

American Literature 4



Our Modern Multicultural Literary World

American Literature 4

Our Modern Multicultural Literary World

Mary Anne Kovacs

Curriculum Unit Author

Mary Anne Kovacs, who earned her M.A. at the Bread Loaf School of English at Middlebury College, Vermont, is an experienced secondary English teacher. She is also an author and coauthor of numerous curriculum units in The Center for Learning's language arts and novel/drama series, including *Participating in the Poem*, *Wide Sargasso Sea*, and *The Crucible*.

Contributors

Kimberly J. Brown, B.A.

Victoria M. Jones, M.A.

Eileen M. Mattingly, B.S.F.S.

Lita Nicholson, M.A.

Editor

Tammy Sanderell, B.A.

Cover Design

Amy Giannell, B.S.

Cover image of patriotic background © iStockphoto.com/Shirley Kaiser

Copyright © 2013 The Center for Learning, Cleveland, Ohio.

Manufactured in the United States of America.

 Printed on recycled paper.

The worksheets in this book may be reproduced for academic purposes only and not for resale. Academic purposes refer to limited use within classroom and teaching settings only.

This series is a revision of the 2001 editions of American literature and honors American literature units created by Thomas Beach, Gilmory Beagle, Frances Ebbers, Daniel Ebert, Patricia Forrest, Brigid O'Donoghue, Judith Perkins, and Jessica Yucas.

ISBN 978-1-56077-966-7

Contents

	Page	Handouts
Introduction	v	
Teacher Notes	vii	
Lessons		
1 Eugenia Collier’s “Marigolds”	1	1, 2, 3
2 The Innovative Poetry of E. E. Cummings	9	4, 5
3 John Steinbeck’s Genius for Fiction	17	6, 7
4 Eudora Welty and “A Worn Path”	23	8, 9
5 W. H. Auden and “The Unknown Citizen”	31	10, 11
6 Flannery O’Connor and Southern Gothic	37	12, 13
7 John Hersey and the World of Journalism	43	14
8 The Diverse Talents of Theodore Roethke	51	15, 16
9 William Carlos Williams and Wallace Stevens	57	17, 18
10 Writers of the Beat Generation	65	19, 20, 21
11 Modern Memoirists	77	22, 23, 24
12 N. Scott Momaday and the Native American Literary Renaissance	85	25
13 The Poetic World of Gwendolyn Brooks	91	26, 27, 28
14 Jewish-American Writers	99	29, 30, 31
15 Perspectives of Mexican-American Writers	107	32, 33
16 Tim O’Brien, Parafiction, and Vietnam	115	34, 35
17 American Musical Theater	121	36, 37
18 Toni Morrison and Magic Realism	127	38, 39
19 The Development of the Graphic Narrative	135	40, 41
20 Today’s Writers	141	42, 43
Index of Authors and Works	146	

Introduction

One of the most important developments in the contemporary American literary world was the movement to abolish the “canon” of a few great works and writers in favor of discovering or rediscovering suppressed voices. This series of units reflects that view, while still recognizing the accomplishments of the writers who formerly constituted the canon. As we move into the study of recent writers, we face quite a challenge because of the enormous number of works from which to choose and the need to represent the diversity of American voices.

An additional challenge comes because of the swing away from Victorian values and restraint. Some very wonderful writings include content and language that can be problematic in classroom settings. Students of both genders and diverse ethnic backgrounds need to see themselves in the works they read, and it is important that the image reflected back at them is in no way demeaning or derogatory. You will want to make choices that will most benefit your classes.

This unit includes lessons on poems, fiction, and nonfiction, as well as on the vibrant world of musical theater and the emerging popularity of graphic narratives. Students encounter the spectacular innovations of E. E. Cummings, as well as work by such recognized greats as W. H. Auden, Theodore Roethke, and Wallace Stevens. They also experience the literary revolution of the Beat Generation. They meet prose pieces by men and women of diverse cultural backgrounds. They also observe the way contemporary writers often merge genres; fiction and nonfiction overlap, as do poetry and prose.

Some of the works discussed in these lessons appear in American literature textbooks and anthologies. For others, you will need to use the Internet or primary sources. Particularly if your school or department is heading in the textbook-free direction, the Web will be an important tool for you. Frequently, you can avoid the need to make copies by having students do their reading directly on their computers. You may want to point out that texts on the Web are often replete with errors of various kinds, both minor and disastrous. Comparing and contrasting sources can help to result in the correct piece.

Who are today’s great writers? Unfortunately, it is impossible for us to know which ones will pass the test of time. What we can do is relish the rich variety of voices that come our way.

Teacher Notes

As you move forward into the last segment of your American literature program, students should notice the stunning diversity of voices on the literary landscape. Especially if end-of-term inertia has begun to set in, you will want to select readings that pique interest and connect with people's lives today in significant ways. Actually, this is not hard to do; one of the amazing things about great writing is its ability to transcend differences in time and place.

The Internet is a valuable tool to enhance your lessons with a rich variety of images, audio materials, and documents. Students can see paintings that demonstrate magic realism; they can hear a reading of a Theodore Roethke poem by Roethke himself; they can watch a movie adaptation of a Eudora Welty short story.

The lessons in this unit all align with language arts standards and place particular emphasis on use of textual evidence, identification of themes, and analysis of choices regarding setting, point of view, and structure. Visit The Center for Learning's Web site (<http://www.centerforlearning.org>) to download a summary of the standards addressed in each lesson.

You will probably want to include one or more major works in this section of the course, and there are plenty from which to choose. With the growing interest in boosting nonfiction in literature classrooms, John Hersey's *Hiroshima* is a good choice, especially for interdisciplinary approaches; the book is not long, and students generally find themselves engaged in the experiences of the central characters. N. Scott Momaday's *The Way to Rainy Mountain*, another short read, blends memoir with storytelling and can also help to catalyze students' creative writing. Tim O'Brien's *The Things They Carried* has a special power to mesmerize students with its intriguing combination of history and fiction based on the Vietnam War. These are only a few of the possibilities; the only limits are book availability and time.

The lesson extensions in this unit sometimes aim to forge connections between literature and history, which students often tend to see as disparate topics. Many of the extensions are intended for honors and advanced placement students and aim to widen reading experiences, hone analytical skills, and foster effective writing.

Answers to handouts will vary unless otherwise indicated. Students may need additional paper to complete some handouts.

Lesson 1

Eugenia Collier's "Marigolds"

Objectives

- To analyze the plot, the protagonist, and the themes in the story
- To reflect on the power of anger and ways to prevent it from becoming destructive

Notes to the Teacher

Why Eugenia Collier? Certainly, her life was atypical of African-American writers. She was born in 1928 in Baltimore to professional parents; her father was a doctor, her mother a teacher. At twenty, Collier graduated from the prestigious Howard University and went directly on to get her M.A. from Columbia. Decades later, she earned a Ph.D. She was a social worker, a college teacher, and, of course, a writer. Her story "Marigolds" won the Gwendolyn Brooks Prize for Fiction and is one of the most frequently included pieces in high school anthologies. If the story is not in your textbook, it may well be in the book used on another level, and you may also be able to access the text online.

"Marigolds" is not autobiographical. The narrator, an African-American woman, tells of her childhood with her desperately poor family in Maryland. The story is beautifully crafted, and it relates strongly to issues relevant to many young people, especially concern with ways to handle frustration and anger. Eruptions of youth violence in schools and neighborhoods are all too frequent.

Lizabeth, the narrator, tells of a time in her childhood in the South when her poverty-afflicted family seemed to be at rock bottom, both emotionally and financially. Her irrational destruction of Miss Lottie's flowers reflects her rage and frustration, a need to destroy anything beautiful. Telling of the event years later, she points out that she, too, has since then planted marigolds, which we can read as either literal or metaphorical.

Procedure 1 suggests that you begin the lesson by showing pictures of flower gardens and allowing students to respond. You will also need copies of the story.

Procedure

1. Use the Internet to show students some pictures of flower gardens, and allow a few minutes of free responses, either written or oral.

2. Ask students what they know about the Great Depression. (The worldwide economic disaster began at the end of the 1920s and lasted until the economic recovery associated with World War II. Poverty was the norm, and jobs were scarce. No one knew how or if the desperate situation would ever end.)
3. Have students read “Marigolds” either silently or aloud.
4. Distribute **Handout 1**, and ask small groups to discuss the questions.

Suggested Responses

1. The story’s narrator is Lizabeth, a grown-up African-American woman who seems to be at some kind of a difficult point in her life; the protagonist is herself as a fourteen-year-old.
 2. The time is the Great Depression, and the place is a small town in Maryland.
 3. Lizabeth and her brother Joey lived with their parents. Older siblings had already moved out on their own, and two younger ones were being cared for by relatives. The family was very poor. Lizabeth’s mother worked some kind of domestic job; her father had been searching unsuccessfully for work for a long time.
 4. To the children, the taunting is just mischief with no real harm intended.
 5. Lizabeth heard her parents talking late at night; her father was frustrated and depressed to the point that he broke into loud tears.
 6. The problem was that the marigolds were beautiful, and in Lizabeth’s frustration and anger, beauty was despicable.
 7. The story covers later events tersely. Miss Lottie was sad, not angry, and she never planted marigolds again, despite Lizabeth’s deep regret and profound apologies. Later Lizabeth moved away and apparently never returned to the town.
 8. Miss Lottie’s marigold garden was her one attempt to create a little beauty in her ramshackle surroundings. Lizabeth sees the destruction of the flowers as the defining moment in her transition from childhood to adulthood. The last sentence indicates that the narrator, too, has had experiences with trying to create beautiful respites.
5. If necessary, review the distinction between a simile and a metaphor. Point out that “Marigolds” includes some powerful uses of figurative language. Then distribute **Handout 2**, and ask students to complete the chart.

Suggested Responses

1. Memory is a vital concern in the story. The first paragraph compares memory to abstract art. A memory, unlike a photograph, is shaped largely by emotions. Again using art as a basis for comparison, the seventh paragraph sees memory as somewhat blurry and indistinct.
 2. The second paragraph deals with the tumultuous nature of teenage experiences, when emotions and feelings, although very real, are also hard to pin down, like wisps of smoke in the air.
 3. Several times the story compares poverty to a cage or a prison. In the fourth paragraph, the people are like flamingos trapped in a zoo. Poverty inhibits people's ability to feel free.
 4. The comparison to cobwebs emphasizes that fears have a way of lingering and can generate spooky feelings.
 5. The metaphor Lizabeth uses to describe her mother's voice stresses the sense of safety and security the woman exuded.
 6. At the time, Lizabeth found her world to be like a map with no helpful divisions and like a useless musical instrument. Everything felt awry. Since then, she has sometimes experienced her life as the dusty, barren town where she grew up; she has also learned to plant "marigolds" of her own.
6. Point out that we all feel angry on occasion, some people more often than others. Distribute **Handout 3**, and ask students to answer the questions individually. Follow with whole-class discussion.

Suggested Responses

1. Anger is an aggressive and negative emotional response that can range from mild annoyance to uncontrolled rage.
2. Neither is necessarily good or bad. People with a short fuse tend to anger easily and need to learn to choose the battles they really want to fight. They may find that their angry responses are out of proportion to situations. People with long fuses take a long time to get angry, which might mislead others into thinking that they are passive or patient and also might result in an unexpected and destructive emotional explosion.
3. Lizabeth's anger might have been a mask for feelings of fear, sadness, and insecurity. Destroying the marigolds did nothing to help the family's situation.
4. Readers can empathize with Lizabeth, disapprove of her outburst, or feel very sorry for Miss Lottie, who seems to have somehow understood Lizabeth's actions.

5. Most students can cite angry responses to authority figures such as parents or teachers. A lot of adolescent anger stems from disappointments in relationships.
6. Anger can lead people to say things they really do not mean and to do things they regret but cannot undo. The short-term relief of venting angry feelings can cause very negative long-term results (e.g., the loss of a job or even imprisonment). On the other hand, anger that is just suppressed or bottled up can also be destructive.
7. The goal is to think before taking action. Some people count to ten (or twenty) or take deep, cleansing breaths. Others walk away temporarily and come back for discussion when feelings have simmered down.

Advanced Placement Extension

Assign students to write original narratives about experiences dealing with anger and to incorporate similes and metaphors.

Interdisciplinary Connection

Assign students to research the Great Depression and to create presentations discussing its effects in a specific geographical area (e.g., farming communities in Oklahoma).

Thinking about “Marigolds”

Directions: Read Eugenia Collier’s story carefully, and answer the following questions.

1. Who is the story’s narrator, and what is her connection to the protagonist?
2. What are the time and place settings?
3. What do we learn about Lizabeth’s family?
4. Why do the neighborhood children enjoy taunting Miss Lottie and her son?
5. What event triggered Lizabeth’s rage?
6. Why did Lizabeth destroy the marigold garden?
7. What do we learn of Lizabeth’s and Miss Lottie’s actions after the vandalism?
8. What does the last line of the story mean?

Eugenia Collier's Figurative Language

Directions: Use the following chart to consider the impact of similes and metaphors in "Marigolds."

Topic	Metaphor or Simile	Meaning
1. Memory		
2. Teenage emotions		
3. Poverty		
4. Past fears		
5. Mother's voice		
6. Lizabeth's sense of her own world		

Anger Management

Directions: “Marigolds” describes Lizabeth’s experience with rage. Use the following questions to think about the nature of anger, both in the story and in real life.

1. How would you describe anger?
2. Is it better to have a “long fuse” or a “short fuse”?
3. Sometimes anger is just a mask for another more urgent feeling. Is that the case in the events described in the story?
4. What are your attitudes toward Lizabeth’s feelings and actions? Do you think she should have been punished? Why or why not?
5. Describe a situation in which you felt a good deal of anger or in which you saw another person express anger.
6. What dangers do we face when we feel angry?
7. What are some guidelines you think people should follow when they are angry?

Lesson 2

The Innovative Poetry of E. E. Cummings

Objectives

- To recognize E. E. Cummings's innovative use of language
- To read and respond to a poem about the death of Buffalo Bill Cody
- To read and analyze "Anyone Lived in a Pretty How Town"

Notes to the Teacher

E. E. Cummings (1894–1962) was born in Cambridge, Massachusetts, where his father was a professor at Harvard University. Cummings graduated from Harvard and got his master's degree there. He drove an ambulance in France during World War I. A poet from childhood, he created his own style, which is highly innovative and unmistakable. He did not achieve great popularity until the 1940s. In the 1950s, he was selected to give the Charles Eliot Norton Lectures at Harvard.

His sense of grammar as a tool, not a set of rules, delights most students and adds another dimension to his expression. Interested in art, music, and drama as well as poetry, Cummings created his poems with attention to sound, imagery, structure, and feeling, and he often seasoned them with his wry sense of humor. Cummings's poems are frequently anthologized and can be found in his books of collected works.

This lesson starts with the poem that begins, "Buffalo Bill's" and goes on to "Anyone Lived in a Pretty How Town." You will need to provide copies for your students. Avoid directing them to find the poems on the Internet, as they will also encounter interpretations, some good, some not so good. It is preferable for students to explore the poems with open minds.

Procedure

1. Introduce the lesson by giving background on E. E. Cummings. Emphasize that his work is highly innovative and he viewed English language as a tool, not as a system of grammar rules.
2. Remind students that poetry is a compressed form of writing. A lot is said with few words, so every choice about words and word placement matters. Poetry also involves sound.

3. Have students use the Internet to research Buffalo Bill Cody's life. Then distribute the poem that begins, "Buffalo Bill's." It is sometimes titled "Portrait." Ask students to read the poem several times, and conduct an open-ended discussion of initial impressions and responses.
4. Distribute **Handout 4**, and have small groups discuss the questions.

