problems they have yet to overcome. Whole class discussion of the book gives the teacher an opportunity to provide direction; small group discussion allows the students to verbalize their thoughts and to test and refine their results. The lesson concludes with each student writing an analysis of the symbolic meaning of the book.

LESSON #1:

OBJECTIVES: To objectify the principles of allegory dealt with in the seventh grade unit.
To prepare for further work with allegory.

MATERIALS: "Masque of the Red Death"
Selected Readings from Poe

PROCEDURES:

A. Distribute the story and questions to focus attention on the allegorical significance of the story.

1. Why are these people gathered together in the Prince's castle? What general attitude of purpose does this symbolize?
2. How and why is the castle isolated from the rest of the country. What does this isolation symbolize?
3. What details in the story make it seem unreal and fantastic?
4. What effect does the clock have on the people? What does the clock represent to the people?
5. Why do the people avoid the black room? Why is it the last one?
6. Explain the symbolic significance of the rooms.
7. Why does death wear a masque?
8. How does Prince Prospero act differently toward death than the other people do?

B. Explain that allegory is a special kind of secondary level of meaning and that the goal of the lesson is to write a paper explaining the allegorical meaning of "The Masque of the Red Death". Now have the students read the story while Rathbone reads it aloud. Divide the class into small groups to discuss the study guide questions. When they have finished lead the class in a discussion of the allegorical meaning implied by the symbolic figures in the story.

1. What are the major figures in the story? (List student answers on the board.)
2. What do these symbolize? (List these answers above the list of major figures. The following diagram illustrates the results of one class analysis.)

Abstracted) Secondary) Meanings)	Death	Man's desire	Pleasure	Common Prosperity	Reminder	Stages of	
		to avoid death	seeking	People	Worldly Power	of Life	Man's Life
	Red Death	Isolation from disease	Entertain-ment		Time's constant movement	Fantasy world	

Literal) State-) ments)	The	The	The Ball	The	The Prince	The Clock	The
	masked figure	welded doors		People			rooms

LESSON #2:

OBJECTIVES: To reinforce techniques of analyzing allegory.
To discriminate allegory from other symbolic forms of literature.
To discuss the source of man's ideas and the limitations of his perceptions.

MATERIALS: "The Allegory of the Cave"
"An Essay Concerning Human Understanding"
"Sunyavada Doctrine of Relativity"

PROCEDURES:

A. Distribute "The Allegory of the Cave", read the first two paragraphs aloud and diagram the situation on the board. To clarify the situation, answer any questions the students have concerning it. Distribute study guide questions and allow the students to finish their reading. When they have finished, clarify the literal level by answering their questions.

Divide the class into small heterogeneous groups to prepare an analysis of the work. Give them the following instructions.

1. Use the following questions to focus your discussion of the work.
 - a. What does the cave represent?
 - b. What do the shadows on the wall and the echoes from the wall represent?
 - c. What does the fire represent?
 - d. Who or what is represented by the person who frees the cave dwellers?
 - e. Who or what is represented by the chained persons' after reaction to the one recently returned from the world of light?
 - f. What is the relationship between the fire and the sun?
 - g. What is the relationship between the sun and the essential form of goodness?
 - h. If a man's thoughts are based completely on sense perception, what world does he inhabit?
 - i. At its secondary level of meaning what does this allegory suggest about the following abstractions:
 - (1) Knowledge.
 - (2) Custom and tradition.
 - (3) Curiosity.
 - (4) Truth.
 - (5) Perfection.
 - j. How do the elements of this story fit the class definition of allegory? How do they modify it?
2. When you have completed your discussion, prepare a panel presentation of your findings.

- B. When the students have presented their panels, conclude the discussion of the work by relating it to other literary forms.
1. Plato calls this selection a parable. Is that the same as an allegory? What are some other forms of literature like these two? (myth, fairy tale, fable, legend, ballad, folk tale, science fiction, horror story.)
 2. Are these all the same or are there differences among them? Perhaps we should investigate these to see how they are alike and how they are different. (Have the students state their preferences for investigation on 3 X 5 cards.)
 3. What does Plato say about the source of human knowledge?
 - a. What does he mean by soul?
 - b. How can we perceive "the essential Form of Goodness"?
- C. Distribute the selection from Locke's "Essay Concerning Human Understanding" and explain that it offers interesting comparisons to Plato's views of how man learns. Suggest the following questions as study guides.
1. What is the importance of the mind as "blank paper" to start with?
 2. According to Locke, what are the two sole sources of ideas?
 3. To what extent would Plato agree with him?
 4. To what extent do you agree with him?

When reading and discussion are concluded, ask the students if any of them are interested in pursuing Locke's and Plato's discussion of learning either by reading more of what they said or by reading what others have said. If some are interested have them add this interest to their preference lists.

- D. Distribute to the class a model presentation from a previous class. (Although a model is included here, it would be far better to present a taped recording and any visual aide which the group used. Such a model would better illustrate the procedure of presentation.) Group the students according to their preferences and distribute the guide to group activities. (A group working with "knowledge" will need special attention. They should receive the "Suryavada Doctrine of Relativity" and be introduced to the term epistemology as a way to begin research.
- E. Work with these groups to help them develop methods of investigation and to encourage creativity in methods of presentation. To conclude the lesson, use a whole class discussion to refine the definition of allegory in relation to the work done thus far in the unit.

THE ALLEGORY OF THE CAVE

Plato

Next, said I, here is a parable to illustrate the degrees in which our nature may be enlightened or unenlightened. Imagine the condition of men living in a sort of cavernous chamber underground, with an entrance open to the light and a long passage all down the cave. Here they have been since childhood, chained by the leg and also by the neck, so that they cannot move and can see only what is in front of them, because the chains will not let them turn their heads. At some distance higher up is the light of a fire burning behind them; and between the prisoners and the fire is a track with a parapet built along it, like the screen at a puppet-show, which hides the performers while they show their puppets over the top. I see, said he.

Now behind this parapet imagine persons carrying along various artificial objects, including figures of men and animals in wood or stone or other materials, which project above the parapet. Naturally, some of these persons will be talking, others silent.

It is a strange picture, he said, and a strange sort of prisoners. Like ourselves, I replied; for in the first place prisoners so confined would have seen nothing of themselves or of one another, except the shadows thrown by the firelight on the wall of the Cave facing them, would they? Not if all their lives they had been prevented from moving their heads. And they would have seen as little of the objects carried past. Of course. Now, if they could talk to one another, would they not suppose that their words referred only to those passing shadows which they saw? Necessarily.

And suppose their prison had an echo from the wall facing them? When one of the people crossing behind them spoke, they could only suppose that the sound came from the shadow passing their eyes. No doubt.

In every way, then, such prisoners would recognize as reality nothing but the shadows of those artificial objects. Inevitably.

Now consider what would happen if their release from the chains and the healing of their unwisdom should come about in this way. Suppose one of them set free and forced suddenly to stand up, turn his head, and walk with eyes lifted to the light; all these movements would be painful, and he would be too dazzled to make out the objects whose shadows he had been used to see. What do you think he would say, if someone told that what he had formerly seen was meaningless illusion, but now, being somewhat nearer to reality and turned towards more real objects, he was getting a truer view? Suppose further that he were shown the various objects being carried by and were made to say, in reply to questions, what each one of them was. Would he not be perplexed and believe the objects now shown him to be not so real as what he formerly saw? Yes, not nearly so real.

And if he were forced to look at the fire-light itself, would not his eyes ache, so that he would try to escape and turn back to the things which he could see distinctly, convinced that they really were clearer than these other objects now being shown to him? Yes.

And suppose someone were to drag him away forcibly up the steep and rugged ascent and not let him go until he had hauled him out into the sunlight, would he not suffer pain and vexation at such treatment, and, when he had come out into the light, find his eyes so full of its radiance that he could not see a single one of the things that he was told were real? Certainly he would not see them all at once.

He would need, then, to grow accustomed before he could see things in that upper world. At first it would be easiest to make out shadows, and then the images of man and things, reflected in water, and later on the things themselves. After that, it would be easier to watch the heavenly bodies and the sky itself by night, looking at the light of the moon and the stars rather than the Sun and the Sun's light in the day-time. Yes, surely.

Last of all, he would be able to look at the Sun and contemplate its nature, not as it appears when reflected in water or any alien medium, but as it is in itself in its own domain. No doubt.

And now he would begin to draw the conclusion that it is the Sun that produces the seasons and the course of the year and controls everything in the visible world, and moreover is in a way the cause of all that he and his companions used to see.

Clearly he would come at last to that conclusion. Then if he called to mind his fellow prisoners and what passed for wisdom in his former dwelling-place, he would surely think himself happy in the change and be sorry for them. They may have had a practice of honouring and commending one another, with prizes for the man who had the keenest eye for the passing shadows and the best memory for the order in which they followed or accompanied one another, so that he could make a good guess as to which was going to come next. Would our released prisoner be likely to covet those prizes or to envy the men exalted to honour and power in the Cave? Would he not feel like Homer's Achilles, that he would far sooner "be on earth as a hired servant in the house of a landless man" or endure anything rather than go back to his old beliefs and live in that old way? Yes, he would prefer any fake to such a life.

Now imagine what would happen if he went down again to take his former seat in the Cave. Coming suddenly out of the sunlight, his eyes would be filled with darkness. He might be required once more to deliver his opinion on those shadows, in competition with the prisoners who had never been released, while his eyesight was still dim and unsteady; and it might take some time to become used to the darkness. They would laugh at him and say that he had gone up only to come back with his sight ruined; it was worth no one's while even to attempt the ascent. If they could lay hands on the man who was trying to set them free and lead them up, they would kill him. Yes, they would.

Every feature in this parable, my dear Glaucon, is meant to fit our earlier analysis. The prison dwelling corresponds to the region revealed to us through the sense of sight, and the fire-light within it to the power of the Sun. The ascent to see the things in the upper world you may take as standing for the upward journey of the soul into the region of the intelligible; then you will be in possession of what I surmise, since that is what you wish to be told. Heaven knows whether it is true; but this, at any rate, is how it appears to me. In the world of knowledge, the last thing to be perceived and only with great difficulty is the essential Form of Goodness. Once it is perceived, the conclusion must follow that, for all things, this is the cause of whatever is right and good; in the visible world it gives birth to light and to the lord of light, while it is itself sovereign in the intelligible world and the parent of intelligence and truth. Without having had a vision of this Form no one can act with wisdom, either in his own life or in matters of state.

FROM AN ESSAY CONCERNING HUMAN UNDERSTANDING
by John Locke

1. Every man being conscious to himself that he thinks; and that which his mind is applied about whilst thinking being the ideas that are there, it is past doubt that men have in their minds several ideas, such as are those expressed by the words whiteness, hardness, sweetness, thinking, motion, man, and others; it is in the first place then to be inquired, how he comes by them?
I know it is a received doctrine, that men have native ideas, and original characters, stamped upon their minds in their very first being. This opinion I have at large examined already; and, I suppose what I have said in the foregoing Book will be much more easily admitted, when I have shown whence the understanding may get all the ideas it has; and by what ways and degree they may come into the mind; -- for which I shall appeal to every one's own observation and experience.
2. Let us then suppose the mind to be, as we say, white paper, void of all characters, without any ideas: -- How comes it to be furnished? Whence comes it by that vast store which the busy and boundless fancy of man has painted on it with an almost endless variety? Whence has it all the materials of reason and knowledge? To this I answer, in one word, from EXPERIENCE. In that all our knowledge is founded; and from that it ultimately derives itself. Our observation employed either about external sensible objects, or about the internal operations of our minds perceived and reflected on by ourselves, is that which supplies our understandings with all the materials of thinking. These two are the fountains of knowledge, from whence all the ideas we have, or can naturally have, do spring.
3. First, our Senses conversant about particular sensible objects, do convey into the mind several distinct perceptions of things, according to those various ways wherein those objects do affect them. And thus we come by those ideas we have of yellow, white, heat, cold, soft, hard, bitter, sweet, and all those which we call sensible qualities; which I say the senses convey into the mind, I mean, they from external objects convey into the mind what produces there those perceptions. This great source of most ideas we have, depending wholly upon our senses, and derived by them to the understanding, I call sensation.
4. Secondly, the other fountain from which experience furnished the understanding with ideas is, the perception of the operations of our own mind within us, as it is employed about the ideas it has got; -- which, operations, when the soul comes to reflect on and consider, do furnish the understanding with another set of ideas, which could not be had from things without. And such are perception, thinking, doubting, believing, reasoning, knowing, willing, and all different actings of our own minds; which we being conscious of, and observing in ourselves, do from these receive into our understandings as distinct ideas as we do from bodies affecting our senses.

A GUIDE TO GROUP ACTIVITIES

I. The purpose of the group.

- A. The purpose of study is to understand allegory. You are investigating another "kind" of literature to see in what ways it is like allegory and in what ways it is different from allegory. You are also responsible for presenting this information to the class.
- B. Group work is a special way of learning with special advantages.
 1. It lets you learn from others so that you have more ideas to work with and you learn more than you would by yourself.
 2. It lets you express yourself. In individual work or in class discussion you have less chance to talk. Talking helps you get your ideas straightened out. It helps you clarify your thinking.
 3. It tests your ideas. Others in the group may disagree or may ask questions. Both will help you be more careful and exact in your thinking.

II. The method of the group.

- A. Your group is free to develop its own methods of learning and presentation -- discussing, reading, acting, interviewing, watching television, reading stories, formulating questionnaires, etc. may all be worthwhile.
- B. The methods that you choose must accomplish the purpose set for the group.
 1. Develop understanding of allegory.
 2. Develop understanding of your "kind" of literature.
 3. Develop understanding of the relation between them.

III. The evaluation of the group.

- A. Before the groups make their presentations we will have a class discussion of how to evaluate. Each student will write an evaluation after your presentation and turn it in to you. You will then read all the evaluations, write a summary of them and turn all this information in to me.
- B. I will make specific evaluations throughout the work.
 1. Does the first meeting establish a plan which divides the work fairly and specifies the time schedule of the group?
 2. Does the second group meeting show that students have done preparation, and does it develop criteria for their "kind" of literature?
 3. Does the third group meeting develop a comparison of the group's "kind" of literature and allegory?
 4. Does the fourth group meeting plan a method of presentation in which responsibility is fairly divided and audience interest is considered?
 5. Does each student show a willingness to co-operate and go beyond the required work to make his group the best group?

SUNYAVADA DOCTRINE OF RELATIVITY

Nagarjuna's method is simply to show that all things are things without "self-nature" or independent reality since they exist only in relation to other things. Nothing in the universe can stand by itself---no thing, no fact, no being, no event---and for this reason it is absurd to singly anything out as the ideal to be grasped. For what is singled out exists only in relation to its own opposite, since what is defined by what is not, pleasure is defined by pain, life is defined by death, and motion is defined by stillness. Obviously, the mind can form no idea of what "to be" means without the contrast of "not to be," since the ideas of being and non-being are abstractions from such simple experiences as that there is a penny in the right hand and no penny in the left.

LESSON #3:

OBJECTIVES: To develop student independence in recognizing and explicating allegory.

MATERIALS: "King Arthur and Sir Gawain"

PROCEDURES:

- A. Distribute the story and copies of the following questions. Preview the questions and, when the students have read the story, answer any questions they have about the literal level.
- B. Divide the class into small heterogeneous groups to discuss the questions. When they have finished their discussion, assign the theme.
 1. Explain the symbolic significance of the following:
 - a. The black knight
 - b. The old woman
 - c. King Arthur
 - d. Sir Gawain
 2. Determine the relationships of characters:
 - a. Interpret the relationship of the black knight to Arthur.
 - b. Interpret the relationship of the old woman to Sir Gawain
 - c. How are these relationships parallel?
 3. Interpret the relationship of the black knight and the old woman.
 4. Interpret the relationship between Sir Gawain and King Arthur.
 5. Explain the significance of the following:
 - a. The black knight dies.
 - b. The old woman does not die.
 - c. Interpret the symbolic appearance of evil and good.
 - d. Explain the love - hate contrast set forth by the author.
 6. Justify the following on the basis of the symbolism presented in the story: good out of evil; beauty out of ugliness.
Write an essay discussing whether or not "King Arthur and Sir Gawain" is an allegory.
- C. Duplicate the best themes and distribute them to the class.

LESSON #4:

OBJECTIVES: To analyze a sustained work for allegorical content.

MATERIAL: Twelfth Night
Tales From Shakespeare
"Twelfth Night, an Allegorical Interpretation."

PROCEDURES:

- A. Distribute copies of Schute's plot summary and read it with the class.
- B. Distribute copies of Twelfth Night and the study guide. Have the students read Act I, Scene 1 and discuss the study guide questions with them. Point out the value of the notes which accompany the play.
- C. Preview the notes and study guide questions to I, ii and iii and assign this section.
- D. Use the study questions as a diagnostic test. Students who complete the questions successfully may proceed independently. Those who experience difficulty should be grouped for teacher assistance in reading. Students that read and work at similar rates may be grouped together. Ask these students to select a scene or parts of scenes to act out. Many students will enjoy acting out Act II, scenes i, ii, iii. Other scenes may be used.

Students should also be given an opportunity to have group discussions concerning the answers to questions. Students should be grouped according to reading rate and ability to develop answers to questions.

- E. When the students have finished the play, divide them into heterogeneous groups to answer the general discussion questions. Follow the small group work with a whole class discussion of possible allegorical interpretations of the play.
- F. Use the student model as a basis for continuing the discussion of allegorical significance and beginning a discussion of organization. Have the students write an allegorical interpretation of the play, using the general discussion questions, the class discussion, and the student composition as aids in structuring their essays.

STUDY GUIDE: Twelfth Night
by William Shakespeare

- I, i 1. How would you describe the Duke's love for Olivia?
2. Why does Olivia reject his love?
- I, ii&iii 1. What recent misfortune has befallen Viola and her brother?
2. What plan does Viola have?
3. Why does Maria rebuke Sir Toby? What does his name reveal?
4. What line best characterizes Sir Toby's philosophy?
5. What relationship does Sir Andrew bear to Sir Toby?
Why does Sir Andrew interest Sir Toby?
6. Upon what device is the humor of this scene based?
- IV. 1. What name has Viola taken?
2. What mission is Viola assigned by the Duke?
- V. 1. What role does Feste play? Why and how does he chastise Olivia?
2. How does Olivia characterize Malvolio?
3. What is Olivia's reaction to the arrival of Viola?
4. How does Shakespeare make fun of love making speeches?
5. Why does Olivia send Malvolio with the ring to Viola?
- II, i. 1. What information does Sebastian impart about his sister?
- II, ii. 1. What does Viola think of Malvolio's bringing her the ring?
- II, iii. 1. What is Malvolio's position in the household?
2. What line of Sir Toby's do you think best expresses his opinion of Malvolio?
3. What is the plan for grilling Malvolio? Upon what is it based?
- IV. 1. What do Viola's speeches to the Duke indicate?
2. What are the Duke's ideas about a woman's ability to love? What does this reveal about him?
- V. 1. Where are Sir Toby and his friends hidden?
2. What is Malvolio dreaming aloud of becoming?
3. How does the letter affect him?
- III, i. 1. Why does Viola pity Olivia?
2. What is Viola's opinion of Olivia?
- III, ii. 1. Why is Sir Andrew miffed?
2. What is Toby's plan for Andrew to redeem himself?
- III, iii. 1. Why is Antonio in danger? Why is he willing to endanger himself?
- III, iv. 1. How does Sir Toby set up the quarrel between Viola and Sir Andrew?
2. How does Malvolio react to the letter?
3. Why does Antonio become furious with Viola?
- IV, i. 1. Why does Sebastian think that Feste, Toby, Andrew, and Olivia are all mad?
- IV, ii. 1. How does Feste bait Malvolio? How has Malvolio come to be where he is?
- V, i. 1. What does Malvolio's final line reveal about him?

GENERAL DISCUSSION QUESTIONS

1. How would you characterize Sir Toby, Sir Andrew, Olivia, Malvolio, the Duke, Viola, and Feste?
2. What is the real role of Feste?
3. Some scholars feel that this play is about moderation, Aristotle's golden mean. If so, where does Sir Toby fit in and who might be considered his opposite?
4. What is the central theme of the play?
5. How does each character illustrate some aspect of the theme?
6. What overall interpretation does this lead to?
7. Why has Shakespeare chosen an unreal country in which to set his play?

TWELFTH NIGHT

An Allegorical Interpretation By Barbara Ward

Twelfth Night or What You Will is one of Shakespeare's more famous comedies. In it Shakespeare describes the disillusioned lover, Orsino, the Duke who loves Olivia, Olivia who loves Viola, a girl disguised as a boy, and Viola who loves the Duke Orsino. Eventually these tangled love affairs are straightened out, with Orsino and Viola in love, while Olivia marries Sebastian, Viola's twin brother. Meanwhile, Sir Toby Belch and his friends are playing a joke on Malvolio, Olivia's self-important steward. They succeed in making a complete fool of him, and at the end of the play, when everyone else is happy, Malvolio departs seeking revenge.

The central theme of the play is love, the different ways and shapes it has, and the different ways it develops. At the beginning of the play the love is mere fancy, simply love for its own sake. The characters begin to realize that their love is unreal but will not accept the fact. They keep trying to make their dreams come true. Then suddenly the characters find true love which has no unreality and fulfills their fondest hopes. There is comedy in the unrequited love of Malvolio for Olivia, although he loves the position more than he loves her. He loves himself and believes that all others must too. The play illustrates how, as a person grows and matures, his ability to understand others and himself grows along with his ability to love and be loved.

Each character illustrates this theme in various ways: The Duke, a passionate love for love's sake; Olivia, a wild foolish love for a near stranger; Viola, a patient tender love for her master. Toby loved life, a good joke, a good brew of ale and some one to share it with. Sebastian, like Viola, loved sensibly, even if on first sight, true and strong. Maria, like Toby, loved life, jokes, and companions to enjoy them with. Malvolio loved himself, position and power, longed to become better than all others. Feste, Olivia's jester, tied everything together, sensed people's moods and reacted to them. He alone kept his sanity in the tide of love. He was a wise fool knowing much and able to turn people's words against them. When the characters begin to have new feelings the love theme expands as their loves change and deepen, tempered by time and experience. Malvolio's self-love is very strong and when he is fooled he cannot see it because this love makes him take himself too seriously. The characters develop the types of love by living them, discarding each until at the end the truest and best is found by those ready to receive it.

There are different levels of meaning for all writing. One such level developed by the use of symbolism is allegorical. This is my opinion of this play's symbolism. Feste stands for Love, The Duke for Passion, Viola for the Mutual Respect that love is based on, Olivia for Wild Impulsiveness, Sebastian for the reason that calms the Wild Impulse, Malvolio for Self-Importance, Toby for Indulgence, and Maria for Common Sense.

Feste is love and could seem wise or foolish. He flitted everywhere, touching and influencing all. Passion doesn't know his own mind and fixes on an unattainable goal. His love burns brightly until Mutual Respect cools his fire into deep and steady love. Olivia is a Wild Impulse suddenly and unreasonably attracted to Mutual Respect. Mutual Respect could not stop the

Wild Impulse from giving more than the object of her affections could. Reason, which is much akin to Mutual Respect, came and calmed the Wild Impulse into a reliable drive. Indulgence never enjoys Self-Importance so it sets out to prove Indulgence works better and shows up Self-Importance. Common Sense also dislikes Self-Importance. She immediately figures how to get rid of him. Common Sense married to Indulgence makes a unique and lasting union.

The scene is set in Illyria. It is an imaginary place because it symbolizes a place where Love and Passion and Wild Impulse sway all. Mutual Respect and Reason are new but finally manage to win their rightful place with the other three.

Love comes everywhere. Passion coupled with Mutual Respect and Wild Impulse together with reason rule supreme over all. Indulgence wins Love better than Self-Importance ever can. Indulgence and Common Sense make a happy union and all these together make a happy life and a happy world.

The play Twelfth Night was written to illustrate the love theme and how the different types of love act on people and on other types of love. It points out that self-love is never appreciated in a person but that love and respect of others always is. That may be the message Shakespeare intended; it is, however, what I got out of his excellent play, Twelfth Night.

LESSON #5.

OBJECTIVE: To distinguish between allegory as a second level of meaning in direct relation to the literal level, and symbol as a second level of meaning evoked by the complete interplay of images, figures, and statements at the literal level.

MATERIALS: Selections from critical essays.

PROCEDURES:

- A. Distribute the critical selections and study guide. Read and discuss the selections by Fiebleman and Wilson. Conclude the discussion by asking the students to discuss the differences between allegory as they have defined it and symbolism as it is defined in these selections.
- B. Read and discuss the selection from Abrams to distinguish between conventional and private symbols.
- C. Have students meet in small groups to compare Langer's excerpt to Wilson's and Fiebleman's. When they have finished their discussion have each student write a paragraph comparing Langer's comments to the others.
- D. Read and discuss the selection from Lawrence to clarify the distinction between allegory and symbolism.

STUDY GUIDE: Critical Selections about Symbolism

I. JAMES K. FEIBLEMAN:

It is no accident that the method of art involves symbolism. For the artist must work with single instances; he can tell only one story at a time, paint only one picture or sing one song. The story, the picture or the song, would mean nothing artistically unless it dragged in its wake a wide penumbra of meaning. Behind every concrete object of art is reflected the shadow of countless absent particulars which it affectively symbolizes.

1. What is the meaning of the word penumbra as it is used in this quotation?
2. According to this excerpt, should all readers derive the same meaning from a literary work? Explain how the article implies your answer.

II. EDMUND WILSON:

Each poet has his unique personality; each of his moments has its special tone, its special combination of elements. And it is the poet's task to find, to invent, the special language which will alone be capable of expressing his personality and feelings. Such a language must make use of symbols: what is so special, so fleeting and so vague cannot be conveyed by direct statement or description, but only by a succession of words, of images, which will serve to suggest it to the reader. . . .

And Symbolism may be defined as an attempt by carefully studied means - a complicated association of ideas represented by a medley of metaphors - to communicate unique personal feelings.

What do the following phrases imply about the difference between allegory as we have defined it and symbol as Wilson describes it?

1. "Expressing his personality and feelings."
2. "so fleeting and so vague cannot be conveyed by direct statement."
3. "to suggest it to the reader."
4. "complicated association of ideas."
5. "medley of metaphors."

III. M. H. ABRAMS:

A symbol, in the broadest use of the term, is anything which signifies something else; in this sense, all words are symbols. As commonly used in criticism, however, "symbol" is applied only to a word or phrase signifying an object which itself has significance; that is, the object referred to has a range of meaning beyond itself. Some symbols are "conventional," or "public"; thus "the Cross," "the Red, White, and Blue," "the Good Shepherd" are terms which signify objects of which the symbolic meanings are widely known. Poets, like all of us, use these conventional symbols; but some poets also use "private symbols," which are not widely known, or which they develop for themselves (usually by expanding and elaborating pre-existing associations of an object), and these set a more difficult problem in interpretation.

1. How does the idea of public and private symbol relate to the idea of public and private connotation?
2. Is it possible for a public symbol to take on private connotation and become a private symbol? Explain with examples.
3. How does the author differentiate between symbol and metaphor or simile? Is this an adequate distinction?

IV. SUZANNE L. LANGER:

1st
Part

The Art Symbol ...is a symbol in a somewhat special sense, because it performs some symbolic functions, but not all; especially, it does not stand for something else, nor refer to anything that exists apart from it. According to the usual definition of "symbol," a work of art should not be classed as a symbol at all. But that usual definition overlooks the greatest intellectual value and, I think, the prime office of symbols--their power of formulating experience, and presenting it objectively for contemplation, logical intuition, recognition, understanding. That is articulation, or logical expression. And this function every good work of art does perform. It formulates the appearance of feeling, of subjective experience, the character of so-called "inner life," which discourse--the normal use of words--is peculiarly unable to articulate, and which therefore we can only refer to in a general and quite superficial way. The actual felt process of life, the tensions interwoven and shifting from moment to moment, the flowing and slowing, the drive and directedness of desires, and above all the rhythmic continuity of our selfhood, defies the expressive power of discursive symbolism. The myriad forms of subjectivity, the infinitely complex sense of life, cannot be rendered linguistically, that is, stated. But they are precisely what comes to light in a good work of art (not necessarily a "masterpiece"; there are thousands of works that are good art without being exalted achievements). A work of art is an expressive form, and vitality, in all its manifestations from sheer sensibility to the most elaborate phases of awareness and emotion, is what it may express.

2nd
Part

The work as a whole is the image of feeling, which may be called the Art Symbol. It is a single organic composition, which means that its elements are not independent constituents, expressive, in their own right, of various emotional ingredients, as words are constituents of discourse, and have meanings in their own right, which go to compose the total meaning of the discourse. Language is a symbolism, a system of symbols with definable though fairly elastic meanings, and rules of combination whereby larger units--phrases, sentences, whole speeches--may be compounded, expressing similarly built-up ideas, Art, contrariwise, is not a symbolism. The elements in a work are always newly created with the total image, and although it is possible to analyze what they contribute to the image, it is not possible to assign them any of its import apart from the whole. That is characteristic of organic form. The import of a work of art is its "life," which, like actual life, is an indivisible phenomenon....

Symbols used in art lie on a different semantic level from the work that contains them. Their meanings are not part of its import, but elements in the form that has import, the expressive form.

Although Langer takes approximately the same position as do Feibleman and Wilson, she develops her ideas differently and emphasizes different aspects of symbolism.

1. What similarities exist between Langer's comments and those of Feibleman and Wilson?
2. What does Langer say that opposes the comments of the other two?
3. What does Langer say that further develops the ideas of the other two?

V.

D. H. LAWRENCE:

You can't give a great symbol a "meaning," any more than you can give a cat a "meaning." Symbols are organic units of consciousness with a life of their own, and you can never explain them away, because their value is dynamic, emotional, belonging to the sense-consciousness of the body and soul, and not simply mental. An allegorical image has a meaning. Mr. Facing-both-ways has a meaning. But I defy you to lay your finger on the full meaning of Janus, who is a symbol.

It is necessary for us to realize very definitely the difference between allegory and symbol. Allegory is a narrative description using, as a rule, images to express certain definite qualities. Each image means something, and is a term in the argument and nearly always for a moral or didactic purpose, for under the narrative of an allegory lies a didactic argument, usually moral.

1. Why does the author say, "You can't give a great symbol a 'meaning'"?
2. How does Lawrence define the difference between allegory and symbol?
3. Do you agree with the definition? Why?

LESSON #6

OBJECTIVES: To examine symbolic values that are developed not so much through a series of related events as through descriptive writing.
To objectify private and archetypal symbols as they appear in "Love."

MATERIALS: "Love, Three Pages from a Hunter's Diary"

PROCEDURES:

- A. After the students have read the selection by de Maupassant, the following questions will help with the discussion of the story. Grouping techniques will depend on the situation in a particular classroom. Some teachers will prefer to use some or all of the questions in a general class discussion; others will use grouping techniques.
1. What symbolic theme does the contrast between the cold dawn and the marsh suggest?
 2. Find as many specific contrasts between warmth and life and cold and death as you can. What contrast in the narrator himself are these contrasts meant to reinforce? How are these contrasts in the narrator revealed?
 3. Do you find any analagous contrast in the events of the story?
 4. What is the significance of the description of the dying moon?
 5. What does de Maupassant intend by opening and closing the story with Paris, when the story itself is entirely concerned with the country?
 6. What is the significance of the "polar house," which looks "like an enormous diamond with a fiery heat"? What other mentions of "heat" do you find, and what is their purpose?
 7. How are the He and She of the first paragraph related, in contrast or comparison, with the silver-breasted teals of the end?
 8. Through what means does the story achieve its quality of hallucination, and what does Maupassant gain by this quality in the expression of his theme?
 9. What does an author gain by handling so obliquely material as slight as this material in plot value? Can you think of any ways in which he might have handled it differently? What would be lost?
 10. Can you think of a title that would convey more exactly the real meaning of the story?
- B. **Composition Topic:** Compare the relation of symbols to referents in the Allegory of the Cave with the relationships established between referents and symbols in "Love." Include specific references.
- C. **General Discussion:**
1. Has de Maupassant made use of public or private symbols?
 2. Have you used external or internal evidence in determining the intention of the poet?

LESSON #7

OBJECTIVE: To analyze a poem for its symbolic meaning.

MATERIALS: "Birches" "Stopping by Woods on a Snowy Evening"
"Mending Wall" "Spring Pools"
"Tree at my Window" "Sand Dunes"
"The Road Not Taken"

PROCEDURES:

- A. Distribute the poem "Birches" and the study guide. Preview the first question which deals with the literal level of the poem and read the poem to the students. Answer any questions they have about the literal level. Divide them into small heterogeneous groups to answer the study guide questions.
- B. Let the chairman of each group present their group's analysis to the class.
- C. To provide a model for composition, follow the same procedure in developing an outline of lines 22 through 40 with the entire class participating. When the outline is developed, use an overhead projector and write for the class a composition based on the outline.
- D. Distribute copies of the other poems and clarify the literal level by reading the poems to the students and answering any questions they have. Divide them into small groups according to their preferences.
 1. Write a theme on the symbolism of the poem you are reading; use the analysis of "Birches" as a model for your compositions.
 2. You may work out the outline and the major phrases and their connotations as a group, but you must write the theme as an individual assignment.
- E. Duplicate and distribute the best themes.

STUDY GUIDE: "Birches"
by Robert Frost

1. Explain the meaning of, or the action and scene described by the following words and phrases as they are used in this poem.

- line 7. click upon themselves
- 8. many-colored
- 12. broken glass to sweep away
- 14. withered bracken
- 21. when Truth broke in
- 28. subdued
- 30. he took the stiffness out of them
- 33. launching out too soon
- 35. poise
- 39. Then he flung outward
- 45. tickles with the cobwebs / Broken across it
- 51. And half grant what I wish
- 53. Carth's the right place for love
- 56. Toward heaven

2. As our last reading indicated, allegory is a particular form of symbolism which is different from other symbolism because of the simple, clear-cut relationship between its literal statement and its secondary level of meaning. "Birches" is an excellent example of a literary work in which the symbolic meanings are not simple and clear. Birches to Frost symbolize many things--remembrance of his boyhood, a scene of beauty in winter, a means of escape. To understand these complex relationships, we need a method of analysis different from that which we used to analyze allegory. We need to analyze the complexity of the symbolic statement. To do this, we must first identify the major symbolic meanings which the Birches have in this poem.