Suggested Responses

1. Buffalo Bill lived from 1846 to 1917 and was famous for his Wild West Shows and marksmanship. In the Civil War, he sided with the North against slavery, and he looked like an old-time cowboy. It is possible that E. E. Cummings (1894–1962) could have attended Buffalo Bill's Wild West Show.
 2. The subject is Buffalo Bill, and the occasion is his death.
 3. The speaker of the poem seems angry, upset, and saddened by the death of Buffalo Bill.
 4. The question comes at the very end of the poem and is addressed to Death. The tone seems to be a combination of anger and sarcasm. (You may wish to discuss the term *apostrophe*.) We can tell the speaker is challenging Death.
 5. The word used for Buffalo Bill's death, *defunct*, is usually used about businesses, not about people. Buffalo Bill's function was to entertain and to teach about the Old West as he dazzled audiences with his riding and shooting skills. Other word choices would soften the tone and impact of the poem.
 6. The spacing is unusual and is an integral part of the poem. We can almost hear the crowd's gasp when Buffalo Bill rode out on his stallion; the spacing in the reference to the clay pigeons mimics the speed of the shots fired.
 7. The description of the stallion makes us think of a horse as powerful as surging water.
 8. The word *stallion* connotes power, fecundity, and excitement.
 9. Buffalo Bill seemed to be bigger than life, so his death was almost impossible to believe.
5. Have the class read "Anyone Lived in a Pretty How Town." Again ask for general responses before guiding the discussion with questions.
 6. Distribute **Handout 5**, and use the questions to lead a whole-class discussion.

Suggested Responses

1. The subject is love, and also the life and death of an ordinary man and woman who loved each other.

2. The terms *anyone* and *noone* make us feel that they were not important people. The others in the town paid little attention to them.
3. The rhythm comes from the repeated words and phrases and from sound repetitions.
4. The poem is filled with cycles: sun and moon, seasons, sleeping and waking, life and death. There are also repeated opposites such as up and down. Cycles are circular, with no real beginning or end.
5. What at first seems like nonsense is actually a form of play as Cummings tells this little story.
6. The other people in the town (someone and everyone, women and men) seem self-important, uncaring, uncreative, and dull compared to anyone and noone.
7. The way they lived was special. They danced, they loved, and they noticed the snow and the birds. Their love was genuine.
8. Anyone and noone shared grief and joy; they were everything to each other. The students may comment that in the poem, love is expressed more for noone, the female, and action expressed more for anyone, the male. This may be due to the time when Cummings lived, when roles were somewhat fixed for men and women. By calling them anyone and noone, Cummings makes them seem anonymous, yet ironically unique.
9. The poem suggests that their love endures after death and thus is positive in tone.
10. There does seem to be a life/death/rebirth cycle, as seen in the images that describe what happens as anyone and noone lie side by side in the earth.
11. The poem's word choices and images stress that the important thing is not just doing what is expected but taking joy in the actions.

Advanced Placement Extension

Assign students to research the work of E. E. Cummings, to find two poems that deal with related topics, and to write essays in which they compare and contrast the poems.

E. E. Cummings and the Death of Buffalo Bill

Directions: Read the poem, and discuss the following questions.

1. When was Buffalo Bill alive? Why was he famous? What side was he on in the Civil War? What did he look like? Is it possible that E. E. Cummings met or saw Buffalo Bill?
2. What is the subject of the poem? What occasion is the focus?
3. What feelings are apparent in the poet's comments?
4. The speaker asks a question. What is it? To whom is the question addressed? What is the tone?

5. What word is used to announce Buffalo Bills' death? What does this word choice suggest? What other words could have been used? How would they change the poem?

6. What is unusual about the spacing of words in the description of Buffalo Bill's shooting skills? Tell what the spacing conveys to us about his ability to shoot.

7. Quote the image given to describe the horse in the poem, and describe its effect on readers in terms of creating a visual image.

8. Would *horse* or *steed* give the same effect as *stallion*? Why or why not?

9. What attitude does the poem convey about Buffalo Bill's death?

The Story of Anyone and Noone

Directions: Read “Anyone Lived in a Pretty How Town,” and use the following questions to discuss it.

1. What is the poem’s central subject?
2. How do the terms *anyone* and *noone* make us feel about the couple? How did the others in their town feel about them?
3. What gives this poem its rhythm?
4. What cycles and pairs move through the poem? How do the cycles change? What might this mean?
5. What lines seem like nonsense? Are they actually nonsense, or can we find meaning in them? Explain.

6. Who are seen in a more positive way, anyone and noone or someone and everyone? Support your choice with quotes from the poem.

7. What is special about anyone and noone?

8. How do we know anyone and noone were in love?

9. How does the poem suggest that their love is eternal?

10. Is there a life/death/rebirth cycle in the poem? Explain.

11. Is there any humor in the poem? Explain.

Lesson 3

John Steinbeck's Genius for Fiction

Objectives

- To become acquainted with a variety of works by John Steinbeck
- To recognize his passion for social justice

Notes to the Teacher

John Steinbeck (1902–1968) received the Nobel Prize in Literature in 1962 “for his realistic and imaginative writings, combining as they do sympathetic humor and keen social perception,” according to the committee. A social conscience is at the heart of much of his writing—the plight of displaced farmers in *The Grapes of Wrath*, the experiences of poor Mexican pearl divers in *The Pearl*, the lot of poor Lennie in *Of Mice and Men*.

Steinbeck was born in California's Salinas Valley, a region offering all imaginable kinds of terrain. The Salinas River flows through the valley and is surrounded by mountains. Beyond the Santa Lucia mountains to the west, the shore meets the Pacific Ocean. Again and again, Steinbeck's stories return to this place. Nature as both a source of sustenance and a stern taskmaster plays a prominent role in his work.

As with so many great American novelists, it is difficult to decide what to do with Steinbeck in a survey course; one cannot help but want the students to know *The Grapes of Wrath*, *Of Mice and Men*, and *The Pearl*—and probably *The Red Pony* too—but time is limited. In this lesson, students first work in groups to learn about some of Steinbeck's most famous books. They then read and discuss the short story “Flight,” which is often anthologized. You may also be able to find it on the Internet. Since the story is fairly long, you may want to assign students to read it in preparation for the lesson.

Procedure

1. Explain that John Steinbeck was one of America's greatest writers and that he won the Nobel Prize in Literature in 1962. Divide the class into six small groups, and assign each group to use the Internet to research and prepare to report on the subject matter and general plot of one of the following books: *The Red Pony*, *Of Mice and Men*, *The Grapes of Wrath*, *Cannery Row*, *The Pearl*, *Travels with Charley*.
2. Distribute **Handout 6**, and ask students to complete part A as the groups share information with the class as a whole.

Suggested Responses

1. *The Red Pony* tells a story of life on a ranch and focuses on a young boy named Jody. The story has four parts. In the first one, Jody receives a red pony, but the horse gets sick and dies. In the second part, an old Mexican stops by the ranch house and then heads out toward the mountains. The third part tells of the effort to enable Jody to raise a foal from birth, but the birth is a medical disaster. In the fourth section, Jody's grandfather comes to visit and tells stories of leading settlers west.
2. *Of Mice and Men* tells the story of two homeless men—George and Lennie—who travel from place to place looking for work. Lennie is mentally handicapped but physically powerful, and George looks after him. They have a dream of making enough money to buy their own small place and settle down. While they are working at a ranch, Lennie accidentally kills a woman. To protect him from the consequences, George kills him.
3. *The Grapes of Wrath* focuses on the Joad family during the Great Depression. Victims of the Dust Bowl agricultural disaster, the Joads and others are forced off the land and head toward California in a truck laden with everything they can take with them. Along the way, they experience all sorts of hardships and frustrations, including deaths and desertions. At the end, they are huddled in a barn, where they have sought refuge from terrible weather.
4. *Cannery Row* is a loosely structured book about a motley group of people who live in a somewhat seedy section of Monterey. The book includes a lot of vignettes about the adventures and misadventures of various characters, including some acts of violence.
5. *The Pearl* is about a small, simple Mexican family. The father dives for pearls, and one day he makes a magnificent find. The pearl, however, brings them nothing but ill fortune, as it seems that the whole world is determined to defraud the family of it. In the end, the baby is killed in gunfire, and the parents toss the pearl back into the sea.
6. *Travels with Charley* has the subtitle *In Search of America*. Unlike the other books, it is not a novel but rather a description of Steinbeck's experience when he set out in a truck with a camper to journey through the United States. His companion was his poodle, Charley. His concern was not with landmarks so much as with the ordinary, everyday people he met along the way.

3. Conduct a general discussion based on part B of the handout. Emphasize that Steinbeck's works often take place in his native Salinas Valley and typically do not deal with the rich and famous but with people in the middle or in the bottom half of the social pool.
4. Ask students to read "Flight."
5. Distribute **Handout 7**, and conduct a discussion based on the questions.

Suggested Responses

1. Pepe seems to be a lazy but fun-loving person. He wants to be a grown-up man, but he really has no idea what that means.
2. Mama's responses in the first part of the story incorporate humor; she knows very well that Pepe is not yet a man.
3. People are drinking, and things get out of control; Pepe is too quick to reach for his knife.
4. The isolation of the setting is critical to the story. The narration can focus on Pepe and his faceless pursuers.
5. This is a naturalistic story. Nature is relentless and passive, harsh and unforgiving. Nature overtakes Pepe in the end with the avalanche of stones.
6. Pepe is not well prepared for his experiences. He seems to have had no mentor to guide him through the passage to manhood and no opportunities to leave the family home. He has no responsibilities.
7. The conclusion is realistic, which can disappoint optimists and romantics.
8. The story describes a rite of passage that does not work. The conclusion is death, not rebirth into manhood.

Advanced Placement Extension

Assign students to read *The Grapes of Wrath*, to research the Dust Bowl of the 1930s, and to write essays in which they discuss the historical accuracy of John Steinbeck's novel.

A Sampling of Books by John Steinbeck

Part A.

Directions: Record information about the setting and story line in each of the following books.

Title	Setting	Story Line
1. <i>The Red Pony</i>		
2. <i>Of Mice and Men</i>		
3. <i>The Grapes of Wrath</i>		
4. <i>Cannery Row</i>		

Title	Setting	Story Line
5. <i>The Pearl</i>		
6. <i>Travels with Charley</i>		

Part B.

Directions: Use the following questions to reflect on characteristics of John Steinbeck's work.

1. What sorts of characters did Steinbeck seem to prefer?

2. Does Steinbeck seem to fit more with romantic or with realistic American writers?

3. If you were going to read one of the books listed in part A, which one would you choose? Why?

John Steinbeck's "Flight"

Directions: Use the following questions to discuss "Flight."

1. What seem to be Pepe's main personality characteristics?
2. How does Mama Torres respond to Pepe's insistence that he is a man?
3. How does Pepe get into trouble?
4. How important is the story's setting?
5. What role does nature play in the story?
6. How prepared is Pepe for his flight?
7. How satisfying did you find the story's conclusion?
8. To what extent is the story about a rite of passage?

Lesson 4

Eudora Welty and “A Worn Path”

Objectives

- To identify details that support the impressions we form as we read
- To use inferences to develop answers to questions raised by the story
- To explore simile as a tool in characterization
- To apply Eudora Welty’s own description of her stories to “A Worn Path”

Notes to the Teacher

Mississippi native Eudora Welty (1909–2001) received many honors for her writing, including the Pulitzer Prize and the American Book Award. Her stories depict the South during the years from the early 1920s to the 1980s. With the eyes of an artist, she creates vignettes that bring her characters to life in unforgettable ways. She is viewed by some as the greatest twentieth-century American short story writer.

“A Worn Path” takes place circa 1930 in Natchez, Mississippi, and the surrounding countryside. The Natchez Trace mentioned in the story is an old road dating from the early 1800s connecting Mississippi and Tennessee. Old Phoenix Jackson’s long trip to Natchez to obtain medicine for her grandson testifies to values of love and fidelity.

A big challenge for some students as they approach the story is the huge age gap between the protagonist and themselves. It is almost impossible for them to identify with Phoenix Jackson, so this lesson begins with a procedure to help them to bridge that gap. Students then read, analyze, and respond to the story.

Procedure

1. Give students a brief background on Eudora Welty, including her birth and death years. Ask them how old she was when she died. Ask if any of them have relatives who lived to be ninety or older. Have them consider what it is like to live ninety to one hundred years or even more. Can they name some characteristics of old people? Do students know any exceptional old people? Are they able to identify what makes these people exceptional? (The elderly are almost as diverse as the young. Some are afflicted with dementia, but others remain spry and mentally alert. They may find today’s technology somewhat baffling and marvel at the conveniences and luxuries people take for granted.)

2. Assign the story “A Worn Path” by Eudora Welty. Have students jot down questions that come to mind as they read. They will refer to these questions later.
3. Distribute **Handout 8**. Allow time for students to answer, and then discuss their findings.

Suggested Responses

1. A full day is required for the trip. Phoenix notices the sun is high before she even reaches town, and she will have to return home before dark.
2. Phoenix dances with the scarecrow and laughs at herself for thinking it is a ghost. She falls and then tells her rescuer that she is like a June bug on its back. She is not fearful while making her journey, although it is a difficult one for her. She sees silver in dead trees, and she comments that the stream water tastes sweet. Natchez appears as “shining” to her.
3. If Phoenix was born before the end of the Civil War and was too old to go to school and learn to read when the Surrender (General Robert E. Lee’s surrender) came, she must have been born around 1850 or a bit earlier. The town of Natchez has electric lights, so it must be the 1930s or so. Phoenix could be eighty or older. The hunter calls her Granny and says she must be a hundred years old.
4. When Phoenix reaches Natchez, she asks a lady to tie her shoes for her, since her age prevents her from doing it herself. The nurse at the clinic gives her a nickel because it is Christmastime. The 1930s were years of the Great Depression, when a nickel was worth far more than it is today.
5. Phoenix says she has been close by when guns went off. She was born in slavery, grew up during the Civil War, and lived through the difficult Reconstruction times.
6. Phoenix makes her own cane from an old umbrella. She goes to a charity clinic. She walks all the way to the city to get the medicine.
7. The animals that Phoenix mentions include fox, owl, beetle, jack rabbit, coon, wild hog, snake, alligator, dove, bulls, dog, bob-whites, hen, bird, and June bug. She knows nature in her area.
8. When Phoenix falls asleep during her journey and dreams of a boy offering her marble cake, we learn that even her dreams are positive. She could have dreamed about snakes, or men with guns, or stray dogs. Her dream might show she is hungry or that her desires are simple. The boy in the dream might have some connection with her grandson.

9. Phoenix buys a toy windmill for her grandson. Even though she must be very tired and hungry, she does not think of herself, but of him.
 10. All during her trip, Phoenix has little ways of remembering the way, such as “up into pines, down into oak.” She has worked out ways to cope, letting her feet and not her eyes find the way. She remembers the gold seal on the clinic building. Her vision is poor, and her memory lapses from time to time so that she cannot tell them why she is there when she first arrives at the clinic.
4. Ask students to compare the questions they wrote while reading the story to the ones on the handout and to surface any not already addressed. Point out that some questions involve making inferences beyond what is clearly stated in the story.
 5. Distribute **Handout 9**, and ask small groups to discuss the questions.

Suggested Responses

1. The grandson swallowed lye, an extremely caustic substance, several years ago. The nurse asks Phoenix if he has died; the doctor has said to give her the soothing medicine whenever she comes for it. The lye could have killed the boy, or it could have severely burned his mouth, esophagus, and stomach; lye burns through tissues. Did he survive? Could Phoenix be coming for the medicine because she forgot or does not want to accept that he died? We cannot be sure.
2. Other than the June bug simile, there is also the one that compares the sound of Phoenix’s cane tapping to the chirping of a solitary small bird and one that says she marches across the log like a “festive figure in a parade.” A June bug on its back is helpless unless something happens to flip it back over. Chirping small birds sound cheerful, even when solitary. Marching across a log over a stream as if she is in a parade shows a perky attitude.
3. Readers know the most about Phoenix because we see the entire journey, not just part of it. We also see how others react to her, such as the hunter and the nurse. We see how she behaves when challenged and that the nurse and doctor treat her kindly and with respect because she is so determined to get the medicine for her grandson. We recognize that she survives by asking for help and that she is generous in her love for her grandson.

4. Certainly, Welty wanted readers to have positive attitudes toward Phoenix—perhaps respect her for her determination and endurance, appreciation of her spirit, empathy for her poverty, and pity for the ailments that come with old age.
5. There are many timeless elements in the story, which could as easily occur in a large metropolitan area. The nickel might become a dollar, though.
6. For example, a discussion of how Old Phoenix’s memory is slipping, how generous and positive she is, and how much she loves her grandson can suggest that her fond memories have become part of an illusion as she thinks the boy is still alive and continues to make the journey. It might be said that her obsession with the journey allows her to keep her grandson alive at least in her dreams. The kindness of the nurse and doctor and others who meet her is part of the relationships in the story. A good observer might note that it is Phoenix’s own positive, self-effacing attitude as well as her courage that brings about kindness in others.

Advanced Placement Extension

Assign students to write analytical essays showing how one or two of the following function in “A Worn Path”: visions, dreams, illusions, obsessions, memories. Remind them to include textual evidence to support their ideas.

It's All in the Details

Directions: Find details in “A Worn Path” to answer each question.

1. How long does Old Phoenix’s trip (with return home) take? How do you know?
2. In spite of Phoenix’s age and a life of hardship, her outlook is positive. What evidence demonstrates this?
3. How old is Phoenix? How do you know?
4. What events show that people in town treat Phoenix kindly?
5. Phoenix has experienced some violent events in her life. How do we know this?

Inferences about “A Worn Path”

Directions: Use the following questions to investigate the story in more depth.

1. What actually happened to the grandson? Why does he need medicine?
2. Find a simile in the story that you feel reveals something important about Phoenix. Explain.
3. Who knows Old Phoenix best, the hunter she meets, the nurse at the clinic, or the reader? Explain.
4. What response did Eudora Welty want readers to have to Old Phoenix?
5. Could the events in the story happen in today’s world? What details would have to change?
6. Welty’s subject was always human relationships. In her autobiography, *One Writer’s Beginnings*, she commented that visions, dreams, illusions, obsessions, and memories are central to her stories. How does this statement relate to “A Worn Path”?

Lesson 5

W. H. Auden and “The Unknown Citizen”

Objectives

- To read, analyze, and respond to several of W. H. Auden’s poems
- To write a poem that re-personalizes Auden’s unknown citizen

Notes to the Teacher

W. H. Auden (1907–1979) is more widely known for his influence on the world of twentieth-century poetry than for individual poems. Auden was born in England and attended Oxford, where he at first pursued interests in science and engineering; he became the center of a group of students who loved poetry. He surprised his circle of friends when he moved to the United States in 1939 when Europe was on the brink of the devastation that was World War II.

Auden is best known for his 1947 book *The Age of Anxiety*, which was awarded a Pulitzer Prize. Auden became an American citizen in 1946, but remained a frequent visitor to England, where he was often a guest at Oxford, and he often visited other European countries. He taught at the University of Michigan, among others, from 1939 to 1942. He then lived mostly in California and New York City.

In this lesson, students discuss the themes of W. H. Auden’s poem “The Unknown Citizen,” which is often included in high school literature textbooks. The poem is also readily available on the Internet. Students who are familiar with utopian or dystopian literature will see motifs of control and dependence. In the poem, Auden describes a citizen of the modern world who did everything that was expected of him. He worked hard, played by all the rules, and expressed only appropriate opinions. His anonymity is so extreme that he is identified by a series of numbers and letters much like a Social Security number, but also not unlike a prisoner’s identification number. The speaker seems to congratulate this citizen on being a good member of society, but upon closer examination, we see a satire about society’s requirement of conformity. This poem is an excellent vehicle for introducing more complicated utopian or dystopian literature.

Procedure 1 suggests starting the lesson with Auden’s short poem that begins, “Stop all the clocks” (“Funeral Blues”), which is readily available online. This piece demonstrates his style and usually exerts a strong appeal for readers.

Procedure

1. Share W. H. Auden's poem that begins "Stop all the clocks." Allow a few minutes for open-ended responses. Follow with discussion about the following questions.
 - What occasion is motivating the poem's speaker? (Someone the speaker loves very much has died.)
 - How does the speaker feel? (The speaker is absolutely devastated and feels anger, outrage, and despair.)
 - What poetic devices are evident? (It has rhyming couplets and employs imagery, metaphors, and hyperbole.)
2. Provide background information about Auden, and explain that the concept of the American Dream stretches way back to colonial Massachusetts, whose governor wrote these words in his journal:

For we must consider that we shall be as a city upon a hill.
The eyes of all people are upon us. So that if we shall deal
falsely with our God in this work we have undertaken,
and so cause him to withdraw his present help from us,
we shall be made a story and a by-word through the world.
We shall open the mouths of enemies to speak evil of the
ways of God, and all professors for God's sake. We shall
shame the faces of many of God's worthy servants, and
cause their prayers to be turned into curses upon us till we
be consumed out of the good land whither we are agoing.
3. Ask students to take a few minutes to write their responses to Governor John Winthrop's expectations and to describe their own definitions of the American Dream. Allow time to discuss responses.
4. Ask a volunteer to role-play with you a telephone conversation. The student is trying to place an order over the phone, and you are the company representative. In a routine and matter-of-fact voice, ask for the following information, and allow the volunteer to answer (street address, ZIP code, home phone number, cell phone number, year of birth, last four digits of Social Security number, last four digits of credit card number.) Point out that we often need a lot of numbers to identify ourselves.
5. Read "The Unknown Citizen" aloud. Immediately ask students to answer the questions posed at the end of the poem: Was the unknown citizen free? Was he happy?
6. Have students read the poem individually, and distribute **Handout 10** for small group discussion.

Suggested Responses

1. The speaker is a government official on the occasion of the unknown citizen's funeral service.

2. The speaker identifies the citizen with numbers and a letter, not with a name; the speaker approves all of the citizen's actions but has no feelings at all about him as an individual.
 3. The citizen did everything according to expectation, including paying union dues, having friends and the right number of children, and owning all of the modern conveniences seen as essential. He never caused any trouble anywhere.
 4. They are presented as proper nouns to personify the organizations. The speaker depersonalizes the citizen and personalizes the organizations.
 5. Dystopias project future worlds that are inimical to the real welfare of human beings and earth in general. The poem presents a depersonalized society.
 6. Satires use exaggeration to pose criticisms. The details recited by the speaker exaggerate the specific expectations of the world at his time.
7. Ask students what details in the poem would change if the speaker were talking about an unknown citizen who died today. (There might be no military experience, and factory jobs are less prevalent today. Perhaps he would have read the newspaper online and voted in every election but never campaigned; he would probably have had an IRA and a life insurance policy; perhaps he would have had two children, and he would definitely have been involved in their education.)
 8. Ask students to describe Auden's purpose in this poem. (He was making fun of society and people's proclivity to cooperate with social pressures. Perhaps he wanted readers to reassert their individuality.)
 9. Distribute **Handout 11**, and have students complete the activity. Follow with open-ended discussion. Then ask students to collaborate to revise the poem into "The Known Citizen" and to publish their work along with relevant visual images. Post results around the classroom, and conduct a gallery walk so that students can read one another's work.

Advanced Placement Extension

Assign students to choose a historical or popular figure who would be considered a free-thinker, innovator, trendsetter, or anarchist and to research his or her life. Suggest questions: What did he or she stand for? What obstacles did he or she face in efforts to be different or successful? Was or is he or she finally applauded by society? Direct students to write essays or create multimedia presentations based on their findings.

Understanding “The Unknown Citizen”

Directions: Use the following questions to analyze the poem.

1. Who is the speaker?
2. How does the speaker feel about the citizen? How is the citizen identified?
3. List the things the citizen has done in order to live a good life.
4. Why do you think the names of entities like the Greater Community, War, Union, Social Psychology, and The Press are capitalized?
5. Explain the theme of the poem from a dystopian point of view.
6. What trends in modern life does the poem satirize?

Re-Personalizing the Unknown Citizen

Directions: Use the following activities to take the anonymity away from W. H. Auden's JS/07 M 378 and to make him a known citizen.

1. Give the citizen a name instead of identifying him with numbers and letters.
2. Identify some specific ways that he provided services for others.
3. What branch of the military did he join? During which war was he in combat?
4. What was his job at the factory? Who were his friends, and where did they stop for a drink?
5. What daily newspaper did he read?
6. Why did he have to spend time in the hospital?
7. Give his wife and children names.
8. What activities did he enjoy when he was not at work?
9. What were his religious beliefs and affiliations?
10. What special talents did he have? How will his friends and family most remember him?

Lesson 6

Flannery O'Connor and Southern Gothic

Objectives

- To understand the significance of the terms *gothic* and *grotesque*
- To read and analyze a story by Flannery O'Connor

Notes to the Teacher

Flannery O'Connor (1925–1964) is today considered one of America's greatest short story writers. Born and raised in Georgia, O'Connor attended the famous Iowa Writers' Conference and also spent time at Yaddo in New York. She returned home to Georgia when it was evident that she had lupus, the disease that killed her father and would later cause her early death. O'Connor was a dedicated writer who also enjoyed raising birds—chickens, ducks, geese, and especially peafowl.

She was a deeply serious writer, and her works are challenging, not for the faint of heart or mind. Writing from the perspective of a marginalized Catholic in the fundamentalist South, she developed a unique style that includes both the grotesque and the fervent. She was a regionalist and wrote about an area she knew well: the backwoods and rural towns of the Deep South, the Bible Belt. Religion is a central motif in her works, which are often concerned with a frustrated search for some kind of redemption.

O'Connor is often associated with the genre of Southern Gothic because of her use of distortion. Characters and events are often grotesque, with deformed physical and psychological traits. Birds sometimes play symbolic roles in the stories, as they played important roles in her life. The world she presents is distorted and dark, pierced only by a redemptive ray of hope.

In this lesson, students begin with a discussion of the meanings of the words *gothic* and *grotesque*. Small groups then collaborate to read and discuss selected stories: "Good Country People," "The Life You Save May Be Your Own," and "A Good Man Is Hard to Find." One or more of these stories may be included in your department's textbooks, and all three are available on the Internet. The lesson concludes with general discussion of O'Connor's style and literary purposes. For the opening procedures, you may want to secure Internet images of the gothic and the grotesque (for example, a gargoyles, a Gothic cathedral, and Grant Wood's painting *American Gothic*).

Procedure

1. Ask students what they understand by the word *gothic*. (They may mention a proclivity toward black clothing and dyed black hair.) Explain that gothic architecture is very ornate, with many gables and turrets. Gothic novels usually take place in huge old mansions and include many eerie elements. Grant Wood's painting *American Gothic* shows two expressionless rural people standing in front of a gothic-style home.
2. Ask students to define the word *grotesque*. Lead them to see that something that is grotesque is distorted; it may be both hideous and fascinating. Provide the example of gargoyles, which are grotesque sculptures. Cyclops in *The Odyssey* is an example of a grotesque creature; so is a two-headed calf.
3. Explain that some authors and artists incorporate gothic and grotesque elements into their works in order to create atmosphere and establish symbols. Flannery O'Connor was one of those writers. She set her stories in the South where she grew up and where she spent most of her adulthood, and she peopled the tales with characters that often seem exaggerated and strange.
4. Distribute **Handout 12**, and have students consider the story titles. Follow with open-ended discussion.
5. Divide the class into groups, and have each group read one of the following stories: "Good Country People," "The Life You Save May Be Your Own," "A Good Man Is Hard to Find." (You can also use other O'Connor stories, if you wish.) Ask the groups to summarize the stories and to cite examples of O'Connor's use of grotesque elements.
6. Distribute **Handout 13**, and ask students to use part A to take notes while the groups share responses with the class as a whole.

Suggested Responses

- In "Good Country People," Mrs. Hopewell lives with her daughter Joy (Hulga) and employs a woman named Mrs. Freeman, who has two daughters who are mentioned but not actually present in the story. Joy is thirty-two years old and has a wooden leg, the consequence of an accident when she was a young girl; she is highly educated and very cynical. A traveling Bible salesman stops at the house, eats dinner there, and manages to set up a meeting with Joy the next morning. The two climb up to the loft of the barn, where he expresses great interest in her wooden leg, which he steals before running off. Grotesque elements include the exaggerated characters, as well as the wooden leg and the glass eye the salesman once stole. The Bible salesman is actually a con artist, and the supposedly intellectual and cynical Joy is starved for affection.

- “The Life You Save May Be Your Own” tells about Mr. Shiftlet, a vagrant who stops at the rural home of Lucynell Carter and her retarded, deaf daughter. He stays for a while and does odd jobs. Mrs. Carter schemes to get him to marry the daughter; he really wants to repair her husband’s old car and claim it. Mr. Shiftlet marries the daughter, and the two leave in the car; he abandons her at a diner and continues alone. Later he picks up a boy, the two have a verbal confrontation, and the boy bails out of the car. As the story ends, a storm is brewing, and Mr. Shiftlet continues on in the car. The characters are very exaggerated; grotesque elements include Mr. Shiftlet’s arm, Mrs. Carter’s toothless mouth, and the daughter’s physical and mental liabilities.
- In “A Good Man Is Hard to Find,” a family from Georgia drives off for a vacation in Florida. The family includes a grandmother, her son Bailey, his wife, and their three children (John Wesley, June Star, and an infant). The children are obnoxious; the grandmother sneaks the family cat into the car. News broadcasts have told about an escaped convict called the Misfit. On a detour to see an old mansion, the family has a car accident. Another vehicle stops, and three men visit the scene. One is the Misfit; the entire family is killed. The characters are exaggerated stereotypes. Here the situation is grotesque—the cold-blooded murder of the entire family in a remote wooded area.

7. Conduct a discussion based on part B of the handout.

Suggested Responses

1. The stories are set in the Deep South, and the characters are often poor people in remote areas. There is a general pattern of parents and children.
2. The characters are often stereotypes, suggesting that people today tend to fall into stereotypes—the talkative old woman, the clever con man, the ruthless villain.
3. The characters are aware of a religious heritage, but hypocrisy abounds.
4. O’Connor’s comment suggests that serious writers need to use drastic measures to burst through readers’ cultural blind spots. People are so inured to the grotesque that they accept it as normal and fail to recognize distortions.

Advanced Placement Extension

Assign students to read Flannery O’Connor’s novel *Wise Blood* and to write essays in which they focus on one of the following topics: the treatment of religion; symbolism of the automobile; uses of distortion and the grotesque; the search for meaning.

Titles by Flannery O'Connor

Directions: Although Flannery O'Connor wrote several novels, she is most famous as one of America's premier short story writers. Consider the titles of some of her works, and brainstorm your reflections and inferences.



Three Stories by Flannery O'Connor

Part A.

Directions: Fill in the chart with information about the stories.

Title	Summary and Characters	Grotesque Elements

Part B.

Directions: Use the following questions to discuss characteristics of Flannery O'Connor's stories.

1. What settings did the author prefer?
2. To what extent do the characters seem like stereotypes?
3. To what extent does religion play a role in the stories?
4. In an essay entitled "The Fiction Writer and His Country," O'Connor wrote this:

The novelist with Christian concerns will find in modern life distortions which are repugnant to him, and his problem will be to make these appear as distortions to an audience which is used to seeing them as natural; and he may well be forced to take ever more violent means to get his vision across to this hostile audience.¹

Why did O'Connor incorporate grotesque elements into her stories?

¹Flannery O'Connor, "The Fiction Writer and His Country," in *Mystery and Manners: Occasional Prose*, ed. Sally and Robert Fitzgerald (New York: Farrar, Straus and Giroux, 1969), 33–34.

Lesson 7

John Hersey and the World of Journalism

Objectives

- To learn how individuals were immediately affected by the bomb that was dropped on Hiroshima
- To understand the structure of *Hiroshima* and how it differs from ordinary journalism
- To describe and apply characteristics of good journalism

Notes to the Teacher

The journalist John Hersey (1919–1993) was born in China and spoke Chinese before English, but he was educated in the United States and began his journalism career writing for the Yale University newspaper. In 1939, he traveled as a reporter to China, and after Pearl Harbor, he became a war correspondent, reporting from Sicily, Warsaw, and Guadalcanal, each of which eventually led to a novel or nonfiction work. A year after the war ended, he visited the bombed city of Hiroshima; from that came his most famous piece of nonfiction.

The traditional inverted pyramid is a staple of journalism classes. Hersey chose an entirely different format in *Hiroshima*. He followed the stories of six civilians, detailing their lives on the day the bomb fell and afterwards. Each chapter records one phase of the bombing and its aftermath. In an updated version, written years later, he records long-term consequences for each of the survivors. A graphic of the structure of the book would appear as a rectangular grid rather than a pyramid.

Born in China and aware of the brutal Japanese invasion of that country, Hersey was prejudiced against the Japanese. In a book written in 1942, he referred to Japanese soldiers in disparaging terms as somewhat subhuman. In a later edition, he left those words in to show his state of mind at the time but also wrote a moving foreword in which he acknowledged his error. “War is, among other things, a school, and during the rest of World War II, I learned some lessons that radically changed my views. . . . I had also come to realize that if our concept of [Western] civilization was to mean anything, we had to acknowledge the humanity of even our misled and murderous enemies.”¹ To a great extent, his experience in writing *Hiroshima* brought about this change.