To do this we may begin by dividing the poem into its major images. A transition is a connection between sections of a composition. What major symbolic meaning precedes and follows the transition of lines 21 and 22?

- 3. What major symbolic meaning for birches follows the transition of lines 41 and 42?
- 4. What two major symbolic meanings for birches are mentioned in the first five lines which function as an introduction to the poem?
- 5. Although you have now isolated the three major symbolic meanings of birches in this poem, these major meanings are also developed by a complex group of images. The first major section of the poem--lines 6 through 20--deals with birches as a symbol of winter beauty. This section divides itself into several major images which help build up this symbolic meaning.

- a. What is the picture in lines 6 through 9?
- b. " " " " " " 10 " 13?
- c. " " " " " " 14 " 16?
- d. " " " " " " 17 " 20?

STUDY GUIDE: "Birches" (Cont'd.)

6. To further analyze these images, study lines 6 through 9. The image of "loaded with ice" develops its meaning through the connotations of the words involved in this description.
 - a. What are the connotations of "loaded"?
 - b. Why is the word "click" more effective than the word "knock" would be?
7. What effect does the breeze have upon the trees? upon the ice?
8. What is the difference between the connotations of "cracks" and connotation of "crazes"?
9. What are the connotations of "enamel" as opposed to simply "ice-covered"?
10. Why does the ice turn "many-colored"?
11. Questions 6 through 10 have led you through a careful examination of the images which contribute to the scene presented in lines 6 through 9. Do the same type of analysis for lines 10 through 13. The key phrases to analyze for their connotations and for the picture they present are:
 - a. shed
 - b. crystal shells
 - c. shattering and avalanching
 - d. crust
 - e. broken glass
 - f. inner dome of heaven
12. You have now developed a very careful analysis of a part of the poem. If it were presented in outline form, it would look something like this:

"Birches"

I. Major symbols

- A. The birches as a winter scene
- B. The birches as a reminder of boyhood
- C. The birches as a way of escape

II. Contributing images

A. The birches as a winter scene

1. Ice-covered

- a. loaded
- b. click
- c. stir
- d. cracks and crazes their enamel
- e. many-colored

2. The ice falling

- a. shed crystal shells
- b. shattering and avalanching
- c. broken glass
- d. crust
- e. inner dome of heaven

13. Complete the outline of lines 6 through 20 by listing the major phrases and words which contribute to 3. (lines 14 through 16) and 4. (lines 17 through 20).
14. Divide these words and phrases in 3. and 4. equally among the members of your group, and have each member of the group explain in writing the connotations of the phrases and words he is assigned.

LESSON #8

OBJECTIVE: To apply the pattern of symbolic analysis developed in the previous lesson to a sustained literary work.

MATERIALS: The Old Man and the Sea

PROCEDURES:

- A. Distribute the book to the students with the following questions:
 1. What are the central images of the book?
 2. What are the images which contribute to these central images?
 3. Does the old man undergo change?
 4. Is the change undergone by the great fish symbolic?
- B. Ask the students to read through the book as quickly as possible, the study questions in mind. When the reading is complete, ask the students what the major images of the book are. List these suggestions on the board.
- C. Let the class choose one image to work with as a class and ask them to enumerate the details and contributing images. List these on the blackboard. An outline developed by one class appears below.

Symbolism in The Old Man and the Sea

I. Central Images

- A. The Old Man
- B. The Fish
- C. The Sea
- D. Creatures of the Sea
- E. The Sharks

B. The Fish

1. color
2. comments on catching
3. stated relationships between fish and Old Man
4. condition of fish at end of story
5. action of the sharks

II. Contributing Images

- A. The Old Man
 1. wrinkles
 2. hands
 3. his shack
 4. the boy
 5. dream of lions
 6. difference between dreams
 7. his eyes (good eyesight)
 8. fish he eats for strength
 9. baseball and Di Maggio
 10. attitude toward other fishermen
 11. attitude toward sea
 12. attitude toward sharks and fish
 13. his mind (the way he thinks)

C. The Sea

1. Old Man's comments
2. descriptions
3. inhabitants
4. spaciousness
5. Old Man's having gone out too far

D. The Sea Creatures

1. the fish
2. the flying fish
3. the sharks
4. the Old Man's comments

E. The Sharks

1. their actions
2. Old Man's attitude toward them
3. their appearance

- D. Divide the class into heterogeneous groups to complete the outline. As the groups work, the teacher should circulate among the groups and urge careful examination of the parts of the text relevant to each of the major images.
- E. When the groups have completed this analysis, ask them to determine the significance of each of the major images and to prepare an oral report of their findings for the class.
- F. Before any group reports to the class, encourage the students to listen carefully and to examine faults in the reports of the group reporting. As a group gives a report, each student should jot down questions to ask the group. Since the idea of attacking another group's report is highly motivating, and since the attack and defense may take up hours, the teacher might be wise to impose a time limit on both the oral report and the question and answer period.
- G. As the group presentations proceed, the class should be in the hands of the group chairman who should also direct the question and answer period. The teacher should remain out of the discussion except as an arbiter and to draw the attention of students to relevant textual evidence when appropriate. The teacher should refrain from making interpretative statements. This presentation and attack technique has several advantages: it motivates the students to read the text carefully; it requires precision in making interpretative statements; and it motivates the students to prepare a careful analysis.
- H. When the group reports are complete, assign a written analysis of the book. The student now has a number of ideas which he may evaluate against the evidence of the text. He may decide that the book has no symbolic meaning. He may decide that the book is an allegory. The important thing is that he argue his case well and present his evidence logically.

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

**A UNIT ON ANIMAL STORIES
Seventh Grade Average Curriculum**

**RELATED UNITS:
Physical Environment (7)
Survival (9)**

Distributed by

**The School District of Aiken County
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AN INTRODUCTION TO TEACHING THE UNIT

When seventh grade average students are asked what they read, one of their first responses is animal stories. Building on this response and the students' experiences with animals, the unit has a natural introduction with a high interest level. The students then tell briefly about the animal stories they have read. The teacher works with the students to objectify their experiences in terms of the major problems which are recurrent in the stories and incidents related by the students and which become the basis for the thematic concepts developed in the unit.

Next, the class as a whole reads stories in order to improve and clarify the concepts they have outlined from their experience. Since the stories are chosen for their emphasis on various aspects of the major problems, they lead the students to a more thorough examination and understanding of these major concepts - the animal in conflict, the relation between the animal and his environment, and the author's treatment of the animal. During this process of expansion and refinement, the class is grouped homogeneously to allow students to apply concepts and problems according to their capacities.

Through the short story "Cranes Fly South" the animal as a symbol is introduced. The concept, defined by the students, is then applied to fables, and further criteria for the definition and interpretation of fables are developed through inductive examination. The first creative writing activity is integrated with the study of fables. From fables, the students move naturally to poetry about animals. Again in homogeneous groups, the students examine the poetry and expand the concept of symbol to include the idea of levels of meaning.

The students have moved from whole class work to small group instruction that is student oriented. In these small groups they read graded novels according to their ability. From this experience, the students move to writing short stories about animals individually. In this case, the teacher must divide the assignment into smaller segments to avoid frustration.

The final activity begins with the selection of individual books from the bibliography. These books are read for the principles, concepts and experiences which have been developed and applied throughout the unit. The final assignment of a written analysis of this book serves as an evaluation of the student's ability to apply the concepts of the unit.

MATERIALS

FABLES:

- Aesop, Aesop's Fables, Grosset & Dunlap, Inc., 1947
Amos, Cam, "The Unhappy Elephant," student composition.
Andrews, Diane, "The Losing Wolf," student composition.
_____, "The Seagull and the Oyster," student composition.

SHORT STORIES:

- George, John L., and Jean, "The Hunt", in Prose and Poetry,
L. W. Singer Co., New York, C. 1951.
Kipling, Rudyard, "Rikki-Tikki-Tavi" in Worlds to Explore,
American Book Company, New York, 1956.
Kjelgaard, Jim, "Snow Dog," in Reading Roundup 1, D. C. Heath
& Co., Boston, 1954.
Maier, Howard, "The Red Dog" in Prose and Poetry.
Markham, Bervi, "Wise Child" in Worlds to Explore.
McCourt, Edward, "Cranes Fly South" in Adventures in Reading,
Harcourt Brace, New York, 1958.
Montgomery, Rutherford, "Kildee House" in Reading Roundup 1.
North, Sterling, "The Great Dan Patch," Reading Roundup 1.
O'Flaherty, Liam, "The Wild Goat's Kid" in Prose and Poetry.
Scoville, Samuel, "The Cleanlys" in Prose and Poetry.
Seton, Ernest, "The Pacing Mustang" in Worlds to Explore.
Untermeyer, Louis, "The Dog of Pompeii" in Prose and Poetry.

POETRY:

- Bishop, Elizabeth, "The Fish" in Modern American Poetry, Harcourt
Brace, New York, c. 1950.
Chesterton, G.K., "The Donkey" in Adventures in Reading.
Dickinson, Emily, "A Narrow Fellow in the Grass" in Reading
Roundup 1.
Eberhart, Richard, "On a Squirrel Crossing the Road in Autumn,
in New England" in New Pocket Anthology of American Verse,
World Publishing Co., c. 1955.
Frost, Robert, "A Considerable Speck" in Modern American Poetry,
_____, "Fireflies in the Garden" in All Day Long, Oxford
University Press, 1954.
McLeod, Irene R., "Lone Dog" in Adventures in Reading.
Stephens, James, "The Goat Paths" in Adventures in Reading.
Whitman, Walt, "Animals" in "Song of Myself" in Golden Treasury
of the Best Songs and Lyrical Poems in the English Language,
Oxford University Press, 1929.

NOVELS:

- Gipson, Fred, Old Yeller, Pocket Books, Inc., New York, 1962.
London, Jack, The Call of the Wild and White Fang, Washington
Square Press, New York, 1963.

LESSON #1: SHORT STORIES

OBJECTIVES: To apply thematic concepts to animal stories.
To understand the relation between animals and their environment.
To improve reading skills.

MATERIALS:

Kildee House	The Hunt
The Dog of Pompeii	The Cleanlys I
Rikki-Tikki-Tavi	The Wild Goat's Kid II
The Red Dog I	Snow Dog III
Wise Child II	The Pacing Mustang
The Great Dan Patch III	Cranes Fly South

PROCEDURES:

- A. To develop concepts and problems for application in the unit, ask the class for examples of animal stories they have read previously. Guide the discussion of these stories toward the major problems to be developed.
1. What is the relation between the animal and the environment?
 2. In what conflicts is the animal involved?
 3. How is the animal treated by men?
 4. What does the author think of animals? How does he see them?
- B. To provide a focus for purposeful reading, record on the blackboard a list of questions. Ask the students to keep the questions in their notebooks to aid them in the reading and understanding. Questions such as the following may be developed in part by the student and in part by the teacher. If the process of developing questions is a cooperative one, there is no reason why the teacher cannot contribute some questions.

(Discussion questions follow separately.)

- C. To examine the relation between animals and men, read as a whole class "Kildee House", "The Dog of Pompeii", and "Rikki-Tikki-Tavi". The teacher should work for student independence in discussion, guiding and directing only when the students are off the course.
- D. To reduce teacher direction, divide the class into small homogeneous groups and assign "The Red Dog", "Wise Child", and "The Great Dan Patch" according to level with the following instructions:
1. Look over the study guide so your reading will have purpose.
 2. Next read the story and check the meanings of any words you do not know.
 3. When everyone in your group has finished reading, discuss the questions until you are agreed about an answer that satisfies everyone. Then have the recorder write down your answers.
- E. To develop the theme of animals in conflict, read and discuss with the class "The Hunt". Follow the class development of the concept with small homogeneous group analysis of "The Cleanlys", "The Wild Goats' Kid", and "Snow Dog". Assign each story to the appropriate ability group and give the same directions as in D.
- F. To culminate the thematic approach, assign "The Pacing Mustang" individually with the following instructions: Follow the same procedure with this story as you did with the stories you worked on in groups. Be sure to check your outline to make sure that you have covered all the important points. Write a sentence or two explaining how each point in the outline relates to "The Pacing Mustang".
- G. At this point let the class develop an outline for a brief paper. Ask a student to write the main points of the outline on the board while you lead the class discussion. An overhead projector will allow the teacher to write the outline and lead discussion simultaneously. Let the class choose one of the questions in the outline as the topic for the paper and one short story to which the question may be applied. In terms of the question and story help the class to develop an introductory sentence or two, major points to be discussed in the body of the paper and a concluding sentence. Ask the class to write a brief paper using any combination of question and story other than that used in the class outline.
- H. To introduce the concept of the animal as a symbol, have the students read "Cranes Fly South", and discuss the story with the class.
1. Present the following words before the students read the story: slough, convulsive.
 2. When students have finished reading, ask questions such as the following to direct discussion.

ANIMAL STORIES: GENERAL STUDY AND DISCUSSION QUESTIONS

1. The author's treatment of the animal.
 - a. Is the animal given the position of a main character, a secondary character, or a symbol?
 - b. Does the author attribute human characteristics to the animal, or does the animal remain a creature of instinct?
 - 1) How does the animal learn from experience?
 - 2) How does he communicate with other animals?
 - 3) In what situations does the author attribute possession of or lack of any of the following to the animal: loyalty, generosity, kindness, cruelty, helpfulness, obedience, rebelliousness, courage or justice?
 - 4) What motivates the animal to be loyal, kind, courageous, etc.?
 - 5) If a giraffe runs from a lion, is the giraffe cowardly? If two lions fight until one kills the other, can we say that either or both are courageous? If a small animal fights back when cornered by a larger animal, is the small animal courageous?
 - 6) Why is it questionable that virtues such as courage and loyalty can be attributed to animals?
 - 7) What characteristic of man prompts him to attribute such qualities to animals?
2. Conflict.
 - a. What are the various kinds of conflict present in the story? (Animal vs. animal, animal vs. man, animal vs. nature.) What are the specific conflicts?
 - b. Through what abilities, characteristics, and opportunities does the animal resolve the conflict?
 - c. Specifically, how does the animal resolve the conflict?
3. The animal in his environment.
 - a. What characteristics of the animal enable him to adapt to his environment in finding food and shelter and in protecting himself against environmental threats?
 - b. How does the animal react to threatening situations - through fear or planning?
 - c. In what respects can we say that animals plan?
 - d. What characteristics of man enable him to adapt to nearly any environment while most animals can survive only some environments?
4. Man's treatment of animals.
 - a. How do men treat animals in the story?
 - b. In what way are the animals in the story necessary to the humans?
 - c. In what ways do the humans make use of animals or abuse them?

STUDY GUIDE: "Rikki-Tikki-Tavi"
by Rudyard Kipling

VOCABULARY: revived, consolation, cowered, sluice

1. Is it natural for mongooses to adjust to living with humans so easily? What characteristics of the mongoose are mentioned?
2. How does Kipling develop the animal? Do you feel that this is unusual or acceptable?
3. What is the outcome of the first conflict with animals in the story?
4. Does Rikki-Tikki have the ability to reason? Support your answer with examples.
5. Do you know any people like Chuchundra?
6. What is the plan of attack developed by Nag and Nagaina?
7. Darzee's wife helped Rikki in his scheme. What were the two advantages of the outcome of the scheme?
8. Why would the battle with Nagaina be more dangerous?
9. The main conflict in this story is animal versus animal; what is another important theme?

STUDY GUIDE: "The Red Dog"
by Howard Maier

VOCABULARY: inquiry, regality

1. What are the author's feelings towards the Red Dog? Why did he leave him?
Do you think the other people felt the same towards the dog?
2. Why did Spook become a valley dog?
3. Which life do you think was the better for Spook--the one with his master in the city or the one in the country in which he had freedom to roam?
If the choice were up to Spook, which one do you think he would make?
4. Which decision would you have chosen if Spook were your dog?

STUDY GUIDE: "Wise Child"
by Peryl Markham

VOCABULARY: contemptuous, trivial, discordant

1. How did Beryl feel about Wrack? When she knew that she would be racing against him, did this affect her attitude toward Wrack?
2. Describe the training of Wise Child. Is Beryl a good trainer?
3. The race is described in great detail; does this add to your enjoyment of the story?
4. After the months of training and winning the race, do you think that you would have raced Wise Child again if she had time to strengthen her tendons?
5. What does the conclusion show about Beryl's feelings toward animals?

STUDY GUIDE: "The Great Dan Patch"
by Sterling North

VOCABULARY: coveted, revelation, intricate, vigorous

1. What were Jeremiah's feelings toward Granny Kincaid when she sold the bull calf? What did he want to do for revenge?
2. Fulton Corners might be described as a "whistle stop" by an "outlander". What does this mean? Does this phrase show what time the story takes place? Are there any other phrases that tell you during what period this story takes place?
3. How does Uncle Hiram help Jeremiah forget the bull calf?
4. How did Jeremiah react when he found that the Great Dan Patch was on the train? What was his attitude toward Dan Patch?
5. What was Fud Grundy trying to do?
6. Why did Uncle Hiram keep Dan Patch's nail?

STUDY GUIDE: "Snow Dog"
by Jim Kjelgaard

VOCABULARY: consuming, dismay, eluded

1. Why had the Snow Dog prolonged her search for food?
2. How does the Masked Puppy differ from the other two in appearance and actions?
What are some of the skills that he will need to learn?
3. Make a heading sight, hearing, smell, and touch; list briefly the ways in which each of these senses was developed by the masked pup.
4. What is the main theme in this story? Tell why you think the theme you selected is the main theme.

STUDY GUIDE: "The Hunt"

by John L. and Jean George

VOCABULARY: resilient, audible, methodically

1. What season of the year is it when the story opens? What effect does this have on Vulpes?
2. Did Vulpes seem alarmed when the dogs picked up his scent?
3. How do men go about hunting a fox? Is it fair?
4. How does the chase change to Falvia being hunted?
5. Which of the two ways that Vulpes used to outwit Brownie do you think are the most interesting? Why?
6. How does the fox outwit the hunter?
7. What part does the environment of Vulpes play in the story?
8. If you were a movie producer, how would you film the third and fourth paragraphs on page 89?
9. Although Vulpes is the hero of the story, the author seemed to have respect for the other animals. How is this shown? Refer to the ending and other incidents in the chase that will give evidence for your answer.
10. Have you ever wondered why some stories have seemed more exciting and interesting than others? Maybe it is because some subjects are of more interest than others. Just as likely, it is because some writers know how to use livelier and more picturesque words than others. The authors of this story have a good command of the vivid words of our language. Look at these examples: "bubbling restless energy"; "the singing hounds"; "threading her way around the trees"; "chipmunks . . . scurried to the branches". Can you suggest how the ordinary writer would express these same ideas. Now find as many other lively and picturesque word combinations as you can. How do these examples suggest ways to improve your own writing and speaking?

STUDY GUIDE: "The Cleanlys"

by Samuel Scoville, Jr.

VOCABULARY: manifold, unrelentingly, oblivion, treacheries

1. Find examples of the following kinds of conflicts in the story: animal versus nature, animal versus man, animal versus animal. In your answer, tell how the racoons particular characteristics enabled them to win the struggle.
2. Describe the education of the young racoons. Explain as many of the skills they were taught as you can.
3. Explain the significance of these lines in the story: "Disobedience among the wild folks means death, and he who makes one mistake often never gets a chance to make another."
4. Why do you think the author wrote this story? Give reasons for your answer.

STUDY GUIDE: "The Wild Goat's Kid"
by Liam O'Flaherty

VOCABULARY: ferocious, prostrate, imperceptible

1. Explain how the mother came to live as a wild animal. How would you describe the country in which she lived?
2. The fight between the goat and the dog is described in great detail. What tactics did the dog use? How did the goat defend herself and her kid? How was the second kid different from the first?
3. What was the dog's motive (reason) for fighting? What was the goat's motive? Are both of these motives instinctive? Which animal had the stronger motive? Why?
4. Find two passages in the story in which the description of nature parallels the action of the story. Tell how it does.

STUDY GUIDE: "The Pacing Mustang"
by Ernest Seton

VOCABULARY: paradoxical, incredible, persecution

1. Why did the men think the mustang would be a valuable catch? What were the disadvantages of owning a wild mustang, or having one around?
2. Part I of "The Pacing Mustang" serves what purpose?
3. What were some of the tricks used to catch the mustang? What qualities of the mustang enabled him to escape?
4. How do you feel when he is finally captured? Is the ending what you had expected? Why, or what should have happened?

STUDY GUIDE: "Kildee House"
by Rutherford Montgomery

VOCABULARY: panorama, philosopher, robust

1. Why did Jerome move to the mountain? Why did he dislike living in a community?
2. What characteristics of animals are listed early in the story that are similar to traits found in men? Why is it that Jerome noticed these characteristics at first?
3. How did Old Grouch's selection of the redwood tree for a house show his ability to adjust to his environment?
4. After Old Grouch came into the Kildee House, Jerome states that before he was "licked". Why? What changed this feeling?
5. Explain Jerome's attitude towards the animals. If Jerome would return to town, would his life be the same as it was before the Kildee House? Explain your answer.

STUDY GUIDE: "THE DOG OF POMPEII"
by Louis Untermeyer

VOCABULARY: inquisitive, promenade, excavators, mosaics

1. What important information did you discover about Tito in the first paragraph?
2. In what ways did Tito depend on Bimbo for survival? What did Tito eat? How and where did he get the food?
3. How did Tito "see" the world?
4. Describe life in Pompeii as you learned about it in the story.
5. Had there ever been a volcano eruption at Pompeii before? What theories were there on the causes of this eruption?
6. What warning did the citizens of Pompeii have concerning another volcanic eruption? Did these people react in a natural way to this warning? Judging from the story, do you think the people have changed much in the hundreds of years since Pompeii in the manner of everyday living?
7. What is unusual about the way in which the effects of the volcanic eruption are described?
8. How does the author make the dog and the boy seem almost one?
9. How can you explain the raisin cake which the excavated dog skeleton had in its mouth?
10. Does the author treat the animal as a human being with thought processes or as an animal depending only on instinct? Does he use a combination of these two?

LESSON #2: FABLES

OBJECTIVES: To develop the concept of animals as symbols.
To interpret fables using animals as symbols.
To compose original fables.

MATERIALS: Aesop's Fables:

The Mice in Council
The Hares and the Frogs
The Porcupine and the Snakes
The Lion and the Mouse
The Fox and the Crow
The Hare and the Hound
The Monkey and the Camel
The Sick Lion
The Lion and the Dolphin
The Heifer and the Ox
The Lion and his Three Counselors
The Lion and the Bulls
The Fox and the Grapes
The Two Crabs

Student Compositions:

The Losing Wolf
The Unhappy Elephant
The Seagull and the Oyster

PROCEDURES:

- A. To introduce the concepts of moral, characterization, and the use of animals as symbols; and to reinforce the thematic concepts introduced in the previous lesson, read with the class the first four fables discussing each fable with questions such as the following. (The teacher may read the story aloud or with an opaque but in either case should omit the moral.)
1. What does this story mean? To what human situations does the fable apply? (Then show the students Aesop's moral.)
 2. How does the author make each animal different from the other animals?
 3. Does this fable deal with any of the ideas we talked about in connection with the stories?
 4. Does the animal behave as an animal or as a human? What qualities of the animal are human qualities?
 5. What kind of human being does each animal represent?
- B. To apply these ideas, group the students in small groups and have them read two or three of the additional fables with these instructions:

1. Read these fables and discuss them in terms of characterization, moral, and meaning. Use the five questions above as a guide.
2. When your group has thought through these problems, prepare a group report explaining the fable in those terms.

C. To prepare for the creative writing assignment, give the students copies of the student-written fables and discuss them in terms of the ideas developed above. Assign the students the task of writing a fable individually. For students who have difficulty, the teacher should suggest combinations of animals that might be used in writing fables. If students cannot invent appropriate situations, the teacher might suggest some such as the following:

Combinations of Animals

1. The Giraffe and the Donkey
2. The Alligator and the Turtle
3. The Rooster and the Duck
4. The Toad and the White Stones

Situations

1. The donkey teases the giraffe about his long neck.
2. The alligator tries to trick the turtle into examining his teeth.
3. The rooster boasts of his beauty and skill in singing.
4. The toad believes the white stones to be a beautiful place to sit.

D. To give recognition to student effort, read selected student compositions to the class and post others on the bulletin board, preferably with illustrations.

THE LOSING WOLF

The wolf, having neither fish nor fowl to eat, neither this, nor person nor place, and having no need of them, went in search for that which he desired, but of this he did not know. Even so, he knew it was there, and must be found before too late. Not knowing how to go about this, the wolf became worried, confused, and lost in his own darkness. Now the other wolves seeing him like this, confronted him in this manner. "Come with us," they'd urge the wolf. "Don't worry yourself over your own foolishness. Join our pack and be rid of your troubles. Be sly like us in stalking your prey, and have no mercy for those you despise and later will feast on." The wolf, after having been tempted, outnumbered, and shamed, disappeared into the night with the pack to become one of them.

THE UNHAPPY ELEPHANT

An elephant who lived in the jungle became very dissatisfied with his life. He was not happy living with the herd and thought that the life of an elephant was too hard for him. Tired of moving tree trunks, he left to seek happiness in the world.

After travelling many miles, he saw a group of monkeys chattering happily while sailing from tree to tree, across a deep ravine. He asked them if it was enjoyable and easy, and they answered him, "It was indeed, both."

So he went to one of the trees that was very close to the ravine, wrapped his tail around the overhanging branch, and sailed over the cliff, crashing to the bottom and killing himself.

Moral---When seeking happiness, never try to make a monkey of yourself.

THE SEAGULL AND THE OYSTER

Long ago, on the shores of Bombay, there lived an oyster. Hard and ugly, of no use was he, so the children thought. But, oh, what a beauty, the seagull could be.

I am more important than any creature on this shore, he would brag to the oyster. I am as a guard watching over the sea. Feel how soft my feathers are, and how they gleam in the sunlight as I scan the heavens, whereas you hide like a worm in a hole. But the oyster only buried his head in the sand, as the children scorned him. The next day, as the seagull came once again to brag to the oyster, he found him different; his shell was wide open and head high. He wasn't going to let the seagull make a fool of him again, no matter what he said. Spying a precious pearl embedded in the oyster's shell, which he did not know of, the seagull made a fast dash for it so that it might be his. Not knowing what the seagull was doing, and thinking he was attacking him, the oyster quickly clamped his shell down upon the seagull's head, and the other half lay limp outside.

LESSON #3: POETRY

OBJECTIVES: To show the purpose and use of animals and animal symbols in poetry.
To introduce the students to poetry as a literary form.

MATERIALS: "A Narrow Fellow in the Grass"
"The Fish"
"Animals"
"On a Squirrel Crossing the Road in Autumn, In New England"
"Fireflies in the Garden"
"A Considerable Speck"
"The Goat Paths"
"Lone Dog"
"The Donkey"

PROCEDURES:

- A. Give each student a copy of the poems. Read the poems to the students as they follow on the printed copy.
- B. Further develop the concept of animals as symbols and as human-like characters, and develop the students' ability to work with less teacher guidance and a minimum of clues.
 1. Have each student fill out a card or slip of paper with first, second, and third choice of the poems he would like to study.
 2. After collecting the cards, arrange the students in groups according to preference. The groups tend to be homogeneous, the better students picking the harder poems.
 3. The unit problems developed in LESSON #1 may be applied to each poem. The teacher may make suggestions on methods of presentation as each group plans its course of action. The students may wish to organize a debate over some aspect of the poem, teach the poem by asking questions, use audio-visual equipment, or present a series of views on the poem to stimulate class discussion.
- C. To encourage the student to express himself orally through a planned presentation and also through extemporaneous class discussion, arrange the class so that the entire class may participate in questions and responses to the panel. Every student should have a copy of every poem used. The group may present its poem in any way as long as they have covered the poem thoroughly. Some classes may take only a day or two to complete the discussion; others may take over a week. A forced continuation would probably dull student interest while cutting the discussion short might also dampen enthusiasm. The best policy is probably to let the students set the pace.

A NARROW FELLOW IN THE GRASS

A narrow fellow in the grass
Occasionally rides;
You may have met him, --did you not?
His notice sudden is.

The grass divides as with a comb,
A spotted shaft is seen;
And then it closes at your feet
And opens further on.

He likes a boggy acre,
A floor too cool for corn.
Yet when a child, and barefoot,
I more than once at morn,

Have passed, I thought, a whip-lash
Unbraiding in the sun, --
When stooping to secure it,
It wrinkled and was gone.

Several of nature's people
I know, and they know me;
I feel for them a transport
Of cordiality;

But never met this fellow,
Attended or alone,
Without a tighter breathing,
And Zero to the bone.

-- Emily Dickinson

ANIMALS

I think I could turn and live with animals, they are so placid
and self contained;
I stand and look at them long and long,
They do not sweat and whine about their condition;
They do not lie awake in the dark and weep for their sins;
They do not make me sick discussing their duty to God;
Not one is dissatisfied--not one is demented with the mania of
owning things;
Not one kneels to another, nor to his kind that lived thousands
of years ago;
Not one is respectable or industrious over the whole earth.

-- Walt Whitman

LESSON #4: NOVELS

OBJECTIVES: To apply themes as studied in individual short stories, fables, and poetry to a longer work of fiction.

To introduce the reading and thematic analysis of novels.

To secure pupil participation with less teacher direction.

MATERIALS: The Call of the Wild I
White Fang II
Old Yeller III

PROCEDURES:

- A. Divide the class into three groups according to their reading ability and distribute the novels and the study guides accordingly.
- B. To use student's previous knowledge of the North as a basis for motivation and involvement, students are given a map with two trails marked from California to the Yukon. (This assignment is for White Fang and The Call of the Wild.)
 1. Ask the students to write a short description of the physical environment of the area covered by these trails on the back of the map.
 2. When they are finished, they should be divided into small groups to share their ideas.
- C. To secure student participation and motivation, students with lower reading ability will begin Old Yeller with a short period of oral reading by the teacher.
- D. The class work will vary daily within the groups according to the pace each group sets. The following activities may be used in any combination or sequence at the option of the teacher:
 1. Oral Activities:
 - a. Discussion of themes treated in a chapter.
(Ex: The conflict in "Dominant Primordial Beast" in The Call of the Wild.)
 - b. Discussion of main ideas in a chapter.
(Ex: The force of Hunger in Chapter III of White Fang.)
 - c. Discussion of character.
(Ex: The man in the red shirt in The Call of the Wild.)
 - d. Discussion of vocabulary.
(Ex: VENISON from Old Yeller.)
 - e. Discussion of study guide questions.
 - f. Discussion of the themes as treated compared to other chapters and other selections studied.
 2. Written Activities for Individuals or Groups:
 - a. Answers to study guide questions.
 - b. Application of a particular theme or themes to a chapter.

- c. Rewriting of a section from another point of view.
- d. Composition concerning the student's experience with animals.
- e. Listing the sequence of events.
- f. Comparing the treatment of a particular theme in the novel to the treatment of the theme in a short story.

3. Other Activities:

- a. Drawing illustrations of scenes from the book.
- b. Building models of animals or scenes.
- c. Preparing a bulletin board display.
- d. Drawing maps of the area covered in the book.
- e. Viewing and writing reports on television animal programs.

E. To maintain interest, the classroom activities should also vary within each daily period. Each group should participate in as many as three different activities in one class period. For example:

	<u>Group I</u> <u>White Fang</u>	<u>Group II</u> <u>Call of the Wild</u>	<u>Group III</u> <u>Old Yeller</u>
1.	Silent Reading	Writing Paragraph	Oral Discussion of Study Guide Questions
2.	Oral Discussion	Reading	Writing Paragraph
3.	Writing Paragraph	Oral Discussion	Reading

F. To provide opportunity for independent activity, each student should write a paper discussing the concepts of the unit in terms of the novel read.

STUDY GUIDE: White Fang
by Jack London

I. The Trail of The Meat

1. How did the silence of the Wild affect the two men?
2. Their load is a "long, narrow, oblong box". Describe this box in one word. What is the attitude of the two men toward the box?
3. What is the significance of the change in the number of dogs at supper and breakfast times?
4. Who is telling the story?

II. The She-Wolf

1. Explain how Bill tied the dogs. Why did he do this?
2. Why didn't Henry and Bill kill the wolf dogs following the sled?
3. Why do the men think the she-wolf caused all the trouble?
4. Explain Henry's statement, "A man's half licked when he says he is."

III. The Hunger Cry

1. How was Bill killed?
2. How did Henry protect himself from the wolves?
3. Why did he lash the coffin to a tree? What does this act tell you about Henry's character?
4. What is a "brand"?

IV. The Battle of the Fangs

1. What causes the wolf pack to split up?
2. What is "The thing for which she searched"?
3. How did the sapling catch a rabbit for the she-wolf and her mate?

V. The Lair

1. What is the meaning of this title?
2. Explain the reason for the she-wolf's strange behavior.
3. What characteristics of the wolf make him able to get food for the she-wolf?

VI. The Gray Cub

1. Were the gray cub's first ideas about the world formed by his animal instinct or by his ability to reason?
2. What happened to the father wolf?
3. What is the significance of the famine?

VII. The Wall of the World

1. How do you account for the fact that the gray cub feels fear even though he has not been outside the cave?

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VII. The Wall of the World

1. How do you account for the fact that the gray cub feels fear even though he has not been outside the cave?

2. What is the difference between fear and terror in the experience of the cub?
3. Is this a good title for the chapter? Why? How is this "wall" similar to that a human baby knows?

VIII. The Law of Meat

1. How old do you think the cub was when he began to wander from the cave?
2. How do you suppose the author arrived at the philosophy expressed in the last three paragraphs of the chapter?

IX. The Makers of Fire

1. Do you think an animal has the "overwhelming sense of his own weakness and littleness" when confronted by man? Or is this only man's idea?
2. What changes do you think will occur in the lives of White Fang and Kiche now that they know the man-animal?
3. Where is the Mackenzie River?

X. The Bondage

1. What comparison is the author making in the second paragraph of this chapter?
2. What is the significance of "allegiance"? To what or whom had White Fang owed allegiance? What is a synonym for this?