¹John Hersey, *Into the Valley: Marines at Guadalcanal* (Reprint, Lincoln, Neb.: Bison Books, 2002), xviii–xix.

The lesson begins with an explanation of the inverted pyramid and then discusses the structure underlying *Hiroshima*. Students read the first section and identify the main characters, real people in Hiroshima at the time of the bombing, and their fates on the day of the bombing. They discuss whether Hersey seems neutral or biased. Next, students work in groups to establish their own criteria for judging excellence in journalism. After an assignment to evaluate one example of journalism, students follow up with a discussion about the relative objectivity or subjectivity of today's media. If your school has class sets of *Hiroshima*, you will want to use them. You can also find the work online.

Procedure

1. Ask students what a journalist is. (A journalist is a writer who does research, conducts interviews, and writes his or her findings objectively for news media such as newspapers, magazines, television, and radio.) Ask students to name well-known journalists.
2. Display an inverted pyramid, and explain to students the structure of a typical journalistic story. See the Teacher Resource Page.
3. Tell students that this structure was useful because of the nature of newspapers, especially before computers; editors, who had to work under deadline, had no time to rewrite stories to make them fit. They could delete the end of a story just as it was submitted, and the reader would still receive all essential information.
4. Introduce John Hersey, and, if necessary, explain what happened in Hiroshima in 1945. Describe the structure of the book *Hiroshima*, using the information in Notes to the Teacher. Point out how different this is from the usual journalistic reporting about the war. Explain that *Hiroshima* as it was published in 1946 included four chapters: "A Noiseless Flash," "The Fire," "Details Are Being Investigated," and "Panic Grass and Feverfew." Many years later Hersey returned to Japan and wrote an additional chapter following up on the people at the center of his account. Ask students to speculate about the chapters' content. (The general structure is chronological, from the very moment the bomb struck through subsequent events.)
5. Tell students that Hersey was born in China, which was the victim of brutal Japanese invasions. His earlier writing showed that he was very prejudiced against Japan. Ask students to read "A Noiseless Flash" to see how he portrays the Japanese people. Ask them to be prepared to discuss the tone. Does Hersey sound sympathetic, unsympathetic, or neutral about the survivors? Distribute **Handout 14** to assist students with note-taking.
6. When students have had the opportunity to read the chapter, review with them who each person is and what each one experienced at the moment the bomb fell.

Suggested Responses

1. Mr. Kiyoshi Tanimoto was an overworked, tired pastor; he had studied in the United States, spoke English, and had American friends, making him seem suspicious to the police. He was outside the city when the bomb fell, and he dove behind a rock for protection.
 2. Mrs. Hatsuyo Nakamura, a widowed seamstress with three children, was thrown back into her house and buried under wood beams and tiles. She was able to dig herself out and rescue her children.
 3. Dr. Masakazu Fujii, a prosperous physician who lived near his hospital, was thrown into the river by the blast but was saved from drowning.
 4. Father Wilhelm Kleinsorge, a German priest living in a mission, was reading in his room before the blast; the next thing he knew, he was wandering in the garden surrounded by collapsed houses.
 5. Dr. Terufumi Sasaki, a young, hardworking physician, was the only uninjured doctor at his hospital after the bomb blast.
 6. Miss Toshiko Sasaki, a young clerk, was pinned under fallen bookcases with a broken leg.
7. Ask students this question: From what you already know about Hiroshima and about other serious disasters, what do you think the survivors had to face? (Students may suggest shock and physical injuries; a shortage of first responders and of medical care; scarcity of food and fresh water; difficulty locating loved ones; loss of job; psychological trauma, now called post-traumatic stress syndrome; loss of home; overwhelming grief.)
 8. Ask students to describe the tone they hear in the chapter. (Hersey kept his tone deliberately factual and allowed readers to respond with their own attitudes. He presented the survivors as human beings with the same sort of needs and interests all people have, so readers can identify with them and generally feel sympathy for their plight. This objective tone is totally appropriate for a journalistic piece of writing.)
 9. Discuss whether reporters should always try to stay neutral or whether they should express their opinions. Then discuss to what extent today's media are neutral or biased.
 10. Have students work in small groups to set up standards by which modern journalistic pieces should be evaluated. Then share ideas as a whole class, and develop a consensus of standards.

Suggested Responses

- The report is accurate and complete.
- The report covers a significant topic.
- The report is written in a clear and direct way.
- The report is grammatically correct and stylistically appealing.
- Interviews are conducted with courtesy and honesty.
- Background research is comprehensive.
- The journalist is not influenced by outside forces such as government or advertising.
- The report appeals to readers' interests.

11. Apply standards developed by the class to *Hiroshima*. Lead students to see why Hersey's book is often considered the greatest piece of American journalism ever written.
12. Assign each student to read a recent newspaper article and to write an analytical essay discussing the writer's success or failure in meeting criteria for effective journalism.

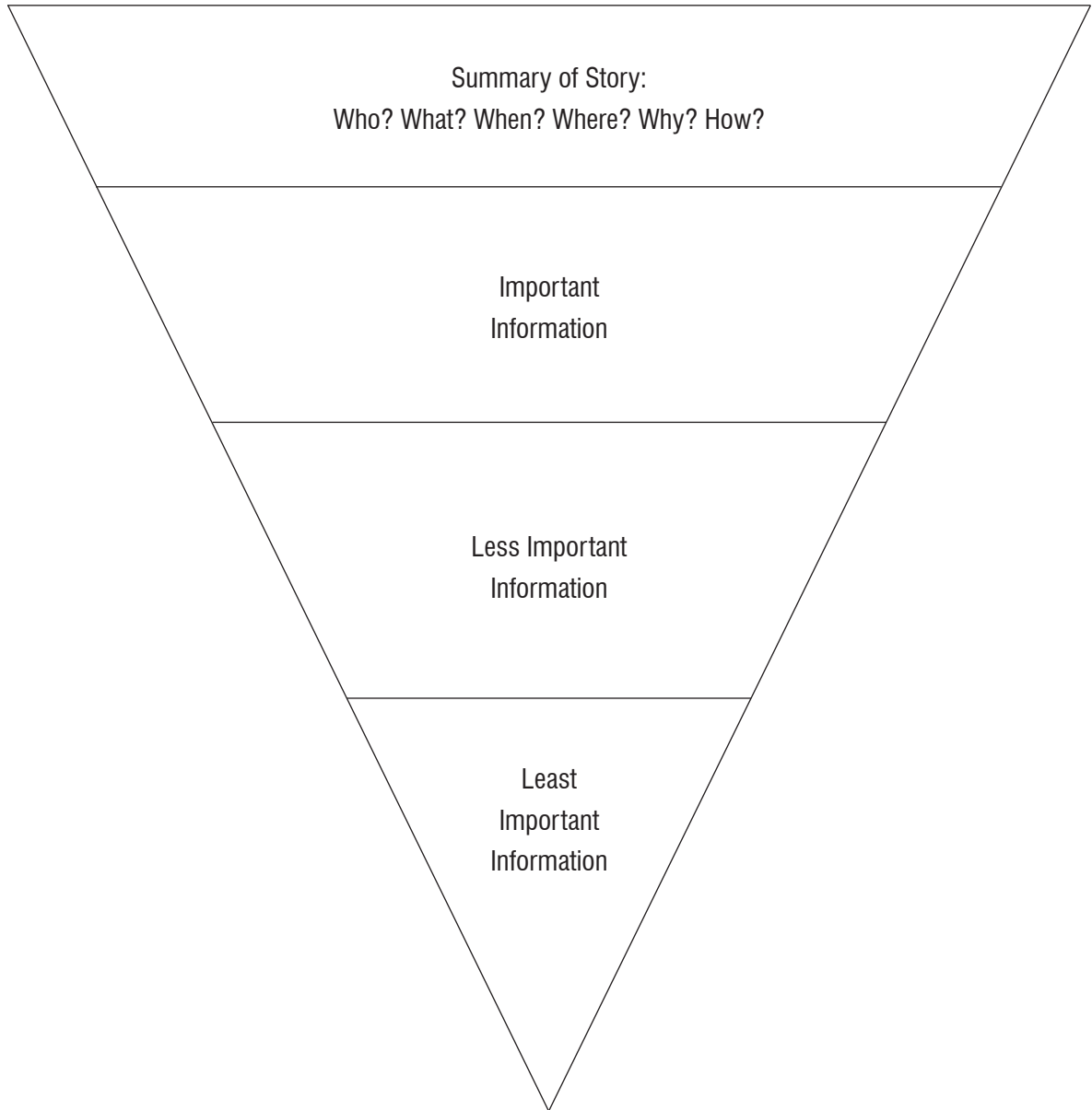
Advanced Placement Extensions

1. Ask students to research propaganda devices and the role they play in informational writing.
2. Assign students to read the entirety of *Hiroshima* and to write an analytical essay on the portrayal of one of John Hersey's six survivors.

Interdisciplinary Connections

1. Have students research and report on the "new journalism" of the 1960s and 1970s and the influence it has had on subsequent journalistic writing.
2. Encourage students to read and report on one of John Hersey's other books about World War II, such as *A Bell for Adano* (Sicily), *The Wall* (the Warsaw Ghetto), or *Into the Valley: Marines at Guadalcanal*.
3. Direct students to research the works of winners of recent Pulitzer Prizes in journalism.

The Inverted Pyramid of Journalism



The Survivors of Hiroshima

Directions: Complete the chart with information about who the people are and what happened to them during “A Noiseless Flash.”

Name	Description	Experiences
1. Mr. Kiyoshi Tanimoto		
2. Mrs. Hatsuyo Nakamura		
3. Dr. Masakazu Fujii		

Name	Description	Experiences
4. Father Wilhelm Kleinsorge		
5. Dr. Terufumi Sasaki		
6. Miss Toshiko Sasaki		

Lesson 8

The Diverse Talents of Theodore Roethke

Objectives

- To read, respond to, and analyze three poems by Theodore Roethke
- To recognize the diversity of topic and style in Roethke's work

Notes to the Teacher

Theodore Roethke's accomplishments demonstrate the fact that poets do not develop in isolation. He was profoundly influenced by great American and British poets of the past, he forged lasting friendships with poets among his contemporaries, and he exerted a powerful influence on writers from subsequent generations. He received a Pulitzer Prize in 1954, as well as other literary awards, and is viewed as one of the greatest of the twentieth-century poets. His works are diverse—short and long poems, free verse and carefully executed meter, serious reflection and jubilant humor.

Roethke was born in Saginaw, Michigan, in 1908; in his boyhood, he spent many hours in his father's greenhouse as well as exploring the outdoors. Nature images from both permeate his poems. Roethke graduated from college and went on to take additional courses; he taught in a number of colleges, and he slowly but surely acquired recognition as a gifted poet. A mental illness that was never diagnosed recurred throughout his adulthood, but he tried to view it as an opportunity rather than as an unwanted affliction. Roethke died in 1963 of a heart attack.

In this lesson, students first learn a little about Roethke's life and reflect on the significance of a greenhouse. They then discuss three poems: "My Papa's Waltz," "Elegy for Jane," and "The Waking." The poems are frequently anthologized and in textbooks, and they are readily available online. If a nearby business or university has a working greenhouse, you may want to arrange a field trip prior to this lesson.

Procedure

1. Explain that poet Theodore Roethke grew up in Saginaw, Michigan, where his father had an extensive greenhouse in which the poet spent a great deal of time both working and observing. Ask students to describe the outside of a greenhouse. (The walls and ceilings of greenhouses are constructed to admit the maximum amount of sunlight so that people can extend the growing season.) Ask students to

describe the interior of a greenhouse. (Greenhouses usually include multilevel tables and shelves to make maximum use of space. Surfaces are covered by many potted plants. The air is usually moist, warm, and redolent of many growing plants, earth, and fertilizer.)

2. State that as an adult Roethke viewed the greenhouse as a symbol of life in general and his life in particular. Ask students to unpack the symbolism. (A greenhouse is like a gigantic womb, nurturing and protecting the growing life within. Roots grow deep into soil and wrap themselves around the insides of pots; branches grow in various directions, always reaching toward sunlight. Greenhouses are transparent; it is almost impossible to keep secrets in them. Perhaps Roethke's poems allow readers to view the working of his mind and heart, as if looking through the walls of a greenhouse.)
3. Ask students to read "My Papa's Waltz." You may want to read it aloud to them or have them listen to a recording. Then distribute **Handout 15**, and ask small groups to answer the questions.

Suggested Responses

1. Three words have strong positive connotations: *papa*, *waltz*, and *romp*. In contrast, the word *father* would sound formal and distant; *waltz* is a rather humorous term for what seems to have been more like a polka; *romp* always suggests play.
2. The speaker is a grown man, probably or possibly Roethke himself, recalling a childhood memory.
3. Father, mother, and small child (barely head-high to the father's belt, perhaps perched on top of the father's feet) seem to be in the kitchen. The father and child are dancing around, disturbing cookware, and the mother is not amused.
4. It would be normal for a man working in a greenhouse to come home with battered knuckles and dirt-caked hands and fingernails.
5. The mother is definitely frowning; the father is probably laughing; the child might go back and forth between delighted laughter and wide-eyed awareness of having absolutely no control over this waltz.
6. The poem is carefully structured into four quatrains with regular (but not rigid) rhyme and rhythm. Alternate lines rhyme, and the meter is iambic trimeter.
7. Arguments can be made for both views. The poem's second word sets some readers up for a negative interpretation. On the other hand, the poem ends with the son holding on to the father, not with trying to get away.

8. This childhood memory has been important enough not to disappear into the past. In fact, Roethke's father died when the poet was a young teenager, so the lively dance in the kitchen might be one of only a few memories.
4. Ask students to read "Elegy for Jane." Point out that the title makes the situation clear; Jane was a student in one of Roethke's classes, and she was killed in a horseback-riding accident.) Distribute **Handout 16**, and ask students to complete it.

Suggested Responses

1. The speaker, certainly Roethke himself, grieves the loss of Jane, a student whom he clearly liked but with whom he had no close personal relationship. He is talking about the kind of love teachers often have for their students—genuine, but necessarily somewhat distant and often temporary.
 2. There are many nature images, perhaps the most important being those that refer to small birds. Jane seems to have been small and quick and perhaps a bit shy.
 3. Jane seems to have arrived for class with hair still damp from the shower; perhaps she was usually fairly quiet but sometimes got excited in discussion; sometimes she was clearly in an impenetrable bad mood.
 4. The speaker is Roethke the college teacher; the first three stanzas seem to be addressed to friends or to the reader; the final stanzas are an apostrophe addressed to Jane herself.
 5. The poem consists of four- and five-line stanzas. There is no rhyme or rhythm pattern. The poem is free verse.
 6. Roethke was an observant instructor who cared about his students and sometimes found them amusing. Jane's death hit him hard, but he made no emotional claims on her.
5. Ask students to read "The Waking." Point out that the poem provides the title for the book that won Roethke a Pulitzer Prize. Explain that the form of this poem is much more complex than in the previous two. "The Waking" is a villanelle, a fixed form that involves repetition as well as regular rhyme and rhythm.
 6. Divide the class into six groups, and assign each group to focus on one of the stanzas of "The Waking." After about five minutes, have groups share observations with the class.

Suggested Responses

Stanza 1—Sometimes the boundary between being awake and being asleep is not clear; one can move ahead into the unknown future without fear, and one can learn from necessary experience.

Stanza 2—Thought is overrated, and emotions matter; the speaker expresses great happiness and again voices the paradox of being both asleep and awake.

Stanza 3—Even the people closest to us can seem unknown; earth is precious and holy, and we can only learn by what we have to experience.

Stanza 4—We can observe nature, but we cannot explain it, and we seldom know if we are really awake or asleep.

Stanza 5—Death is inevitable for all of us, so we had better be lively while we can and benefit from what we cannot avoid.

Stanza 6—The stanza is full of paradoxes and expresses resignation to and acceptance of what is. Like the rest of the poem, it exudes an aura of both mystery and serenity.

7. Explain that throughout his adult life Roethke suffered from recurring bouts of mental illness. Ask students if that fact throws any light on the poem. (Faced with a problem he could not control, Roethke could have succumbed to rage or depression. Instead, he learned the wisdom of living peacefully with the ambiguity of what is.)
8. Ask students to select one of the three poems as their favorite and to write response essays in which they explain why that particular piece makes sense or rings true. Collect the essays as tickets out of class.

Advanced Placement Extension

Assign students to read Theodore Roethke's "The Geranium" and to write essays in which they describe his purpose and tone. You may want to review the distinction between mood and tone. Mood has to do with atmosphere; tone is a matter of attitude. ("The Geranium" is both humorous and sad—a free verse poem in which a first-person narrator pokes fun at his own loneliness.)

Theodore Roethke's "My Papa's Waltz"

Directions: Carefully read the poem, and use the following questions to discuss it.

1. Which words in the poem have positive emotional connotations?
2. Who is the speaker in the poem?
3. Describe the scene in the poem.
4. How do the details in the poem match Theodore Roethke's childhood?
5. What expressions do you imagine on the faces of the three people?
6. How would you describe the form of the poem?
7. Some readers see this poem as a celebration of a lively family memory; others see the poem as a portrait of abuse. What do you see?
8. What does the poem reveal about Roethke?

Theodore Roethke's "Elegy for Jane"

Directions: Carefully read the poem. Then answer the questions.

1. The closing two lines are extremely important. What do they clarify about the speaker's attitude toward Jane?
2. What images recur in the descriptions of Jane? What do those images suggest?
3. What was Jane like in the classroom?
4. Where is the poem's speaker? To whom is he talking?
5. How would you describe the poem's form?
6. What does the poem reveal about Theodore Roethke?

Lesson 9

William Carlos Williams and Wallace Stevens

Objectives

- To read and respond to several works that reflect imagism and modernism
- To contrast the work of William Carlos Williams and Wallace Stevens

Notes to the Teacher

Many high school students have a low tolerance for the study of poetry, so one has to pick and choose which of the towering poetic voices of the twentieth century to use. Throughout the careers of many of the poets, there was a spirit of intense competition, what some critics describe as a kind of sibling rivalry that sometimes turned nasty. Ezra Pound and T. S. Eliot both made vicious fun of Amy Lowell. Robert Frost and Wallace Stevens had words and perhaps a physical confrontation about poetry when both were in Key West. Both Stevens and William Carlos Williams, who were sometimes friends, bitterly opposed the erudite kind of poetry written by Eliot, although they did not dispute his genius.

The poetic careers of Williams and Stevens have interesting parallels. Both had demanding professional responsibilities. Williams was a medical doctor; Stevens was a lawyer who worked in the insurance business. For both, poetry was a passionate avocation. For a time, both were associated with the imagist movement. They were, at least sometimes, friends.

Williams (1883–1963) was born in Rutherford, New Jersey, which is just a short distance from New York City. He received his M.D. from the University of Pennsylvania, where he met and was greatly influenced by Pound, and had a long career practicing medicine in Rutherford, which meant that he did not have to rely on his writing for financial support. As a writer, he was an innovator; in contrast to many other artists, his life seemed quite ordinary: medical practice, enduring marriage, children. Williams received a National Book Award for Poetry and a posthumous Pulitzer Prize.

Stevens (1879–1955) was born in Reading, Pennsylvania, and for a while attended Harvard. He graduated from the New York Law School and successfully passed the bar exam. After a decade practicing law in New

York, he joined an insurance company in Hartford, Connecticut, where he later became vice president. Like Williams, he seemed to have a conventional life with a responsible professional position and no need to depend on poetry for a living. His social life connected him with writers and artists in New York City—among them, William Carlos Williams. He received both a Pulitzer Prize and a National Book Award shortly before his death from cancer in 1955.

If “The Red Wheelbarrow” is in your students’ textbook, you may want to have students begin by reading and discussing it. At first, they are likely to think it is pretty silly. Use it as an example of imagism, and emphasize that it is a powerful statement of the importance of ordinary, daily reality. This lesson focuses attention on “This Is Just to Say” and “The Dance” by Williams and on “Thirteen Ways of Looking at a Blackbird” and “The Snow Man” by Stevens. All four poems are readily available on the Internet and can be found in many anthologies.

Procedure

1. If students have not already encountered imagism, explain that writers in the modernist and imagist movements wanted to invent a whole new kind of poetry characterized by powerful images and often by a minimalist use of language. The idea was to pare away anything unnecessary so that the reality in the work could shine through.
2. Explain that two important twentieth-century poets—William Carlos Williams and Wallace Stevens—are unusual in that they held significant professional positions (a physician and a lawyer/insurance vice president) by day and wrote poems in their spare time. They were also friends.
3. Distribute **Handout 17**, and make copies of “This Is Just to Say” and “The Dance” available. Ask students to complete the exercise.

Suggested Responses

1. The title is actually the first line of the poem.
2. The poem sounds like a note Williams might have left for his wife to explain the missing plums. Perhaps he was up late writing and found those delicious cold plums irresistible.
3. Punctuation causes pauses; perhaps Williams just wanted the reader to keep going.
4. Before the advent of the electric refrigerator, people kept perishable food in containers cooled by ice.
5. Read in the right frame of mind, the poem can impel one to the supermarket for fresh fruit, preferably plums.

6. “The Dance” is a much more complicated poem—not really free verse, but with a combination of metrical feet (iamb and anapests) to reflect the rollicking dance depicted in the painting.
 7. The painting shows a village festival, with musicians and country people dancing.
 8. An oral reading demonstrates the dance rhythm, running over from line to line in two-beat and three-beat sounds.
 9. Both poems emphasize and celebrate physical aspects of life, a prevalent motif in works by Williams.
4. Distribute **Handout 18**, and make copies of “Thirteen Ways of Looking at a Blackbird” and “The Snow Man” available. Ask students to complete the exercise.

Suggested Responses

1. The poem is clearly free verse, with thirteen numbered sections that take different approaches to look at a blackbird.
2. There is something ominous about the bird’s color and its ubiquity.
3. The stanzas use imagery, similes, and metaphors; the poem reads almost like a camera taking a series of photos of a blackbird and seeing something different in each image.
4. For example, the first stanza presents a vivid image—still, snow-covered mountains with a watchful blackbird perched on a tree branch.
5. The poem seems to say that perception is subjective and changeable.
6. The atmosphere in “The Snow Man” is cold and stark.
7. One can imagine Stevens looking out a window on a snowy and blustery day in January. The house seems to be surrounded by evergreens, and someone built a snowman. This is not Frosty, however. The scene is desolate and empty.
8. The poem consists of five tercets. At first, it appears to have regular rhythm, but then it becomes free verse. There are many sound devices—alliteration, assonance, near rhyme, consonance.
9. The poem conveys the harsh desolation of winter and a kind of vacancy it can instill in an observer.
10. Stevens tends to be more obscure—to tantalize and tease the reader without making everything completely clear. He is more philosophical.

Advanced Placement Extension

Assign students to write papers or complete multimedia projects in which they analyze either “The Artist” by William Carlos Williams or “The Emperor of Ice-Cream” by Wallace Stevens. Both poems are available online as well as in the poets’ collected works. (Students’ analyses can vary widely but should include some of the following points. “The Artist” is a free-verse poem in two stanzas, and it presents a slice-of-life scene. A somewhat disheveled man impulsively executes a perfect ballet move. The speaker, an observer, describes his disabled mother’s applause. Mr. T.’s wife missed the show, though. The poem suggests that life’s little delights come spontaneously and as surprises; we have to be there, or we will miss them. “The Emperor of Ice-Cream” deals with a wake and is also free verse. The voice in the poem is boisterous, almost like a carnival barker, as people in a lower-class neighborhood gather with cigars, beverages, flowers, and perhaps ice cream around a woman’s corpse. Death is silent and final, the poem says, and only the living can celebrate.)

A Look at the Work of William Carlos Williams

Directions: Read the poems “This Is Just to Say” and “The Dance,” and answer the following questions.

1. How does the title of “This Is Just to Say” relate to the rest of the poem?
2. How do you think the poem originated?
3. Why did the poet leave out punctuation?
4. What is an icebox?
5. This is an imagist poem. What does it convey?

6. In terms of style, how does “The Dance” differ from “This Is Just to Say”?

7. Breughel was a great German painter. What does *The Kermess* depict?

8. Try reading “The Dance” aloud, and listen for its rhythm. What do you hear?

9. What do the two poems have in common?

A Look at the Work of Wallace Stevens

Directions: Read the poems “Thirteen Ways of Looking at a Blackbird” and “The Snow Man,” and answer the following questions.

1. Describe the structure of “Thirteen Ways of Looking at a Blackbird.”

2. Does it matter that the poem is about a blackbird? Could the subject be a robin or a sparrow instead?

3. What poetic devices dominate the sections of the poem?

4. Which section of the poem has the most appeal for you? Why?

5. What does the poem say or imply about perception?

Lesson 10

Writers of the Beat Generation

Objectives

- To recognize the iconoclasm at the basis of the cultural revolution after World War II
- To encounter the work of several prominent Beat Generation writers

Notes to the Teacher

Today when we think of the Beat Generation and their successors, Beatniks and hippies, we tend to picture bearded and often unwashed rebels against conventional standards of all kinds. The movement was actually born at no less a place than Columbia University and centered on two legendary figures—Jack Kerouac and Allen Ginsberg. In California, the Beat movement gradually grew and flourished with the help of people like poet and publisher Lawrence Ferlinghetti. In 1965, a poetry reading at the Six Gallery in San Francisco included Ginsberg, now a legend, and spurred Beat Generation writers into a spotlight.

The term *Beat Generation* was invented by Kerouac. In 1952, John Clellon Holmes wrote an article about the Beat Generation for *The New York Times Magazine*. The concluding paragraph says, “But its ability to keep its eyes open, and yet avoid cynicism; its ever-increasing conviction that the problem of modern life is essentially a spiritual problem; and that capacity for sudden wisdom which people who live hard and go far possess, are assets and bear watching. And, anyway, the clear, challenging faces are worth it.” At its core, the Beat Generation was deeply idealistic, committed to a belief that materialism is destructive and engaged in an eager search for meaning. It was also iconoclastic—wildly innovative in writing and the arts and resistant to norms regarding drugs, behavior, and sexuality.

Beat authors are often not included in American literature textbooks, but they exerted a powerful influence on American culture, and they continue to impact trends in writing today. In this lesson, students work in small groups to learn about and report on Ginsberg’s “Howl,” Kerouac’s *On the Road*, and Ferlinghetti’s “I Am Waiting.” The works can be accessed on the Internet, in libraries, and in bookstores.

Procedure

1. Ask students what they understand by the term *Beat Generation*. Explain that just as some young people after World War I came to be called the Lost Generation, others after World War II formed the Beat Generation. These were educated people who turned against

the materialism that ballooned with the postwar economic boom and who rebelled against conventions in just about every area of life. Explain that students will be working in groups to learn and report about three of these writers: Allen Ginsberg, Jack Kerouac, and Lawrence Ferlinghetti.

2. Divide the class into groups, assign each group one of the writers, and give group members **Handout 19, 20, or 21** as appropriate.
3. To facilitate note-taking, give the rest of the class **Handout 19**, and have students report on Allen Ginsberg.

Suggested Responses

1. Ginsberg was born in 1928 in Newark, New Jersey, to a Jewish family with radical political convictions and a devotion to the arts. His mother suffered from mental illness. His parents' countercultural beliefs clearly had a huge impact on their son.
2. Ginsberg attended Columbia University and graduated (after some interruptions) in 1948. While there, he knew the legendary scholars and educators Lionel Trilling and Mark Van Doren, who clearly recognized Ginsberg's enormous potential and talent. The poet William Carlos Williams was his mentor. Ginsberg was an attractive young man who had a circle of close friends, among them Jack Kerouac, William S. Burroughs, and Neal Cassady.
3. Ginsberg admired Walt Whitman, to whom he is often compared, as well as Edgar Allan Poe and William Blake.
4. After holding several jobs, Ginsberg went in 1954 to San Francisco, where the Beat movement began to grow.
5. At the Six Gallery, Ginsberg and five others read work aloud to a relatively small audience. Listeners were electrified by the reading of "Howl."
6. "Howl," a long free-verse poem, is that masterpiece. In 1955, it was published by City Lights Books, which was a creation of poet Lawrence Ferlinghetti. A year later it was banned for obscenity, but in court the judge affirmed that the work had value.
7. The free-verse poem indicts destructive materialistic values of America and mourns lives lost because of those mistaken values. It includes a lot of repetitions and exudes anger and, sometimes, sadness. Parts read like incantations and reflect the sounds of jazz.
8. The 1960s and 1970s were times of cultural revolution in America, and Ginsberg was a kind of guru-figure for many

young people. His rebellion against conformity and limitations on individual freedoms exerted a powerful appeal. He also exuded energy and commitment to his beliefs. Throughout his life, he was a kind of free spirit.

9. Like Ralph Waldo Emerson a century earlier, Ginsberg valued nonconformity and individual freedoms. He stood for gay rights, against American involvement in Vietnam, against government restrictions on drug use, and against materialism. He sought personal enlightenment and was interested in Zen Buddhism.
 10. Toward the end of his life, Ginsberg was a professor at Brooklyn College in New York City. He was also a visiting professor at Columbia. He died of cancer in New York City in 1997.
4. Distribute **Handout 20** to the rest of the class, and have students report on Jack Kerouac.

Suggested Responses

1. Kerouac was born in 1922 in Lowell, Massachusetts; his parents were French Canadians, and Kerouac actually learned English as a second language. He had a brother who died as a child, a sister, a devoutly religious Catholic mother, and a sometimes quarrelsome father.
2. In high school, Kerouac was a good enough football player that he received a football scholarship at Columbia. He had to do some coursework elsewhere to be ready for Columbia's rigor. After an injury made it impossible for him to play football, he dropped out of Columbia and joined the U.S. Navy but did not last long and was discharged.
3. Kerouac had the same circle of friends as Allen Ginsberg, including Neal Cassady and William S. Burroughs.
4. Kerouac was married three times; the first two ended with divorce. His only child, a daughter, was born after her parents were separated. He remained close to his sister and was devoted to his mother, with whom he lived for much of his life.
5. *On the Road* is his most famous book. The book describes two men driving across country and seeking meaning and is based on Kerouac's trips with Neal Cassady.
6. Kerouac took about three weeks to write the book. Unwilling to halt the narrative to insert new papers into the typewriter (long before the advent of word-processing), he typed on one continuous scroll with no paragraph divisions or punctuation.

7. A first-person narrator representing Kerouac begins to describe his experiences “on the road” after the breakup of his marriage. The version published in 1957 does have paragraph divisions and punctuation. Since then, the original unedited version has also been published. Many writers have emulated Kerouac’s style, which is unmistakably modern.
 8. Kerouac’s burgeoning fame after the publication of *On the Road* was not helpful to him. Far from being a free spirit, he was an alcoholic who caused his own early death.
 9. *On the Road* is viewed as a classic of the 1950s Beat Generation and a portrait of some of the people who were instrumental in its formation. It is a seminal work of American literature.
 10. Kerouac was living in Florida with his mother and his third wife, and he was still writing. He died from uncontrollable hemorrhage.
5. Distribute **Handout 21** to the rest of the class, and have students report on Lawrence Ferlinghetti.

Suggested Responses

1. Ferlinghetti was born in 1919 and had a very tumultuous childhood because his father died before he was born and his mother suffered a mental collapse. He spent time with various relatives and in orphanages until he became a foster son to a wealthy New York family.
2. Compared to other Beat Generation writers, Ferlinghetti seems very unbohemian. He majored in journalism and graduated from the University of North Carolina; he served actively in the U.S. Navy during World War II; in 1948, he earned a master’s degree from Columbia University; in 1951, he earned a doctorate from the University of Paris.
3. Ferlinghetti moved to San Francisco and started a magazine called *City Lights*, as well as City Lights Books, which sold paperbacks and eventually became a publishing house.
4. Ferlinghetti wanted the store to be not just a quiet business, but an exciting center where writers and readers could browse and toss around ideas. He advocated the idea that poetry should be accessible to and enjoyed by ordinary people, not just by the scholarly elite.
5. Ferlinghetti was among the crowd of about a hundred people at the reading at the Six Gallery. He was deeply impressed by Allen Ginsberg’s reading of “Howl.”