XI. The Outcast

1. What terms describe White Fang's environment? What qualities enable him to survive in this environment?
2. Is White Fang going to overcome the hatred shown him? How?

XII. The Trail of the Gods

1. Why does White Fang decide to stay behind?
2. How did it happen that White Fang was reunited with Gray Beaver?

XIII. The Covenant

1. How did Mitesah build a good dog team?
2. Why was White Fang unable to know love?

XIV. The Famine

1. What qualities in White Fang are more dog-like? Which are more wolf-like?
2. How did White Fang survive the famine?

XV. The Enemy of His Kind

1. What chain of events led to White Fang's becoming the leader of the sled team?
2. What is the meaning of "He asked no quarter, gave none."?
3. What do you think of the comparison in the paragraph on page 241 beginning, "It was at Fort Yukon"? What lies behind it?

XVI. The Mad God

1. Why did Gray Beaver change his mind about selling White Fang?
2. Are cowards more cruel than other men? Why?

XVII. The Reign of Hate

1. What likable qualities does Beauty Smith have? What unlikable ones?
2. How does White Fang show his hatred? What has molded this hatred?

XVIII. The Clinging Death

1. What tactics did the bulldog use to defeat White Fang?
2. What kind of men arrived to rescue White Fang?

XIX. The Indomitable

1. If White Fang is as intelligent as Matt and Mr. Scott think he is, why doesn't he recognize they they will not harm him?
2. Where did White Fang learn the power of a gun?

XX. The Love Master

1. How did White Fang become dependent upon man?
2. What caused the change in White Fang's relationship with Weedon Scott?

XXI. The Long Trail

1. How did White Fang know Weedon Scott was going to leave?
2. How does this knowledge affect Scott?
3. How did you feel when White Fang appeared on the deck of the steamer?

XXII. The Southland

1. What was White Fang's reaction to San Francisco?
2. Who met Weedon and White Fang?
3. How did White Fang react to the other pets.

XXIII. The God's Domain

1. Why did White Fang allow young Weedon and Maud to pet him?
2. What enabled White Fang to learn the way of life in California?

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XXIV. The Call of Kind

- 1. What are the two meanings of "Southland" in this chapter?**
- 2. How did White Fang become friendly with Collie?**

XXV. The Sleeping Wolf

- 1. What other character is similiar to Jim Hall? In what ways?**
- 2. What ten words best describe White Fang's qualities? Which are human-like? Which are instinctive?**
- 3. What do you think of the book's ending?**

**STUDY GUIDE: The Call of the Wild
by Jack London**

Chapter 1

VOCABULARY:

obscurely
egotistical
shrewd
revelation

1. Mention three events in Chapter 1 which explain its title. Is this chapter well titled? What are the main steps which lead Buck into the primitive? By what standards are these elements primitive?
2. What can you say about Buck's relation to the house dogs and his later relation to such novelties as rough sea and snow?
3. What kind of person is the man in the red shirt? Why does he have no name? Is he a very important character? Why?
4. Discuss some of the thoughts and reactions which we may believe might really be Buck's and which, on the other hand, we must assume belong to the author. Which thoughts, though presented as belonging to the dog, are obviously human? What is the effect of this? Does this technique heighten your enjoyment of the story?
5. Can you predict the nature of Buck's future behavior? What incidents and reactions of Buck's support your answer?

Chapter 2

VOCABULARY:

primordial
vicarious
indispensable
conspicuous

1. What is the law of club and fang? Describe the two incidents that teach this law to Buck. Why do you think this law may be important for Buck?
2. What do you know about Francois and Perrault from the way they talk? Why does the author spell the words that they use in an unusual way?
3. Name the nine dogs that made up the team with a brief description of each one. Was this a good dog team? Why?
4. What event marked Buck as fit to survive in the Northland? In what ways was Buck's thought that of an animal and in what ways was it that of a man?

Chapter 3

VOCABULARY: dominant, contemplation, ultimately

1. What is your understanding of the opening sentence of this chapter?

2. What event caused Buck to attack Spitz? Why was their fight interrupted?
3. Mention the obstacles met on the Thirty Mile River. How were these perils overcome?
4. What factors caused Buck to want the leadership position making his fight with Spitz inevitable? How did his antagonism affect the rest of the team?
5. What is the meaning of the paragraph on p.33 "with the aurora borealis . . ."? Why does the author inject it?
6. Describe the conflict in which Buck knew "the time had come"? How do you think the dogs and the men felt about his victory?

Chapter 4

VOCABULARY: intantion, perplexed , perpetual

1. How did Buck get into the lead dog position? What two instances in which he disciplined the dogs proved his ability to the mastership?
2. Why did Perrault and Francois throw "chests up and down the main street" of Skogway? How is this connected to Francois's weeping over Buck?
3. Contrast the life under the Scotch half-breed to that under Perrault and Francois. How does Buck adapt to his new masters?
4. Outline Buck's thoughts as he lay near the fire.
5. What drives explain Dave's behavior? What qualities does the Scotch half-breed exhibit in his final encounter with Dave?

Chapter 5

VOCABULARY: comprehension

1. What other title can you suggest for this chapter?
2. Compare the differences between Hal, Charles, and Mercedes as owners to the two previous sled drivers. What indications does the author give that the new owners will be successful or unsuccessful?
3. Mention or list the incidents which caused Buck's refusal to rise. Do you think he was behaving as a creature of instinct or reason?
4. What is meant by the phrase "bottom's likely to drop out"? In what ways is this phrase important in this chapter?
5. Why was John Thorton enraged? What does his action tell you about his character?
6. What does the last sentence mean to you?

Chapter 6

VOCABULARY: demonstrative, supremacy, suppressed

1. What reasons can you give for Buck's first experience of genuine passionate love? How was this love expressed?
2. How did Thorton prove Buck's love to Hans and Pete?
3. In what ways did Buck save Thorton's life? Do you think his actions were instinctive? Explain.

4. How did Thornton inspire Buck to win \$1600 for him? How did Thornton react?
5. Explain why you think the men "drew back to a respectful distance" at the close of the chapter.

Chapter 7

VOCABULARY: penetrated, weird, discomfite

1. What features marked the year's travels as being different from previous trips?
2. To whom does "the vision of the short-legged hairy man" refer? What do you think its frequent recurrence means?
3. What does the chapter title mean?
4. Why was Buck torn between the wife and Thornton?
5. How did Buck become aware that something had changed at the camp?
6. What two events could be called most influential in severing Buck's ties to man?
7. Who is the Ghost Dog? Why does he run at the head of the pack?
8. What does this book indicate is the author's belief and attitude toward animals?

DISCUSSION: How do the unit problems apply to this novel?

STUDY GUIDE: Old Yeller
by Fred Gibson

Chapter 1, p. 1 - 12

VOCABULARY: depredation

1. Why does Travis want a horse? and why does he not want a dog?
2. For the first time Travis shakes hands like a man. Does this influence his behavior? Explain. How does Arliss's attitude change toward Travis? Why?

Chapter 2, p. 13 - 17

1. Do you find the first paragraph and sentence abrupt in introducing Old Yeller? Why does the author introduce him this way?
2. Explain Travis's feeling toward the stray dog? Would he have these feelings toward any dog or just this particular dog?
3. Why did Travis's mother allow Arliss to keep the dog? Did she have more than one reason?

Chapter 3, p. 18 - 28

VOCABULARY: javelina hogs, aggravation, wallowing

1. How does Travis attain some qualities of a man? and then how does he lose some of these qualities?
2. Why didn't Old Yeller eat the meat? Do you think this was an instinctive behavior?

Chapter 4, p. 29 - 30

VOCABULARY: venison

1. Was Travis to blame for Old Yeller's being afraid or is Old Yeller cowardly?
2. Was the fight between the bulls a fight for survival? If not, what was the reason for the fight? Do fights, like this, often take place in the animal world? the human world?

Chapter 5, p. 40 - 50

1. What was Old Yeller's reason for fighting the bear? (Love, hate, instinct, hatred of bears, protection of Arliss, protection of entire family, others)
2. What type of characteristics does Old Yeller have? Would you describe him as friendly, savage, intelligent, dumb, loyal, unfaithful; point out particular phrases from the first four chapters to back up your answers.

Chapter 6, p. 51 - 63

VOCABULARY: embedded, sumptuous, shad-bellied, hydrophobia

1. Did Travis's attitude change toward Old Yeller only because of the bear incident, or did he have other reasons?

2. In what ways does Travis seem to have grown up?
3. Why would Old Yeller steal from other families but not his own? If Travis were feeding Old Yeller, why did Old Yeller steal at all? Is this a characteristic of dogs? Or had Old Yeller special training in thieving? What clue do you have that pioneer people expected dogs to steal?

Chapter 7, p. 64 - 75

VOCABULARY: mange, ringworm, longhorn cattle

1. What sort of relationship develops between Travis and Old Yeller in the cornfield? Is Old Yeller Arliss's dog or Travis's dog? Explain.
2. Does Old Yeller seem to know how to handle Spot? Does this give you any clue as to what Old Yeller might have been before Travis found him?

Chapter 8, p. 76 - 82

VOCABULARY: plague

1. Travis doesn't put up an argument about Mr. Sanderson taking Old Yeller. Why didn't he pull and holler like Arliss? Who do you think felt the strongest?

Chapter 9, p. 83 - 92

VOCABULARY: tushes, gnarled

1. In the first paragraph, the author compares a young boy to a wild animal because of his forgetting fear. Can you think of other examples where a human is like an animal?

Chapter 10, p. 93 - 103

1. What would have happened to Travis if Old Yeller hadn't held off the hogs?
2. Why did Old Yeller look beggingly at Travis when Travis was leaving? Was it because he didn't trust Travis to come back? Do you think a wounded animal and a wounded man feel the same way? Why?

Chapter 11, p. 104 - 113

1. What does it mean when buzzards start to gather?
2. Why did Old Yeller snap at Travis?
3. Old Yeller seems to have a different feeling for Arliss and Travis. What is the difference and why would there be a difference?

Chapter 12, p. 114 - 120

VOCABULARY: poultice, drouth

1. Travis has no use for the new pup. What are his reasons?

Chapter 13, p. 121 - 128

1. Why did the family keep fooling themselves about what was wrong with Spot and the bull?

2. Old Yeller knew what was wrong and he was ready to act. Do you think only humans try to "fool themselves"? Is this a good trait or not? Why are animals not as likely to do so?

Chapter 14, p. 129 - 136

1. Travis realizes in this chapter that after all he is just a boy. Is this good?

Chapter 15, p. 137 - 144

1. Do you think Travis should have killed Old Yeller? Can you justify the shooting of Old Yeller? If you had been Travis, what would you have done?

Chapter 16,

1. Do you think Travis will forget Old Yeller?
2. Will the pup replace Old Yeller for Travis? for Arliss?
3. Can you guess who the little pup is?

DISCUSSION:

1. Do you find the ending in the story sad?
 - a. Is it sad because Old Yeller died?
 - b. Is it sad because Travis would shoot Old Yeller?
 - c. Is the ending not sad?
2. Explain the difference in the relationship between Arliss and Old Yeller and that between Travis and Old Yeller.
3. How do the unit problems apply to this novel?

LESSON #5: WRITING SHORT STORIES

OBJECTIVES: To have the student use the knowledge and apply the concepts learned through reading short stories, poetry, and novels to self-expression through creative writing.

MATERIALS: NONE

PROCEDURES:

- A. To prepare the student for writing, have him collect in his mind and on paper throughout the unit all he knows generally about animals from personal experiences and learned experiences.
(Animals can be used as symbols -- unit knowledge)
(Animals can be trained -- general knowledge)
- B. Help the student develop a list of specifics about an animal by illustrating the procedure in class.
 1. My dog Gretel and I have a close friendship. (unit knowledge)
My dog is always waiting for me after school. (general knowledge)
 2. Tigers can have human qualities. (unit knowledge)
Tigers are usually dangerous. (general knowledge)A student may try many animals until he finds one he would like to work with.
- C. Have the student then create a problem he wishes his animal to solve, either as an animal or as a symbol.
- D. Let the student pick an environment where he wishes to place his animal with the problem which has now been created for the animal. The student should now have selected an animal, an environment, and a problem.
- E. To help the student collect and organize his information, discuss with the class possible methods of organizing the story, such as:
 - environment
 - introduction of the animal and the problem
 - complication of the problem
 - solution of the problem
 - resolution of the character and problem
- F. To give guidance and help in a situation new to the students, allow the students to develop their rough draft in class as you give aid and encouragement. When the rough draft indicates that the student can successfully complete the paper assignment, allow him to finish it at home.
- G. To give recognition to student accomplishment, give the students time in class to read their papers in class or, if they prefer, read the stories to the class for them. Do not mention names if the authors do not wish you to.

LESSON #6: INDIVIDUAL READING

OBJECTIVES: To read and analyze a novel for the thematic concepts in the unit on an individual basis.
To write an analysis of the novel.

MATERIALS: Bibliography

PROCEDURES:

- A. To provide each student with a selection on his own level, arrange in advance with the school librarian to have the books on the bibliography in the school library. Distribute the bibliography to the students; help them make their selections by giving information about the books when possible. Aid the students in selecting books and give them class time to begin reading.
- B. After students have had time to read a major portion of the books, confer with each student about his book and help plan a topic around which he can center his report.
- C. Allow one or two days in class for writing of reports to provide an opportunity for the teacher to give assistance wherever necessary.

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Lost Horse
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Old One-Toe
Trusty
Mighty Lobo
Highwater at Catfish Bend
Incredible Journey
Black Wolf of Savage River
Meg O'Moor
A Plue for Illi
Don Quixote
Storm of Dancerwood
Wolf of Badenoch
Grey Chieftan
Greatheart
Dark Fury
Seokoo of the Black Wind
Black Lightning
Devil Dog
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Island Stallion
Horse Named Joe
Little Vic
Gallant Colt
Vision, the Mink
Vulpes, the Red Fox
Masked Prowler
The Story of Reynard
Old Yeller
Savage Sam
Wind in the Willows
Adam of the Road
Sirga
Elephant Road
Uncle Remus
King of the Wind
Misty Chincoteague
Smoky, the Cowhorse
White Horse and Black Bulls
Dog of the North
Chucaro
Voice of Bugle Ann
Daughter of Bugle Ann
Wild Imp
Keepers of the Bell
All the Mowgli Stories
First Jungle Book
Second Jungle Book
Rig Red
Desert Dog
Irish Red
Lion Hound
Nose for Trouble
Outlaw Red
Snow Dog
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Strawberry Roan
Dogsled Danger
Junco, the Sleigh Dog
Comanche of the Seventh
An Other Story
Wilderness Champion
Phantom Deer
Wahoo Bobcat
Call of the Wild
White Fang
Colt of Destiny
Red Horse Hill
Cedar's Boy
Whaler Around the Horn
Moby Dick
Flaming Bear
Great White Buffalo
Caribou Traveler
Toughy Bulldog in the Arctic.
Silver Chief
Big Game Trail
The Silver Filly
Foxy
Kildee House
Golden Stallion to the Rescue
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Silver Brumby

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Jareb

Daughter of the Mountains

Wild Hunter

The Yearling

Big Mutt

Golden Impala

Duff, the Story of a Bear

Bambi

The Horsecatcher

AWOL Musters Out

AWOL, the Courier

Escape from the Icecap

Edge of the Forest

Pride of the Moor

Danger to the Windward

The Red Pony

Goodbye, My Lady

Lad

Wolf

Harlan

Lions on the Hunt

White Panther

Jambe, the Elephant

Tame the Wild Stallion

Solar, the Salmon

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON THE OUTCAST
Ninth Grade Average Curriculum

RELATED UNITS:
Characterization (8)
Man and Culture (9H)

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INTRODUCTION TO TEACHING THE UNIT

Great writers have often used the study of an outcast and the group from which he is outcast as a basis for many of their best works; Shakespeare's Hamlet, Ibsen's Dr. Stockman, O'Neill's Yank are all literary examples of the outcast. Although every student could not handle the intricate and delicate situations in such outcast stories, all students can benefit from an awareness of the outcast, the scapegoat, and the group and its prejudices as used in literature. Treatment of the outcast theme in easy works will lead to the student's eventual understanding of the pressures and consequences of being a Hamlet, appreciation of Ibsen's craftsmanship in creating Dr. Stockman, and awareness of the social implications in O'Neill's treatment of Yank.

The unit is introduced with an obvious physical, grotesque outcast in "Born of Man and Woman" and an obvious ethnic outcast in "The Charivari", so that the student recognizes and begins to develop the concepts of how being different and not being in accord with group standards affects the individual.

The unit then moves into the study of short stories which involve various reasons for outcasting - religious, ethnic, racial, social and physical - some obviously and some subtly. The stories are read by each student, but the various concepts are developed through class discussion.

In this unit, it is particularly essential that some work be done with vocabulary which is related to the unit, as much of it will be unfamiliar to the student; scapegoat, ostracize, prejudice, social, ethnic, religious, and racial are all terms which should be analyzed and discussed in terms of teacher and student experience with references to actual or fictional incidents.

The student can apply "outcasting" to present day and real life situations, and this technique is handled through newspaper reading and newspaper writing. The students bring into class examples from newspapers of present day outcasting, which are discussed in class. The student, then, is asked to write an editorial, a feature story, or a news story from some experience that he has had or witnessed involving some form of outcasting. The techniques of newspaper writing are taught along with this lesson.

The student should now have developed the whys and hows of outcasting, and be ready to proceed somewhat on his own. For individual analysis, longer short stories whose themes are more fully developed allow the student to explore the detailed ramifications of the unit problems and concepts. "The Snow Goose" is read individually by all students and then discussed in class. For those students able now to work independently the "Blue Hotel" is assigned. Students who have not fully grasped the concepts might read another long, but simple, short story to clarify concepts. When a majority of the class has become cognizant of the

concepts, they are ready for poetry, which gives fewer clues to meaning than the other forms of literature. The teacher may use a variety of poetry and divide the class into homogeneous groups with the "most clue" poems going to the slowest and the "least clue" poems to the fastest students. The entire class then hears the final reports of each group so the class may share in the interpretation of all poems used.

When all of these steps have been completed, the student should now be capable of handling a novel. For this particular unit, To Kill A Mockingbird seemed appropriate reading for any level students. All students seem to enjoy the book and to be able to apply concepts of ostracism to the novel. Every student will not obtain the same level of understanding but each will come to valid conclusions at his own level. When the students complete the novel, the class is divided into homogeneous groups and each group chooses a discussion topic upon which the group will write a paper to be presented to the class.

The final step and culminating point of the unit is the student's selection of an individual novel from a bibliography and his application of all the concepts to his selection. An individual conference with each student helps him to choose a topic relating the concepts learned in the unit to his book. The topic is then developed and written by the student.

These various steps lead the student to an awareness of the conflict between individual and group standards and of the effects of the group upon the individual in life and literature. More than this, however, the unit offers both background and practice which will engender understanding in the student's later reading of literature.

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LESSON #1

OBJECTIVES: To discover the outcast in literature.
To find examples of outcasts in modern life.
To seek the cause of this relationship.

MATERIALS: "Born of Man and Woman"
"Charivari"

PROCEDURES:

- A. Distribute the story, "Born of Man and Woman" and have the students read it in class before any discussion takes place.
- B. To check on reading accuracy, establish through questions such as the following the major details of the story on the literal level:
 1. Who is the speaker?
 2. Where and how does he live?
 3. Is there anything unusual about the speaker?
 4. Who are the "little mothers" and "little fathers"?
- C. To develop inferences about the story and the concept of outcast, ask such questions as:
 1. Why did the character call children "little mothers" and "little fathers"?
 2. Why do you think the speaker was forced to live in the cellar?
- D. The students will recognize this story as an exaggeration of the way a deformed person might be treated. To lead them to relate the concept to personal knowledge, tell them a story from personal experience in which you have known or heard of an outcast. Ask them to mention situations they've heard about.
 1. Do you know of other situations like this? (Children locked in attics by their parents; children kept under sedation by parents, etc.)
 2. Why do people treat other people in this way? (Fear, shame, ignorance).
- E. Assign "The Charivari" and the study guide questions. To inductively develop the causes of prejudice, discuss the study questions in class.

STUDY GUIDE: "The Charivari"
by Zona Gail

VOCABULARY: hypocritical, mementos, wit

1. How did the people treat Obald and how did they think about him before Edward Muir entered his house? How much did they really know about him?
2. Why did Muir go inside Obald's house?
3. Describe the interior.
 - a.) What things in particular interested Edward?
 - b.) What was Obald's reaction to Edward's interest?
4. Who did Edward tell about his visit?
5. After they found out about the chest, what did various people say about Obald?
How did they act toward him?
6. Why do you think they reacted the way they did? Can you see the causes of prejudice behind the actions of the townspeople?
7. What was Obald's reaction to the townspeople? Did this help or hurt his acceptance by the group?
8. What is a charivari? Considering the end of the story, why was it ironic that the boys gave Obald a charivari?
9. What effect does the ending have on the reader?

LESSON #2

OBJECTIVES: To develop concepts by analyzing short stories.
To analyze the reactions of the outcast to his situation.

MATERIALS: "The Seventh Candle"
"Clothe the Naked"
"Her Lover"
"Outcasts of Poker Flat"
"The Outcast"

PROCEDURES:

- A. To direct the students in the recognition of concepts, assign each story the day before class discussion and give the students the study questions to use as a check on understanding. This work is to be done individually.
- B. Using the study questions as a basis for discussion, analyze each story with the class, objectifying the concepts which each one exemplifies.
 1. "The Seventh Candle" -- Ostracizing a member of a group for religious differences.
 2. "Clothe the Naked"
 - a. Scapegoating in the aggression of the boys against Raymond.
 - b. Prejudice in the treatment of Lannie by her employers and in the attitude of whites toward Negroes.
 - c. Reactions of the outcasts:
Big Lannie--acceptance of fate
Raymond----Bewilderment and fear
 - d. Ostracism for reasons of physical deformity, for difference in dress, and for reasons of race.
 3. "Her Lover"
 - a. Reaction of outcasts by creation of a fantasy world.
 - b. Change in attitude of group (represented by student) after familiarity and understanding is achieved.
 - c. Outcast for reasons of physical appearance and social status.
 4. "Outcasts of Poker Flat"
 - a. Scapegoating of several individuals by a town.
 - b. Variety of social outcasts: prostitute, gambler, drunkard, etc.
 - c. Reaction of the outcasts to their situation: fear, aggression toward group responsibility, courage, etc.
 5. "The Outcast"
 - a. A figure outcast from more than one group.
 - b. Ostracism of an individual by nature of the role assigned to that individual and the inability of the individual to function in that role.

STUDY GUIDE: "The Outcasts of Poker Flat"
by Bret Harte

VOCABULARY: ominous expatriate
 banishment coquetry
 impropriety

1. Why was Poker Flat experiencing the burst of virtuous reaction that led to the outcasting of the group?
2. How would you describe the group which is responsible for the banishment?
3. What had each of the expatriates done to warrant being outcast from the group?
 - a. Oakhurst
 - b. Mother Shipton
 - c. The Duchess
 - d. Uncle Billy
4. Why have Piney and the Innocent been forced to run away?
5. In what way is the reason for the exile of Piney and the Innocent similar to the reason for the exile of Oakhurst and his group?
6. Were the groups responsible for the exile of either group justified in their actions? Why? How was this an example of scapegoating?
7. How does the following apply to "The Outcasts of Poker Flat"? What do all the "bad" characters except one do to merit the lines?

There's so much good in the worst of us,
And so much bad in the best of us,
That it hardly behooves any of us
To talk about the rest of us.
8. How did each of the outcasts react to his exile? Which one was the strongest? the weakest?

STUDY GUIDE: "The Seventh Candle"
by I. L. Peretz

VOCABULARY: synagogue Sabbath

1. For whom does Basha light the candles each Friday?
2. Why does Dasha live with her grandmother?
3. Why does Basha's grandmother forbid her to light a candle for her father?
4. Of what does the seventh candle become a symbol?
5. Why is the father an outcast? From what group is he outcast?

STUDY GUIDE: "Clothe the Naked"

by Dorothy Parker

VOCABULARY:	gutta-percha	salvia
	tedious	self-deprecation
	brads	reprisal
	personage	incarceration

- Reread the first four paragraphs of "Clothe the Naked" and using the information you find, describe the kind of life Big Lannie had had?
 - Do you think this is an exaggerated account? Why?
 - What effect does a statement like "Big Lannie told the time in days" have on an analysis such as the one you did in 1-a?
- What changes did Raymond bring to Big Lannie's life?
- What is ironic about the "ladies'" comments when Big Lannie tells them they must quit?
- Why couldn't Big Lannie get relief?
- Who was Big Lannie's and Raymond's salvation? Describe her. Dorothy Parker, the author of the story, is well known for her sarcasm; how is it shown here?
- What is Raymond's favorite pastime? Why does it have to end? What is Raymond's first reaction to this?
- What incident builds up prejudice against the Negro and enables people to scapegoat him more?
- Why does Big Lannie beg?
- How does Raymond feel about the forthcoming walk?
- What effective figure of speech does the author use in describing what happens to Raymond, from Raymond's own point of view?
- Do you feel that the ending of the story is more pathetic than it would have been if Raymond had died? Why or why not?
- What kind of an outcast is Big Lannie? Raymond?
- What "ugly" qualities has Miss Parker given "the superior white stereotype"? What admirable qualities has she given the Negro?

STUDY GUIDE: "Her Lover"

by Maxim Gorky

VOCABULARY: garret
cynical
supplicatory
beseeching

mastodon
ennui
impeccability
humanism
gait

1. Who tells the story? How do you learn what kind of person he is? Why does he feel superior?
2. Who is the outcast? Describe her physical appearance and behavior. For what reasons is she outcast?
3. Why does Teresa's first request seem ironic?
4. What does Teresa wish to do for the student in return for his favor? Why does this seem incongruous?
5. To whom does Teresa wish the second letter written? Why does this "fog" the author? Do you think his reaction is natural?
6. Why did Teresa invent her lover? Is this idea believable?
7. Explain these words: "Now, whenever I come to this point in my story, I always feel horribly awkward and idiotic. Well, well!"
8. Explain the idea behind the letters to Teresa and Boles.
9. Are the outcasts' needs any different from the needs of the accepted? Which needs often become stronger?
10. Summarize the meaning of the acquaintance remarks. Why does he think society scorns certain individuals? Is society aware that it does this? According to the author will we change?

STUDY GUIDE: "The Outcast"
by I. L. Peretz

1. What type of family is described in the first part of the story? How does Hannah not seem a part of the family?
2. Practically a whole story is related in the middle section:
"The life to which she fled, flung her back, cast her out. The happiness she had hoped for soon faded. The flowers she had dreamed of became thorns.
But she could not come back ". Between us stood the Law - and two graves, my father's and my mother's grave."
 - a. To what life had she fled?
 - b. What things separated Hannah from returning to her original group? Why in particular "the Law"?
 - c. What do the flower and the thorn symbolize?
 - d. What would you say is the approximate intermittent time between her leaving the group and her return?
3. What are the comparisons Hannah makes of Judaism and Christianity?
4. Explain the line "You kept that for menfolk only."
5. Why has Hannah become an outcast from both religious groups? Why are her feelings mixed as to which group she wishes to belong to?
6. Does the author give Hannah hope at the end of the story?

LESSON #3

OBJECTIVES: To recognize and define the vocabulary of the unit.
To apply the terms to literature and personal experience.

MATERIALS: THE OUTCAST: THEORETICAL SOURCES

PROCEDURES:

A. Involve the class in a discussion of their personal and literary experiences with the unit concepts.

1. How does scapegoating go on today?
2. What examples of scapegoating were there in the stories we have read?
3. What is a good definition for modern scapegoating?

Refer to the section of the theoretical essay on modern scapegoating to guide the students in formulating their definition.

B. To develop related vocabulary skills and further develop concepts, put the term "prejudice" on the board. Ask the class to divide it into its two base forms. (pre judge)

1. What does "pre" mean?
2. What does "judge" mean?
3. When you are prejudiced toward something what are you doing?
4. What would be a good definition for "prejudice"?

C. Brainstorm with the class for reasons why people pre-judge. Refer them to the stories they have read. From your notes, suggest reasons that the students fail to develop.

D. To introduce the concept of group standards, ask the students to think of incidents in their lives in or outside of school in which someone has been cast out of a group. If student responses are weak, ask about causes. (For good classes introduce the word "ostracize" at this point.)

1. What can cause a person to be ostracized?
 - a. Standards of dress.
 - b. Standards of physical appearance.
 - c. Standards of home background.
 - d. Standards of speech.
 - e. Standards of ability. (academic, sports, mechanical)
2. Why was the person outcast in the examples suggested?
(violated idea of group standards)

E. To aid the students in moving toward more abstract levels, list five qualities of the outcast which apparently cause his isolation from a group and discuss their distinctions.

1. physical
2. social
3. ethnic
4. religious
5. racial

F. To further relate these ideas to literature, ask the class the following questions about "Born of Man and Woman" :

1. What standards of our society did the speaker fall below?
2. What evidence is there of "scapegoating" in the story?
3. What type of outcast was the speaker?

Continue the discussion with other stories until the class has objectified and synthesized the concepts to your satisfaction.

G. Study the theoretical essay notes on scapegoating, prejudice, and group standards to plan a talk for the students on the concepts of scapegoating (ancient and modern), prejudice (definition and causes), and isolation from the group (standards of a group). The talk should reinforce, build, and expand the concepts which the class has developed inductively.

LESSON #4

OBJECTIVES: To apply the concepts of the unit in creative writing.
To distinguish among styles of newspaper writing.

MATERIALS: Newspaper and/or magazine articles.

PROCEDURES:

- A. Assign the students to obtain newspaper and/or magazine articles in which a person or group is outcast. This assignment should be made a week in advance of the lesson. In class, discuss some of the articles dealing with various reasons for outcasting, such as: social differences, ethnic differences, religious differences, racial differences, and physical handicaps. (It might be helpful to collect articles ahead of time yourself so as to have one example of each kind of outcast.)
- B. To reduce teacher direction, divide the class into heterogeneous groups and have the groups discuss their newspaper articles in the terms of the unit. To show the students that outcast situations not only apply to others but to themselves as well, lead the groups, while circulating among them, from these life situations to individual situations where they have been an outcast or have a friend who was an outcast.
 1. Have you ever known anyone who was outcast by his parents?
 2. Outcast from friends or peer group?
 3. Outcast from groups by reason of race, religion, or physical difference?
 4. Outcast for economic reasons?
- C. To prepare for the written assignment, expose the student to an editorial, a feature, and a news story dittoed from the articles the students have accumulated.
 1. Read these articles carefully to see how they are different.
 2. What are the differences among the three articles?
The students may apply many of the concepts learned in the semantics unit in this type of analysis. List the students' comments on the board in three columns and conclude the discussion by heading the columns with the appropriate word.
 1. Feature Writing.
 - A. Human interest stories, not necessarily "newsworthy" or "front-page material".
 - b. Appeals to a certain type of reader, i.e. teenager, businessman, housewife.
 - c. First paragraph attention-getting devices: questions, exclamations, quotation.
 - d. Use of clever, highly connotative language.
 2. News Story.
 - a. Who, what, when, where, why usually in first paragraph.

- b. Use of denotative language.
- c. Newsworthy material.

3. Editorial.

- a. Article commenting on a subject; opinions.
- b. Should be backed up with facts and logic as well as opinion.
- c. Used either to inform the public, influence opinion of others, or entertain.
- d. Use of slanted language, connotative words.
- e. May be accompanied by letters to the editor or cartoons.

- j
- D. Make the assignment: Write about a personal experience with outcasting similar to those discussed in class. Use the form of a newspaper editorial, feature story, or news story.
 - E. To further prepare for the writing assignment, have each student write an outline of what he wants to say and then help him decide which form would be best to present his topic. (It might be helpful if the teacher had an example of all three kinds of writing that he had written himself. For slower students the straight news story might be best.)

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LESSON 5

OBJECTIVES: To analyze a longer work for the type of outcast, the reasons for outcasting, and the reaction of the outcast.
To prepare a written analysis centered around one aspect of the story.

MATERIALS: "The Snow Goose"

PROCEDURES:

A. To prepare for reading, distribute the study guide and preview the vocabulary of the story:

hamlet	askance
bulwark	pinioned
inarticulate	girl
tendrils	derelict
oblivion	extant
barnacle	meandering
unerringly	ogre
buffeted	breached
apparition	ply
plummeted	estuaries

B. After the students have read the story individually, divide them into heterogeneous groups and have them discuss the study guide questions in their groups. (Answers to the questions may be written if the teacher feels this is necessary to keep the groups moving. If the discussions seem to be progressing adequately, written answers are unnecessary.)

C. To prepare students for group writing, bring the class together for a discussion to review the concepts of the unit briefly.

D. Group the students homogeneously and assign topics according to ability.

1. Low ability - Rhadayer, as an outcast from society, builds his life around Fritha and the world of nature.
2. Middle Ability - Rhadayer and the snow goose are parallel characters in this story of the outcast.
3. High Ability - The snow goose and its symbolic meaning.

STUDY GUIDE: "The Snow Goose"

by Paul Gallico

1. Describe the setting of the story. How does it fit the main character and create the mood?
2. Describe Philip Rhayader. Where does he choose to live? Why?
3. Who is the narrator? How does he know the story?
4. How did the people react to Philip? Why was he outcast?
5. What kind of personality did Philip have? How did he react to his fellow humans who rejected him?
6. To what did Philip turn to replace human companionship? Explain his life in the lighthouse.
7. Describe Fritha. What brings her to Rhayader?
8. What is Fritha's attitude toward Rhayader when she first meets him? What changes her attitude?
9. What is the background of the snow goose? How does the bird become attached to Rhayader?
10. Describe the relationship built up between Rhayader and Fritha. What is the function of the bird in this relationship?
11. During what period in history does the story take place?
12. What does Rhayader plan to do with his boat? Why was this action particularly important to Rhayader? How does he carry out his plan?
13. What technique does Gallico use to describe the heroic efforts of Rhayader?
14. Taking in to consideration the following, what does the snow bird symbolize?:
 - a. Connection with Fritha.
 - b. Role in the relationship between Fritha and Rhayader, and the nature of that relationship.
 - c. The bird's actions during the rescue.
 - d. Fritha's thoughts at the end of the story.