6. The series by *City Lights* provided opportunities for poets to get published in paperback form. Among the poets included are Ferlinghetti himself, Ginsberg, Kerouac, Williams, Kenneth Rexroth, Denise Levertov, and Gregory Corso. An accomplished poet, Ferlinghetti also facilitated the careers of other writers.
 7. *A Coney Island of the Mind* is Ferlinghetti's most famous book of poems. The title suggests the flashing lights and music of an amusement park, but also perhaps something somewhat tawdry.
 8. "I Am Waiting" expresses the frustrated idealism at the root of the Beat Generation—the belief that the real American Dream had somehow gotten lost or abandoned.
 9. Ferlinghetti's free verse poems have an innovative style that is sometimes serious, sometimes playful.
 10. A businessman, an artist, a poet, and a critic, Ferlinghetti continued well into old age to be a dynamic, functioning San Francisco presence.
6. Assign a writing in response to the following prompt: If I had a chance to interview Allen Ginsberg, Jack Kerouac, or Lawrence Ferlinghetti, I would ask the following questions. . . . Tell students to include the reasons for the questions. Collect the papers as tickets out of class.

Advanced Placement Extension

Direct students to read Lawrence Ferlinghetti's poem "Constantly Risking Absurdity" and to write essays in which they analyze the poem's core simile and its form. (This brilliant free-verse poem compares poets to high-wire acrobats taking enormous risks as they strive for perfect grace and beauty. The poem's line arrangement reflects the careful leaps of the high-wire artist.)

Interdisciplinary Connection

Assign students to research and report on the role of women in the Beat Generation. (Some commentators see the Beat Generation as a dominantly male movement in which women were held to supportive roles, liberated from conventions regarding sexuality, but not from much of anything else. Others argue that genuine talent among women flourished—e.g., Joyce Johnson and Diane di Prima.)

Allen Ginsberg: Guru of the Beat Generation

Directions: Use the following questions as springboards to research the life and work of the central figure of the Beat Generation, and prepare to report your findings to the class. Your presentation should include pictures of Allen Ginsberg at various times in his life, information about his life and work, and a dramatic reading of a section of “Howl.”

1. What was Ginsberg’s family background?
2. Describe Ginsberg’s college years. Who were his friends?
3. Who are some of the writers that Ginsberg admired?
4. What did Ginsberg do after he graduated from college?
5. What was the 1955 Six Gallery Reading? How did it affect Ginsberg’s career as a poet?

Jack Kerouac: Legendary Novelist

Directions: Use the following questions as springboards to research the life and work of Jack Kerouac, one of the central figures of the Beat Generation, and prepare to report your findings to the class. You probably do not have enough time to read all of *On the Road*, but you will need to read excerpts. Your presentation should include pictures of Kerouac, information about his life and work, and a dramatic reading of a section of *On the Road*.

1. What was Kerouac's family background?
2. What did Kerouac do after graduating from high school?
3. Who were his friends?
4. Did Kerouac have a family of his own?
5. What is his most famous book? What is it about?

Lawrence Ferlinghetti: San Francisco Poet

Directions: Use the following questions as springboards to research the life and work of Lawrence Ferlinghetti, a key figure in the lives of many writers of the Beat Generation, and prepare to report your findings to the class. Your presentation should include pictures of Ferlinghetti, information about his life and work, and a dramatic reading of his poem “I Am Waiting.”

1. What was Ferlinghetti’s family background?
2. Describe Ferlinghetti’s experiences after his graduation from high school. How does he seem different from most people’s concepts of the Beat Generation?
3. Where did Ferlinghetti move in 1951? What did he do there?
4. What did he see as the function of bookshops, publishing companies, and writing?
5. What was the connection between Ferlinghetti and the landmark 1955 Six Gallery Reading?

Lesson 11

Modern Memoirists

Objectives

- To define *memoir* and identify characteristics of the genre
- To read and appreciate some or all of a modern memoir
- To write a memoir

Notes to the Teacher

The term *memoir* is often used interchangeably with *autobiography*. Strictly speaking, a memoir is an autobiographical work that deals with a formative time in the writer's life, rather than a full life history. It is personal and is always written in the first person. It is meant to convey the author's character and memories of his or her life.

The last century has been an age of intensive autobiographical writing, some of it true literature and some of it rambling self-indulgence. As William Zinsser theorizes in his essay "How to Write a Memoir," the latter may be a result of the popularity of tell-all talk shows in recent decades.¹ Some classic works that may interest students include the following:

- *I Know Why the Caged Bird Sings* by Maya Angelou
- *An American Childhood* by Annie Dillard
- *Farewell to Manzanar* by Jeanne Wakatsuki Houston
- *The Story of My Life* by Helen Keller
- *The Woman Warrior* by Maxine Hong Kingston
- *The Color of Water* by James MacBride
- *Memories of a Catholic Girlhood* by Mary McCarthy
- *Angela's Ashes: A Memoir* by Frank McCourt
- *The Names: A Memoir* by N. Scott Momaday
- *Coming of Age in Mississippi* by Anne Moody
- *Hunger for Memory: The Education of Richard Rodriguez* by Richard Rodriguez
- *Night* by Elie Wiesel
- *The Lost Garden: In My Own Words* by Laurence Yep

¹William Zinsser, "How to Write a Memoir," *The American Scholar* 75, no. 2 (Spring 2006): 109–117.

Before the lesson, get a copy of the *New York Times* best-selling non-fiction list or a comparable list from your nearest large newspaper. Also, decide which books you are going to give your class for their memoir-reading, how much of each book you want them to read, and whether you plan to assign books or allow students to choose. Before copying **Handout 22**, you may want to write in point values for the activities.

In the first part of this lesson, students learn the meaning of the word *memoir* and either choose or are assigned a book to read. Depending on time available and your students' reading abilities, you may want them to read an entire book, a chapter, or selected chapters. Students should have time in class to work independently on a series of projects that are suggested on **Handout 22**, while you provide guidance, clarification, and direction.

In the second part of the lesson, students write their own personal narratives or memoirs. After mini-lessons on using dialogue and on narrative structure, students then write final drafts. You may wish to allow them to incorporate a few photographs with text flowing around the pictures. Students may be more motivated if you mention that this is typical of the kinds of essays required for many college applications.

Procedure

1. Read the titles on a current list of best-selling nonfiction books to the class, and ask students to keep a count of how many would be categorized as autobiography. Ask why this type of writing is so popular today. Then differentiate between autobiographies (the story of one's whole life to this point) and memoirs. Tell students that they are next going to read a memoir.
2. Ask students what attracts people to read a person's memoirs. (Sometimes the drawing factor is the fame or notoriety of the author; people are often curious about celebrities. Other times, the appeal comes from the subject matter, e. g., living through the Holocaust or participating in the civil rights movement.)
3. Show the class the list of books from which they can choose, and give a short book talk about each one. Give them directions as to how much you want them to read and the deadlines you expect them to meet.
4. Distribute **Handout 22**, and explain that students will be working independently and will receive credit for the work completed. Tell them that they will have time to read and work in class but that they must also work at home.
5. Distribute **Handout 23**. Direct students to use it to keep a record of their work and to comment on it. The sheet should be submitted when the final projects are complete.
6. While students work, meet with individuals to help them and to gauge their progress.

7. To introduce the memoir-writing activity, ask students to free-write, using just notes or bullet points, not complete sentences. Give them questions such as the following:
 - Write about a time when you wanted something very badly. What was it? Did you get it? What was the result?
 - Write about a person who is really important in your life. How has this person helped you? What have you given in return?
 - Write about a time when you were really frightened. Was there a good reason to fear, or was the cause mostly your imagination?
 - Write about a time you did something you were really proud of.
 - Write about a time in your life when you wished you could have a do-over.
 - Write about the best moment you have had in school.
8. Tell students that they are going to write a memoir about one of these events or about another event of their choosing. Distribute **Hand-out 24**, and go over it with the class. Tell them to begin the story in chronological order.
9. Give time in class for writing and writing conferences.
10. After first drafts are completed, teach a mini-lesson on using punctuation in dialogue. Ask students to see where they could use dialogue in their drafts to make the story more vivid, capture character more clearly, and advance the action.
11. Next, teach a mini-lesson about structure. Explain the concept of beginning in *medias res*, “in the middle of things,” with the most exciting scene from the memoir, and then using a flashback technique to continue the story in chronological order. Ask students to review their memoirs to see whether this would be an appropriate technique for them to use.
12. Assign students to complete final drafts of their memoirs.

Advanced Placement Extension

Assign students to read a complete memoir and to write an analytical essay discussing the author’s target audience, purpose, and tools used to accomplish that purpose.

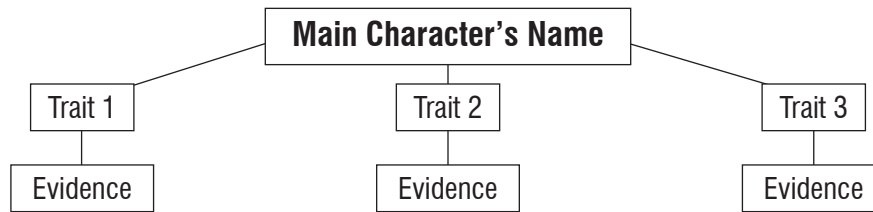
Interdisciplinary Connection

Many of the authors whose memoirs students are reading witnessed important historical events. For example, Anne Moody’s memoir deals with the civil rights movement in Mississippi in the 1960s; Jeanne Wakatsuki Houston’s is a picture of the internment camps to which Japanese Americans were sent during World War II. Have students research the time periods and events from other perspectives.

Memoir-Based Activities

Directions: Choose a variety of activities to do in conjunction with the memoir you are reading. Be sure that you choose enough activities and complete them thoroughly to achieve the grade you want.

1. Draw a diagram or web of the personality traits of the main character. Include at least three character traits and the evidence on which you base your analysis. Make the boxes as big as needed.



2. Analyze the opening page(s) of the memoir in one or two paragraphs. How does the author try to get your attention? How effective is his or her effort? Give reasons for your opinion.
3. Create a visual depiction of the main character in action in one of the scenes from the book. Be sure to label what is happening in the scene.
4. Create a database that gives information about at least six people who appear in the book. Fields in your database should include name, relationship to the author, personality traits, biographical information, occupation, physical description, and miscellaneous facts about the person.
5. Create a multimedia presentation about the memoir which will explain to the class the main issues the author had to deal with.
6. Make a time line of the main events recorded in the memoir. Even if the author skips around in time, try to keep the chronology straight.
7. With a partner who is reading the same book, role-play an interview with the author. Have one person play the author of the memoir and the other person ask thoughtful, well-developed questions that will elicit extended answers. (No yes or no questions!)
8. Write a letter to the main character in which you explain your reaction to the memoir. You might consider comparing the author's life to your own or discussing issues that you thought were important to the author.
9. Choose ten vocabulary words from the story, define them, state their etymology (where the words came from), and use them in your own original sentences.
10. Make up ten good multiple-choice questions on this reading. Supply a key to the correct answers.

11. With a partner who is reading the same book, write and perform a skit that illustrates one of the scenes from the book.
12. Write an essay: What do you think is the most important moment of the book in terms of the author's life? Justify your choice by explaining how the author was different before and after that moment. Be sure to give evidence for your ideas.
13. Make a travel brochure advertising the place where the events of the memoir occurred. Research the setting, and include pictures to showcase the place.
14. Make a crossword puzzle using words, events, and names from the book.
15. Choose four to six objects that are important to the main character. Make a poster illustrating the objects and explaining why each is important.
16. Record audio or video of yourself as a reporter telling your audience what happened in one of the most dramatic scenes of the memoir.
17. Imagine that one of the important figures in the book is going to register on a dating service. Write the self-portrait he or she would submit.
18. Imagine that this book has been optioned as a movie. Create a movie poster that will appeal to an audience.
19. Make a scrapbook for the person writing and/or narrating the memoir. Include pictures of important people and things in the book, and write comments in the margins.
20. Select a paragraph in the reading that you find meaningful for your life. Write an essay explaining why it rings true for you.
21. Design a postage stamp that you think illustrates one of the main ideas of the book, and write a paragraph in which you explain why the post office should adopt your design.
22. Imagine that you are a book critic for your local newspaper. Write a review evaluating the book for the general reader.
23. With a partner, prepare a bulletin board display to feature your book.
24. Write and perform for the class a dramatic monologue based on events in the book.
25. Choose a song (or write one) that you think sums up the main ideas of the book. Play the song for the class, and explain its connection to the book.
26. Design a project of your own; submit it to the teacher for approval and point allocation before you begin to work on it.

Memoir Project Record

Directions: Keep track of the activities you are doing by filling in the columns below.

Name _____ Memoir _____

Activity	Date	Comments

Writing a Memoir

Directions: Writing an autobiographical narrative, or memoir, can be a meaningful challenge. Use the following tips as you begin to write your own memoir.

1. Choose your topic carefully. Often the best topics are small events that you remember vividly for some special reason, rather than major ones. The event you choose should have both a clear beginning and a clear ending.
2. Plan your memoir in chronological order. A list is sufficient; you do not need a formal outline.
3. As you write, try to incorporate vivid words and images so that your reader can imagine the scene and action clearly.
4. Try to incorporate meaningful dialogue instead of summarizing all conversations.
5. Describe the people in your memoir in such a way that the reader will understand their characters. Remember that real people are complex, with both faults and virtues; complete villains are rare.
6. Include in your memoir some reflection on what you learned, how you felt, and why this episode is such a memorable one in your life. What does it say about you?
7. Use an appropriate tone. A memoir is personal writing, so the tone can be more casual than formal academic writing. At the same time, you want to use the conventions of standard English. (Note: Your dialogue is the exception. If your characters are not speaking standard English, record their speech in quotation marks just as you remember it.)
8. Check your work carefully for spelling, grammar, and usage errors.
9. Bring the best draft possible, not just a rough draft, to the peer editing session.
10. Have fun with this assignment. Make it something you want to keep.

Lesson 12

N. Scott Momaday and the Native American Literary Renaissance

Objectives

- To research and share information for an in-depth understanding of the introduction to *The Way to Rainy Mountain*
- To write a poem describing oneself, using an N. Scott Momaday poem as a model

Notes to the Teacher

The Kiowa author Navarre Scott Momaday is best known for his Pulitzer Prize–winning novel *House Made of Dawn* and for *The Way to Rainy Mountain*, a book that combines folklore, personal narrative, and a history of the Kiowa people, told in three different voices. Momaday’s works sometimes include his own paintings and etchings. (*The Way to Rainy Mountain* was illustrated by his father, Al Momaday.) He is also a college professor and has lectured on literature around the world.

Momaday is generally credited with beginning a Native American literary renaissance. If you or your students wish to read more writing by Native Americans, some excellent choices would be Sherman Alexie, Louise Erdrich, Leslie Marmon Silko, James Welch, Black Elk/John Neihardt, Joseph Bruchac, Joy Harjo, D’Arcy McNickle, Paula Gunn Allen, and Mary TallMountain. This lesson serves as a brief introduction to Momaday’s work and can initiate a close examination of the book as a whole.

When the oral tradition is discussed, one generally thinks about the oral literature that has survived in the form of songs and folktales. However, another important aspect is the sense of community participation in the act of storytelling. Members of the group often participate, telling their own stories, not just listening to one storyteller. Much of modern Native American written literature builds on this tradition, using a multiplicity of voices and shifting time frames instead of always proceeding in chronological order. A popular image in the Southwest is Grandmother Storyteller, surrounded by small children and sharing stories; the storytelling tradition is central to Native American culture.

If necessary, the prologue and introduction to *The Way to Rainy Mountain* can be found online, along with most of the rest of the book. If at all possible, you will want to have a copy of the book itself in your classroom so that students can see its unique appearance and organization: The typesetting and art in the book are integral parts of its artistry. The book

is carefully organized in parts that reflect the stages of a journey: “The Setting Out,” “The Going On,” “The Closing In.” Like classical epics, it has twenty-four individual chapters. There are three distinct voices, each with its assigned place on a double-page spread, and the three voices are thematically linked.

The first section of this lesson gives students the chance to read and think about the introduction in *The Way to Rainy Mountain* and to participate in a small way in storytelling. Students first read the introduction. They then select an activity to prepare for discussion; the activities are all linked to the introduction. Activities 1, 14, and 16 can be done individually by multiple students so that you can have an activity for each student. Be sure that you keep a list of which activity each student is doing.

Students then read and discuss “The Delight Song of Tsoai-talee,” a poem by Momaday. You will need to provide copies; the poem is available at a variety of Web sites. After reading the poem, students write their own poems, using Momaday’s as a model.

Procedure

1. Ask students to read the introduction to *The Way to Rainy Mountain*.
2. Distribute **Handout 25**, and briefly explain each task. Assign students appropriately, or let them choose tasks. Assist as necessary on an individual basis.
3. When students have completed their work, seat them in a circle, if possible. Tell students that they are going to explore a little of the work of a Kiowa author, N. Scott Momaday, in a structured sharing. Explain that as you read, you expect each of the students to talk when you reach the paragraph that is his or her cue. Invite students to participate fully in the discussion by asking questions and sharing their own ideas.
4. Begin reading the introduction aloud. At the end of the first paragraph, call on the student(s) assigned to analyze Momaday’s imagery to share insights. Then continue reading aloud, and cue students to share their work from **Handout 25**.

Suggested Responses

1. Momaday suggests that the land is alive by his use of verbs: the knoll “rises,” the grass “cracks,” the foliage “seems to writhe in fire.” He also uses color; while the grass is brown, there are “green belts along the rivers,” “green and yellow grasshoppers,” and tortoises crawling on “red earth.” Creation is suggested by the extremes of weather and the presence of one isolated man looking at the scene.
2. Rainy Mountain, really a tall hill in the middle of an otherwise flat plain, is located in Kiowa County, Oklahoma. It got

its name because when the Kiowa arrived there in the course of their migration, it was raining so hard that the landscape was flooded. (Note: According to the Oklahoma Climatological Survey, the greatest recorded rainfall in Oklahoma was 15.68 inches within twenty-four hours. The rainfall was so great that the scorpions had come out of the ground, and the Kiowa people were unable to dismount until the rain stopped!)

3. Student should explain maps. (Note: Point out that the Kiowa continued to range south in hunting parties and raids, at least as far as Mexico.)
4. Students should have found information about the societies of Rabbits (for younger boys), Dall Sheep (for boys fifteen and older), Tiahpiah or “Skunkberry” (protected camp and set up Sun Dance tipi circle), Blacklegs (staked themselves to the ground with a long sash in battle to show they would not retreat), Tsentimah (served as rear guard for group relocations), and Kueytsen (staked themselves to the ground in battle with a long arrow). (Note: The Kiowa still pay special tribute to veterans, and a high percentage currently serve in the U.S. armed forces.)
5. The Kiowa surrender resulted from a number of causes, including pressure from the U.S. Army, epidemic diseases, and the prospect of starvation because of the mass killing of buffalo after the Civil War.
6. The Tai-Me is a sacred medicine doll in the form of a human figure, about eighteen inches high.
7. The Kiowa came up from a lower world through a hollow log. There are so few Kiowa because a pregnant woman became stuck in the log and no more could come up to the earth.
8. Students should share a variety of creation or origin stories.
9. Devil’s Tower is a huge monolith in the Black Hills, scored with hundreds of parallel cracks. It became part of a national park in 1906 under President Theodore Roosevelt. It is considered sacred by many Native Americans. (Note: Devil’s Tower was the iconic location for *Close Encounters of the Third Kind*. There is an ongoing feud between climbers who wish to challenge themselves with crack climbing and Native Americans who want it restricted as sacred ground.)
10. According to Cheyenne legend, when a Cheyenne’s wife was charmed away by a bear, he attempted to kill it. After much difficulty, he and his party of warriors were saved from the bear when the Great Spirit made the rock they were standing

on grow taller. As the bear clawed its way up the rock, they were able to kill it. Ever since, the place has been called Bear's Tipi.

11. According to Lakota legend, a hunter prayed for several days and found himself on top of a big rock. The next day he found himself at the base and realized he had been on top of a bear's lodge while praying.
 12. The Sun Dance was an important religious celebration of many Plains Indian societies, not just the Kiowa. It was usually performed for four to eight days during the summer solstice and involved drums, sacred songs, dancing, and sometimes voluntary ritual piercings. It was outlawed partly because the piercings were seen as self-torture, partly because the government was attempting to wipe out native traditions and language in favor of Americanizing indigenous peoples, and partly because, after the Indian Wars of the late nineteenth century, military commanders worried about large indigenous gatherings.
 13. Momaday describes his grandmother Aho as she cooked, did beadwork, and prayed. In particular, he focuses on the last time he saw her, when she was at prayer. There is a feeling of sadness and mystery; he discounts the latter as illusion.
 14. Students will have diverse paragraphs concerning their memories.
 15. Many Kiowa today dress the same as most other Americans. Momaday describes the older visitors to his grandmother's house wearing large black hats and loose shirts; they put fat in their hair and braided it with cloth; some even wore paint on their faces. For special occasions like the Gourd Clan ceremonial, dancers would often wear red and blue blankets to represent night and day and carry metal rattles and feather fans.
 16. Emphasize the importance of rituals in many celebrations.
5. When the passage is finished, ask students the following questions:
 - What did you get out of having a second reading of the introduction to *The Way to Rainy Mountain*?
 - How helpful was the information supplied by your classmates for your understanding of the passage?
 6. Do a book talk to acquaint students with the unique aspects of Momaday's book, using information from Notes to the Teacher.
 7. Write the word *chant* on the board, and ask students to define it (a very rhythmic, repetitive speaking or singing). When are chants

used? (They tend to be used in religious services, at sports events, and in military training.)

8. Tell the class that in addition to stories and essays, Momaday's works also include poetry. Have students read "The Delight Song of Tsoai-talee" as you read it aloud. Conduct a discussion based on the following questions:
 - Who is the speaker in this poem? How do you know? (The speaker or persona is probably a young Native American man, based on the types of images he chooses.)
 - Which images in the poem do you find most appealing? Why? (The poem is replete with powerful images—for example, the eagle cavorting on wind currents and the baying of a young wolf.)
 - What is the source of Momaday's imagery? (The imagery is drawn from nature and the seasons; much of it emphasizes freedom and wildness.)
9. Explain that when a poem is used as a model for another poet, it becomes a "mentor text," one that serves as an example of a particular writing technique. Tell your students that they are going to write poems about themselves (or about another person such as a celebrity, historical figure, or literary character if you prefer), using Momaday's poem as a mentor text. Explain that the title should identify some strong emotion, and the poem should be built with a series of clear, sharp images that convey that emotion.
10. After students have finished their poems, allow time for sharing in small groups or with the class as a whole. You may want to use the poems to create a wall display.

Advanced Placement Extension

Have students compare N. Scott Momaday's dramatic monologue with Alfred, Lord Tennyson's "Ulysses," Robert Browning's "My Last Duchess" or "Fra Lippo Lippi," or a monologue from Edgar Lee Masters's *Spoon River Anthology*.

Interdisciplinary Connections

1. Assign students to research and report on the Indian Wars of the late nineteenth century and the massacre at Wounded Knee in 1890.
2. Assign students to research and report on the art of some contemporary Native American artists like the painter R. C. Gorman (Navajo) and Maria Martinez, one of the potters of San Ildefonso Pueblo.
3. Have the class listen to and discuss some contemporary Native American musicians such as Joanne Shenandoah (Oneida), R. Carlos Nakai (Navajo-Ute), Robert Mirabal (Taos Pueblo) and Joy Harjo (Muscogee-Cherokee).

Preparing to Discuss N. Scott Momaday

Directions: Choose one of the following assignments in preparation for a class discussion of the introduction to *The Way to Rainy Mountain*. Be ready to share results with the rest of the class.

1. Analyze how Momaday uses imagery in the first paragraph of the introduction to give a sense of life to the land in Oklahoma. Why does he imagine that this is where creation began?
2. Find out what Rainy Mountain is, where it is located, and how it got its name (paragraph 2).
3. Draw a map of the Kiowa people's migration from the mountains to the Great Plains (paragraph 3).
4. Momaday says that the Kiowa were a warrior people. See paragraph 3 to determine what the warrior groups among the Kiowa were.
5. Find out why the Kiowa surrendered to the whites and what happened to them then (paragraph 3).
6. Determine what the Tai-Me is and why it was important to the Kiowa (paragraph 4).
7. Be prepared to retell the Kiowa creation story (paragraph 4).
8. Be prepared to tell the origin story of another Native American people (paragraph 5).
9. Find out what Devil's Tower is and when and how it became a national park. Make a poster that shows at least three pictures of Devil's Tower National Park (paragraph 9).
10. Retell the Cheyenne legend about the origin of Devil's Tower (paragraph 9).
11. Retell the Lakota legend about the origin of Devil's Tower (paragraph 9).
12. Find out what the Sun Dance of the Plains Indians was and why whites forbade it (paragraph 10).
13. Consider how Momaday remembers his grandmother and what feelings his memories evoke (paragraph 11).
14. Choose one particular memory of a person who is important in your life. Think about the setting, how the person was sitting or moving, what he or she was wearing, etc. Write a paragraph or more about that memory, using Momaday's description of his grandmother as a model (paragraph 11).
15. Determine what the traditional dress of the Kiowa people is and whether they still wear this today. Find a picture of Kiowa people participating in the Gourd Clan ceremony, and examine how they are dressed (paragraph 11).
16. Think about a social occasion at your own house. Who attended? What did they wear? What foods were served? How did people socialize? Write a paragraph or more describing the event. Be prepared to share your story with the class (paragraph 13).

Lesson 13

The Poetic World of Gwendolyn Brooks

Objectives

- To identify the people and tones in three poems by Gwendolyn Brooks
- To recognize how sound devices can enhance a poem
- To identify themes implied by the poems

Notes to the Teacher

Gwendolyn Brooks (1917–2000) has the distinction of being the first black author to win a Pulitzer Prize. She was also the poetry consultant to the Library of Congress, and she was viewed as the poet laureate of Illinois. Brooks was heavily vested in her craft and began publishing poems when she was a young teenager. She wrote in many styles, sometime free verse, sometimes not, and her subject tends to be black urban life.

Brooks has a large repertoire of poems. This lesson focuses on three that exemplify what she referred to as “folksy narrative,” but the variety is remarkable. These poems from the early 1960s are universal in their appeal and popular in their subject matter. (Her poetry after 1967 became more urgent and political as it focused on the problems of justice for African Americans.) While the elderly couple in “The Bean Eaters” is identified as an “old yellow pair,” theirs is a life of neglect rather than oppression based on race. The naïve child in “a song in the front yard” represents all children who weary of the status quo and of being “good.” The poems reflect humanity with the fears and uncertainties we all face. That capacity to be both personal and universal was one of Brooks’s many gifts.

To further emphasize Brooks’s general message, the order of the lesson is chronological. The child who is the persona in “a song in the front yard” has a distinct voice that contrasts with the world-weary youths in “We Real Cool.” The elderly bean eaters illustrate a different type of pathos as they suffer from the poverty and neglect of old age. You will need copies of “a song in the front yard,” “We Real Cool,” and “The Bean Eaters,” all of which are available on the Internet and in poetry anthologies.

Procedure

1. Ask students if they ever get tired of following rules. Do they ever wish they did not have to be good? Distribute the poem “a song in the front yard” by Gwendolyn Brooks, and ask students to read it. If possible,

have them listen to an oral reading at the same time. Then ask students about the speaker of the poem. How old is she? What is her economic status? (The reader knows that the speaker is a child due to the simple, colloquial diction and the title. Words like *peek* and the repetition of *good time* and *wonderful* indicate the speaker is a young girl. This naïve and protected child is tired of a middle-class status quo, of being confined to the front yard, where all is manicured and controlled. She wants to be a rebel.)

2. Distribute **Handout 26**, and ask students to complete it individually. Point out that by drawing conclusions about the speaker (who is speaking to whom, in what manner), the structure, and the symbols in the poem, readers will also come to understand the poet's purpose.

Suggested Responses

1. The point of view is first person. At the end, she says very simply that she would like to be a "bad woman" like Johnnie Mae. We can tell the speaker is a young girl because of her naïveté and her simple, repetitive word choice. She wants to have fun and desires to be free from rules and regulations. She says she has always been in the manicured front yard, which now seems very dull to her. Perhaps she is just approaching adolescence.
2. The speaker is tired of being a good little girl. She wants to go against middle-class norms and experience the other side of life, to walk on life's wild side.
3. The poem is a narrative that contrasts the front yard to the back. It also contrasts a good little middle-class girl who is obedient with the poor children whose futures may not be very bright but who ironically seem free.
4. The poem's structure is rather casual. Stanzas vary in length but end in couplets. These simple rhymes add to the childlike quality of the tone of the poem.
5. Even though the young girl is well tended, like the manicured front yard, she wants to experience the weeds in the alley. She is tired of being good. Her mother protects her, yet the speaker wants to stay out late like the other children down the alley. She can feel the attraction of a less sheltered and riskier lifestyle. The lure of makeup and lace stockings suggests that she is nearing adolescence.
6. The front yard is orderly and manicured with carefully tended roses. It is safe and open for all to see. By contrast, the back yard is untended and full of weeds; it can hide secrets but also suggests adventure.
7. The carefully tended and fragile roses in the front yard contrast with the wild and unkempt weeds of the back yard.

3. Distribute the brief poem “We Real Cool.” Ask students to read the poem. If possible, have them listen to a recording of Brooks reading the poem.
4. Distribute **Handout 27**, and ask students to answer the questions.

Suggested Responses

1. The poem is very carefully structured. There are four syllables in the first line, three in each of the next six, and only two in the final line. Every line except the last one ends with the word *we*. The missing third syllable in the last line nicely matches the meaning.
 2. The poem has a youthful, jazzy, syncopated rhythm. It sounds like a jazz piece boldly performed in a nightclub.
 3. Alliteration is the repetition of consonant sounds at the beginning of words. Lines 3, 5, and 7 begin with alliteration.
 4. Assonance is the repetition of similar vowel sounds that are not followed by identical consonant sounds. While *thin* and *gin* rhyme; *sing* and *sin* are examples of assonance.
 5. Internal rhymes occur within lines. End rhymes are more traditional. This poem is propelled by internal rhymes.
 6. The broken yet dominant rhythm represents the youthful speakers. They are burning themselves out far too young. There are seven of them, all school dropouts, who think they are very cool but are really self-destructing.
 7. The censors believed that the poem glorifies the lifestyle of the young men hanging around the Golden Shovel. That is a misreading. The poem presents their choices as harmful and, in the end, self-defeating.
5. Distribute the poem “The Bean Eaters.” Read it out loud. Ask students for their first impressions about the two people being described in the poem. How are they different from the people in the other two poems by Brooks? (Unlike the rebellious young girl or the pool players, the old couple described in this poem sound unexceptional and tired out.)
 6. Distribute **Handout 28**. Ask students who feel that the poem is pessimistic or negative in meaning to work together and those who see optimism or a positive meaning in the poem to work together.

Suggested Responses

1. The old people in the poem are yellow, which could mean that they are biracial or that their skin colors have faded with age. They still follow the routines of their life together. They have grown old together and share memories in their disorganized rented room.

2. The rented room is cluttered and messy. Old, useless receipts, dolls from when the couple had children long ago, tobacco crumbs, and other junk are mingled together in meaningless disorder. The couple, seated at a battered old table, eat off chipped dinner plates and use cheap tin utensils.
3. The words “Mostly Good” are capitalized perhaps to represent the traditional values of this elderly couple. They have probably lived their lives by all the rules and have followed common routines. The routines have become tedious.
4. Even though the situation seems bleak for this old couple, the repetition of “remembering” makes it seem that they recall the past fondly, with “twinklings” of hope and joy. The junk that litters their room also does not seem that negative, since there are dolls, beads, vases, fringe, and other pleasant things.
5. The old people also remember the past with “twinges,” connoting regret. They lean over their dinner of beans, generally considered inexpensive but wholesome food.
6. One symbol of poverty is in the title and the first line, as well as repeated in the last stanza—the fact that they are “bean eaters” suggests their lack of money. They are in a back room that is rented to them, not in a home they own. Their dinnerware is chipped, and they use cheap tin flatware. The table creaks with age and disrepair.
7. The deliberate ambiguity in the poem can lead to a lively discussion. Either view can be defended. The poem could be seen as illustrating a couple strong in mutual affection and shared memories who have grown old together. The last line is a catalog of all they have collected in their long journey as a married couple. They could be perceived as humble yet dignified; the essential humanity of the pair who have lived a good, long life together could be argued. On the other hand, the tone could seem very pessimistic and negative, and the poverty of the old pair could seem pathetic. Perhaps they are just living out their days of tedium, waiting to die. The last long line could describe the detritus of old age, hoarded in a cluttered room. The title could refer to the couple’s poverty or to their simplicity.