LESSON # 6

OBJECTIVES: To apply the concepts to poetry.
To organize and present oral reports.

MATERIALS: "Tulips and Addresses" "The Hunchback in the Park"
"The Jew" "Bress Spittoons"
"Does it Matter?" "Mr. Flood's Party"

PROCEDURES:

- A. To familiarize each student with each poem that will be in this lesson, divide the class into homogeneous groups and have them read the poems and select one that they as a group wish to study and report to the rest of the class.
- B. To develop the concept of outcasting with less teacher direction and to develop some understanding of an author's attitude, have each group study its poem looking primarily for the concepts learned in the unit. The things that might concretely be suggested are:
 1. The type of outcast.
 2. The reason for outcasting.
 3. The reaction of the outcast.
 4. The attitude of the author toward the outcast, and toward the group that outcasts.
 5. The relationship between the speaker and the outcast.
- C. To develop skill in oral activities, have each group present its poem and its interpretation to the class. The group presentation might be divided as follows:
 1. One person reading poem.
 2. One person discussing type of outcast.
 3. One person discussing reason for outcasting.
 4. One person discussing the author's attitude.
 5. One person discussing the reactions of the outcast.

LESSON # 7: (An alternate lesson only for particularly able students.)

OBJECTIVES: To apply the unit concepts to a short story.
To prepare oral reports.

MATERIALS: "The Blue Hotel"

PROCEDURES:

- A. Distribute the study questions and assign the reading of "The Blue Hotel".
- B. Divide the class into heterogeneous groups and have the students discuss the study guide questions in groups.
- C. To encourage the formulation of problems based on literature with less teacher direction, have each group develop several topic questions which could be discussed in a report on the story.
- D. Working with the groups one at a time, help them choose a suitable topic for a group report.
 1. How does Crane use setting as a means of developing the theme of the story?
 2. What are the causes of the Swede's isolation from the group and his eventual death?
 3. What are the attitudes of the other characters toward the Swede?
 4. Who is the scapegoat in "The Blue Hotel"? What evidence supports your opinion?
 5. Compare the Swede and Richard Cory.
- E. To prepare for an oral report, discuss with the whole class the organization of the report with the assignment of certain parts to various members of the group. Point out the use of notes as an aid to reporting.
- F. Have each group report to the class on their chosen topic.
- G. To culminate the lesson, discuss the story with the entire group.
 1. Explain the significance and meaning of the second paragraph in section VIII. How does the vain man separate himself from the rest of the world? Using the symbols of the Swede as the vain man and the blizzard as the world, how does Crane feel about refuge from life.

2. Can you explain the use of blues in the story? Suggestions:
 - a. Man's coxcombry against the universe.
 - b. Assertion of Scully's humaneness.
 - c. Swede's rejection of humanity.
 - d. Failure of others to treat the Swede as man and brother.
3. Should the story end at the end of section VIII? Does Section IX present too moralistic a view?
4. Compare the Swede and Richard Cory by Robinson.
5. Crane usually writes about an "outcast". He never tries to protect the outcast from the natural forces which surround him; he usually only tries to explain the outcast and what forces made him an outcast. How has he done it in this story?

STUDY GUIDE: "The Blue Hotel"
by Stephen Crane

PART I

VOCABULARY: horon tropidation

1. What is so unusual about a hotel being painted blue? Did Scully do this on purpose? Does this give you any knowledge of Scully's character?
2. What effect do you get from the three men having no names? Does this seem to isolate the men from each other?
3. In Part I, which of the men seems to be the outcast? Pick out some specific phrases that show he is different or thought to be different.

PART II

VOCABULARY: adversary jocosely
 askance blatant
 indolently

1. Why would Scully's voice be hearty when he announced a blizzard?
2. What might make the Swede feel as he does? Has anything which has previously happened look suspicious?
3. Describe the Cowboy and Easterner. What type of men do they appear to be? Do they have anything in common which could form the basis for a close relationship?
4. Whose actions have set the Swede apart from the rest of the group?
5. At the end of the chapter who has become an outcast? Why?

PART III

1. Do you find anything ironic in Crane's use of the words, "three silver pieces"?
2. What were Scully's motives in talking to the Swede? What did the Swede think Scully's motives were?
3. Of all the characters, whom do you find the most human? Why?

PART IV

1. The Easterner thought the Swede was afraid because of reading dime-store novels. Can you think of examples where reading dime-store novels has made you afraid of a certain country or locale?
2. The Swede pictured Nebraska as the wild west. Did his fear of the wild west help to outcast him from the group?
3. What change seemed to come over the Swede when he and Scully came downstairs?

PART V

VOCABULARY: bovine demonics

1. The Swede accused Johnny of cheating and Johnny denied it. Knowing some of the characteristics of both men who do you think is telling the truth? Why?
2. Do you have any feelings of animosity toward any of the characters? Who? Why?

PART VI

VOCABULARY: leonine

1. During the fight, the sidelines seem to be all one sided. Why do the Easterner and Cowboy side with Johnny? Why is the Swede thought of so unfavorably?

PART VII

1. A gambler is usually outcast from "respectable" society. Why in this story is the gambler not outcast? What makes him "respectable"? Why if someone meets some of our standards do we tend to ignore things like profession? Can you think of any modern examples of this?
2. Why did the Swede pick out the gambler to harass?
3. The corpse stared at the sign on the cast machine which read "This registers the amount of your purchase." What was the amount of the Swede's purchase? Had he purchased it entirely himself?

PART IX

1. The Easterner and Cowboy seem to have become good friends. Did they know each other before the Blue Hotel? What did they have in common? What helped to develop their friendship? Can you give other examples where this has happened?
2. Explain the comparison of the gambler to parts of speech.
3. Is the Cowboy's reaction of, "Well, I didn't do anything, did I?" a normal reaction? How was he rationalizing?
4. After this section, how do you now feel about the Swede, the Easterner, the Cowboy, and Johnny?
5. How does the Swede fulfill his own prophecy?

LESSON # 8

OBJECTIVES: To apply the concepts of the unit to a novel.

MATERIALS: To Kill a Mockingbird

PROCEDURES:

- A. Distribute the novel and, before reading begins, discuss the book in general terms to arouse interest. To encourage analytical thinking, ask the students to formulate major problem questions based on unit concepts which they may be able to answer in their reading. (Type of outcasts; reactions of characters; characteristics of groups from which individuals are outcasts; reasons for aggression by certain individuals against others.)
Allow time in class the first day for reading. For further reading, assign a reading schedule according to the ability of the class.
- B. To vary class activities and provide continuing stimulation for reading, approach the study of the book through whole class discussions, small group discussions and individual reading time in class. Use the study guide questions as the basis for discussions.
- C. To check the reading progress of the students, require them to write out some of the study guide questions in a quiz situation. (In the study guide there are many inference and comprehension questions which may be used in teacher directed discussion, for example, Chapter 4, question 2 and Chapter 9, question 4.)
- D. To begin structuring the group writing assignment, after the novel has been read, review the outcasts in the novel: Scout, Tom Robinson, Boo Radley, Mayella Ewell, and Delphas Raymond.
Discuss the elements of prejudice in the novel.
Discuss the social structure of the town and its effect on scapegoating and prejudice.
- E. To develop analytic skill, use the above discussion as the basis for helping the students develop theme topics such as:
 1. Scout Finch was an outcast because of her age.
 2. Boo Radley was a victim of scapegoating and prejudice.
 3. If Tom Robinson had been a white man he would have gone free.
 4. The Negro population of Maycomb was the victim of prejudice.
 5. The old saying about killing a mockingbird adds meaning to the theme of the novel.
- F. Ask each student to develop at least one good discussion topic.

Divide the class into homogeneous groups and ask them to choose a topic and discuss it, citing passages in the story which will help them develop the topic in a paper. A composition may then be written by each student or by the group with each student developing and writing one phase. If the composition is a group project, make sure each group has developed a specific, equitable plan for dividing the work. Perhaps all students will help in writing the introduction and conclusion, while various parts of the body of the composition may be developed by individual students but revised and fitted to the whole by the group.

STUDY GUIDE: To Kill a Mockingbird
by Harper Lee

Chapter 1

Vocabulary: tactiturn, unsullied, vapid

1. From whose point of view is the story told?
2. What characters are introduced in Chapter 1? What do you learn about them?
3. What is the setting of the story?

Chapter 2

Vocabulary: condescended

1. Describe the conflict between Caroline and Scout?
2. How does Scout try to help Miss Caroline?

Chapter 3

Vocabulary: iniquities, contemptuous, contentious

1. Who is Burris Ewell? What do you learn about him?
2. Why doesn't Scout want to return to school? What arguments does she use to convince Atticus? What compromise do they make?

Chapter 4

1. What does Scout discover in the tree? What do she and Jem decide to do with the things they find?
2. Why is Boo an outcast? Is he a scapegoat? Why or why not?

Chapter 5

1. Why does Scout's friendship with Miss Maudie Atkinson become stronger that summer?
2. Describe Miss Maudie Atkinson.
3. What does Miss Maudie add to the story of Boo Radley?
4. How do the three children decide to get the note to Boo? What happens?

Chapter 6

1. Are the children deliberately malicious in their intentions toward Boo? What do you think are the reasons they act as they do?
2. Describe the adventure in this chapter. What is unusual about the appearance of the shadow?

Chapter 7

1. What strange thing happened when Jem went back to get his pants?
2. What things do they find in the tree? Who do you think put them there?

Chapter 8

1. What unusual natural phenomena occurs in this chapter?
2. How does Boo make another appearance?
3. In what ways do Miss Maudie's reactions in this chapter help reveal her character?

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Chapter 9

1. What causes Scout to get into another fight?
2. Why is Atticus Finch defending a Negro? Did he volunteer to take the case? Why is his case causing such turmoil in the town?
3. Does Atticus think he'll win the case? Why or why not? What does he tell Scout to remember?
4. Judging from what you have read thus far, what kind of a father is Atticus? Why does he want Scout to overhear the conversation he has with Jack at the end of the chapter?

Chapter 10

1. In what major way does Atticus disappoint Jem and Scout?
2. What happens that changes their minds? Explain the difference between the way this affects Scout and the way it affects Jem.

Chapter 11

1. What causes Jem to wreck Miss Dubose's camellias? What does he have to do in recompense?
2. Describe the reading sessions at Mrs. Dubose's?
3. What do Jem and Scout learn after Mrs. Dubose's death?
4. Why does Atticus think Mrs. Dubose so brave? Do you agree?

Chapter 12

1. Describe the colored church to which Calpurnia took Jem and Scout? How can you explain Lula's reaction to their presence?
2. What are the different norms in Calpurnia's church?
3. Why can't Helen Robinson get a job? Why is this a good example of scapegoating?
4. Why does Cal speak two languages? Is she right in doing this?

Chapter 13

Vocabulary: formidable, dispelled, obliquely

1. Characterize Aunt Alexandra, what qualities does Aunt Alexandra have which will prevent Scout and her from ever really understanding each other?
2. How do Aunt Alexandra's and Scout's views on fine people differ?
3. Describe the "caste system" that existed in Maycomb?

Chapter 14

Vocabulary: infallible

1. Compare Atticus and Alexandra. Why does Alexandra feel that Atticus does not do the best job in bringing up Scout and Jem?
2. Is Dill a kind of outcast? What does he do to compensate for the feelings of inferiority that he has?
3. How does Atticus' behavior in this chapter help to strengthen your opinion of him?

Chapter 15

1. What is the purpose of the men in the yard?
2. Why does Aunt Alexandra think Atticus is disgracing the family?
3. Describe the attitude and feelings of the men outside the jail?
4. How does Scout prevent the men from becoming violent?

Chapter 16

Vocabulary: elucidate, affluent

1. Why does Mr. Cunningham turn the mob away?
2. Who was Mr. Delphos Raymond? Why is he a kind of "self-made" outcast?
In Mr. Raymond's case the townspeople help him to manufacture excuses for his behavior. Why?
3. Draw a diagram of the Maycomb County Courthouse. Where did the Finches sit?
4. What does Scout discover about her father and the case? Why are the people opposed to Atticus?

Chapter 17

1. What are the two most important pieces of testimony Heck Tate gives?
2. What kind of atmosphere does Atticus achieve in the courtroom?
3. Who changes that atmosphere?
4. What do you learn about the Ewells in this chapter? What would cause them to be more prejudiced against the Negro than any other characters you have met in the book?
5. How is Mayella different from the rest of the family?
6. With what problems does Tom Ewell present the court? What does this tell the court about him?

Chapter 18

1. Explain Mayella's change in testimony and the reasons for this change.
2. Why does Mayella think Atticus is mocking her? What does this tell us about the kind of life she must have led?
3. Why does Atticus begin the cross examination with such simple questions?

Chapter 19

1. How many times does Tom Robinson say he visited the Ewells? What were the purposes of these visits?
2. What besides Tom Robinson's words convinces Scout that he is telling the truth?
Do you think this will also convince the jury? Why or why not?
3. How is the loneliness of an outcast shown here very clearly?
4. Why did Tom Robinson run when Ewell appeared?
5. How does Robinson show that he is a gentleman and far more of a man than Ewell in the story?

Chapter 20

Vocabulary: perpetrated, corroborative, unmitigated, temerity

1. Why did Tom Robinson make one of the worst mistakes he could have made when he gave his motive for helping Mayella? How does the prosecuting attorney make the most of this?
2. What is in Mr. Raymond's paper bag? Why?
3. Why, according to Atticus, is Mayella guilty in her own eyes?
4. What, in your opinion, is the most outstanding part of Atticus' defense of Tom Robinson?
5. This trial seems to be a battle between two outcasts. After thinking over what you have read so far, decide who will win and why. Don't forget to consider prejudice that will be felt toward each of the outcasts.

Chapter 21

Vocabulary: acquit, demurred

1. Why does Cal come to court?
2. Describe the courtroom as the people waited for the verdict to come in.
3. How does Scout know the verdict before the jury ever pronounces it?
4. What do the Negro people do to show their respect for Atticus?

Chapter 22

Vocabulary: cynical

1. Why did Atticus let the children go to the trial?
2. How do the Negroes show their appreciation for what Atticus has done?
3. What leads Aunt Maudie to say that at least they have made a baby step in the right direction?
4. What is Bob Ewell's threat?

Chapter 23

1. How does Atticus explain the white man's unfairness to the black? Is he right?
2. How does Atticus explain Bob Ewell's actions? Why didn't he mind enduring the insult?
3. What change does Atticus feel should be made in court? Why?
4. Why does the jury usually consist of country people?
5. Who held up the jury's decision? Why did Atticus have a hunch that he would?
6. Why will Auntie not allow Scout to invite Walter Cunningham home?
7. What has Jem figured out about the social classes in Maycomb County? Do these conditions exist anywhere else?

Chapter 24

1. What is ironic about the missionary tea?
2. What do you learn about Tom Robinson's attitude towards his sentence?
3. What mention does Miss Maudie make about background? Were you surprised to hear her say it?

Chapter 25

1. Why was Tom's death typical of a Negro? Who made it typical?
2. Why is Mr. Underwood's editorial in the Maycomb Tribune reminiscent of Atticus' advice to Jem and Scout when they got their guns?

Chapter 26

1. Why was Atticus elected to the state legislature again?
2. What puzzles Scout about Miss Gates' feelings toward Hitler? Why does she get no answer when she asks Jem about it?

Chapter 27

1. What are the three things which happen in Maycomb which may have some bearing on the trial?
2. Can you explain why Bob Ewell is acting the way he is when the jury brought in the verdict he wanted?

Chapter 28

1. Why do Jem and Scout leave the pageant after everyone else has left?
2. What happens on the way home from the pageant?
3. What does Heck Tate announce to the crowd assembled in Jem's room? Who do you suspect?

Chapter 29

1. Who saved Jem and Scout? Why does this knowledge disturb Atticus so?
2. What does he decide to do about it?

Chapter 30

1. Do a character sketch of Atticus. What do you think is the most outstanding quality he has?
2. What argument arises between Heck and Atticus? Do either of them really believe what they are saying? Why are they arguing?
3. Why is bringing Boo Radley's name into the murder much like killing a mockingbird?

LESSON # 9

OBJECTIVES: To read and analyze a novel individually.
To formulate a means of approaching the book for a written report.
To organize and write an analytical discussion of the selection.

MATERIALS: Bibliography

PROCEDURES:

- A. To develop interest and a basis for intelligent selection of reading, distribute the bibliography to the students. Go over the titles, providing information about the books where ver possible. Remind the students to read the cover blurb to help them choose a book. After they have selected their books, provide reading time the first day.
- B. Assign a deadline day on which the books should be near completion, and allow two days after deadline for finishing of books in class.
- C. To aid in analytic skill and to help the student read purposefully, during the reading time have an individual conference with the student to discuss his novel, and the topics for his paper. Also provide one or two days in class after completion of the reading to work on outlines and the beginning of compositions with teacher assistance.

THE OUTCAST: A Bibliography for Individual Reading

Alechem, Sholem
Allen, Merritt
Alman, David
Arnold, Elliott
Arnow, Harriet
Asch, Sholem
Baldwin, James
Baruch, Dorothy
Bell, Margaret

Bernstein, Leonard
Bontemps, Arna
Bright, Robert
Belbenoit, Rene
Carlson, Earl
Chamber, Peggy
Chapman, Frederick
Conrad, Joseph
Coolidge, Dane
Crane, Stephen
DeCapite, Raymond
Dickens, Charles
DiDonato, Petro
Doss, Hellen
Dostoevsky, Fedor
Douglass, Frederick
Dumas, Alexandre
Edmonds, Walter
Eliot, George
Faulkner, Nancy
Field, Rachel
Frank, John P.
Fuller, Iola
Gibson, Althea
Giles, Barbara
Gould, Jean
Goodin, Peggy
Graham, Gwethalyn
Hansberry, L.
Hawthorne, N.
Hersey, John
Hobson, Laura
Holt, Rackham
Hugo, Victor

Mottel, the Cantor's Son
The White Feather
World Full of Strangers
Blood Brother
The Dollmaker
East River
Go Tell It on the Mountain
Glass House of Prejudice
The Totem Casts a Shadow
Daughter of Wolf House
West Side Story
Chariot in the Sky
Life and Death of Little Joe
Dry Guillotine
Born That Way
A Doctor Alone
White Falcon
Lord Jim
Gringo Gold
Red Badge of Courage
The Lost King
David Copperfield
Christ in Concrete
The Family Nobody Wanted
Crime and Punishment
Life of an American Slave
The Count of Monte Cristo
Two Logs Crossing
Silas Marner
The West Is on Your Left Hand
Hepatica Hawks
A Man's Son
The Shining Trail
I Always Wanted to Be Somebody
The Gentle Bush
That Dunbar Boy
Take Care of My Little Girl
Earth and High Heaven
A Raisin in the Sun
Scarlet Letter
The Wall
Gentlemen's Agreement
George Washington Carver
The Hunchback of Notre Dame

Jackson, Jesse
Jessey, Cornelia
LaFarge, Oliver
Lauritzen, Jonreed
Lewiton, Mina
Liggett, Thomas
Little, Jean
Lowery, Bruce
Martin, Betty
Matthews, John
Means, Florence

Miers, Earl
McNickle, D'Arcy
Moody, Alan B.
Musgrave, Florence
O'Flaherty, Liam
Paton, Alan
Petry, Ann
Piersall, Jim and
Al Hirschberg
Poldermans, Joost
Ross, Ann
Rosten, Leo
Sams, J.B. (562-B-S)
Schoor, Gene
Sinclair, Jo
Sinclair, Upton

Smith, Betty
Smith, Vian
Snedeker, Caroline
Steinbeck, John

Stevenson, R.L.
Stolz, Mary

Schoor, Gene
Strauss, Theodore
Stuart, Jesse
Sumner, Cid
Tarry, Ellen
Tunis, John

Anchor Man
Teach the Angry Spirit
Laughing Boy
Arrows in the Sun
A Cup of Courage
The Hollow
Mine for Keeps
Scarred
Miracle at Carville
Sundown
Great Day in the Morning

Big Ben
The Surrounded
Sleep in the Sun
Robert E.
Famine
Cry the Beloved Country
The Street
Fear Strikes Out

Vincent
Man of Molokai
Capt. Neuman, M.D.
White Mother
Jackie Robinson, Baseball Hero
Wasteland
The Cup of Fury

A Tree Grows in Brooklyn
Genesis Down
Uncharted Ways
Grapes of Wrath

Dr. Jekyll and Mr. Hyde
The Sea Gulls Woke Me

Roy Campanella, Man of Courage
Moonrise
The Thread That Runs so True
Quality
The Third Door
The Keystone Kids

Vance, Marguerite
Viscardi, Henry Jr.
Walden, Amelia

Walker, Mildred
Whitney, Phyllis
Wier, Ester
Wren, Percival
Yates, Elizabeth
Young, Jefferson
Zangwill, Isreal

The Jacksons of Tennessee
A Man's Stature
A Girl Called Hank
Victory for Jill
The Quarry
Long Time A-Coming
The Loner
Beau Geste
Patterns on the Wall
A Good Man
Children of the Ghetto

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

**A UNIT ON SURVIVAL
Ninth Grade Average Curriculum**

**RELATED UNITS:
Animal Stories (7)
Courage (7)
Physical Environment (7)
The Outcast (9)**

Distributed by

**The School District of Aiken County
Office of the Superintendent**

**CURRICULUM DIRECTOR
Leonard V. Kosinski**

**Charles C. Rogers
Project Upgrade
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TEACHING THE UNIT

We have chosen to call this unit "survival." Your students may find another equally appropriate name for the same area of investigation--morality, decision making, resolving conflict, facing life, judgments, etc. The word survival was chosen over these others because it emphasizes the most basic, least abstract problem of man's eternal struggle. Since the unit builds through the student's analysis and interpretation, it is possible that they may not see some of the more abstract problems. It is, of course, the teacher's job to help the students move toward these finer discriminations, but he must develop the unit from concrete experiences familiar to the students and offer them direction in their growth from these problems in "survival" toward the problems of man in a complex world of realities, values, and choices.

The ninth grade unit on survival, in addition to teaching new perspectives in the study of the themes and techniques of literature, seeks to extend and correlate concepts learned in the seventh and eighth grade units Man and the Physical Environment, Courage, and Character Development.

The objectives of the unit in general are tied to a study of man's survival in a variety of situations where he is in conflict with nature, other men, and himself.

The student is asked to differentiate the types of survival involved. In considering the possible courses of action open to a character, the student should be led to infer a value system or philosophy on which decisions and actions are based.

In this study, which involves an analysis of a philosophy, it is natural that a student should be led to an understanding of character as a personality developed by the author. This involves the development of the character as a constant personality and as he reacts in situations of stress.

The student will be expected to deal with these ideas in their various manifestations in short stories, drama, and novels. Also he will be given opportunity to discuss survival problems as they appear in personal and everyday situations. This relating of literature and real life should lead to student compositions of an expository and creative nature.

It is important to note that the unit is based on an inductive method of teaching whereby the teacher acts as a guide to a student's self-learning process. Through careful reasoning the students are encouraged to work out the concepts in terms which are meaningful to them. This process, with the gradual movement from whole class to small group to individual work, encourages the integration of these new ideas into the student's own frame of reference, rather than imposing concepts foreign to the student.

MATERIALS

SHORT STORIES:

Harte, Bret, "The Outcasts of Poker Flat," in Worlds to Explore, ed. Matilda Bailey and Ullin W. Leavell, American Book Company, New York, 1956.

Heckert, Karen, "Death of a City" student composition.

Kipling, Rudyard, "Baa, Baa Black Sheep," in Adventures in Reading, ed. Jacob M. Ross and Blanche Jennings Thompson, Harcourt Brace and Company, New York, 1948, 3rd edition.

Stephenson, Carl, "Leiningen Versus the Ants," in Worlds to Explore.

ESSAYS:

Baldwin, Hanson W., "The Sinking of an Ocean Queen," in Worlds to Explore.

Drake, Francis Vivian, "Fifteen Seconds to Live," in Adventures in Reading.

Summers, Richard Aldrich, "Conquerors of the River," in Good Times Through Literature, ed. Robert C. Pooley and others, Scott, Foresman and Company, Chicago, 1956.

PLAYS:

Eastman, Fred, "Bread," in Adventures in Reading.

Galbraith, Esther E., "The Brink of Silence," in Adventures in Reading.

Hall, Holworthy and Robert Middlemass, "The Valiant," in Adventures in Reading.

Strong, Austin, "The Drums of Oude," in Adventures in Reading.

Wilde, Percival, "The Finger of God," in Worlds to Explore.

NOVELS:

Boule, Pierre, The Bridge Over the River Kwai, trans. Xan Fielding, Bantam Books, 1954.

Hulme, Kathryn, The Nun's Story, Pocket Books, Inc., New York, 1956.

Nordoff, Charles & Norman Hall, Men Against the Sea, Pocket Books, Inc., New York, 1962.

TAPE:

"Brainwashing; Communist Indoctrination" available at \$2.75 from the Euclid Board of Education, 651 East 222 Street, Euclid 23, Ohio.

LESSON # 1:

OBJECTIVES: To infer the value systems underlying the various possible courses of action open to a person in a situation of conflict.

To recognize the conflict among these value systems within a person struggling to survive.

MATERIALS: "Problems in Survival"

PROCEDURES:

- A. After distributing the work sheet "Problems in Survival," the teacher should ask the class to read the first paragraph and examine the questions following it. These questions can be used to stimulate controversy and argument and to lead to the kinds of inference suggested under "objectives" above.
- B. Upon satisfactory conclusion of the discussion of the first paragraph, the teacher should divide the class into homogeneous groups for reading and discussion of the second passage. When the groups have completed their discussions, the teacher should call upon each group to report some or all of their answers allowing other groups to promote discussion by agreeing or disagreeing. In discussing both passages, the conclusions reached are not so important as the careful consideration of the problems. The main objective is to teach students how to make particular kinds of inferences, not how to answer particular questions.

STUDY GUIDE: Problems in Survival

I. A group of six soldiers are on patrol when an enemy movement traps them behind lines. When the presence of the patrol is discovered, three of the six men are severely wounded by mortar fire. As the enemy closes in, the lieutenant in command is forced to make a decision. Should the three unharmed men make an effort to fight off the far superior numbers and fire power of the enemy or should they make an attempt to escape the trap? The lieutenant is faced with three alternatives: (1) to remain and fight with the probability that all six men will be killed or at best taken prisoner and tortured; (2) to attempt escape with the wounded men, bringing almost certain death to all; (3) to attempt escape leaving the wounded men to their fate but gaining safety for the three unhurt soldiers.

1. What decision should the lieutenant make?
2. What decision would you make?
3. What decision would most people make?
4. Is there a difference between what people should do and what they actually do in an instance such as this?
5. Briefly discuss the beliefs which would be reflected in either a decision to remain with the wounded men or a decision to leave them to their fate?
6. Which of these philosophies has been more dominant in the western world?
7. Do people actually make decisions on the basis of such beliefs? If not, on what basis do they act?

II. During a depression in the United States, Mr. X, finding himself out of work, is unable to feed his family of six. Removed from the possibility of receiving help from any charitable organization or relief fund, he is driven to a choice of awaiting possible starvation with his family or employing dishonest means to insure the survival of his family.

A second man, Mr. Y, with a family of six during the same period of time is faced with losing his business which it has taken him years to build. If he uses his family influence, and the remainder of his savings to bribe officials, he will be able to obtain contracts for his machine shop which will enable him to continue his business. At the same time, the loss of some contracts will ruin his competitors financially.

1. Should either Mr. X or Mr. Y resort to dishonest means? Why?
2. Does one have a greater right to be dishonest than the other?
3. Is disobedience of the law ever justifiable? If it is, under what circumstances is it justifiable?
4. How should Mr. X be judged by a jury if he uses dishonest means? Why?
5. How should Mr. Y be judged by a jury if he uses dishonest means? Why?

LESSON #2:

OBJECTIVES: To see the relationship of the problems to personal unit experience.

To develop the ability to formulate significant questions.

To develop a tentative statement of the unit problem.

MATERIALS: NONE.

PROCEDURES:

- A. The previous lesson has served to focus the students' attention on the problem area to be developed. The next step is to cull from the students their knowledge and experience in this area.
 1. Can anyone think of situations similar to the two we have just discussed? (As a student offers a problem, write it on the board. Work with the class to develop an adequate statement of the problem.)
 2. What are the important questions to ask about this situation? (As students offer questions, write them on the board and work with the class to develop an adequate set of questions to penetrate the problem.)
- B. If the class emphasis is on physical survival problems, the teacher should attempt to draw out other examples in which the threat is to moral, economic, and intellectual survival. If the students do not respond in these areas, the teacher might offer examples and ask the students if these situations are also similar. After two or three examples from the students have been developed on the board, the teacher may objectify the concepts.
 1. What kinds of problems can we call these examples? (Physical, Economic, etc.)
 2. Can you suggest other types of problems like these? (List on the board any other suggestions the students have.)
- C. To involve the students in the expression of their ideas and the development of intelligent questions, divide the class into homogeneous groups and let each group select an area in which to develop a problem.
 1. Write out a problem in the area you have chosen.
 2. When you have the problem written out, develop a set of questions which will help others in understanding the problem.

D. Work with the students to develop a label for the area of investigation, a tentative statement of the area of investigation, and an explication of the kinds of problems that so far have been seen to be significant in elucidating the problem area.

1. Before we proceed in studying this area, let's see if we can't put down in one or two sentences just exactly what it is that we are studying. Does anyone have any suggestions? (This is a good place to remind students of definition skills as they work out a brief statement of the problem.)
2. Now we need to summarize the problem statement in one or two words. What would be the best title for this investigation?
3. Now let's list some of the major things we must look at in order to develop our understanding of the problem.

LESSON #3:

OBJECTIVES: To improve outlining skills.

To listen for main ideas and important details.

To increase knowledge of the problems of survival.

MATERIALS: TAPE: "Brainwashing: Communist Indoctrination"

PROCEDURES:

- A. To prepare the students for careful and meaningful listening, briefly introduce the tape to the students explaining how it is related to the unit problem.

SUMMARY FOR THE TEACHER: The speaker is an army psychiatrist whose job it was to rehabilitate released prisoners of war. He first outlines the Chinese Communist view of Americans which holds that they are materialistic, opportunistic, and ignorant of the ideology of their own country; that they lack loyalty; and that they regard military service as something to escape as soon as possible. Proceeding from these assumptions, the Chinese Communists first segregated the reactionaries from the main body of prisoners and then induced informing, confession, repentance, and self-criticism--all of which combined to isolate prisoners from one another. This was followed by educational sessions with a curriculum presenting the Communist viewpoint of the Korean conflict. All of this resulted in a breaking down of morale and, thus, in the highest death rate among prisoners of a war.

- B. List vocabulary items on the board, and analyze the words with the class, providing definitions if necessary.

reactionary

capitalist

opportunist

overtly

materialist

superficial

- C. Distribute the study guide and examine the questions before listening to the tape.

1. On what opinion of Americans did the Chinese base their brainwashing?
2. What techniques were used in brainwashing Americans?
3. Did these techniques work?
4. What particular incidents reflected the values of the American prisoners?
5. Did the Americans prove basically self-centered or altruistic?
6. Were the Chinese correct in their estimation of American character? To what extent?
7. What set of values did the government try to teach soldiers as a result of this study?

- D. During the playing of the tape, various techniques can be used to maintain interest and vary class procedures. If the class is particularly weak in outlining, it might be well if they began by just listening and watching the teacher outline the tape as it proceeds. Certainly any group will profit from brief evaluation and discussion of the notes they are taking. Students might be encouraged to raise their hands when they would like to have the tape stopped to ask questions. The teacher might also stop at intervals to test comprehension, promote discussion, explain difficult sections, or relate the tape to the unit problem.
- E. The teacher should formulate additional questions while the tape is playing to use in directing class discussion. The discussion should emphasize the part played by values in determining the behavior of the American prisoners.

LESSON #4:

OBJECTIVES: To observe the unit problem as it appears in literature. To read carefully and to make inferences concerning these problems. To improve oral skills.

MATERIALS: "Drums of Oude"
"The Valiant"
"Brink of Silence"
"Bread"
"Leiningen versus the Ants"

PROCEDURES:

- A. Four of the selections listed are plays. To maintain interest in the material, to provide some oral practice, to aid the slow reader in fulfilling assignments, and to vary class room procedures, the teacher may want to have oral reading of parts of one or two of the plays and, as a more ambitious project, have the class produce one of the plays.
- B. To define the objectives of the reading, present each student with a copy of the study questions before assigning the reading. The study questions provided here are basically of an inferential nature. They are a step in preparing the student to ask his own questions later in the unit. If the class or certain members of the class are having difficulty with the main ideas in each selection, the teacher should add questions at the beginning of each study guide to develop the skills of reading for main ideas and important details.
- C. To provide the vocabulary necessary for comprehension of the specific assignments, the teacher may give the students a list of words culled from the story or ask the student to make up his own list as he reads the story. If the latter method is used, the teacher can combine the vocabulary words most cited by the students and use this list for whole class study.
- D. Follow each play or story with a whole class discussion pointed toward redefining and developing the unit problem. The study guide serves as the basis from which to develop conclusions and generalizations involving such ideas as the following:

"Drums of Oude"

1. Physical survival in a man versus man conflict.
2. Character analysis showing the importance of awareness and correct evaluation of problems by the character.
3. The author's use of coincidence as a means of resolving the conflict.

"Leiningen versus the Ants"

1. Physical survival in a man versus Nature conflict.
2. The character's reaction to the situation of stress.
3. The importance of the physical action of the character.

"The Valiant"

1. Spiritual survival in a man versus man and man versus himself conflict.
2. The moral problems and values of the main character.
3. The moral universe depicted by the author.

"Bread"

1. Economic survival in a man versus man conflict.
2. The moral problem involved in Jim's fight to survive.
3. The moral universe implied in the dialogue of the story.

- E. To provide a basis for group division, "Brink of Silence" should be used as a diagnostic instrument to discover student progress before beginning group work. Assign the short story and distribute the study questions; allow time in class for reading and writing of answers. Check the answers and then distribute them back to be used by the student in class discussion.

Generalizations and conclusions to be developed in "Brink of Silence."

1. The moral problem faced by a character.
2. Spiritual survival in a man versus himself conflict.

STUDY GUIDE: "Drums of Oude"

by Austin Strong

1. What is the setting of the story?
2. In what conflict are the characters involved?
3. What kind of survival are they struggling for?
4. In Hartley's conversations with MacGregor, which of the two characters seems to be most aware of the situation? Cite statement of each to back up your answer.
5. How does Hartley's letter home influence your answer to #6?
6. How would Hartley have handled the situation if he were in command?
7. How does the author rely on coincidence to resolve his play?
8. What could have happened if he had not relied on coincidence?

STUDY GUIDE: "The Valiant"

by Holworthy Hall

1. How is the type of survival found in this play different from the two types previously seen? What kind of survival is it?
2. With what is the main character in conflict?
3. Does the character make any moral decisions?
4. What values are behind his decisions?
5. Does this character withstand his crisis courageously? Explain.
6. Which incidents in the play did the author use to help you build a picture of the main character as a person? Using these incidents, how would you describe him?
7. What are the general beliefs implied by the author?
 - a. Is man the master of his own fate or is he a victim?
 - b. Is man the victim of society?
 - c. Is man self-centered or altruistic?
 - d. Is the play optimistic or pessimistic?
8. Explain ways you might change the play if your views differed from the author's.
9. How does the Shakespearean quotation from which the title came apply to the main character?

STUDY GUIDE: "Leiningen versus the Ants"

by Carl Stephenson

1. With what is the character in conflict?
2. What type of survival is found in this story?
3. Does the main character stand up under the crisis or does he crumble? Explain by example.
4. What decisions must he make in fighting to survive?
5. Which is more important in this story--what is going on inside the character or the physical action of the character and those around him?

STUDY GUIDE: "Bread"

by Fred Eastman

1. What does each of the character's desire in the play?
2. What is keeping them from getting what they want?
3. What kind of survival is the family facing?
4. What problem does Jim face in the story?
5. How does Jim attempt to solve his problem? Is he successful?
6. What do Jim's actions reveal about his character?
7. How does Martha react to Jim's actions? John?
8. What does Stella's quotation from the Bible have to do with the action of the characters in the play?
9. The author does not improve the financial situation of the family, nor does he solve their problems, and yet the ending is optimistic. What basic belief about man's ability to face hardship is the author trying to express?

STUDY GUIDE: "Brink of Silence"

by Esther E. Galbraith

1. What moral decision has Cole made before the play begins?
2. When does Cole realize that the explorer is his son?
3. What possible courses of action are open to Cole after the appearance of his son?
4. Why does Cole decide to stay?
5. What effect can seeing his son have on Cole's life?
6. Is there a struggle for survival? What kind?

LESSON #5:

OBJECTIVES: To work with greater independence.

To develop conclusions further by testing them in further reading.

MATERIALS: "The Finger of God" (III)
"Baa, Baa, Black Sheep" (I)
"The Outcasts of Poker Flat" (I)
"Conquerors of the River" (II)
"The Sinking of An Ocean Queen" (II, III)
"Fifteen Seconds to Live" (III)

PROCEDURES:

- A. To compensate for individual differences in ability and interest, divide the class homogeneously into small groups and assign the stories according to ability. Assign "The Finger of God" to the students who did most poorly in class discussion and in writing answers to "Brink of Silence."
- B. To increase independence of students' study and provide for directed reading, distribute the study guide questions for group story analysis to all the students except those working on "The Finger of God." Distribute specific questions on "The Finger of God" to those reading that story.
1. What kind of survival is involved in this story?
 2. With what is the character in conflict?
 3. Is the main character forced to make any moral decisions?
 4. Explain how his decisions influence his struggle for survival.
 5. How does the title tie in with the plot of the story?
 6. Does the author rely on coincidence to aid his main character, or does he survive of his own will?

C. Work with the group studying "The Finger of God" in the same way as class discussion was carried out--leading them inductively to discover the answers to the study questions in their reading.

1. Spiritual survival in man versus himself conflict.
2. Moral problem faced by a character.
3. Use of coincidence by an author to resolve a conflict.
4. Character's reaction to the situation of stress.

After the students have finished their discussion with the teacher, assign them to one of the group III stories and give them the study questions which the other groups are using.

D. To aid in group progress, spend the remainder of the time listening to group discussions and offering suggestions.

STUDY GUIDE: Survival Short Stories

Read the assigned story carefully, and then in group discussion answer the following questions as they apply to your story. Choose a group recorder to write your answers as you form them. Use a dictionary to look up difficult words which you find in reading.

1. What kind of survival is involved in the story? Physical, economic, spiritual, political, other?
2. With what are the characters in conflict?
3. Summarize what each character struggling for survival does in order to survive and indicate whether he is successful.
4. Are any of the characters faced with a moral decision?
 - a. What must they decide?
 - b. What beliefs do they show in their decision?
 - c. How does the decision influence their survival?
5. Does the author believe that man can control the situations in which he finds himself? Explain.
6. Write a paragraph describing the personalities of the most important characters.
7. Does the author rely on coincidence in his story? Explain.
8. What value system does the author imply in his story?
9. Does the author suggest any new areas of importance to the ideas of survival?

LESSON #6:

OBJECTIVES: To analyze concepts of survival in personal experience.

To further develop the ability to verbalize personal experience through expository writing.

To develop organizational skills.

MATERIALS: None

PROCEDURES:

A. To summarize reading and prepare for the writing assignment, review with the class the kinds of survival seen in the stories they have read:

1. Physical
2. Spiritual
3. Economic

Discuss what is meant by a moral problem and review how moral problems arose in various stories.

B. To begin individual application to personal experiences and to suggest ideas for composition, lead the class from the stories to personal experience by suggesting situations in which young people have had to face survival and moral problems. Suggest several personal experiences to encourage participation:

1. Getting money to pay for a broken window.
2. Drowning or car accident.
3. Moral decisions involving parent-teenager relationship.
4. Moral problems involving peer group pressure.

C. To focus the purpose of the discussion on organization, assign the composition.

D. To guide thoughtful organization of the topic, ask the class to form with you an outline for the paper.

1. Where should we begin?
2. How could we develop the paper from there?

Paragraph I - description of the situation.

Paragraph II - statement of the problem and alternative solutions.

Paragraph III - solution chosen and reasons behind choice.

Paragraph IV - outcome following decision.

E. To illustrate organization in action, follow a personal experience or story through the organization, showing the student how he should think through his personal experience. Follow the development of the model with an individual assignment of a similar paper.

LESSON #7: THE NOVEL

OBJECTIVES: To analyze a sustained work of literature for its ideas about survival.

To develop ability to read a long work in a meaningful way.

MATERIALS: The Bridge Over the River Kwai I
The Nun's Story II
Men Against the Sea III

PROCEDURES:

- A. To familiarize students with the novels, summarize the books available for the students.
- B. To provide for ability and interest of the student, allow the students to choose the book they wish to read.
- C. To allow students to plan reading time, and to guide students in their individual reading, pass out the books and the study guide for each book. Include in the study guide a daily schedule of reading assignments.
- D. To encourage the students to read the novel in light of the unit problems, ask them, when they have read a few chapters, to write a series of five to ten questions dealing with the novel and "survival" - questions which they expect to answer in the course of their reading. The group reading a particular novel may compile a list of the best questions for group discussion. The original formulation of the questions can serve as a quiz to check the student's reading, his familiarity with the unit problems, and his ability to apply the problems.
- E. To provide opportunities to check ideas with others and receive aid from peers and teacher, group the students according to their selections. Since the class will be divided into three sections according to reading selection, the teacher will have to organize activities for each section during class time. Time should be allotted for in-class reading, small group discussions, teacher-lead discussions, and individual written assignments.

At the beginning of the class period specifically designate what each section is to be working on, for example:

1. Bridge over the River Kwai - Divide the students into small groups to discuss Questions 1-5, Chap. 1 of the study guide.
2. Men Against the Sea - Give the students time in class to read the assignment and answer the study guide questions.

LESSON #7: THE NOVEL (Cont'd.)

E. (Cont'd.)

At the beginning of the class period specifically designate what each section is to be working on, for example:

1. Bridge over the River Kwai - Divide the students into small groups to discuss Questions 1-5, Chap. I of the study guide.
2. Men Against the Sea - Give the students time in class to read the assignment and answer the study guide questions.
3. The Nun's Story - Discuss the book with the students using the study guide questions as a basis.

After each section has finished the entire novel, the teacher should spend time synthesizing the main concepts dealt with in the unit as they are manifested in the novel. (See Topics for General Discussion at the end of each study guide.)

STUDY GUIDE: The Bridge Over the River Kwai by Pierre Boulle

PART ONE

Chapter I

1. Does Major Clipton think that the Japanese and the British are basically different?
2. What is "saving face?"
3. Where does the story take place? Why are the British and Japanese there?
4. How is Colonel Nicholson's personality and physical appearance described by Clipton?
5. Give examples of Colonel Nicholson's high regard for "discipline."
6. Why was Nicholson so strict with his soldiers?

Chapter II

1. Under what conditions were the prisoners living in Siam?
2. Who was the Japanese officer in command on the River Kwai camp?

Chapter III

1. Which of Colonel Saito's orders did Colonel Nicholson protest and why?
2. a. How does the author describe Saito making his speech?
b. What does he see as the reasons behind the Japanese's words?

Chapter IV

1. What are Saito's reactions to Nicholson's presentation of Manual of Military Law?
2. How does Clipton's presence affect Saito's planned course of action?
3. Why doesn't Saito dismiss his men?

Chapter V

1. How does Colonel Saito attempt to break Colonel Nicholson's stubbornness?
2. In the conflict between the two officers, why won't either one give in? How does this tie in with Clipton's thoughts in Chapter I?
3. What kind of survival is Nicholson fighting for? Saito?
4. What kind of survival are the British soldiers fighting for? With what are they in conflict?

Chapter VI

1. What finally forces Saito to give in?
2. How did Nicholson's men help bring about Saito's surrender?

Chapter VII

1. How does Nicholson react to the sabotage of his men on the bridge project?
2. Why does Nicholson want to build the bridge for the enemy?

PART TWO

Chapter VIII

1. To what place does the scene shift?
2. What characters are introduced?
3. a. What kind of outfit is Force 316?
b. How is the Intelligence Service related to operations of Force 316?
4. What assignment is Major Shears given?

Chapter IX

1. What natural and human problems face the British now as they attempt to build the bridge?
2. What important consideration have the British officers lost sight of in their determined effort to build a good bridge? "It'll never stand up, sir. I'm absolutely ashamed to be taking part in such sabotage." (Reeves)

Chapter X

1. What specific recommendations does Colonel Nicholson present to the Japanese?
2. In what position does Colonel Saito find himself in the project?
3. What has happened to the Japanese-British conflict?

CHAPTER XI

1. How do the East and West differ on what they consider a bridge?
2. What was Reeve's occupation before the war?
3. What gives you an idea of whether he liked his work or not?

Chapter XII

1. What third member has been added to the Force 316 team?
2. Where have the three men set up their headquarters?
3. What had been Joyce's job before the army?
4. Why do the men choose the River Kwai bridge?

Chapter XIII

1. a. What man versus man conflict is the author setting up in Part II?
b. What is ironic about this conflict?
2. a. What does the bridge in construction symbolize for Nicholson?
b. What important fact is he again overlooking?

PART THREE

Chapter XIV

1. How is the Force 316 attitude toward the bridge becoming similar to the attitude of the British who are building it?
2. What is ironic about Joyce's opinion of his countrymen working on the bridge?

Chapter XV

1. a. What natural conditions did Joyce have to struggle against on his trip to the bridge site?
b. What helped him survive?

Chapter XVI

1. What is the author doing with the time sequence in Joyce's account of his reconnaissance?
2. a. How does he describe the British prisoners?
b. How does his judgment of the prisoners differ from Nicholson's?
3. a. What similar episode earlier in the book can you compare to Joyce's careful plans to destroy the bridge?
b. How does this increase the struggle in the man versus man conflict?

Chapter XVII

1. Are the prisoners worried about their own physical survival? Explain.
2. What struggle is most important to the men in the prison camp?

PART FOUR

Chapter XVIII

1. How does Force 316 split up its operations?
2. What action does Warden decide to take on his own?

Chapter XIX

1. How does Shears describe Joyce's civilian job?

Chapter XX

1. a. How does the river present a problem for Force 316?
b. How do they manage to survive its force?

Chapter XXI

1. How does the river present a further obstacle?

Chapter XXII

1. What things does Joyce do to pass the time away?
2. Judging by the visions of his past life that go through his head, what does destruction of the bridge mean to Joyce?
3. a. What does Joyce see as his course of action if the electric wire is discovered?
b. Why does this worry him?
4. What kind of a struggle does Joyce face in his mind?

Chapter XXIII

1. a. From the point of view of his men, how did Nicholson justify his determination to build a bridge?
b. What moral problem is involved here?
2. a. Who discovers the Force 316 sabotage?
b. Does he accurately realize the situation?

Chapter XXIV

1. What further complicated Joyce's necessary course of action?

Chapter XXV

1. What mistake had Joyce made that cost him his life, according to Warden?
2. How does the conflict finally resolve itself?

GENERAL DISCUSSION QUESTIONS:

1. Sum up Colonel Nicholson as a character:

- a) Physical appearance
- b) Personality
- c) Personal values

2. Compare Colonel Saito to Nicholson in the three areas indicated above.

3. In the novel, Boule remarks on the differences and similarities between the British and Japanese philosophies. Compare the two points of view as seen by Clifton at the beginning of the story, and as it manifested itself in the designing and building of the bridge.

4. Analyze Joyce as a personality taking into consideration his life before entering the war and his determination to destroy the bridge.

5. a) Which situations in the novel are examples of men in conflict with other men?

b) At what points in the novel is man seen in conflict with the forces of nature?

c) Which characters in the novel have conflicts within themselves? (Describe these conflicts)

6. Besides the physical survival in the book, what important moral problems is the author concerned with? "Looking at it like that, perhaps the 'result' may have no meaning at all - it's only the intrinsic quality of the effort that counts."

STUDY GUIDE: The Nun's Story

by Kathryn Hulme

Chapter I

Vocabulary:

- | | |
|------------------|---------------|
| 1. Lourdes | 5. colloquy |
| 2. Lay | 6. torsos |
| 3. student nurse | 7. sanctified |
| 4. introspective | 8. Waterloo |

1. What is the setting of the story?
2. What was Gabrielle's occupation before she entered the convent?
3. What incidents in her past life does Gabrielle see as influences on her choosing to enter the convent?
4. What rules of discipline required of nuns does Gabrielle learn about in her first days in the convent?

Chapter II

Vocabulary:

- | | |
|-----------------|---------------|
| 1. psalmodizing | 3. synthesize |
| 2. hierarchy | 4. minutiae |

1. How are the nuns awakened each morning?
2. Why is it strange for Gabrielle to dress in her cell?
3. What rules did Gabrielle have to remember for her first breakfast?
4. Did all the nuns have the same jobs in the convent? Explain.
5. How was Gabrielle's age calculated in the convent?
6. When Gabrielle becomes a postulant, what does Reverend Mother Emmanuel tell her and the other girls about the life of a nun?
7. What evidence of Mother Emmanuel's description of this life have you seen?
8. Do you think it will be easy or hard for Gabrielle to become a nun? Why or why not?

Chapter III

Vocabulary:

1. severance, habitual, frustration.

1. What rule of obedience did the sound of the convent bell signify?
2. Why was it difficult for Gabrielle to observe this rule?
3. What penances were given to nuns who violated rules of obedience?
4. What did the penances tell Gabrielle of this "life against nature?" What kind of conflict is going on in the life of the nuns? What are they struggling to achieve?
5. Before becoming a novice, what further separations from the outside world will Gabrielle undergo?
6. Describe the habit of the nuns which Gabrielle puts on for the first time?

7. What does the ceremony of becoming a novice symbolize?

Chapter IV

Vocabulary:

- | | |
|--------------|--------------------|
| 1. amorphous | 5. regenerating |
| 2. penance | 6. claustrophobia |
| 3. analogy | 7. self-abnegating |
| 4. holocaust | |

1. What is the hierarchic order of convent?
2. What happened every week during the culpa?
3. How could the nuns be classified by the faults they committed?
4. What acts of humiliation was Sister Luke given as penance?
5. When Sister Luke questions the need for such strict discipline in every detail of convent life, what example of the power of this discipline does the author present?
6. In what ways is Mother Emmanuel a symbol of the Living Rule to Sister Luke?

Chapter V

Vocabulary:

- | | |
|------------------|------------------|
| 1. flagellant | 4. contemplation |
| 2. somnambulists | 5. automaton |
| 3. mysticism | 6. antipathy |

1. What further means of doing penance does Sister Luke acquire when she takes her vows?
2. What is singularization? What is a nun trying to do in eliminating singularization of an individual?
3. Where did Sister Luke go after she took her first vows? With what example from the Life of Christ did the Mistress of Novices try to help Sister Luke to adjust to community life?

Chapter VI

Vocabulary:

poignant, abyss, cloister.

1. How does Sister Pauline present another obstacle in Sister Luke's struggle to become a nun?
2. What sacrifice does Mother Marcella suggest to Sister Luke as an act of humility?
3. What arguments fill Sister Luke's mind in the weeks before the test?
4. (a) In what ways was she right in what she did?
(b) How was what she did wrong?

Chapter VII

1. What is Sister Luke's first assignment? Why was she assigned this?
2. How were the nuns in the asylum different in their behavior? Why?
3. Who are the three most memorable people Sister Luke meets in her new community?
4. How was the nun's attitude toward the inmates different from a doctor's?

Chapter VIII

1. What is the background of the Abbess?
2. How did Sister Luke's disobedience cause her downfall the night she took duty alone?
3. How did the religious community react to Sister Luke's disaster? Why?
4. How did Sister Luke's training as a nun aid her the night of Sister Marie's death?
5. What ritual followed the death of a nun?
6. (a) What did Mother Emmanuel mean when she told Sister Luke she was "only an instrument?"
(b) Which beliefs of the Sisterhood was this to serve as a reminder of?

Chapter IX

Vocabulary: distractions

1. How was the boat trip an illustration of Sister Luke's devotion to the spiritual life?
2. Why does she fear the assignment to a city hospital?

Chapter X

Vocabulary

1. simultaneously
 2. pavilion
 3. expendable
1. How did the country and its natives create a difference in the life of the Congo Convent?
 2. At what period in the Belgium Congo's struggle for civilization was Sister Luke there?
 3. Which of the two parts of Sister Luke's life - religious and medical - takes the lead in the Congo?
 4. How does Dr. Fortunati increase Sister Luke's struggle for spiritual survival?

Chapter XI

Vocabulary:

1. clarity
 2. innovation
 3. omission
 4. layman
 5. banish
1. Why was Sister Luke's concealment of her illness and thoughts on her deathbed a fault from the point of view of her spiritual life?
 2. How does Sister Luke singularize herself? What conflict in her life is shown at this time?

Chapter XII

Vocabulary:

1. retaliate
2. Credo
3. deprivation
4. pre-empted
5. unremitting

1. 1. What is the history of Father Vermehlen's life in the Congo?
2. What further separates Sister Luke from the strength of the religious community?
3. What was Mother Mathilde's unexpected reaction to Sister Luke's rush to the aid of the dying men?

Chapter XIII

Vocabulary: fortitude, dissipated.

1. Why is Sister Luke's tuberculosis difficult for her to accept at first?
2. How is her period of recovery an aid to Sister Luke's spiritual life?
3. Can you see any reason to doubt the permanence of the spiritual contentment Sister Luke has achieved during recovery?

Chapter XIV

Vocabulary:

- | | | |
|-----------------|----------------------|-----------------|
| 1. Monastic | 4. August Matriarchs | 7. Evangelize |
| 2. Plateau | 5. Edifice | 8. Fathomless |
| 3. Prodigiously | 6. Augment | 9. Impenetrable |
| | | 10. Maxim |

1. For what reason were Sister Luke and Sister Auretic so interested in the bush boys?
2. How did the two nuns differ in the approach to the bush boys?
3. (a) How does the phrase "There is no heroism in the convent" apply to Sister Auretic's death?
(b) How was this a test of Sister Luke?

Chapter XV

Vocabulary: repatriation, ferocious, masochism.

1. What happens to the "inner strength" of Sister Luke when she hears she is to return to Belgium?
2. Why did the doctor recommend Sister Luke?

Chapter XVI

1. How is Mother Emmanuel testing Sister Luke with the statue?
2. Does Sister Luke conquer her desire to return to the tropics? How?

Chapter SVII

Vocabulary: clandestine

1. How does the German invasion affect Sister Luke?
2. In what ways does she begin to disobey the rules of the convent?

Chapter XVIII

Vocabulary: hypocrite, odious.

1. At what decision does Sister Luke finally arrive?
2. What reasons does she give the priest?

3. (a) What is the basic conflict between Sister Luke's personality and the religious life which she presents to Mother Emmanuel as her cause for leaving?
- (b) Can you find examples to back this up?

Chapter XIX

1. What one act of charity did Sister Luke realize in her cold, solemn departure from the convent?
2. Will Gabrielle ever completely lose the training of the convent?
3. What kinds of conflict will she find in the outside world?

General Discussion Questions:

1. In Sister Luke's constant struggle to become a nun, what evidence can you find to support Doctor Fortunati's statement that it was her "ferocious will" and not spiritual devotion that kept her going?
2. What are the major obstacles in the story which challenge Sister Luke's spiritual obedience?
3. In what way has this book changed your ideas about people in the religious orders?

STUDY GUIDE: Men Against the Sea

by Nordoff and Hall

Pre-reading activities:

1. It should be explained that this book is part of a trilogy. It might be helpful if the first and third parts of the book were discussed very briefly. There is a synopsis in the front of Men Against the Sea.
2. The students may stumble over nautical terms; a list is included and should be previewed before reading.
3. A list of the men on the launch is included in the front of the novel; it should be previewed, explaining each man's job.
4. The map in the front of the novel could be enlarged and put on a bulletin board.
5. The beginning pages of the novel are somewhat wordy; it might be advisable for the teacher to read the first three or four pages with the group. There are also many unfamiliar vocabulary words in these pages; a list of all the vocabulary words in the first chapter has been included and could be handed the students. The students, if left to read the first chapter without help, might become discouraged.

Ship Terms:

1. astern - toward the front
2. compass - instrument showing direction - magnetic needle pointing to the north
3. cutter - small sailboat with one mast
4. grapnel - small anchor with three or more hooks
5. launch - largest boat carried by a ship
6. league - about three miles
7. leeward - sailing with the wind
8. lugsails - four-cornered sail that slants across the mast
9. mainmast - the big mast
10. navigating - sailing, managing or steering
11. rudder - hinged flat piece of wood or metal at rear end of boat or ship by which it is steered
12. sextant - measuring two object (horizon to sun, star) determining latitude and longitude
13. tacking - sail in zig zag course against the wind
14. tholepins - peg on side of boat to hold oar in rowing
15. tiller - bar or handle used to turn a rudder in steering a ship
16. windward - direction toward the wind

Men on a ship:

1. boatswain - ship's officer in charge of anchors, ropes, riggings
He directs some of the work of the crew.
2. gunner's mate - assists the man in charge of the ship's guns.
3. helmsman - man who steers a ship.
4. master-at-arms - keeps order on a ship and takes charge of prisoners.

5. midshipmen - a boy or young man who assists the officers of a ship
6. quartermaster - officer who has charge of steering, the compass and signals

Chapter I

Vocabulary

1. botanist - expert in plants and plant life
2. breadfruits - large, round, starchy tropical fruit of the Pacific Island When baked, it tastes somewhat like bread.
3. cutlasses - a short heavy curved sword
4. imprudent - not discreet
5. incredulity - unbelief; distrust
6. indomitable - unconquerable; unyielding
7. privations - lack of the comforts or the necessities of life
8. mutiny - open rebellion against lawful authority

1. What is the author's attitude toward Captain Bligh?
2. What impression do you have of Captain Bligh? Of the author?
3. What sort of comradeship do the men in the launch have? Would anybody placed in this position have a feeling of closeness with the other men? Why?

Chapter 2

Vocabulary:

1. calabash
2. uninhabited

1. Captain Bligh seems cruel and demanding. Does he have a reason?
2. Point out specific incidents where the men prepare for unexpected emergencies.

Chapter 3

Vocabulary

1. Yams

1. Mr. Cole places Captain Bligh next to God. Does this give you clues to Captain Bligh's character? Mr. Cole's character? "Carry us through whatever perils might await us" is similar to what Psalm in The Bible?
2. The natives appeared friendly on the first day; why did they turn hostile on the second day?
3. Why did Bligh blame himself for Norton's death? Would this be a normal reaction for any person?
4. Why is it appropriate that Cole asked Captain Bligh to pray?

Chapter 4

Vocabulary:

1. prodigious
2. Porpoise

1. "Had there been an awkward or timid man in his place, our chances would have been small indeed." Considering the mutiny and the men who followed Captain Bligh, why would there not be a timid man in the boat? Can you detect signs of weakness in any of the men?
2. During the storm, find some examples of Captain Bligh's courage and belief in his men and ship.

Chapter 5

Vocabulary:

1. astronomy
 2. apathy
1. What is a coral bank, and the danger in sailing over a coral bank or reef?
 2. Do you feel that the loss of the turtle and porpoise had any effect on the attitude of the men?
 3. Does the beginning of hunger seem to have an effect on the men? Why don't the values of the men change?
 4. On the high waves, Bligh becomes exalted in more than a "physical sense." How?

Chapter 6

Vocabulary

1. blasphemous
1. Captain Bligh's fight for survival seems to be centered around an ultimate goal. What is this goal? What are the underlying feelings of Bligh?
 2. "Hatred was tempered by respect" describes Purcell's feeling for Bligh. What might have happened on the launch if Purcell had let his hatred become the stronger of the two emotions? Do you think Purcell will ever turn on Bligh? Why?

Chapter 7

1. What was the irony of bailing out the rain water?
2. Comment on the paragraph at the bottom of page 78 to the top of page 79. Do you think these ideas are true and do you know of any examples?

Chapter 8

Vocabulary

1. Tenesmus
1. Why, if there are birds, must land be near?
 2. How did catching the birds help the men besides furnishing nourishment?

Chapter 9

Vocabulary:

1. foraging
2. victuals

1. Captain Bligh has remained calm throughout the entire trip. What causes him to lose his temper? Do you feel he had just cause?

Chapter 10

Vocabulary:

1. Eminence
2. Succulent

1. What is the curious looking instrument the natives of New Holland carry?
2. Did you expect the fight between Purcell and Bligh? Why?
3. In this chapter, again Bligh cites his reason for fighting so hard for survival. Do you think all the men felt this way?
4. How do you feel about Lamb? Do you think he stole the pork? Why? What characteristics of his have changed since the voyage began? Do you think the traits which made him devour the birds will have any effect on him later in life?

Chapter 11

Vocabulary

1. Cartographers
2. Maelstrom
3. Cay

1. Why did Ledward and Nelson decide to say nothing about the lost turtle?
2. Ledward declines to say anything about those two weeks. From what you know about how the story was written, why do you suppose this is so?

Chapter 12 and Epilogue

1. What are the feelings of the men? Do you think the men ever expected to reach the island and be alive? Does it seem somewhat ironical to you that the men would survive the trip and then die of a tropical disease?
2. How do you feel about Captain Bligh? Do you think that he has become obsessed with the idea of catching the mutineers?
3. Discuss the good and bad aspects of Captain Bligh's selling the launch.

LESSON #8: THE NOVEL

OBJECTIVES: To analyze carefully and fully a longer work of literature for the ideas it presents about survival.

To develop and write an extended expository paper.

MATERIALS: The Bridge Over the River Kwai I
The Nun's Story II
Men Against the Sea III

PROCEDURES:

- A. To provide a focus for composition, give each student a list of topics applicable to the novel he has read and have the student choose the topic he would like to develop in a paper.

The Bridge Over the River Kwai

1. Colonel Saito failed in his attempt to command the River Kwai bridge project.
2. Colonel Nicholson was defeated by his insistence on discipline.
3. Physical environment presented many obstacles to Force 316's efforts to destroy the bridge.
4. Colonel Nicholson was morally wrong when he built the bridge for the Japanese.
5. The bridge is a symbol of the Anglo-Saxon idea that the quality of the effort is more important than the result.
6. Colonel Nicholson was justified in his efforts to build and preserve the bridge.
7. Force 316's project to blow up the bridge created an element of irony in the novel.

The Nun's Story

1. Gabrielle's inability to obey without question prevented her from completely becoming a nun.
2. Gabrielle expected too much of herself, and could not live as a nun with human imperfections.
3. The world held too much attraction for Gabrielle who could never ignore the human drama around her.

Men Against the Sea

1. All the men in the boat shared equally in the problem of surviving.
2. Lamb acted as most men would when he thought only of himself.
3. Captain Bligh only wished to survive in order to find Fletcher Christian.
4. The men in the boat feared rather than respected Captain Bligh.
5. Elphinstone found the "safest" method of survival by retreating into a fantasy world.

- B. To reduce teacher direction and allow for the interchange of ideas, have the groups discuss the topic and develop a rough outline of the paper.

C. To minimize frustration from dealing with a large body of material, discuss the problems of organizing the paper with the entire class.

1. The introduction should introduce the book to the reader.
What should be included? (Author, title, setting)
2. Where should you inform the reader of the topic of the paper?
(Introductory paragraph or second paragraph)
3. Can the organization be the same for each topic?
(Different topics require different organization)
4. What is the purpose of a concluding paragraph?
(Summarize the ideas presented in the paper)

Work out with the class, on the board, a sample outline for a topic.
Topic: Colonel Saito failed in his attempt to command the River Kwai bridge project.

Outline:

- I. Introduction
 - A. title
 - B. author
 - C. setting (time, place situation)
- II. Plot summary
 - A. action
 - B. characters
- III. Presentation of the topic
- IV. Physical description of Colonel Saito
- V. Description of Colonel Saito's position and duties
- VI. Obstacles presented to Saito
 - A. Colonel Nicholson
 - B. Anglo-Saxon mechanical ability
- VII. Moral decisions faced by Saito
- VIII. Other possible solutions for Saito
- IX. How Saito lost command
- X. Reasons behind his failure.
 - A. drinking and temper.
 - B. poor training
 - C. "saving face"
- XI. Saito's fade out as an important character

Emphasize the importance of focusing the theme on the problems of survival and the moral choices involved in their solution.

D. To provide peer support for the student not ready to attempt a large paper on his own, divide the class into their small groups. Have each group choose a recorder to write out its outline as they re-work it. Check each outline with the group before they begin to write the paper.

Have the students write their compositions as a group. One member of the group should be responsible for copying the final form to be turned in. The group members may each write a portion and then correlate and revise the parts for the final paper. All students receive equal credit for the final theme.

3. The Nun's Story - Discuss the book with the students using the study guide questions as a basis.

After each section has finished the entire novel, the teacher should spend time synthesizing the main concepts dealt with in the unit as they are manifested in the novel. (See Topics for General Discussion at the end of each study guide.)

LESSON #9:

OBJECTIVES: To read and analyze a novel for its illumination of the problems of survival.

To write an analysis of a novel.

MATERIALS: Bibliography (Arrange in advance with the school librarian to have the books on the bibliography in the school library to aid in the selection of books.)

PROCEDURES:

- A. Pass the bibliography out to the students and go over the selections with them giving information about the story wherever possible. If possible, take the students to the library to help them make their selections.
- B. To provide an opportunity for the students to look over their choices, and to focus their attention on the concepts they are reading for, spend the first day reading in class. Use the last five minutes of the period to have the students list the kinds of topics that they think may come up in the book which would make good subjects for a theme about survival as it is presented in the book.
- C. To help the student develop an assignment that will challenge him, after the students have had time to get well into the book during their reading at home, plan several days of reading time in class to confer with each student individually about his book and help him plan a topic around which to center his report. Some students will require more assistance than others in the planning and writing of the report.
- D. To eliminate the frustrations caused by the problem of organization, allow one or two days in class for the writing of reports while the teacher gives assistance as is necessary.

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Brown	Women & Children Last		
Binns	The Land is Bright	Lord	
Bojer	The Emigrants	Moberg	Unto a Good Land When I was a Child
Butler	The Fui Lodge		
Catto	Devil at Four O'Clock	Mydans	The Open City
Christopher	No Blade of Grass	MacLean	H.M.S. Ulysses Night Without End
Coatsworth	Here I say		Masterman Ready
Caldwell	Desperate Voyage	Marryatt	Sard Harker
Cather	My Antonia	Masefield	On to Oregon
Clarke, A.	A Fall of Moondust O Pioneers	Morrow	
Coopers	The Pioneers	Melville	Types
Cranston	To Heaven on Horseback	Monsarrat	The Cruel Sea
Clarkson, H.	The Last Day	McKie	The Survivors
Defoe	Robinson Crusoe	Marshall	Walkabout
Dana	Two Years Before the Mast	Nordhoff	The Hurricane
Dostoevsky	Crime and Punishment		Men Against the Sea (sequel to Mutiny on the Bounty)
Del Castillo	Child of our Time		Portrait of Jenny 1984
Frison-Roche	Lost Trail on the Sahara	Nathan	
Frank	Alas Babylon Hold Back the Night	Orwell	
Ferguson	Mink, Mary and Me	Paton	Cry the Beloved Country
Frank	Diary of a Young Girl		The Longest Day
Feikima, Pseud	Lord Grizzly	Ryan	The Long Walk (a gamble for life)
Faralla, D.	Circle of Trees	Rawicz	The Long Haul
Gann	Island in the Sky		Seven Came Through Boon Island
Guthrie	The Way West Big Sky	Rayner	Light in the Forest
Grubb	Night of the Hunter	Rickenbacker	The Trees
Giovannitti	The Prisoners of Combine D	Roberts	Giants in the Earth
Howarth	D Day; The Sixth of June We Die Along	Richter	Call it Courage Grapes of Wrath On the Beach Kidnapped Treasure Island The Jungle Winter Thunder Sea-Wyf Heather Mary Palace Wagon Family
Hulme	The Nun's Story	Rolvaag	
Huxley	Brave New World	Sperry	
Hugo	Les Miserables	Steinbeck	
Heasey	Single Pebble Hiroshima	Shute	
Hartog	The Little Ark (1953 Holland Hurricane)	Stevenson	
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Old Man and the Sea
The Survivors

Wreck of the Mary Deare

Uris

Uris

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Wysse

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Trevor,

Elleston

Thigpen

Trumbull

Tredee

Fire-Storm

Last Puritan

Gale Force

The Three Faces
of Eve

The Raft

Ordeal of the
Normandier

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Aiken, S.C. 29801**

TEACHING THE UNIT

Writers of English prose, poetry, and drama have repeatedly established themselves as champions of the downtrodden and the outcasts of society, and as the satirists of social follies. Most strikingly in periods of social change and reorganization, writers have chosen the causes and effects of social injustice as their subject. Of the six American Nobel Prize winners, three received their greatest recognition for literature of social protest: Sinclair Lewis, Rabbit; Eugene O'Neill, The Hairy Ape; John Steinbeck, The Grapes of Wrath. Contemporary writers of lesser fame, the editorialist, the feature writer, the short story author, and the dramatist have found subject matter in the problems and weaknesses of social organization. From this abundance of literary material emerges a stimulating and challenging unit, Social protest--developed to teach reading analysis and composition skills to junior high school students

Beginning with whole class reading of short excerpts which illustrate social protest in writing, the students define their area of study and establish basic concepts which they will develop and refine during the course of the unit. The next lesson moves to short stories--complete works which exemplify concepts central to the unit: social conditions which give rise to protest, the roots of the problem as perceived by the author, the reforms stated or implied, the systems of values which form the philosophical background of the work. The students are led to an understanding of these concepts through the use of study guides and involvement in whole class discussion.

This unit also makes use of non-fiction writing belonging to the category of protest in order to give the student experience in the analysis and evaluation of magazine articles, editorials and essays. Utilizing these materials, lesson three moves from reading and discussion to the writing of a critical paper based on one of the articles read by the class.

In addition to short fiction and non-fiction writing the unit provides an opportunity for students to work with a form which they find more difficult -- poetry. Only after the concepts and skills of the unit are fairly well established do the students begin the reading of poems. Whole class and group work on close textual analysis prepares the student to write an analysis of a poem, including the use of supporting quotations, the explication of the implications of imagery, and the discussion of levels of meaning.

A separate lesson is dedicated to the study of technique. Using some of the materials of the previous lessons, the students now concentrate on the method used by the author. The uses of satire, irony, understatement, propaganda devices, incidents and examples, and "shock" are identified and described. The students label the various techniques and then go on to define the method they have observed.

Since the area of folk music is permeated with songs of social injustice and criticism, it provides an opportunity to introduce an area of creativity relatively unexplored in the junior high school curriculum. Availability of recordings due to the current popularity of folk music encourages a lesson on this art form. After playing of the songs, the class studies copies of the lyrics and reads about the historical background of the songs.

Since the students have been supplied with many models for study, they are ready to write original compositions. Following a brain-storming session, each student selects an area which interests him, and about which he has an opinion. These topics may include such areas of controversy as integration, nuclear testing, and Supreme Court decisions. In composing the assignment, students are asked to utilize the techniques and methods analyzed in the unit.

As a final lesson in the unit, the students select a title from the bibliography, get the book from the library and read it outside the class. Without study guide, and with little teacher direction, the students must ask their own pertinent questions and find their own answers. An evaluation of the student's comprehension of unit concepts in independent reading is made through a composition written on an argumentative topic which he has formulated. Any analysis of this kind should focus on the novel or non-fiction work as it pertains to one or more of the unit concepts. The best papers are duplicated and distributed to the class for reading and comment, with the hope that students will be encouraged to read on and widen their experience even though the formal classroom unit is ended.

MATERIALS

Non-Fiction Magazine Articles

Anonymous, "Days of Violence in the South", Newsweek, 21-2, Vol. LVII, May 29, 1961.

Anonymous, "Do You Swear", The New Republic, Vol. 140, April 13, 1959.

Anonymous, "In Anger, Sorrow, Fear, The Voices Rise Against the Micromicrocuries", Newsweek, 41-2, Vol. LVIII, October 2, 1961.

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Anonymous, "What Has Happened to Law and Order in the United States?", Look, 13-17, July 3, 1962.

Anonymous, "Who is Fighting the Loyalty Oath", American Mercury, Vol. XC, May, 1960.

Gang, William, "Perez, Pro and Con", Newsweek, 4, Vol. LVIII, Oct. 2, 1961.

Kennedy, John F., "Let's Get Rid of College Loyalty Oaths!", Coronet, Vol. 47, April, 1960.

Non-Fiction Essays

Hoppe, Arthur, "Sad Story, Happy Ending", The Love Everybody Crusade, Doubleday & Co., Inc., New York, 1963.

Hoppe, Arthur, "A Happy Ending", The Love Everybody Crusade, Doubleday & Co., Inc., New York, 1963.

Hoppe, Arthur, "A Sense of Loss", The Love Everybody Crusade, Doubleday & Co., Inc., New York, 1963.

Wylie, Phillip, "Science Has Spoiled My Supper", The Province of Prose, Harper & Brothers, New York, 1956.

Short Stories

Crane, Stephen, "A Foreign Policy, in Three Glimpses", The Complete Short Stories and Sketches of Stephen Crane, Doubleday & Co., Inc., New York, 1963.

Galsworthy, John, "Quality", Short Stories, Harcourt, Brace and Co., New York, 1934.

Prentice, Frances W., "Oklahoma Race Riot", Tellers of Tales, Doubleday, Doran & Co., Inc., New York, 1939.

White, E.B., "The Parable of the Family Which Dwelt Apart", Sub-Treasury of American Humor, Coward-McCann, Inc., New York, 1941.

Poetry

Crane, Stephen, "War Is Kind", American Poetry & Prose, Houghton Mifflin Co., 1947.

Cummings, E. E. "Pity This Busy Monster, Manunkind", American Poetry, Thomas Y. Crowell Company, New York, 1960.

Frost, Robert, "Departmental", American Poetry, Thomas Y. Crowell Company, New York, 1960.

MacLeish, Archibald, "Eurying Ground by the Ties", Modern American Poetry, Harcourt Brace and Co., New York, 1960.

Markham, Edwin, "The Man With the Hoe", Modern American Poetry, Harcourt Brace and Co., New York, 1960.

Oppenheim, James, "Bread and Roses", 1000 Quotable Poems, Harper Brothers, 1937.

Oppenheim, James, "Pittsburgh", Poems For Modern Youth, Adolph Gillis and William Rose Benet, Editors, Houghton Mifflin Company, 1938.

Wright, Richard, "Between the World and Me", American Negro Poetry, Hill and Wang, New York, 1963.

Plays

Ibsen, Henrik, excerpts from "A Doll's House", "Three Plays by Ibsen", Dell Publishing Company, Inc., New York.

Novels

Eurdick, Eugene and Wheeler, Harvey, excerpt from Fail Safe, "The Sacrifice of Abraham", McGraw-Hill Co. Inc., New York, 1962.

Sinclair, Upton, excerpt from The Jungle, "The Fertilizer Man", "Packingtown", (p. 28-29), Harper and Brothers, New York, 1951.

Music

Anonymous, "John Henry", All-Star Hootenanny, Columbia, Monaural, CL 2122

Dylan, Bob, "Flowin' In the Wind", All-Star Hootenanny, Columbia, Monaural, CL 2122

Guard, Dave, Bob Shane and Nick Reynolds, "The Merry Minuet", The Kingston Trio, Capitol Records, T 1107

Guthrie, Woodie, "The Dying Miner", Songs by Pete Seeger, FN 2502, Folkway Records, New York, 1961.

Music

Hall, Parnee, "The Literacy Test Song", Songs by Pete Seeger, FN 2502, Folkway Records, New York, 1961.

Ledbetter, Huddie, "Bourgeois Blues", Songs by Pete Seeger, FN 2502, Folkway Records, New York, 1961.

Reynolds, Malvina, "The Rand Hymn", Songs by Pete Seeger, FN 2502, Folkway Records, New York, 1961.

Seeger, Pete and Lee Hays, "Where Have All the Flowers Gone", All-Star Hootenanny, Columbia, Monaural, CL 2122

Background Material

Anonymous, "The Dying Miner", Gazette, Volume Two, Folkways Records, Album #FN 2502, Folkways Records and Service Corp., New York, 1961.

Anonymous, "Bourgeois Blues", Gazette, Volume Two.

Anonymous, "The Literacy Test Song", Gazette, Volume Two.

Becker, Bill, "Rand Corporation Furnishes Frain Power for the Air Force", Special to the New York Times, reprinted in Gazette, Volume Two.

LESSON # 1

OBJECTIVES: To identify protest against social injustices through the study of examples.

To identify areas of social protest.

MATERIALS: Short excerpts from the following:

The Jungle

"In Anger, Sorrow and Fear..."

"Days of Violence in the South"

A Doll's House

"What Has Happened to Law and Order in the United States?"

PROCEDURES:

A.

To initiate discussion, distribute copies of "The Fertilizer Man" and "In Anger, Sorrow and Fear". Asking questions such as the following, lead the class in an identification of social protest and the areas on which it may focus.

"The Fertilizer Man"

1. How would you describe Jurgis' job and the place in which he works?
2. What happens to Jurgis as a result of the way he makes a living?
3. Why did he take this job?
4. What is disturbing about the statements:

"When the wind blew, Durham and Co. lost a lot of fertilizer"

"...and though it never stopped raining it ceased to be so bad that he could not work." ?

5. How would you describe working conditions at the time this incident was written? Have there been any changes since that time? How did these changes come about?
6. Why did Upton Sinclair write about Jurgis and the other people who worked in the packing house district of Chicago?
7. Is Sinclair protesting only the plight of this one man? If not, what more abstract condition is he exposing through this specific example?

"In Anger, Sorrow and Fear..."

1. Which line states the author's topic?
2. Name the specific incidents which the author gives to support his topic.
3. What are the people all protesting in one form or another?
4. What other incidents of this kind from your own experience can you add?
5. Have any reforms come about in this area?
6. Does the author state or imply his opinion of these protests, or does he simply report the facts? Give examples from the article to support your answer.

B.

To allow the students a chance to test and expand the ideas brought out in discussion, distribute copies of the remaining excerpts and either discuss them with the entire class or divide the class into groups for discussion. Regardless of the method, the discussion should deal with the following questions:

1. What is the topic of the excerpt?
2. What more general area of social organization is this topic a part of?
3. What is the author's attitude toward his material? How is this attitude expressed in the writing?
4. During what period in history did the social condition exist? Is it contemporary?
5. What evidence does the author or speaker give for the existence of the conditions which he is protesting?

The areas of social problems exemplified in the reading are: The Jungle -- labor-management; "In Anger, Sorrow and Fear..." -- nuclear testing; "Days of Violence in the South" -- race relations; A Doll's House -- women's rights; "What Has Happened to Law and Order in the United States?" -- crime.

C.

To synthesize the ideas discussed, ask the students to formulate a name for the general theme of all this material. They should arrive at something like "social protest". With the class summarize the areas of social injustice presented and list them on the board. As a preparation for future use in the unit, ask the class to formulate questions of the type that could be applied to any material that is an example of social protest.

"The Fertilizer Man"
from The Jungle
by Upton Sinclair

His labor took him about one minute to learn. Before he was one of the vents of the mill in which the fertilizer, being ground, rushing forth in a great brown river, with a spray of the finest dust floating forth in clouds. Jurgis was given a shovel, and along with half a dozen others it was his task to shovel this fertilizer into carts. That others were at work he knew by the sound, and by the fact that he sometimes collided with them; otherwise they might as well not have been there, for in the blinding dust-storm a man could not see six feet in front of his face. When he had filled one cart he had to grope around him until another came, and if there was none on hand he continued to grope till one arrived. In five minutes he was, of course, a mass of fertilizer from head to feet; they gave him a sponge to tie over his mouth, so that he could breathe, but the sponge did not prevent his lips and eyelids from caking up with it and his ears from filling solid. He looked like a brown ghost at twilight -- from hair to shoes he became the color of the building and of everything in it, and for that matter a hundred yards outside it. The building had to be left open, and when the wind blew Durham and Company lost a great deal of fertilizer.

Working in his shirt-sleeves, and with the thermometer at over a hundred, the phosphates soaked in through every pore of Jurgis' skin, and in five minutes he had a headache, and in fifteen was almost dazed. The blood was pounding in his brain like an engine's throbbing; there was a frightful pain in the top of his skull, and he could hardly control his hands. Still, with the memory of his four jobless months behind him, he fought on, in a frenzy of determination; and half an hour later he began to vomit -- he vomited until it seemed that his inwards must be torn into shreds. A man could get used to the fertilizer-mill, the boss had said, if he would only make up his mind to it; but Jurgis now began to see that it was a question of making up his stomach.

At the end of that day of horror, he could scarcely stand. He had to catch himself now and then, and lean against a building and get his bearings. Most of the men, when they came out, made straight for a saloon -- they seemed to place fertilizer and rattlesnake poison in one class. But Jurgis was too ill to think of drinking--he could only make his way to the street and stagger on to a car. He had a sense of humor, and later on, when he became an old hand, he used to think it fun to board a street-car and see what happened. Now, however, he was too ill to notice it--how the people in the car began to gasp and sputter, to put their handkerchiefs to their noses, and transfix him with furious glances. Jurgis only knew that a man in front of him immediately got up and gave him a seat; and that half a minute later the two people on each side of him got up; and that in a full minute the crowded car was nearly empty -- those passengers who could not get room on the platform having gotten out to walk.

"The Fertilizer Man", from The Jungle, by Upton Sinclair, Continued

Of course Jurgis had made his home a miniature fertilizer-mill a minute after entering. The stuff was half an inch deep in his skin--his whole system was full of it, and it would have taken a week not merely of scrubbing, but of vigorous exercise, to get it out of him. As it was, he could be compared with nothing known to man, save that newest discovery of the savants, a substance which emits energy for an unlimited time, without being itself in the least diminished in power. He smelt so that he made all the food at the table taste, and set the whole family to vomiting; for himself it was three days before he could keep anything upon his stomach -- he might wash his hands, and use a knife and fork, but were not his mouth and throat filled with the poison?

And still Jurgis stuck it out! In spite of splitting headaches he would stagger down to the plant and take up his stand once more, and begin to shovel in the blinding clouds of dust. And so at the end of the week he was a fertilizer-man for life--he was able to eat again, and though his head never stopped aching, it ceased to be so bad that he could not work.

10. What would he say was the cause?
11. In a speech against Negroes what points might he make about them?
12. Would a person giving a speech against the treatment of Negroes be as objective or aloof as Prentice?
13. Would he display emotion?
14. In a good essay does an author usually reveal what he is going to talk about and how he feels toward it in the first few paragraphs of his essay?
15. Is this the same thing the writer of a short story must do?

C. To reinforce the idea of the subtle use of the short story as a vehicle for protest, ask the students to look through the editorial pages of their newspapers and select one editorial to be read in class. Have them select editorials on various topics such as racial relations, transportation problems, schools, political candidates, etc. Tell them that they should be able to tell the class what the topic of the editorial (an essay) is, how the author feels about it, and what recommendations he makes.

D. As the students read their selections to the class have them make comparisons between the editorials and the short stories read.

1. How do you know how the writer of the editorial feels about the subject he is discussing? (He states exactly how he feels)
2. How does this differ from the short story you have read?
3. How does a person giving a speech let you know how he feels about something? (He tells you)

E. Students can do the same thing with speeches given on television or radio, but usually students see readily enough the similar approach of essays and speeches and this step is not necessary.

LESSON # 2

OBJECTIVES: To identify areas of social protest in short stories.

To infer an author's attitude from the way he treats his material.

To state specific social conditions which give rise to an author's protest.

MATERIALS: "Oklahoma Race Riot"
"A Foreign Policy, in Three Glimpses"
"Quality"

PROCEDURES:

- A. Distribute "Oklahoma Race Riot" and the study guide. Have the students read the study guide first and answer any questions they have about it. After the story has been read discuss the study guide with the students. Have them draw parallels between the story and race problems of today. Follow the same procedure with the other stories.
- B. To show the students that the short story uses much more subtle ways to make its point than does an essay or a speech, ask questions such as the following:
1. How does an author have a better chance of presenting his point of view in a short story?
 2. How does a short story present its protest as compared to a speech or an essay?
 3. Does the author of "A Foreign Policy, in Three Glimpses" ever say that he dislikes the way the English treated the natives?
 4. How do you know that he does dislike the way they are treated?
 5. What devices does he use?
 6. If someone were in favor of the way the Negroes were treated in "Oklahoma Race Riot" do you think they would write a story such as Frances Prentice did? Support your position.
 7. How would a person who felt that "the only good Negro is a dead Negro" have written a story about a race riot?
 8. Would he point blame at any particular group?
 9. How would he describe the death of Negroes?

STUDY GUIDE: "A Foreign Policy, in Three Glimpses"
by Stephen Crane

VOCABULARY:	incense	calico	altercation	insolent
	infantile	remnants	brooding	insignificant
	guileless	alacrity	writhing	adequate
	cordial	voracious	exasperated	vainglorious
	imperialism	audible	venerable	coerce

1. What was the attitude of the natives of Lonely Isle toward the white man at the beginning of the story? How did the white man feel toward the natives?
2. What were the reasons that brought the white man to Lonely Isle?
3. What was the cause of the trouble between the natives and the white man?
4. Compare what the white man did to the natives on Lonely Isle and what he said he did when explaining the trouble to the people back home.
5. Compare the attitude of the English toward the natives with their attitude toward Russia and the U. S. Why, according to the author, does their attitude change?
6. Why do you think the author wrote this story? What was his point?
7. Do you believe the author thinks what the British did was right? Support your answer with specific references to the story.
8. Give examples of incidents that are similar to the ones narrated by Stephen Crane.

STUDY GUIDE: "Oklahoma Race Riot"
by Frances W. Prentice

(1) ...

1. What three incidents if they had been different could have averted the race riot?
2. What caused the atmosphere to be created which set the stage for the race riot?
3. How did the Negro group in the cars behave when the riot was beginning? How did they behave after the riot reached a peak?
4. How did the whites behave when the riot was beginning? How did they act after the riot reached its peak?
5. What attitude of the sheriff allowed the riot to occur? Does this attitude appear at any other time in the story? When does it disappear?

6. What are conditions like for the Negroes in this Oklahoma town before the riot occurs? How are they treated? Are they equal with the whites?
7. Why do you think the author wrote this story? What was his point?
8. Does the author offer a solution for avoiding race riots? What does he mean when he says, "No one really knew what to do about such things"?

STUDY GUIDE: "Quality"
by John Galsworth

VOCABULARY:	extreme	inconceivable	sardonic
	tenement	inexpressibly	guttural
	distinction	patent leather	gravity
	Royal Family	prototype	reassurance
	unvarying	incarnating	bast slippers
	narrator	promoted	integument
		nathos	Nemesis

1. To what social class did the narrator belong? How do you know?
2. How did the Gessler shop differ from the ordinary shoe store?
3. How does Gessler feel about factory competition? Why?
4. Why do you think Gessler aged so rapidly toward the end? Pick out all the things that you can find that indicate the rapidity with which he aged.
5. How did the new proprietor account for the apparently sudden death of Gessler?
6. Was the new proprietor able to understand the ideas and ideals of Gessler? Explain. Does the way Gessler dies unsettle you? How might it have been avoided?
7. What group in society does Gessler represent? What group threatens to destroy him?
8. What is happening in the society that Gessler belongs to that is threatening his existence?
9. Does the author sympathize with Gessler's group or the group that threatens him? Why?
10. What has Gessler's society lost when he dies? Is it a great loss? Explain.

LESSON # 3

OBJECTIVES: To state the specific social conditions which give rise to a writer's protest.

To state the factors which the author sees as the root of the social problem.

To state the reforms directly stated or implied by the author.

To state the author's system of values which forms the philosophical background of his work.

To write a composition utilizing the unit concepts in the analysis of prose.

To evaluate the author's perception of a social condition, his evidence for the existence of such a condition, and his identification of causal factors.

MATERIALS:

"Sad Story, Happy Ending"

"The Spell of That Old Quack Magic"

"Science Has Spoiled My Supper"

"A Happy Ending"

"A Sense of Loss"

"Let's Get Rid of College Loyalty Oaths"

"Who Is Fighting the Loyalty Oath?"

"Do You Swear?"

PROCEDURES:

A.

To analyze the statement of protest in prose articles, pass out to the class the editorial, "Sad Story, Happy Ending" and the study guide. After the class has read the story discuss questions such as those on the study guide with them. Follow the same procedure with "The Spell of That Old Quack Magic", "Science Has Spoiled My Supper", "A Happy Ending", and "A Sense of Loss", in whole class or small group discussion.

B.

Before class, plan a division of the students into four groups so that each group is heterogeneous and the four groups are of approximately equal range and ability. When the students are seated in class, introduce the assignment, and assign the new seats, with each group seated in one of the four quarters of the room. When the students move, distribute the study guide and copies of "Let's Get Rid of College Loyalty Oaths" to half the class and the study guide and copies of "Who Is Fighting the Loyalty Oath?" to the other half.

B. (Cont'd)

Divide students into their four groups and assign or let the students select a chairman and recorder. Assign them the reading of the questions orally or in writing. As they finish distribute "Do You Swear" and its study guide as an individual assignment. Students who do not finish this assignment in class should do so as a homework assignment that evening.

C. To prepare for a class debate, tell the students that they will argue the constitutionality of the loyalty oath. Each group will take the side which the author of their group reading took. Either side may use evidence from "Do You Swear." After working out a plan of argument as suggested below, each group will choose two members to form the debate team. The team members will meet to synthesize their groups' ideas and to plan the statement of their propositions. For example: "Any American should be willing to take the Loyalty Oath: Pro or Con", or "The Loyalty Oath violates personal rights: Pro or Con." Aid the students in developing their topics for debate with suggestions such as the following:

1. List the major points that the author makes in his article.
2. Add to the list any major points that you think of which the author has overlooked.
3. Under each of these major points cite specific evidence that the author has given. Add any evidence that you can think of to support the major arguments.
4. Now that you have developed major arguments and the support for those arguments, you must anticipate the arguments of your opposition.
 - a. For each major argument, figure out what your opposition will say to prove you wrong. What counter argument will they have? How will they try to refute your evidence?
 - b. Add to this list of the opposition's counter arguments all the main arguments you can think of which they might use. Be sure to check your article for opposition arguments that it answers.
 - c. Now you have a list of the opposition's major arguments and their counter arguments. For each of these, develop answers that you could give to refute the opposition. What counter arguments could you make? How could you refute their evidence?
5. Now organize your material. Do you want all your best arguments first, or do you want to save some for last. Will you introduce your counter arguments only in answer to the opposition or do you want to refute their arguments before they have a chance to make them? Decide on your strategy and then number your points in the order in which you will make them and divide them among the members of your group for presentation.

C. (Cont'd)

Such a procedure, if developed and refined, could take many days for planning and presentation. The teacher must determine the value of the assignment to the students at their present level of sophistication and plan the time allotment accordingly. If the class has previously completed the ninth grade semantics unit, this assignment should include a review of argumentative techniques and the students should be allowed the time to do the thorough job for which they are prepared. If the students have not had the semantics unit, they are less prepared to do a thorough job so the assignment should be given less emphasis. In this case, the teacher might wish to have the students do some of the assignment in writing and save the papers for analysis in the semantics unit.

After the debate is completed, have the students read the article on which their opposition based their argument.

D. Discuss the three articles assigned, using questions such as the following:

1. Which two articles are in direct opposition to each other? Support your position.
2. Which of these two articles does the third one seem to agree with? What evidence do you have for your position?
3. What is each article protesting against?
4. What assumptions does each article make?
5. What values do the writers of the articles hold to be most important? Are these values in opposition?
6. Why don't these writers agree in their beliefs?
7. Is the protest against a verifiable social evil, or is the evil created in the mind of the individual who protests?

E. To evaluate the author's motivation, value system, and justification in all the articles, discuss the following questions:

1. Why do writers protest against something?
2. If a writer protests against something he believes is evil, does the thing the person is protesting against have to be evil? Support your position.
3. How do we know if a protest is justified or not?

F.

After the discussion of these questions assign the class a paper in which they are to write a critique of one of the articles read in this lesson. This critique should include the following points:

1. The topic of protest.
 - a. Is it important?
 - b. Is it dated?
 - c. Does it appeal to only a specialized group?
 - d. Is it important to me?
 - e. Is it well presented?
 - f. Does it involve the reader?
2. The conditions identified as causes of injustice.
 - a. Are they correct?
 - b. Is evidence offered of their existence? Of their casual relationship?
3. Author's attitudes (reflected in semantics)
 - a. Is he emotionally involved?
 - b. Is he reasonable?
4. Author's system of values and beliefs.
5. Author's solution.
 - a. Does it appear logical from the topic of protest, the conditions identified as causes of injustice and the author's system of values and beliefs?
 - b. Is it workable?
6. Your solution.

To insure that the students will have as little difficulty as possible in organizing their composition develop a class model based on one of the articles used in the debate.

Have them discuss what things they are going to include in their paper following the list of points to include. Have each student write an introductory sentence in which he states his evaluation of the author's solution to the problem. Have some of the better students put their sentences on the board, and allow the class to select the best one as the opening sentence of the model theme.

F. (Cont'd)

On the basis of this attitude toward the author's solution of the problem, discuss with the class the weaknesses and strengths of the author's text in terms of the points to be covered in the critique. Divide the class into small groups to complete the introductory paragraph by writing a sentence summarizing their position on each of the main points of the critique.

Use one of these paragraphs for discussion being sure to emphasize the importance of coherence among sentences. Then suggest that each of these sentences be used as the major topic of an additional paragraph of the theme. As a whole class project, write as many of these paragraphs as are necessary to give the students an understanding of how to develop their ideas.

Ask them how they are going to prove their statements or expand them so that they are clear and reasonable. After the concluding paragraph has been written tell the students to use the class theme as a model and tell them that they may vary from the model if they have other ideas about organization. But stress the importance of proof derived from the work itself. Assign the analysis of one of the other works read in this lesson as an individual composition assignment.

G.

After the class has turned in their compositions, ditto and distribute to the class two or three of the best finished products. Point out the things in these papers that made them good.

STUDY GUIDE: "Sad Story, Happy Ending"
by Arthur Hoppe

VOCABULARY: halcyon treatise
 sporadic friend
 New Republic Poche

1. What kind of a man is Mr. Delver before he goes into a coma?
2. What is the world situation when Delver goes into his coma? What changes have taken place by the time he awakes?
3. How does Delver react to the changes that have taken place? Why?
4. What is the article protesting against?
5. Does the author imply any solution, or is he simply laughing?

STUDY GUIDE: "A Happy Ending"
by Arthur Hoppe

1. Why didn't the Goodguys and Badguys get along at first?
2. How did people treat each other after the Wizards created Psnrtils?
3. Why did the Wizards insist on exercising the Psnrtils? What excuse did they offer? What was the result?
4. What happened when everyone got used to having Psnrtils around? What ultimately happened to the Goodguys and Badguys? Why?
5. Are Goodguys, Badguys, Wonderful, Wizards and Psnrtils similar to any groups or people that exist today? Is this story allegorical? If so, tell what each of the symbols means.
6. What does the author predict is going to happen to the world?
7. What is the author protesting against?

STUDY GUIDE: "A Sense of Loss"
by Arthur Hoppe

1. What has the author witnessed in the story? How does he feel about what he has just seen?
2. In paragraph three the author describes the reporters sending the news to their napers. What is his attitude towards this scene? What is his attitude toward the people who are awaiting the news?
3. After reading paragraph four, do you believe that there was "nothing unusual" in the way Caryl Chessman died? Support your position.
4. The author uses short sentences in paragraph five and especially paragraph six. What effect or mood does this create in the passage?
5. The author says that killing by gas is humane and not brutal, but what objection does he raise in paragraphs five and six? In paragraph seven?
6. According to this passage, what does Mr. Hoppe place a high value on? Find several things that he describes in the passage to support your opinion.

STUDY GUIDE: "Science Has Spoiled My Supper"
by Philip Wylie

(P. 179, The Province of Prose)

VOCABULARY:	venerable	comestible	fiasco	viands
	imperishable	hybridize	mediocrity	tundra
	agronomists	leeks	stave	intrinsic
	gastronome	unqueneched	famine	inept
	hypothesis	ecstasy	bland	
	obesity	innate	satiare	

1. According to Wylie, what is wrong with the food Americans eat? What makes it bad? What does the author compare it to?
2. Why do you suppose he leads off by considering the sad case of cheese? To what extent are the declining quality of cheese, and the causes which produced the decline, typical of Wylie's general findings?
3. In what sense is "science" to blame for the regrettable state of affairs Wylie describes?
4. Is Wylie careful to confine his examples to foods which have been made bad through scientific ministrations or does he include examples of foods which are just plain bad, either intrinsically or because of inept cooking?
5. Wylie blames "science" and business efficiency for the decline in quality of American foods. Who is basically at fault for allowing the decline to exist?
6. How does Wylie use his case against food processing to generalize about other things that concern him? In the last three paragraphs what is the author afraid is happening to Americans?
7. Do you feel the author is just protesting against poor food quality or does his protest apply to something of greater importance? Explain.
8. What reforms does the author imply?
9. What values does the author display? Use examples from the essay.

STUDY GUIDE: "The Spell of That Old Quack Magic"
(Life, Jan. 12, 1962)

VOCABULARY:	gallstones	gullible	disintegrate
	sterility	irradiate	deficient
	charlatan	arthritis	scandalously
	atrocious	rheumatism	fraudulent
	renaissance	psuedoscientific	cynicism

1. Why do people of all classes, according to the article, seek the help of quack doctors?
2. Why does the author think quack medicine is harmful?
3. What incidents does the author use to support his position that quacks are harmful?
4. Pick five words that have bad connotations that the author uses to describe quacks.
5. What reforms or solutions does the author present that he thinks will eliminate the problem of quackery?
6. What moral code does the author accent that he believes quacks violate? What human values does he infer the quack lacks?

STUDY GUIDE: "Who is Fighting the Loyalty Oath?"
by Politicus

1. What is the article protesting against?
2. What does the author state is the cause of the opposition against the loyalty oath?
3. How does the author support his position that the loyalty oath is a good thing?
4. How does he discredit those opposed to the loyalty oath?
5. What reforms or solutions to the anti-loyalty oath problem does the author present? Will this solve the problem?
6. What values does the author imply are important? Are there any contradictions in what he says?

STUDY GUIDE: "Let's Get Rid of College Loyalty Oaths!"
by John F. Kennedy

1. What is the article protesting against?
2. What does the author say is wrong with the loyalty oath? Why won't it work?
3. How does the author support his position that the loyalty oath is a useless and evil thing?
4. How does the author discredit those in favor of loyalty oaths and those students who do sign them?
5. How does the author propose to eliminate the problems of the loyalty oath?
6. What values does the author imply are important? Are there any contradictions in what he says?

STUDY GUIDE: "Do You Swear?"

VOABULARY:	futile	subversive	sedition
	affidavit	prospective	sabotage
	certifying	advocate	absurdity
	guarantors	affiliated	inconsistent
	"vox populi"	Cominform	cited

1. What is the subject of this article?
2. What position is taken in the article as presented?
3. What flaw does the article point out in Kennedy's basic premise that we should return to "an earlier age" of sanity? Does this put it in opposition to what Kennedy is doing?
4. How does the article try to discredit its opposition? Give examples.
5. Does the article offer a solution to the problem? Support your position.

LESSON # 4

OBJECTIVES: To write a paper utilizing the concepts of the unit in the analysis of a poem.

To state the meaning of specific passages in a poem.

To identify a second level of meaning.

MATERIALS:

"The Man With the Hoe"

"Bread and Roses" III

"Pittsburgh" III

"Pity This Busy Monster, Manunkind" I

"War is Kind" II

"Burying Ground By The Ties" II

"Between the World and Me" III

"Departmental" I

PROCEDURES:

- A. To prepare for group analysis of the poetry, distribute the poem "The Man With the Hoe" and the study guides to the entire class. Read the poem aloud, discuss the vocabulary words and then use the study guide questions as a basis for whole class discussion. As the discussion proceeds, call attention to the inadequacy of over-generalized answers and encourage the class to adhere closely to the text for support of their ideas. Encourage the students to challenge the statements of others when no evidence is given in support.
- B. To allow each student to work at his level of ability, both verbal and conceptual, divide the class into homogeneous groups. Distribute the remaining poems and study guides as a packet, first eliminating those which are either too easy or too difficult. Allow the groups to choose the poem they wish to analyze. In so doing most groups will choose poems at their own level, and will not reject the poem simply because it is assigned. Circulate around the room to give those who need it directions in making a choice.
- C. To check for accuracy of group analyses before assigning the composition, spend some time with each of the groups, answering any questions they might have.
- D. To evaluate the individual student's knowledge of the poem and the unit concepts assign the composition of an analysis of the poem. Advise the students that the questions were a guide and now they are to go from this to a written analysis which will not necessarily follow the order of the questions or utilize directly all of their answers.

E.

To help the students formulate a topic, return to "The Man With the Hoe" and as a class develop a possible topic around which a paper could be built. Discuss quotations from the poem which could be used in a paper to support the topic suggested. Review briefly the punctuation of quotations.

F.

To increase the individual student's experience with all the poems studied, ditto the best analysis of each poem and distribute these to the class. Depending on the time available these may be discussed in class.

STUDY GUIDE: "War is Kind"

1. What is unusual or unexpected about the words in the first line? Is the same true for the line, "Point for them the virtue of slaughter"? Find other lines which are of this type.
2. What is the battle-god's kingdom? What do we normally think of when we think of a god's kingdom?
3. Explain the contrast between the first two lines of stanza 3, and the middle three lines. Why has the author structured his stanza in this way?
4. Which images in the poem does the author use to influence the reader's view of war?
5. Does the author want the reader to believe that war is kind? If not, what does he want to say?
6. Considering your answers to the first four questions, what technique would you say the author was using throughout the poem?

STUDY GUIDE: "Bread and Roses"

VOCABULARY: drudge, reposes

1. Who are the marchers? Which lines give you clues to their identity?
2. What is the meaning of line 16?
 - a. What is a drudge? an idler?
 - b. How does the second half of the line fit the first half?
 - c. What is it implying about the duties of men and women?
3. What alternative to line 16 does line 17 suggest?
4. Analyze the following lines. What do they suggest the symbolic meaning of bread might be? roses?
 - a. "Hearts starve as well as bodies"
 - b. "Small art and love and beauty their drudging spirits knew--/ Yes, it is bread we fight for--but we fight for roses, too."What punctuation of "bread" and "roses" serves as a clue that they are symbolic?
5. Why are they marching? What arguments do they give in justification of their protest?

STUDY GUIDE: "Burying Ground By the Ties"

VOCABULARY: rasp, U. P., anticlinal, hunkies, gully.

1. Who is speaking in the poem?
2. Why do they call themselves slang names with bad connotation?
3. What is the meaning of line 2? of line 4?
4. Where are the speakers? Which lines give you this information?
5. What kind of work do the speakers do?
6. What connotations are associated with the exclamation "Ayie! Ai!": How would you interpret lines 19, 20, and 21? (What is the speakers' attitude toward the work? Toward their present state?)
7. How does stanza 8 add meaning to the poem?
8. Sum up the social conditions the poem is protesting.
9. Is the method the author chooses to present this protest more effective than if he had spoken as a disinterested observer? Why or why not?

STUDY GUIDE: "Departmental"

VOCAEULARY: dormant, enquiry, arrest, forager, commissary, sepal, ichor

1. What is the ant's reaction to the moth? Why?
2. What picture of ant society do the first 12 lines present?
3. The ant reacts the same way to his dead fellow ant as he does to the moth. How does his second reaction affect the reader differently from the first? Why?
4. What comparison is the speaker inviting the reader to make when he uses such phrases as the following:
"To the higher up at court"
"Death comes to Jerry McCormic"
"Lay him in state..."
"Appears a solemn mortician;"
5. Look up the word "anthropomorphize". Could you use this word in describing the poem? How?
6. At first reading, the poem describes the behavior of ants, but considering your answers to questions 4 and 5, what is the underlying purpose?
7. Considering the speaker's purpose, how would you interpret the last two lines?
8. What social condition is the poem pointing out to the reader? What techniques does the author use to present his observation? Is his protest openly stated or implied?

STUDY GUIDE: "The Man With the Hoe"

VOCAEULARY: stolid seraphim disinherited
 dominion Plato distorted
 censure Pleiades infamies
 portents plundered perfidious
 fraught profaned immedicable

1. a. What picture of a man does the first stanza create? Cite specific phrases which contribute to building the picture.
b. When does the author supply the answers to the questions beginning with "who" and "whose"? To whom do the "who" and "whose" refer?
2. What Judaic-Christian view of the nature and destiny of man does stanza 2 refer to?
3. In the first half of stanza 3, what do the questions suggest has become of the man created by the "Lord God"?
a. What do Plato, the Pleiades, peaks of song, rift of dawn, reddening of the rose, represent?
4. In the second half of stanza 3, the author makes statements rather than ask questions. In these statements, what does the man with the hoe become symbolic of?
5. How is the human race betrayed, plundered, profaned and disinherited? Profaned and disinherited refer back to which of the preceding questions?
6. How do lines 37 and 14 go together? To what preceding lines are lines 38 and 39 related? What is the purpose of stanza 4?

STUDY GUIDE: "The Men With the Hoc" (Cont'd)

7. To what is the sneaker referring when he speaks of the "...hour/ when whirlwinds of rebellions shake the world."?
8. In whom is the "dumb terror" in line 48 personified? What connotations do the words "dumb" and "terror" carry in this phrase?
9. How is line 32 explained by the last stanza?
10. What social condition is the poem in protest against?
11. Since the author does not give specific incidents to back up his grievance, how does he prove the existence of an injustice? (Refer to stanzas 2 and 3 specifically.) Write out his reasoning in your own words.
12. What beliefs does the author's reasoning reveal him to have about the nature of man and his relationship to the rest of the world?
13. What solution, if any, does the author offer? Where is this solution presented in the poem?

STUDY GUIDE: "Pity This Busy Monster, Manunkind"

1. a. What two words has Cummings put together to form "manunkind"? What is the more common word which he has altered? What happens to the meaning with the addition of the extra syllable
b. Which of these two uses of "busy" is the use of "busy" in the first line closest to its connotative meaning?
 1. He was busy working hard all day.
 2. He was doing busy work.
2. Where does the first sentence end? What happens with the addition of the word "not"? For what effect on the reader does the poet split the sentence up as he does?
3. What unusual definition of progress is given in line 2? What does this reveal about the author's attitude toward progress?
4. Who is the victim of the "comfortable disease"? Considering the use of "disease" and the sentence "We doctors know a hopeless case," who is the imaginary audience the speaker is addressing?
5. Read lines 3 and 4 omitting the parentheses. The "bigness" of someone's "littleness" is related to a very common cliché used to describe a worthless object or person. What is this cliché? By speaking of mankind in this way, what does the speaker imply about efforts of man, related to progress?
6. What is unexpected about the use of "deify" with "razorblade"? What does it suggest?
7. How do electrons and lenses contribute to the "bigness" of man? Considering what the electrons and lenses do, what is the speaker's attitude toward man's way of explaining his abilities in this way?
 - a. What is the effect of adding the prefix un- to words?
 - b. What quality of a lense is the speaker using to show his dislike for the world mankind has created?
8. What are the grammatical functions of the words "made" and "barn" in the line "A world of made/ is not a world of barn"? In lines 11 and 12 which of the two worlds do the objects named belong to? Which of the worlds do the razorblades and lenses belong to?
9. What does the author mean when he says, "A world of made is not a world of barn"?

STUDY GUIDE: "Pity This Busy Monster, Manunkind"
(Continued)

10. In lines 10-14 what does "this specimen" refer to? (Notice it is separated from flesh, trees, stars and stones by the use of the words "but never".)
11. What meanings do "ultra" and "hyper" carry when added to a word? What does ultraomnipotence mean? Can something be ultraomnipotent? Why does the speaker create this word?
12. Is the last statement in the poem a solution? What does it suggest?
13. What social condition is the author protesting? What tone does he speak in? How is his tone different from "The Morality of Politics" or "The Man With the Hoe"?

STUDY GUIDE: "Between the World and Me"

1. What is the purpose of the first 11 lines of the poem? List the objects named in these lines.
2. What happens to each of the items in the list in the last 15 lines?
3. What is the speaker describing?
4. Is the action actually at the time the speaker is telling the incidents?
5. Could the poem have ended after the first 11 lines? How do the last 15 lines affect the reader? What do these lines do to the reader that the first 11 did not do?
6. What is between the speaker and the world? What is the "world"?
7. What is the poem in protest of? What technique does the author use to make his protest effective? Which lines are good examples of this technique?

STUDY GUIDE: "Pittsburgh"

1. Judging from the title, who is the "he" in the poem? What figure of speech is the author using throughout the poem?
2. What actions are being described in the poem? What is the connotation of the words used to describe these actions?
3. What figure of speech is used in line 5? What other examples of this figure can you find? When you read these lines, what happens to the accents? Does this rhythm fit the subject of this poem? How does the rhyme, internal and external, affect the reading of the lines?
4. What is a second meaning of the word "he"? How does the personification of Pittsburgh tie in with the second meaning of "he"?
5. What things are described in lines 17-19? How does the connotation change at this point in the poem? Why does the speaker want to create a contrast between "the world he has builded" and the work that went into the building? How does the last line help you to interpret the author's purpose?
6. What social injustice is the speaker protesting? If he were to suggest solutions, what do you think they might be?

LESSON # 5

OBJECTIVE: To recognize techniques utilized by the author in presenting his material.

MATERIALS: "A Happy Ending"
"Oklahoma Race Riot"
"War Is Kind"
"Who is Fighting the Loyalty Oath?"
"Perez, Pro and Con"
"The Spell of That Old Quack Magic"
"Between the World and Me"
"The Family Which Dwelt Apart"
"The Sacrifice of Abraham"
"Packingtown"

PROCEDURES:

A. To illustrate techniques by contrast, redistribute "A Happy Ending" and "Who is Fighting the Loyalty Oath". After briefly reviewing the articles and listing the theme of each article on the board, discuss with the class the method chosen by each author to present his topic.

1. Do both of these works present their protest in the same way?
2. Do either of them utilize a technique which you have studied before? (propaganda, fable or allegory)
3. How would you describe the technique used in each work?
4. Place the labels, propaganda and fable on the board.

B. To introduce two techniques unlike those used in the first two examples, reread "Between the World and Me" and "Oklahoma Race Riot". Beginning with the latter ask questions which will lead the students to see the understatement and objectivity used by the author.

1. When the author describes the actions of the townspeople, where is his position in relation to this action?
2. Does he become involved in the actions?
3. How are the scenes of killing described?
4. Does he utilize the semantic techniques of bad connotation or opinion?

Compare this story to "Between the World and Me". The students should be able to see the personal involvement of the speaker, the horrifying description of details, and the angry attitude expressed by the word choice.

B. (Cont'd.) Referring to the two types listed on the board, ask the students if these two will fit into the categories. After some discussion they should decide against this, and then develop terms for the two techniques used and add them to the list. (Understatement and shock are suggested labels; the class may develop other equally adequate terms which are meaningful to them.)

C. To recognize the use of specific incidents and examples, redistribute the article "The Spell of that Old Quack Magic". In studying the organization of "The Spell of that Old Quack Magic" the students will perceive that the majority of the article consists of examples to support the topic. The general structure of topic-examples-conclusion should be familiar to them from the study of paragraph organization. Here the presenting of evidence constitutes the argument of a full length essay.

D. To familiarize the entire class with "War is Kind", read the poem as a class. Use the study guide prepared for small group discussion as a means of identifying the technique of irony.

E. To give practice in identifying the techniques listed by the class, distribute each of the following items one at a time, and by comparison with the selections already studied identify the technique used by the author.

"Perez, Pro and Con" (propaganda techniques)

"Departmental" (irony)

"What Has Happened to Law and Order in the United States" (incident and example)

"The Family Which Dwelt Apart" (fable)

"The Sacrifice of Abraham" (understatement, irony)

"Peckintown" (shock)

Before reading those selections which have not been studied before, distribute and discuss study guides. Since "Departmental" was only read by a segment of the class, the study guide for this poem should also be distributed before whole class reading and discussion. For all the materials, the following questions should be asked.

1. Which of the selections we have classified earlier is this item most like?
2. What are the specific similarities of technique between the two?
3. Does the work use more than one technique?

STUDY GUIDE: Perez, Pro and Con"

1. Who is Perez? What can you figure out about him from reading the letter to the editor?
2. What general area of social injustice is this letter protesting?
3. What evidence do the writers give in support of their beliefs?
4. What techniques do the authors use to sway the reader toward their cause and against Perez?

STUDY GUIDE: "The Sacrifice of Abraham" (from Fail Safe)

1. What is General Black's mission? What will happen as a result of carrying out this mission?
2. Judging from the President's message to Black, what is happening in the world?
3. How does Black feel about his mission? What does he think about?
4. How does the author describe the bombing? How else could he have described it?
5. What is surprising about the President's order at the end?

STUDY GUIDE: "Packingtown" (from The Jungle)

1. As Jurgis and Ona walk through Packingtown, their new home, what are the specific sights they see?
2. Which lines are most vivid?
3. What reaction is the writer trying to create in the reader?
4. How would you describe the conditions under which these people lived?
5. How does this incident aid Upton Sinclair in creating an argument for the need for reform in the meat-packing industry?

LESSON # 6

OBJECTIVES: To identify the unit concepts in folk songs.
To recognize the historical background of folk music.

MATERIALS: Songs by Peter Seeger
"The Dying Miner"
"Bourgeois Blues"
"The Literacy Test Song"
"The Rand Hymn"
All Star Hootenanny
"John Henry"
"Where Have All the Flowers Gone"
"Blowin' in the Wind"
The Kingston Trio
"The Merry Minuet"

PROCEDURE:

- A. To facilitate listening to the recorded music, distribute dittoed copies of the lyrics to the class. Play the songs one at a time, allowing time between songs for class discussion. Just before discussion distribute the background information where available for the students to read. This material is not presented before the playing of the music to avoid students reading the background material when they should be listening. Discussion questions such as the following should lead the students to an understanding of the situations involved in the songs, and the general condition or action which is being protested.

"Blowin' in the Wind"
by Bob Dylan

STUDY GUIDE

1. The writer has set up a number of questions in the song. What phrase do they all contain? Does he want an exact answer? Does he expect any answer at all? What, in general, is the purpose of the questions?
2. What are the "cannonballs" in line 3 symbolic of? What does the question reveal about the speaker's purpose in asking it?
3. How long would it take to wash a mountain down? Does the length of time established in the answer to this question reveal anything about the author's attitude toward the two questions which follow?
4. To whom or what are lines 6 and 7 referring?
5. What is the author criticizing in lines 10 and 11? What does he want people to do?
6. Where does the author see the answer to his questions? What possible meanings can you think of for his reply? Discuss the possibility of these interpretations:
 - a. The answer is in the newspapers.
 - b. The answer is radioactive fallout.
 - c. The answer is all around us, but no one pays any attention.

"The Merry Minuet"

STUDY GUIDE

1. What contrast is present between the words of the song and the way they are sung? How does the whistling contribute to the contrast?
2. In lines 1-9 what kinds of situations are being described?
3. What does the 3^d stanza see as the solution to all these problems? Is it a true solution? How is the solution itself a problem?
4. Which are the problems caused by Nature? By mankind?
5. What techniques does the song use to get across its message?

"The Dying Miner"
by Woody Guthrie

STUDY GUIDE

1. Who is speaking in the song? Where is the speaker? What has happened to him?
2. To whom is the message addressed?
3. What emotion does the writer want the audience to feel when he writes these lines:
"I love you lots more than you know"
"Please name our new baby Joe, so he'll grow up like big Joe"
4. Which lines indicate the writer's protest against this kind of tragedy? What is he against? How do you think he might change existing conditions?

BACKGROUND MATERIAL
"The Dying Miner"

One of the worst mine disasters in history took place on March 25th, 1947, when an explosion at the Centralia Coal Company # 5 Mine, in Centralia, Illinois, took the lives of 111 men. Woodie Guthrie immediately composed three songs about the tragedy: "Miners Kids and Wives," "Talking Miner" and "The Dying Miner." Of this last song, Woody wrote: "I made this song up to the old tune, "Give Me Three Grains of Corn, Mother," on account of it is easy to sing (to these words). I got the idea for writing these words as I turned in to the papers and read some of the words to the letters the trapped miners wrote to their families and friends."

BACKGROUND MATERIAL
"Bourgeois Blues"

Alan Lomax tells the following story concerning the composition of this song: "One rainy night in Washington he (Leadbelly) and Martha were unable to find a room in any of the inexpensive Negro hotels and were finally forced to spend the night in the apartment of a white friend. The next morning the white landlord made a scene about the fact that a Negro spent the night in his house. Leadbelly overheard the discussion and on his return to New York composed this blues-narrative."

BACKGROUND MATERIAL
"The Literacy Test Song"

A favorite device of deep-south politicians to prevent Negroes from voting is the "literacy test." Interpreting the provisions of the law with the utmost flexibility, election officials have failed many of the most highly literate Negro scholars in the South for failing properly to answer involved questions concerning interpretations of various sections of the Constitution. At the same time, no white southerner would fail to qualify before the same board.

BACKGROUND MATERIAL
"The Rand Hymn"

(Reprint of newspaper article)

RAND Corporation Furnishes Brain Power for the Air Force
by BILL BECKER

Special to the New York Times

SANTA MONICA, Calif., May 21 -- RAND is a four-letter word meaning "think". There are some, however, who believe RAND means defense, security and any deep-dish research project nobody else has time for.

All of these definitions may become acceptable to future cross-word-puzzle makers. At present RAND ranks as one of the United States most potent and least-known reservoirs of brain-power.

"Bourgeois Blues"
by Huddie Ledbetter

STUDY GUIDE

1. What does bourgeois mean?
2. Are the speaker and his wife members of the bourgeoisie?
3. What has happened to them? What is their reaction?
4. Who do they blame for their mistreatment?
5. Does the song itself give you any reason for this mistreatment?
How does the background information help you to understand?
6. Where is the line "The home of the brave, the land of the free"
from? Does the speaker believe that this line describes America?
Why or why not? What is this song in protest of?

"The Literacy Test Song"
by Parnee Hall

STUDY GUIDE

1. What is a literacy test?
2. How does the speaker feel the test is used as a weapon? What does he see as its purpose?
3. How would you compare the question put to the Southern gentleman and that put to the colored man? How quickly does the gentleman answer? The colored man?
4. Why does the governor fail the test? What does this indicate about the qualities upon which the testers judge a man? Is it really, then, a test of literacy?
5. What technique does the writer use in the lines --
"And I think that you will surely see this method is the best."
Does he use the technique in the rest of the song?

"The Rand Hymn"
by Malvina Reynolds

STUDY GUIDE

1. What is the purpose of the Rand Corporation?
2. What growing trend in our society does it represent?
3. In stanza one, what are the games the speaker refers to? What does he mean when he says people are "counters"? What is happening to human beings according to the speaker?
4. What are the 2nd and 3rd lines of the second stanza referring to? What does the author imply we value most?
5. Does the author really think Rand is on "our side"? Who is "our"?
6. Stanza 3 sees Rand turning men into what? What happens when men are thought of in this way? What happens to the individual?
7. In stanza 4, what are the Rand computers sorting out? By doing so, what are they deciding? Why will the people with "superior genes" be protected behind screens? What are the screens shielding them from?
8. What do you think the author sees as wrong in the operations of the Rand Corporation? Why is he against it?

RAND planners did much of the early work on Tiros I, the weather-forecasting satellite. A RAND man recently discovered a high-energy source hovering over the North Pole. Almost weekly, some RAND scientist writes or delivers a paper of lasting value.

The RAND Corporation is a nonprofit institution which has been called "the Air Force's think factory." It began in 1946 as an Air Force civilian research and development project - hence the name RAND - and 90 per cent of its work is still done for and supported by the Air Force.

But the scope of the work ranges from farthest-out space to the bottom of the sea. Problems of peaceful coexistence and missile-era strategy are paramount, but not all-consuming, considerations in this \$5,000,000 Brainsville-by-the-Sea.

Here 500 scientists and 400 aides pursue their studies in a thought-provoking atmosphere overlooking the Pacific. Protected by security measures as strict as the Pentagon's, sport shirted scientists informally develop theories and recommendations that tomorrow may become the nation's basic defense policies.

"Get the best brains and turn them loose on the problems of the future."

(end of news reprint)

The RAND Corporation, which advises the U.S. Air Force and was once a part of Douglas Aircraft, is one of the million dollar corporations which act as the hired brains, scientific and electronic, of government, and especially military, agencies. The Nation (June 3, 1961, "Seduction of the Scientist") quotes a slogan from the walls of weapons plants and radiation laboratories wash rooms: "Be a warmonger: the job you save may be your own." RAND's Herman Kahn recently wrote a book on thermonuclear warfare in which he calmly calculated the deaths in a thermonuclear way, and the percentage chances of reorganizing economy afterwards: The book roused a great deal of controversy.

LESSON # 7

OBJECTIVES: To write a composition utilizing the unit concepts.
To support ideas with evidence from reading.

MATERIALS: None.

PROCEDURES:

A. To prepare for the choice of subject to use in the writing of the composition, review with the class the areas and specific issues which may become the object of social protest. List suggestions on the board, opening the doors to new areas wherever ideas become scarce.

1. politics: lobbying, Supreme Court decisions, investigating committees, voting rules.
2. integration: picketing, sit-ins, school segregation, voter registration, freedom rides.
3. labor-management: wages, fringe benefits, built-in obsolescence, unions, inferior products, mass production vs. craftsmanship.
4. advertising: persuasive techniques, motivational research, deceptive labeling.
5. war
6. nuclear testing
7. education

The above are only some of the possibilities the class may suggest. Availability of library materials may limit the possible choices. Allow the students to choose a topic which appeals to them, and hopefully about which they have a strong opinion.

B. To provide background in the area which they have chosen, and to temper purely emotional reactions to controversial issues, assign the students library research, including the reading of factual reporting, and pro and con articles. As the library research is being done, arrange to confer with each student individually to check the topic he has chosen and to suggest a technique which seems appropriate to his interests and abilities.

C. To give the students experience in using the techniques identified in a previous lesson, have them study the works which used these techniques as models for their own writing. This work may be done in small groups by grouping those students who have chosen a similar technique together. The students should be involved in pointing out those qualities which distinguish the technique from others.

Background Material

"John Henry"

It is fitting that America's greatest ballad should celebrate a railroad worker, a Negro named John Henry who met his death during the construction of the Big Bend Tunnel on the C & O Railroad sometime around 1873. John Henry was a steel driver. His hammer blows drove the drills into the rock to make holes for the blasting charges. They say he was quite a man:

John Henry drove steel with a ten-pound sheep-nose hammer with a regular-size switch handle four feet long, kept greased with tallow to keep it limber and flexible. He would stand from five and one half to six feet from his steel and strike with the full length of his hammer. He drove steel from his left shoulder and would make a stroke of more than nineteen and a half feet, making the hammer travel like lightning. And he could drive ten hours without turning a stroke. He was the steel driving champion of the country and his record has never been equaled.

The Big Bend Tunnel was one of the longest and most difficult man had ever cut through a mountain. The C&O was pushing its line through the ruggedest part of the West Virginia mountains along the New River, when that country was a howling wilderness. During the two and a half years of drilling through the Big Bend, the section of the road along the New River was closed to the press and the public. The personnel files that cover that portion of the C&O's history were destroyed in a fire--or that's the story. The names of many a man "who was murdered by the railroad" were in that file, how many we shall never know. Pete Sanders, who worked in the tunnel says, ..The Big Bend Tunnel was a terrible-like place, and many men got killed there. Mules, too. And they threwed the dead men and the mules all together there in that fill in between the mountains. The people in the tunnel didn't know where they went.

There were plenty of ways for a man to die in the Big Bend--silicosis, falling rock, cave-ins and suffocation, to mention a few. In describing the work in such a tunnel, one writer says:

One was almost smothered, so great was the heat; the smoke from the blasts became so thick that the light of the lamps was visible no farther than a few steps. As the work progressed, the temperature rose and the air became more vitiated, until visitors were rarely permitted to enter because of the sheer danger of being in such an atmosphere. And the horses on the job died at the rate of ten a month. The scene in the scantily lighted tunnel grew to resemble an inferno.

Background Material, "John Henry" (Cont'd)

No one knows how many men were killed in the Big Bend Tunnel, but the Kanawha Chronicle of December 7, 1873, reported that in the Hoosac Tunnel, built in Mass. in the same period, "136 men have been killed by casualties."

Yes, you had to be a man to drive steel in the Big Bend. Louis Chappel in his fascinating study of the John Henry legend, describes the scene of the John Henry's everyday work as follows:

On the stage are hundreds of miners, mostly Negroes, and mostly naked. Here the miner wears a shirt, or a fragment of one, and the same may be said of his trousers and shoes, the other two parts of his wardrobe; but he has taken off his shirt, and I am not certain about his trousers in all cases. The heat is intense, the air filled with dust and smoke, and the lights from burning blackstrap are not at all adequate. Whatever the manner of turning steel in the heading may be, dozens of Negroes at least half-naked are sitting around on the bench holding pieces of steel upright between their legs, and the steel-drivers, two for each turner, are singing and driving. Now and then the turner does the singing and the driller adds only a grunt as his hammer falls on the steel.

The steel - driving songs rise in the smoky air:

My old hammer
Rings like silver,
Shines like gold,
Shines like gold.

They sing with a grin on their faces, because of the lusty double meaning of their song. Here is the earthy beginning and the root significance of the John Henry ballad--men at work in the smoky bowels of the earth, thinking about their women and laughing with pleasure.

Into this setting comes the white boss with his steam-drill. Perhaps the question in the boss' mind was, "How many men can I lay off, how much money can I save, if the steam-drill is more efficient than my best man?" John Henry was asked if he would drive in a contest against the machine. The ballad gives him credit for the noblest lines in American folklore:

John Henry told his captain,
"A man ain't nothin' but a man,
And before I'd let that steam-drill beat
me down,
I'd die with this hammer in my hand."

Background Material, "John Henry" (Cont'd)

That day in the Big Bend Tunnel, it was "the flesh agin the steam." John Henry drove the steam-drill down with his hammer "just hussin' in the wind" and proved for folksingers, for all men, that mankind is superior to his tools.

This old hammer,
Killed John Henry,
Can't kill me,
Can't kill me.

For the tunnel workers to say that John Henry "had drove his poor fool self to death" was a Gargantuan bawdy joke. For the folk this was a proper time for their work hero to die, and so in the ballad he does, and is given a hero's funeral burial.

Every locomotive come rollin' by,
Says -- "There lies a steel-driving man!"

Dr. Chappell, who has followed John Henry's trail through the years, tell us, however, that John Henry did not actually die after the contest with the steam-drill. His death came later in familiar Big Bend Tunnel style when a slab of rock fell from the ceiling and crushed him. Then the legend began to grow. Folks who live near the mouth of the Big Bend Tunnel won't go there at night because they see the ghost of John Henry driving steel in the shadows, "his hammer ringin' like a bell." Every state in the South claims him. You will find that he's distantly related to almost every good folk-singer that you meet. One informant will seriously swear that he was a white man, who weighed 240 lbs. at the age of 22, with the muscle of his arm 22 in. around"; another that he was "short and brown-skinned and weighed 150 lbs."; another that he was "a giant yellow Negro with one arm, with a thumb as large as an ordinary man's wrist. He could pick up a length of steel, straighten up, turn around, and then lower the rail back into place..." Then there's the lady who says "he would lift a four ton car so that his feet would go into the ground up to his ankles."

So the story has grown as it has traveled out from the gorges of the West Virginia mountains. John Henry is a roustabout, John Henry, as in our second version, is a spiker on a section gang. Yet the motive force in the legend is the John Henry ballad, a joint product of Negro and white singers. Its tune is rooted to a Scottish melody, its devices are those of medieval balladry, its content is the courage of the common man beating a raw country into shape. For good reason, therefore, has it become today the best-loved folk ballad among all Southern singers, black or white.

C. (cont'd)

1. Irony - use of statements which have an opposite meaning; this disguised meaning being brought out by the context in which it is placed. For example, in the poem "War Is Kind" the author tells of the atrocities and sorrows of war, but repeats the phrase war is kind. He also pairs paradoxical terms, one suggestive of destruction with bad connotations and the other suggestive of glory, with good connotations.
2. Folk ballad - use of the ballad stanza (usually 4 lines) with the second and fourth line rhyming. The ballads studied in class usually make use of a refrain as in "John Henry". The content is generally narrative, telling the story of a specific person or incident which serves as an example of a more general social organization. The form often uses a "moral tag" or statement of general purpose.
3. Incidents and examples - involves the accumulation of specific examples used in support of a general premise which is usually presented near the beginning of the article. The use of an introductory paragraph or two which arouses the reader's interest and justifies the merit of the discussion as in "Science Has Spoiled My Supper" is common to this method of organization. There is a conclusion which makes a generalization about the incidents cited and sums up the defence of the original premise, as in "That Old Quack Magic".
4. Propaganda - use of the techniques studied in the 8th grade semantics unit: Name-calling, glittering generalities, transfer, plain folks, testimonial, card stacking, bandwagon.
5. "Shock" - use of vivid detail in the description of unpleasant events in an attempt to attain emotional involvement on the part of the reader - usually a combination of pity and disgust, with a touch of morbid horror. This technique works only with areas of social injustice which involve some kind of physical harm to people or animals. "Between the World and Me" is the example in the unit, but the students may also read accounts of concentration camp conditions to get other sources for study.
6. Understatement - often combined with irony, this technique treats monstrous subjects in a calm, objective, simple tone. Attention is paid to small details but with such an air of detachment and absence of connotation that the effect is often more repulsive to the reader than the shock technique. A review of the description of General Abraham in the Fail-Safe excerpt should guide the students to the use of this technique.

C. (Cont'd) 7. Fable - Use of this simple allegory is familiar to the student from 7th and 9th grade units. In this case appropriate symbols and actions should be chosen to represent a social situation. The two fables in Lesson # 5 may serve as examples, plus fables from the symbolism unit can provide review of the technique in general.

D. Once the students have researched their topics and chosen a technique, they are ready to begin a composition which protests a social injustice. Work in groups and individual conferences with the teacher should accompany the writing, which should take several class periods. The students select quotes which will verify their statements. Then ask them to organize this material into logical order. Conferences with students should be held regularly during this time to check their ideas and to offer suggestions. Once the formal writing has begun, attention may then be focused on transition, paragraph structure, and introductory and concluding statements. Quotations should be identified as to source within the body of the paper, a technique which students will be familiar with from other units.

E. To give recognition to those who have fulfilled the assignment well and to provide models for those who experienced difficulty, ditto up copies of the best themes to be read and discussed by the class.

LESSON # 8

OBJECTIVE: To write an analysis of a novel or long non-fiction work utilizing the concepts developed throughout the unit.

MATERIALS: Bibliography

PROCEDURES:

- A. To prepare for individual selection of books, distribute the bibliography and briefly discuss the books on the list. If possible, take the students to the library, having spoken with the librarian about making the books on the list available.
- B. To give direction in reading, review with the class the questions they have been asked or have formulated themselves when dealing with previous material. From this discussion, ask the students to make a list of the questions they should be asking as they read the text.
1. Sample questions:
 - a. What evidence does the author give for the existence of a social injustice?
 - b. What is the author protesting?
 - c. What technique(s) does the author use in presenting the material?
 - d. What beliefs or values of the author's does his book reveal?
 - e. To what extent are the conditions presented in the book still in existence today?
- C. To help the students formulate a topic around which to base the analysis of their reading selection, discuss the kind of statement which would best develop into a full length paper with a central focus and good use of supporting evidence from the text and other sources. Lead the students to perceive that a paper which tries to deal with too many of the unit concepts may be choppy, and poorly developed. Some of the brighter students may pick a general topic to which they can relate many of the ideas they have acquired about the nature of social protest without getting off into irrelevancy and repetition. For the average and below average student, the demands of a single, well-developed focus on a novel can be a step away from the re-telling of plot in chronological order -- a low conceptual level from which this type of unit hopes to raise the student.

Some of the topics may require some outside reading of historical and other non-fictional material which will aid the students in evaluating the author's position and his premises.

Possible sources of topic:

1. The packinghouse conditions of the 1930's as seen by Upton Sinclair in The Jungle.

- C. (Cont'd)
2. Shaw's use of satire and ridicule in Major Barbara.
 3. The plight of the Ookie as symbolized by Jim Casey in The Grapes of Wrath.
 4. The labor unionists as seen by John Steinbeck and the non-fiction writers of the 1930's - pro and con.
 5. The advertising techniques analyzed in The Hidden Persuaders and examples of their existence in the contemporary advertising world.
 6. The social conditions which gave rise to Charles Dickens' social protest.

D.

To encourage organization and planning prior to the actual writing of the paper, set aside time in class to be used for this purpose. Have the students state their topic in writing, making it as specific and unambiguous as possible. Next, have them list randomly all the evidence to be used in support in their topic from the book, other reading, and personal experience. To encourage textual analysis, have the students select quotes which will verify their statements. Then ask them to organize this material into logical order. Conferences with students should be held regularly during this time to check their ideas and to offer suggestions. Once the formal writing has begun, attention may then be focused on transition, paragraph structure, and introductory and concluding statements. Quotations should be identified as to source within the body of the paper, a technique which students will be familiar with from other units.

E.

To give recognition to those who have fulfilled the assignment well and to provide models for those who experienced difficulty, ditto up copies of the best themes to be read and discussed by the class.

SOCIAL PROTEST - Bibliography

- Appel, Benjamin
Arnow, Harriet
- Baldwin, James
- Eates, Daisy
Bell, Thomas
- Boyle, Sarah P.
Erenton, Myron
Brody, Catherine
Burdick, Eugene
*Burton, Hester
Carter, Hodding
- Carson, Rachel
Caudill, Harry
- Clark, Walter
Clayton, John
Conrad, Joseph
Cook, Fannie
- Daniels, Lucy
Davenport, Marcia
- De Capite, Raymond
Dickens, Charles
- Dreiser, Theodore
Dykeman, Wilma
- Ellison, Ralph
- Fassen, Neil
Fast, Howard
- Field, Rachel
*Fieldmood, Elisabeth
- Faulkner, John
- Godden, Kumer
Golden, Harry
- The Dark Stain (racial conflict in Harlem)
The Dollmaker (shack housing - Detroit;
child's funeral expense)
Go Tell It on the Mountain (store-front reli-
gion in Harlem)
The Fire Next Time
Nobody Knows My Name
Long Shadow of Little Rock
Out of This Furnace (Slovaks in Pennsylvania
steel mills)
The Desegregated Heart
Privacy Invaders
Nobody Starves (Depression-Industrial workers)
Fail-Safe
Time of Trial (Protest against London slums)
Winds of Fear (Negro struggle for civil rights
during World War II)
The Silent Spring
Night Time in the Cumberland (led to Poverty
Program)
The Ox-Bow Incident
Six Angels at my Back (have-nots in Florida)
The Secret Agent
Foot-Heel Doctor (sit-down strike of destitute
share-croppers)
Mrs. Palmer's Honey (from perfect servant into
militant Negro leader)
Caleb, My Son
Valley of Decision (Pittsburgh steel mills -
owners and labor)
The Lost King (Cleveland)
Bleak House
David Copperfield
Little Dorritt (Marshall sea prison)
Oliver Twist
Tale of Two Cities
Nicholas Nickleby
Sister Carrie (18-year old girl in Chicago)
The Tall Woman (fight for school in mountains
by a strong woman)
The Invisible Man (Progress from youthful
affirmation to tal rejection after race riot)
The Toy Fair
The American (J. P. Altgeld)
Citizen Tom Paine
And Now Tomorrow (milltown employees)
Luck of Daphne Tolliver (protest against junk-
filled neighborhood)
Men Working (Mississippi tenant-farmer moves
to town for WPA checks)
Dollar Cotton (poor white to cotton plantation
in delta)
An Episode of Sparrows (Bombed-out London slums)
Mr. Kennedy and the Negroes

Green, Paul	This Body The Earth (sharecropper condemned to In Abraham's Bosum system no matter how in- dustrious he may be)
Green, Gerald Griffith, Gwyn	The Last Angry Man A Significant Experience (protest against British army caning)
Harrington Hedden, Mrs. Worth	The Other America (the unskilled poor) The Other Room (white teacher in New Orleans Negro college)
Hersey, John Hoppe Hughes, Langston	The Child Buyer The Love Everybody Crusade The Best of Simple Not Without Laughter
Hunter, Evan	Blackboard Jungle (overdrawn picture of New York City schools)
Ibsen, H. *Jackson, Jesse Jesus, Carolina Kazin, Alfred King, Martin L. Labin, Suzanne	The Doll's House Anchor Man Child of the Dark (Sao Paulo, Brazil slums) A Walker in the City Why We Can't Wait Anthill (Hongkong political refugees from communism)
Lederer, William *Lewis, Elizabeth Lewis, Sinclair	The Ugly American To Beat A Tiger (refugees in Hong Kong slums) Arrowskith Babbitt Main Street
Llewellyn, Richard *Lobdell, Helen Mitford, Jessica Moll, Elick	How Green Was My Valley Thread of Victory (child labor, Scotland) The American Way of Death Seidman & Son (conflict in garment district of New York)
Morgan, Charles Norris, Frank	A Time to Speak Flint The Octopus
O'Flaherty, Liam	Land (protest against English landlords in Ireland)
Packard, Vance	The Hidden Persuaders The Naked Society
Parks, Gordon	The Learning Tree (esp. when Negroes try to get good schools)
Paton, Alan Perry, George	Cry, The Beloved Country Hold Autumn in Your Hand (Texas tenant farmer during depression)
Ribiero Rowan, Carl Salabert, Miguel de Shaw, G. B. Simon, Charlie May	When the Wolves Howl (Portugal) Wait Till Next Year Interior Exile (Spanish civil war) Major Barbara The Share-Cropper (Arkansas share-croppers - social injustice)
Sinclair, Jo Sinclair, Upton Silver, James Slade, Caroline	The Changelings (Cleveland) The Jungle Mississippi: The Closed Society The Triumph of Willie Pond

Smith, Betty	Tomorrow Will Be Better A Tree Grows in Brooklyn
Steffens, Lincoln	The Shame of the Cities
Steegner, Wallace	The Preacher and The Slave (Union organizer in West)
Steinbeck, John	Grapes of Wrath In Dubious Battle
Stowe, H. B.	Uncle Tom's Cabin
Waters, Ethel	His Eye is on the Sparrow
Wheller, Keith	Peacable Lane (Negro artist in suburbs)
Williams, Vinnie	Walk Egypt (poverty, north Georgia)
Woodham-Smith, Cecil	The Great Hunger (Irish famine)
Wright, Richard	Native Son (Crime - only positive self-express- sion; intense, realistic)
Yablonsky, Lewis	The Violent Gang
Young, Jefferson	A Good Man

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

**A UNIT ON ALLEGORY AND SYMBOLISM
Seventh Grade Honors Curriculum**

RELATED UNITS:

Allegory and Symbolism (7,8)

Symbolism (9)

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TEACHING THE UNIT

To enhance the students' ability to make discriminations and to deal with problems of meaning and interpretation, the seventh grade honors program includes an introductory unit on allegory and symbolism. The unit deals with fundamental principles encompassing reading for levels of meaning; it is not a theoretical exploration of the complicated and varied approaches used by rhetoricians, historians, psychologists, and anthropologists when they are criticizing a literary structure. In the unit, literal and descriptive phrases are analyzed for figures of speech and levels of meaning.

The students are introduced to the unit through fables. As the class examines four fables, writing and revising morals for the fables, their discussion leads to an examination of the techniques of personification and flat characterization and the inclusion of a moral are then re-examined in small groups with sets of fables for each group. Discussing the symbolic meaning of the fables leads to an understanding of the allegorical level of meaning. To stimulate a creative interest in fables, the students read fables written by members of a previous class. Then, using visual material such as a bulletin board designed with animals and a title for a suggested fable, the students begin to write their individual fables. Fables are used to illustrate personification as an author's method of introducing symbols. The moral implies symbolic meaning for the narrative situation.

The literal level or plot level has been expanded with the analysis of fables. The logical sequence that follows is the analysis of an allegory in which the events, objects, and agents are symbolic and are related to each other in a direct and clear manner. Edgar Allan Poe's "Masque of the Red Death" is the selection in the seventh grade honors program. To help overcome vocabulary difficulties and to motivate the students, the record plays while the student reads the story for the first time. A brief discussion follows, outlining the main points of the story. Then the student rereads the story. Topics for group analysis are selected and the class is grouped heterogeneously into small groups. The seven suggested topics are the chambers, the clock of ebony, the masked figure, ironic humor and the grotesque elements in the story, Prince Prospero, the structure of the abbey, and the red death. Each group is given a set of questions to guide their analysis.

Four students do not have an assigned topic. Instead, they act as discussion leaders and editors. After a group clarifies the approach to the topic and its symbolic meaning, each individual in the group writes a report on the topic. When all groups have completed their papers, one person from each group meets with one editor so that the class has regrouped into as many groups as there are editors. Then a paper on each topic is read, discussed, and revised as necessary. This exposes all of the students to the findings of each small group. The editors then take all of the papers from their group of seven and organize the material into a well written expository composition on "The Masque of the Red Death." The skill developed by the editor through this experience of organizing is valuable and sometime throughout the year, each student receives such an opportunity.

As a result of the analysis of "The Masque of the Red Death," the students have been exposed to important figures of speech: personification, simile, and metaphor. To reinforce these concepts the class analyzes Elizabeth Bishop's poem, "The Fish." The literal meaning and effective comparisons are labeled and discussed by the class. To reinforce the concept of levels of meaning in a literary work, the teacher discusses with the class creative games that they have invented. Starting the discussion, the teacher could use an example from his own experience. As a child, he used to throw flat rocks on the grass, to form a path. This simple game was complicated by "making" the grass the lake and the rocks ships of safety. If anyone fell off the rock or lost his balance, he drowned. As the class responds to this story by telling their own games, the teacher directs them to possible symbolic interpretations of these games and how each of the players became emotionally involved in this fantasy. This leads to the class reading of "The Wish", by Roald Dahl. Because the students are capable of discriminating between the literal level and the symbolic level in their own games, they can transfer this understanding to an interpretation of the story, which they do in a follow-up class discussion.

By this point in the unit, the students are ready to analyze figures of speech and levels of meaning in small groups with little teacher direction. Eight short poems by Stephen Crane, Robert Frost, T. S. Eliot, and Carl Sandburg are read to the class by the teacher. Each student selects the particular poem he wants to work with and this interest becomes the basis for grouping. Study guide questions accompany the poems. When all groups are finished with their analytical discussion, they move to a panel formation. Here, with no teacher direction or interference, the panel presents their poem. The discussion that follows is controlled by the panel and the time they take depends upon how they hold the interest of the rest of the class.

The individual application of concepts developed in the Allegory and Symbolism Unit is seen as the students grow in ability to read for levels of meaning. This unit foreshadows the unit on creative processes in the writing of poetry.

MATERIALS

SHORT STORIES:

Dahl, Roald, "The Wish", Someone Like You, Dell Publishing Company, New York, 1961.

Poe, Edgar Allan, "Masque of the Red Death", Great Tales and Poems of Edgar Allan Poe, Washington Square Press, New York, 1961.

RECORD:

Poe, Edgar Allan, "Masque of the Red Death", Selected Readings from Poe, read by Basil Rathbone, Caedmon Publishers, New York, 1963.

FABLES:

Aesop, Aesop's Fables, Grosset and Dunlop, New York, 1947.

Amos, Cam, "The Unhappy Elephant", student composition.

Andrews, Diane, "The Losing Wolf", student composition.

_____, "The Seagull and the Oysters", student composition.

POETRY:

Bishop, Elizabeth, "The Fish", Modern American Poetry, ed. Louis Untermeyer, Harcourt Brace and Company, New York, 1950.

Crane, Stephen, "Blades of Grass", Modern American Poetry.

_____, "The Heart", Modern American Poetry.

_____, "A Learned Man", Modern American Poetry.

_____, "The Wayfarer", Modern American Poetry.

Eliot, T. D., lines 15-22 from "The Love Song of J. Alfred Prufrock", Modern American Poetry.

Frost, Robert, "Fire and Ice", Modern American Poetry.

_____, "Nothing Gold Can Stay", Modern American Poetry.

Sandburg, Carl, "Grass", Modern American Poetry.

LESSON #1: FABLES

OBJECTIVES: To develop the concept of personification.
To interpret fables using animals as symbols.
To compose original fables.

MATERIALS: Aesop's Fables:

The Mice in Council
The Hares and the Frogs
The Porcupine and the Snakes
The Lion and the Mouse
The Fox and the Crow
The Hare and the Hound
The Monkey and the Camel

The Sick Lion
The Lion and the Dolphin
The Heifer and the Ox
The Lion and his Three
Counselors
The Lion and the Bulls
The Fox and the Grapes
The Two Crabs

Student Compositions:

The Losing Wolf
The Unhappy Elephant
The Seagull and the Oyster

PROCEDURES:

- A. To introduce the concepts of moral, characterization, and the use of animals as symbols, read with the class the first four fables discussing each fable with questions such as the following. (The teacher may read the story aloud or with an opaque projector but in either case should omit the moral.
 1. What does this story mean? To what human situations does the fable apply? (Then show the students Aesop's moral.)
 2. Does the animal behave as an animal or as a human? What qualities of the animal are human qualities?
 3. What kind of human being does each animal represent?
- B. Introduce the terms "personification" and "symbol" by writing them on the board and defining them for the students. Reinforce this introduction by discussing these terms in relation to the fables read and the students' experience.
 1. We studied symbols in the unit on semantics. Can you think of any symbols that we mentioned then?
(Words as symbols for referents, the American flag, etc.)
 2. How are the animals in these fables symbolic? (They represent or stand for certain human attitudes or characteristics. Continue the discussion until the students have reiterated the specific symbolic meanings they have given in answer to question 3).
 3. These animals are also personifications. Can you think of any other places you have seen animals personified? (Comic strips, cartoons)
- C. To apply these ideas, group the students in small groups and have them read two or three of the additional fables with these instructions:

1. Read these fables and discuss them in terms of characterization, personification, symbol, moral, and meaning.
2. When your group has thought through these problems, prepare a group report explaining the fable in those terms.
3. (As the reports are given, the students in the audience should be urged to question the panelists if their presentation is inadequate or unclear.)

D. To prepare for the creative writing assignment, give the students copies of the student-written fables and discuss them in terms of the ideas developed above. Assign the students the task of writing a fable individually. For students who have difficulty, the teacher should suggest combinations of animals that might be used in writing fables. If students cannot invent appropriate situations, the teacher might suggest some such as the following:

Combinations of Animals	Situations
1. The Giraffe and the Donkey	1. The donkey teases the giraffe about his long neck.
2. The Alligator and the Turtle	2. The alligator tries to trick the turtle into examining his teeth.
3. The Rooster and the Duck	3. The rooster boasts of his beauty and skill in singing.
4. The Toad and the White Stones	4. The toad believes the white stones to be a beautiful place to sit.

E. To give recognition to student effort, read selected student compositions to the class and post others on the bulletin board, preferably with illustrations.

THE LION AND THE BULLS

A lion often prowled about a pasture where three bulls grazed together. He had tried witho ut success to lure one or the other of them to the edge of the pasture. He had even attempted a direct attack, only to see them form a ring so that from whatever direction he approached he was met by the horns of one of them.

Then a plan began to form in the lion's mind. Secretly he started spreading evil and slanderous reports of one bull against the other. The three bulls, distrustingly, began to avoid one another, and each withdrew to a different part of the pasture to graze. Of course, this was exactly what the lion wanted. One by one he fell upon the bulls, and so made easy prey of them all.

Moral: UNITED WE STAND; DIVIDED WE FALL.

THE FOX AND THE GRAPES

Mister Fox was just about famished, and thirsty too, when he stole into a vineyard where the sun-ripened grapes were hanging up on a trellis in a tempting show, but too high for him to reach. He took a run and a jump, snapping the nearest bunch, but missed. Again and again he jumped, only to miss the luscious prize. At last worn out with his efforts, he retreated, muttering: "Well, I never really Wanted those grapes anyway. I am sure they are sour, and perhaps wormy in the bargin."

Moral: ANY FOOL CAN DESPISE WHAT HE CANNOT GET.

THE TWO CRABS

A mother crab and her child were strolling along the beach one day. It was a fine morning, but the mother crab was too busy scolding her offspring to pay attention to the weather.

"Why in the world, child, do you not walk as the other creatures do--- forward instead of backward?" she complained.

"Mother, dear," replied the little crab, " do but set the example yourself, and I will follow you."

Moral: EXAMPLE IS THE BEST PRECEPT.

THE LION AND THE DOLPHIN

The king of beasts was pacing majestically along the shore of the sea one day when he spied a dolphin basking on the surface of the water.

"Hello, there, friend dolphin!" roared the lion. "This is a fortunate meeting, indeed. I have long wanted to suggest that you and I form an alliance. As I am the king of the beasts and you are the king of the fishes, what is more natural than that we should be strong friends and powerful allies?"

There is much in what you say," replied the dolphin.

Not long afterwards the lion again came to the seashore where he was challenged by a wild bull. The fight was not going too well for the lion, so he called upon the dolphin for his promised support. The latter, though ready and willing to aid his ally, found himself unable to come out of the sea to join the battle. After the wild bull had been put to flight, the lion upbraded the dolphin.

"you are a fine ally," said the lion. "I could have been killed, and you never turned a fin to help me."

"Do not blame me," said the dolphin in reply, "but blame nature, which made me powerful in the sea but altogether helpless on land."

Moral: IN CHOOSING ALLIES LOOK TO THEIR POWER AS WELL AS THEIR WILL TO HELP.

THE HELFER AND THE OX

A

There was once a young heifer who, never having felt the yoke, gambled about in the fields as free as the wind. With her tail in the air she frisked up to the old ox who was pulling a plow for the farmer.

"How foolish you are," she said to the toiling ox, "to work so hard all day long. Why don't you do as I do, enjoy life, as it is, instead of submitting to such drudgery day in, day out?"

The old ox said nothing, but went on with his work. When evening came he was turned loose by the farmer, and he went over to the village altar where the priests were preparing to offer the heifer as a sacrifice.

The ox approached the heifer and said: "How do you feel about it now? You must know now why you were allowed to live in idleness. As for me, I had rather my neck felt the weight of the yoke than of the knife."

Moral: HE LAUGHS BEST WHO LAUGHS LAST.

THE LION AND HIS THREE COUNSELORS

The king of beasts was in an irritable mood. That morning his mate had told him that his breath was most unpleasant. After doing considerable roaring to prove that he was king he summoned his counselors.

First he called the sheep.

"Friend sheep," he roared, opening wide his great mouth, "would you say that my breath smells unpleasant?"

Believing that the lion wanted an honest answer, the sheep gave it, and the king of beasts bit off her head for a fool.

Then he called the wolf and asked him the same question. The wolf, catching sight of the carcass of the sheep, said: "Why, your majesty, you have a breath as sweet as blossoms in the spring--"

Before he could finish he had been torn to pieces for a flatterer.

At last the lion called the fox and put the question to him. The fox gave a hollow cough, then cleared his throat. "Your majesty," he whispered, "truly, I have such a cold in the head that I cannot smell at all."

Moral: IN DANGEROUS TIMES WISE MEN SAY NOTHING.

THE FOX AND THE CROW

A crow who had stolen a piece of cheese was flying toward the top of a tree where he hoped to enjoy his prize, when a fox spied him. "If I plan this right," said the fox to himself, "I shall have cheese for supper."

So, as he sat under the tree, he began to speak in his politest tones: "Good day, mistress crow, how well you are looking today! How glossy your wings, and your breast is the breast of an eagle. And your claws---I beg pardon---your talons are as strong as steel. I have not heard your voice, but I am certain that it must surpass that of any other bird just as your beauty does."

The vain crow was pleased by all this flattery. She believed every word of it and waggled her tail and flapped her wings to show her pleasure. She liked especially what friend fox said about her voice, for she had sometimes been told that her caw was a bit rusty. So, chuckling to think how she was going to surprise the fox with her most beautiful caw, she opened wide her mouth.

Down dropped the piece of cheese! The wily fox snatched it before it touched the ground, and as he walked away, licking his chops, he offered these words of advice to the silly crow: "The next time someone praises your beauty be sure to hold your tongue."

Moral: FLATTERERS ARE NOT TO BE TRUSTED.

THE HARE AND THE HOUND

One day a hound, out hunting by himself, flushed a hare from a thicket and gave chase. The frightened hare gave the dog a long run and escaped. AS the disappointed hound turned back toward home, a passing goatherd said jeeringly: "You are a fine hunter! Aren't you ashamed to let a little hare one-tenth your size give you the best of it?"

"You forget," replied the hound, "that I was only running for my supper, but the hare was running for his life!"

Moral: NECESSITY IS OUR STRONGEST WEAPON.

THE MONKEY AND THE CAMEL

At a great gathering of all the beasts the monkey got up to entertain his friends by doing a dance. So nimble were his feet and so amusing his gestures and grimaces that all the animals roared with laughter. Even the lion, the king of beasts, forgot his royal dignity and rolled on the ground with glee.

Only the camel seemed to be bored by the monkey's performance. "I don't see anything so funny in that exhibition," she sniffed. "As a matter of fact, it seems very crude and amateur'sh to me."

"All right, then," cried all the animals, "suppose you show us what you can do!"

Realizing what she had let herself in for, the camel shambled into the circle, and in no time at all had made herself utterly ridiculous by her awkward and stumbling performance. All the beasts booed her and set upon her with clubs and claws and drove her out into the desert.

Moral: STRETCH YOUR ARMS NO FARTHER THAN YOUR SLEEVES WILL REACH.

THE SICK LION

The lion allowed word to get around that he was on his deathbed and wished all the animals of his kingdom to come to his cave to hear his last will and testament.

The fox, who lived by his wits, did not wish to be the first to enter the cave. So he lingered near the entrance while the goat and the sheep and the calf went in to receive the last wishes of the king of beasts.

After a time, the lion seemed to make a remarkable recovery, and came to the mouth of the cave. Seeing the fox a safe distance away, he bellowed: "Why do you not come in to pay your respects to me, friend fox?"

"Please pardon me, your majesty," replied the fox, but I did not wish to crowd you. I noticed the tracks of many of your subjects going into your cave, but so far I have seen none coming out. Until some of them come out, and there is more room in the cave, I think I'll stay out here in the open air."

Moral: DON'T BELIEVE ALL YOU HEAR.

THE LION AND THE MOUSE

A lion was asleep in his den one day, when a mischievous mouse for no reason at all ran across the outstretched paw and up the royal nose of the king of beasts, awakening him from his nap. The king of beast clapped his paw upon the now thoroughly frightened little creature and would have made an end of him.

"Please," squealed the mouse, "don't kill me. Forgive me this time, O King, and I shall never forget it. A day may come, who knows, when I may do you a good turn to repay your kindness." The lion, smiling at his little prisoner's fright and amused by the thought that so small a creature ever could be of assistance to the king of beasts, let him go.

Not long afterwards the lion, while ranging the forest for his prey, was caught in the net which the hunters had set to catch him. He let out a roar that echoed through the forest. Even the mouse heard it, and recognizing the voice of his former preserver and friend, ran to the spot where he lay tangled in the net of ropes.

"Well, your majesty," said the mouse, "I know you did not believe me once when I said I would return a kindness, but here is my chance." And without further ado he set to work to nibble with his sharp little teeth at the ropes that bound the lion. Soon the lion was able to crawl out of the hunter's snare and be free.

Moral: NO ACT OF KINDNESS, NO MATTER HOW SMALL, IS EVER WASTED.

THE LOSING WOLF

by Diane Andrews

The wolf, having neither fish nor fowl to eat, neither this, nor person nor place, and having no need of them, went in search for that which he desired, but of this he did not know. Even so, he knew it was there, and must be found before too late. Not knowing how to go about this, the wolf became worried, confused, and lost in his own darkness. Now the other wolves seeing him like this, confronted him in this manner. "Come with us," they'd urge the wolf. "Don't worry yourself over your own foolishness. Join our pack and be rid of your troubles. Be sly like us in stalking your prey, and have no mercy for those you despise and later will feast on." The wolf, after having been tempted, outnumbered, and shamed, disappeared into the night with the pack to become one of them.

THE UNHAPPY ELEPHANT

by Cam Amos

An elephant who lived in the jungle became very dissatisfied with his life. He was not happy living with the herd and thought that the life of an elephant was too hard for him. Tired of moving tree trunks, he left to seek happiness in the world.

After traveling many miles, he saw a group of monkeys chattering happily while sailing from tree to tree, across a deep ravine. He asked them if it was enjoyable and easy, and they answered him, "It was indeed, both."

So he went to one of the trees that was very close to the ravine, wrapped his tail around the overhanging branch, and sailed over the cliff, crashing to the bottom and killing himself.

Moral -- When seeking happiness, never try to make a monkey of yourself.

THE SEAGULL AND THE OYSTER

by Diane Andrews

Long ago, on the shores of Bombay, there lived an oyster. Hard and ugly, of no use was he, so the children thought. But, oh, what a beauty, the seagull could be.

I am more important than any creature on this shore, he would brag to the oyster. I am as a guard watching over the sea. Feel how soft my feathers are, and how they gleam in the sunlight as I scan the heavens, whereas you hide like a worm in a hole. But the oyster only buried his head in the sand, as the children scorned him. The next day, as the seagull came once again to brag to the oyster, he found him different; his shell was wide open and head high. He wasn't going to let the seagull make a fool of him again, no matter what he said. Spying a precious pearl embedded in the oyster's shell, which he did not know of, the seagull made a fast dash for it so that it might be his. Not knowing what the seagull was doing, and thinking he was attacking him, the oyster quickly clamped his shell down upon the seagull's head, and the other half lay limp outside.

LESSON #2: ALLEGORY

OBJECTIVES: To analyze materials of more subtle symbolic content.
To formulate a concept of allegory.

MATERIALS: "Masque of the Red Death"
Selected Readings from Poe

PROCEDURES:

- A. Secure student involvement in the lesson by distributing the story and playing the record while the students read the story for the first time. Clarify the literal meaning of the story by answering any questions the students have.
- B. Lead the students in developing topics for symbolic analysis by re-reading the story for possible symbolic meanings. If the students do not suggest symbolic aspects of the story, they may be asked what the following represent.
 1. Red Death.
 2. Prince Prospero.
 3. The Abbey.
 4. The rooms.
 5. The clock of Ebony.
 6. The masked figure.
 7. The ironic humor and grotesque effect.
- C. Divide the class into groups of four students according to the topic in which they are most interested. Have one group of four students not assigned to a specific topic. They will act as discussion leaders and editors to combine the findings of all of these groups.
 1. Answer the study guide questions for your topic.
 2. Discuss possible symbolic meanings of your topic.
 3. When you have completed your discussion of the symbolic meaning of your topic, write individual papers on your group topic.
- D. Regroup the class into four groups with one member of each old group going into each new group. Make one of the editors the chairman of each discussion group and give him the following instructions.
 1. Have each member of the group read his paper.
 2. Discuss each paper for the ideas it presents.
 3. Collect all the papers from your group.
 4. Organize these papers into one paper on "The Masque of the Red Death".
 5. Present this paper to the class.
- E. Concluding the study of "The Masque of the Red Death", the students are ready to approach allegory as a genre. They have worked with various topics distinguishing the story. Now ask what makes this different from other stories. The answer will tell how the story is symbolic and the symbols are constant - constant in that they are restricted to interpretation on a specific level of meaning. Symbols, whether used for figurative power in isolation or in the more sophisticated fashion of symbolism, are a technique rather than a form. When symbolic actions are tied together to make a narrative, they become a literary form: Allegory. In such a narrative characters, things, and places, as well as happenings, have another meaning.

STUDY GUIDE: For symbolic interpretation of "The Masque of the Red Death"
Death"

by Edgar Allan Poe

VOCABULARY: pestilence, avatar, dissolution, sagacious, castellated, august, improvisatori, voluptuous, shrouded, countenances, embellishments, Hernani, disapprobation, spectral, untenanted, dominion.

1. THE RED DEATH

Explain, "Blood was its Avator and its seal."

During what period of time did the Red Death reign in Europe?

What caused the Red Death?

What was its effect?

How was it communicated?

How did it gain entrance to the Abbey?

2. PRINCE PROSPERO

What is the symbolic meaning of Prospero?

What values did he hold? What view of life?

Why might some believe him insane?

Why did he wish to kill the Masked figure? Why did he fail in his attempt to avoid the Red Death.

3. THE ABBEY

What is Gothic architecture?

What is the significance of "lofty walls", iron gate, "Castellated abbeys" and the fact that they were welded in?

What were the Prince and his court escaping literally and figuratively?

What modern associations do we have with the Gothic?

What effect does it have upon the mood of the story?

4. THE ROOMS

What is the symbolic meaning of the progression of the colors? How is it parallel to travel through life?

Why did the Masked Figure strike in the last room?

5. EBONY CLOCK

Why is the clock made of Ebony?

How is it a personification? Of whom?

What caused it to stop?

What is the significance of the time when it stopped?

6. MASKED FIGURE

What is the meaning of, "Untenanted by an tangible form"?

How is his appearance one of timelessness?

Why did he kill the Prince in the last chamber?

What is the effect of his disguise?

7. IRONIC HUMOR---GROTESQUE EFFECT

What is the meaning of this statement?

How is the story ironic?

What are the grotesque elements?

What is the message of the total effect?

8. EDITORS - See the teacher for instructions

(The teacher explains to this group that they will be editors, compiling all the information gathered into one report on "The Masque of the Red Death". Because of this responsibility, it is important that each editor circulate while the groups are discussing and thereby understands the ideas formulated.)

LESSON #3: LEVELS OF MEANING.

OBJECTIVES: To involve the students in an understanding of the levels of meaning in a literary work by application of their personal experiences to a story in the unit.

MATERIALS: "The Wish"

PROCEDURES:

- A. Tell the class about a game that the teacher created or played when a child and how emotionally involved the players became with the fate or dangers that came with losing the game. (A simple example would be rocks thrown across the lawn; the rocks representing safety and the grass, the ocean.) Enthusiastically told, the class will respond with similar experiences. These stories should be limited to ones that they invented. As the discussion progresses, introduce possible symbolic meanings for the story by asking what certain actions or objects could "stand for". With guidance, the students will soon be able to see the significance of their games on a second level of meaning.
- B. Distribute the Study Guide questions for "The Wish" to the class and have the students read them before they read the story.
- C. After all have completed the story, a class discussion should follow wherein the levels of meanings, the symbols and the significance of the story is analyzed. The study guide questions can be used as a spring board for this discussion.

STUDY GUIDE: "The Wish"

by Ronald Dahl

1. The boy symbolizes the red in the carpet to be what? the black to be what?
2. What game had the boy played yesterday? What might have he symbolized the bricks and cracks as being?
3. Fear seems to be an important word and feeling in this story. What fear did the boy symbolize? What fear kept him going across the carpet?
4. Do you think that, for the boy, the snakes and coals became real? Can you think of examples where adults began to play a game and pretend, and then it became real?
5. Contrast the story with the last paragraph. Pick out connotative words in the last paragraph which give it an entirely different meaning from the rest of the story.
6. What are the conventional connotations of "mother"? Do the conventional connotations hold true in this story?
7. Why is it ironic that the mother would be looking behind the house for the boy?
8. Your interpretation of what happened to the little boy at the end of the story will effect your interpretation of the entire story. Find clues within the story to support your idea and write a paragraph on what you think happened to the boy, and what you think the story is trying to say.

LESSON #: POETRY

OBJECTIVES: To examine poetry for its use of figures of speech.

MATERIALS: "The Fish"
"The Wayfarer"
"The Blades of Grass"
"The Heart"
"A Learned Man"
"Nothing Gold Can Stay"
"Fire and Ice"
"Grass"
"The Love Song of J. Alfred Prufroch"

PROCEDURES:

- A. Have a teacher lead a discussion reviewing personification, simile, and metaphor during which the class formulates a definition for each of the terms.
- B. To apply the concepts developed as a class read "The Fish" by Elizabeth Bishop and discuss the study guide questions.
- C. To develop student independence in handling the concepts of the unit, distribute copies of all the poems and read them to the class. Have each student select the poem he wants to work on and use this interest as the basis for establishing groups.
 1. Prepare an analysis of your poem to present to the class. Use the study guide questions to focus your thoughts.
 2. Plan and conduct a panel presentation of your analysis. Be sure that each member of your group has some responsibility in the presentation.While the students are working on their analysis, the teacher should work with the groups to help them in their analysis and their plan for presenting it.

STUDY GUIDE: "The Fish"

by Elizabeth Bishop

1. Tell the literal meaning (plot) of the poem.
2. Poems often put new things together. What is the name we give to a comparison of two things? Rephrase lines 10-15 and list the terms of the comparison.
3. How are other comparisons used to make the poem effective?
4. The "five-haired beard of wisdom" is what figure of speech? Of what are beards of wisdom symbolic?
5. What types of men are being compared to the fish in the description beginning with, "Like medals with their ribbons."
6. What is the referent of the first mention of "rainbow"? How does "rainbow, rainbow, rainbow!" expand as a symbol to a second level of meaning?
7. Why did the author let the fish go? What would you have done under similar circumstances? Why?

STUDY GUIDE: "The Heart"

by Stephen Crane

1. Explain the literal level of meaning. At what point or line in the poem does this level expand to become symbolic?
2. The desert has several meanings if seen as a metaphor. What are they?
3. Why is the person in this poem described as, "a creature, naked, bestial. . .squatting upon the ground?" What effect does this have on the connotation of the poem? Is this a comment on or view of mankind?
4. Is the creature symbolic? If so, of what or whom?
5. "Bitter," as a symbol has several possible interpretations. List the ones you think are most valid and the reasons to support your interpretation.
6. The act of eating one's heart conveys part of Crane's meaning of the poem. What is this meaning? Why does the creature "like it" beside the literal reasons stated?

STUDY GUIDE: "A Learned Man"

by Stephen Crane

1. Why do we see this poem as symbolic; that is, what is there in the poem that makes us think this very simple incident stands for something else?
2. What is "the way"? What figure of speech is used here? Is there a specific symbolic reference to "The way"?
3. Was the learned man wrong in offering assistance to the person telling the poem?
4. What is ironical about the poem?
5. What does the poem mean at the abstract level?
6. Can you compare the meaning of this poem to the following quote from Thoreau?
"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he hears, however measured or far away."

STUDY GUIDE: "Nothing Gold Can Stay"
by Robert Frost

1. Men usually think of spring and the first colors of spring as green. Frost states in this poem that "Nature's first green is gold, ...Her early leaf's a flower." Visualize what the referent is that he is talking about.
2. What line leads the poem to another level of meaning?
3. What three symbols are "gold" as seen by Frost in this poem? What is the figure of speech employed here?
4. Why is it that "Nothing gold can stay?" What happened to each of the three "golds" mentioned in the poem? Do these golds have specific symbolic references?
5. Does this poem teach a lesson as to an attitude toward life? What is the attitude if there is one expressed?

STUDY GUIDE: "The Wayfarer"
by Stephen Crane

1. Why do we see this poem as symbolic; that is, what is there in the poem that makes us think this very simple incident stands for something else?
2. Who is the Wayfarer representing? What is the denotation and the connotation of Wayfarer?
3. Why was the pathway thickly grown with weeds? What is the metaphor for the weeds as stated in the poem?
4. On the pathway to truth, what would be a literal meaning for weeds? Extending the level of meaning, what do the weeds symbolize?
5. Why does the Wayfarer resort to another road? What type of road could this be? What is "Road" in this poem symbolic of?
6. What judgment is Crane making about humanity? Do you agree with him?

STUDY GUIDE: "Fire and Ice"
by Robert Frost

1. On a literal level of meaning, how could the world end by fire? By ice?
2. Line three gives a possible symbolic reference for fire and ice. What is it?
3. How do fire and ice differ as emotions? Which is more apt to destroy mankind first?
4. Does Frost see much difference between destruction by fire or ice?
5. Why do we see this poem as symbolic; that is, what is there in the poem that makes us think this very simple incident stands for something else?

STUDY GUIDE: "Grass"

by Carl Sandburg

1. What are Austerlitz, Waterloo, Gettysburg, Ypres, and Verdun? What is the literal level of meaning in this poem?
2. What work is the grass doing? How does the grass become symbolic on another level of meaning and of what?
3. Will the grass in its symbolic meaning have an answer to war?
4. "What place is this? Where are we now?" shows what characteristics of mankind?
5. Why does the grass state, "Let me work." Does this solve any problems, or is it a suggestion for a course of action?
6. Does this poem express or state a point of view of nature that is in agreement with humanity?

**STUDY GUIDE: Lines from "The Love Song of
J. Alfred Prufrock"**

by T.S. Eliot

1. The fog and smoke are described by what figure of speech? List characteristics that gave the basis for this comparison.
2. How are the actions of the fog-smoke described? This builds what kind of a mood? Try to picture the type of evening in the poem. Do you have a specific city in mind?
3. What details are used to set the physical scene?
4. What denotation and connotation do lines 4 and 5 have?
5. Can you parallel the feeling derived from this portion of "The Love Song of J. Alfred Prufrock" with one you have experienced? If so, describe it.

STUDY GUIDE: "The Blades of Grass"

by Stephen Crane

1. What is the figure of speech applied in this poem? Support your answer with characteristics of this figure of speech.
2. Does the technique used in this narrative remind you of any other literary form? Are they the same?
3. How does the grass become a symbol and of what?
4. Why "Memory is bitter of me"?
5. What could the last line of the poem be called?
6. Can you think of a possible story or parable from the Bible that teaches the same lesson?