Advanced Placement Extensions

1. Assign students to read other poems by Gwendolyn Brooks and to write essays in which they discuss one theme that connects at least four of her works.
2. Direct students to read Brooks’s poem “Sadie and Maud” and to write essays about ways it connects with both “a song in the front yard” and “We Real Cool.”

The Three S's: Speaker, Structure, and Symbols

Directions: After reading and thinking about “a song in the front yard” by Gwendolyn Brooks, carefully answer the following prompts and questions.

1. How does the reader know that the speaker is a young girl?
2. Describe the attitude of the speaker of the poem.
3. Explain how the poem is structured.
4. What is the effect of the couplets?
5. Explain the situational irony in the poem.
6. Fill in the chart below regarding two contrasting symbols. List all the details for each place, and draw conclusions about what each represents.

Front Yard	Back Yard

7. Identify two other contrasting symbols. What do they represent?

Cool Rhythms

Directions: Carefully read Gwendolyn Brooks’s poem “We Real Cool,” and pay attention to its sound devices. Then answer the following questions.

1. At first glance, the poem may appear to be free verse. Is it?
2. Describe what this poem sounds like.
3. What is alliteration? Give two examples of alliteration in the poem.
4. What is assonance? Give an example in the poem.
5. What is internal rhyme? How does Brooks use it?
6. How do the poem’s sound devices affect your perception of the speakers? Who are they?
7. On occasion, this poem has been censored in schools. Why?

Growing Old Together

Directions: After reading the poem “The Bean Eaters” by Gwendolyn Brooks, answer the following questions.

1. How would you describe the old couple in the poem?
2. What do we learn about the setting?
3. Why are the words “Mostly Good” capitalized? What does that suggest about the old people in the poem?
4. What are the words that are positive in connotation?
5. What words or images are negative in connotation?
6. What are the symbols of poverty in the poem?
7. Defend your perception that this poem is either negative or positive in tone and purpose.

Lesson 14

Jewish-American Writers

Objectives

- To understand the tensions between traditionalism and assimilation
- To learn about several accomplished Jewish-American writers
- To read and analyze Isaac Bashevis Singer’s “Gimpel the Fool”

Notes to the Teacher

There are many voices, including those of minorities, to be heard in American literature. Jewish-American writers form one strand of these voices; however, this topic is complicated. As a religious and ethnic group, Jews form a very small minority in America, just over 2 percent. In another sense, one could argue that they are not after all a minority, as they have achieved success in virtually every aspect of life and are easily assimilated. A tension between the desire for full assimilation and a commitment to traditional beliefs and practices affects all ethnic groups, and none more than Jews.

After World War II and recognition of the horrors of the Holocaust, there was a general burgeoning of interest in and support for Judaism. The 1960s and 1970s brought increased interest in Jewish-American writers. Chaim Potok’s 1967 novel *The Chosen* presents a vivid view of the lives of Jewish boys growing up in America during and after World War II; the book was on the *New York Times* best-seller list for more than nine months. Saul Bellow attracted readers and won the Nobel Prize in Literature in 1976. Isaac Bashevis Singer wrote stories with a distinctly Yiddish flavor and was the Nobel recipient two years later. Bernard Malamud received several awards, including a Pulitzer Prize. Philip Roth, today considered to be perhaps the greatest Jewish–American writer, wrote novels that attracted and continue to attract a wide reading audience.

Jewish-American writing reflects a tension between the desires to assimilate and to maintain traditional customs. Some students may recognize this conflict from their own families—the subject of the opening procedures in this lesson. Students then work in small groups to research and report on the works of several prominent writers. You may find it useful to show part or all of the movie *Fiddler on the Roof* as part of this lesson. If “Gimpel the Fool” is not in your textbook, you will need to provide copies; the story is readily available on the Internet.

Procedure

1. Point out that people in the United States come from cultures all over the world, and poll students about their own cultural roots. Explain that, as students have no doubt seen throughout their study of U.S. literature, American stories, poems, and dramas reflect this diversity.
2. Distribute **Handout 29**, and ask students to read the scenarios and record their responses. (There are no rights and wrongs in the situations. Traditional cultures have much to offer, including basic values and a sense of family continuity. At the same time, the desire to assimilate into the mainstream, not to seem odd or alien, is often very strong, especially among young people.)
3. Invite students to share any experiences they have had that involve a tension between the desire to maintain tradition and the urge to adopt thoroughly American customs.
4. Ask students what they know about Jewish culture. (Jews, unlike the majority of Americans, are not Christians. They are monotheists with traditions that reach back through the millennia. Traditional Jews follow strict dietary rules. They worship on Saturdays and observe feasts such as Rosh Hashanah and Yom Kippur. Jewish people typically place a high value on education and thus often attain high-level professional positions. Unlike some other minority groups, they are not physically distinguishable and are easily assimilated. By far, the majority of the world's Jews live in the United States and Israel.)
5. Explain that for many centuries Jewish people in Europe were persecuted and their rights were attenuated. They often clustered either voluntarily or by law in specific sections of cities and developed strong traditions based on Yiddish (the language spoken at home), on traditional Hebrew studies, and on the work done by the family. The neighborhoods were sometimes called *shtetls*, and systematic persecutions were referred to as *pogroms*. (If you wish, this is a good time to show clips from *Fiddler on the Roof*.)
6. Distribute **Handout 30**, and ask students to answer the questions.

Suggested Responses

1. The great majority of European Jewish immigrants came to America after the Civil War and before World War II because of persecution. A large number settled in New York City.
2. Groups of Jews range from the very strict, such as the Hassids, to reformed groups, which are in many ways undistinguishable from other religious groups.
3. Two Jewish-American writers have received the Nobel Prize in Literature: Saul Bellow in 1976 and Isaac Bashevis Singer in 1978.

4. The golden age of Jewish-American writing spanned from the 1950s through the 1970s. The horrors of World War II generated positive interest in Jewish culture along with support for the idea of a Jewish state in Israel.
5.
 - a. Saul Bellow was born in Quebec to Russian immigrants who later moved to Chicago. Bellow received many awards, including the Nobel Prize in Literature, several National Book Awards, and a Pulitzer Prize. Among his most famous novels are *The Adventures of Augie March*, *Herzog*, *Henderson the Rain King*, and *Humboldt's Gift*.
 - b. Bernard Malamud was born in New York City of Jewish immigrants from Russia. He became a university teacher and a writer of novels and short stories; he received both a National Book Award and a Pulitzer Prize. Perhaps his greatest books are the novel *The Assistant* and the short story collection *The Magic Barrel*.
 - c. Chaim Potok is most famous for his 1967 best-selling novel *The Chosen*. He was the son of Jewish immigrants from Poland and grew up in New York City. Besides being a writer, he was also a rabbi and an editor.
 - d. Philip Roth was born in New Jersey to Jewish parents who were also born in America. He worked as a university instructor and as a writer; he received both a National Book Award and a Pulitzer Prize. Among his most famous books are *Goodbye, Columbus* and *Portnoy's Complaint*. Some people believe that he will prove to be the greatest of the Jewish-American writers.
 - e. Isaac Bashevis Singer was born in Poland to a Hasidic family and in 1935 emigrated to the United States and settled in New York City. He did most of his writing in Yiddish, which was then translated, and is probably best known for his short stories. He received the Nobel Prize.
 - f. Art Spiegelman was the son of Jewish immigrants from Poland and grew up in New York City. A cartoonist, he won the Pulitzer Prize for his graphic books entitled *Maus*, which tell the story of his parents' lives in Europe during World War II and Art's later struggles relating to his somewhat difficult father.
6. Total assimilation and the loss of traditional ethnic customs is the major threat to the continuation of Jewish-American writing. If cultural diversity is an asset, total assimilation is a loss.
7. Explain that Yiddish is the traditional language of the Jewish home, while Hebrew was spoken in school and at the temple. Yiddish is a colorful language which has given us words like *schlemiel* (a foolish

bumbler), *klutz* (a really awkward and clumsy person), and *mensch* (an honest, upright, and reliable person).

8. Ask students to read Isaac Bashevis Singer’s story “Gimpel the Fool.”
9. Distribute **Handout 31**, and conduct a discussion based on the questions.

Suggested Responses

1. Frampol seems to be a Polish village with both Jewish and non-Jewish residents, but Gimpel emphasizes only the Jewish community. After he leaves the town, he becomes a wanderer. The story covers events from his youth to his old age.
2. The honest and perhaps rueful tone carries a universal message about differences between the way people see themselves and the ways others see them. Readers may smile and also feel a little sorry for Gimpel.
3. The first-person narration is presented in four sections: youth to marriage; marriage and separation; reunion to Elka’s death; temptation and flight.
4. Gimpel is gullible and slow to anger. To the rest of the village, he is a source of entertainment. He does not want to make people angry, so he goes along with the deceptions and tricks.
5. Gimpel is simple enough to love his wife and the children.
6. Gimpel gives in to temptation and seems to realize that for his own salvation he has to leave. We find that over the years he has become quite prosperous, but he divides his wealth among the children before he leaves.
7. As the rabbi points out early in the story, it is more important not to be evil than not to be foolish. In the closing years of his life, Gimpel seems to be a free spirit, a kind of wandering storyteller and holy man who is no longer the butt of jokes. He is a fool only from a materialistic perspective.
8. The story exudes folk charm and reads a little like a legend or a parable about what matters and does not matter in life.

Advanced Placement Extension

Direct students to read Bernard Malamud’s “The Magic Barrel” and to write essays in which they analyze the story’s style and themes.

Interdisciplinary Connections

1. Ask students to read and report on the treatment of Jews in Europe prior to Adolf Hitler’s determination to eliminate Jewry.
2. Ask students to research and report on Jewish immigration to America and patterns of settlement in various states.

Views from Different Generations

Directions: Read the following scenarios, and describe what they have in common. For each situation, decide who is right and who is wrong.

1. Jorge's grandparents came to the United States when they were in their twenties and are now naturalized citizens. They often speak Spanish at home, and they like to celebrate the Day of the Dead in the traditional manner. Jorge, on the other hand, likes to go out trick-or-treating (or attend a Halloween party), get home to enjoy the candy, and move on to life as usual.
2. A holiday dinner at Alina's grandparents' home usually means pierogies, sausage, and sauerkraut, followed by a traditional Polish dessert. Alina would far rather have turkey, mashed potatoes, and dressing, followed by pumpkin pie. She wants to go to Christmas dinner at a friend's home.
3. David comes from an orthodox Jewish family in New York City and attends college there. As soon as he left home for his freshman year, he had his hair cut to resemble a style worn by many of his non-Jewish classmates and discarded his yarmulke in favor of a baseball cap. His parents are very distressed.
4. Tiba lives on a Navajo reservation in the Southwest. At school, she always uses the name Tina, she is reluctant to use the Navajo language in conversation, and she does not wear her hair in the traditional style. Her relatives are very worried that she will lose all connections with her family's cultural roots.

5. What can you learn about the following writers?

a. Saul Bellow

b. Bernard Malamud

c. Chaim Potok

d. Phillip Roth

e. Isaac Bashevis Singer

f. Art Spiegelman

6. What endangers the future of Jewish-American writing? Does this matter?

“Gimpel the Fool”

Directions: Read Isaac Bashevis Singer’s story, and use the following questions for discussion.

1. Based on the entire story, how would you describe the place and time setting?
2. How are the story’s opening four sentences likely to affect readers?
3. Describe the story’s structure.
4. Why do people put so much time and energy into fooling Gimpel?
5. Describe Gimpel’s attitude toward Elka and the children.
6. Why does Gimpel leave Frampol?
7. Do you see Gimpel as a fool? Why or why not?
8. How would you describe Singer’s purpose in this story?

Lesson 15

Perspectives of Mexican-American Writers

Objectives

- To understand the different perceptions of first- and second-generation Mexican Americans
- To appreciate the use of dramatic monologues in Mexican-American (Chicano) poems

Notes to the Teacher

In the modern political controversy over immigration policy, partisans often forget that many Americans of Mexican descent have been in this country since 1848, when the United States acquired territory as a result of the Mexican War; many Mexican Americans have roots in the New World that go back hundreds of years earlier. The literary tradition is equally long: the first printing press in the Americas published its first books in the mid-sixteenth century, long before Jamestown. For other Mexican Americans, arrival in this country is much more recent, and the concept of identity and the image of crossing borders is a subject to be explored in poems, fiction, and nonfiction. For both groups, cultural traditions inherited from both Spanish and indigenous ancestors have persisted, and contemporary Chicano literature often concerns itself with the integration of the inherited culture with modern American realities.

It is important to remember that while Mexican Americans share a language with other Spanish-speaking groups, Cuban Americans, Puerto Ricans, and others have different histories, different experiences in arriving in the United States, and different cultural traditions. “Hispanic” may be a label on the U.S. Census, but these groups should not be considered culturally identical.

The term *Chicano* (or *Chicana*) probably is an abbreviation of *Mexicano*, although there is considerable debate over its etymological history. Coming into use in the 1960s and 1970s as part of the political and literary movements of the times, it is still a word with strong political connotations. In addition, a group of feminist chicanas have adopted the term *xicanismo* (pronounced chee-con-EES-mo) to refer to writing that seeks to analyze, update, or replace negative stereotyping of women.

Additional Mexican-American poets, novelists, and essayists for your students to explore include Gloria E. Anzaldúa, Ana Castillo, Tomás Rivera, Rudolfo Anaya, and Sandra Cisneros. If you would like to have students explore writing from other cultural groups, Nicholasa Mohr, Judith Ortiz Cofer, and Piri Thomas are accessible writers of Puerto Rican heritage; the Nuyorican Poets Café is a central literary movement for those who live in the New York area. Best-selling writers of Caribbean ancestry include Oscar Hijuelos (Cuban) and Julia Alvarez (Dominican).

In this lesson, students examine four poems by two Mexican-American writers—Gary Soto and Pat Mora. Two focus on experiences of children; the other two deal with the experiences of adults. After journaling, students read the first two poems to understand how the authors convey the young speakers' feelings. Students then compare the experiences of two parents trying to make life better for their children. Finally, through a journal prompt, students reflect on connections between their own lives and the poems.

You will need to provide students with two poems by Gary Soto: "Oranges" and "A Red Palm." Soto was born in California in 1952 to Mexican-American parents who worked as field laborers. He grew up in the barrio in Fresno. After an unimpressive record in elementary and high school, he went on to college and has been a university teacher, as well as a prolific and accomplished writer.

You will also need two poems by Pat Mora: "Fences" and "Elena." Mora was born in 1942 in El Paso, Texas, to a Mexican-American family that had been in the United States since the Mexican Revolution. Besides being an important writer, she also taught at both the high school and the university level.

Procedure

1. Explain to students that this lesson will introduce them to the work of two Mexican-American writers. Share information from Notes to the Teacher about Chicano history and literature.
2. Direct students to write in their journals about a time that they either experienced or witnessed an example of prejudice or bigotry; the prejudice may be based on factors such as race, religion, gender, or age. Then allow time to share stories.
3. Ask students to read Pat Mora's "Fences." Then read it aloud. Distribute **Handout 32**, and ask students to write responses to the questions about the poem. Follow with whole-class discussion.

Suggested Responses

1. The turistas are hotel guests who are having fun in the water, sipping cool drinks, and enjoying themselves very much. To the speaker, they appear very wealthy. The use of the Spanish word helps to establish the speaker's identity. Many Chicano

writers mix Spanish words and phrases in their poems and stories.

2. The brother has a job at the hotel and cleans the beach each morning. This gives him a right to be there.
 3. The word *roar* usually conveys anger, but students should understand that the mother panics about her child invading the precincts of the vacationers. The speaker is familiar with the sound of the ocean from living close to it; it also suggests the vastness of the prohibition, implying that many other things are also closed off.
 4. The brother smoothing away footprints implies that everything must be perfect for the tourists; the description of the sunscreen suggests the luxury of the vacationers' lives.
 5. There seem to be three children: the speaker, the brother, and the little sister. There may have been some shock or surprise at the vehemence of the mother's response. There may also have been some disappointment or resentment. Who gave the rich turistas the right to claim the beach and exclude others?
 6. Most people at some point experience the feeling of being "fenced out" and the resulting emotions of sorrow and resentment. The mother in the poem seems to accept the idea that the beach belongs to other people, but the next generation will probably want to be part of the fun at places like the resort hotel.
4. Ask students to write in their journals for a few minutes about their first date or first crush. Invite those who are willing to share their stories to do so.
 5. Ask students to read Gary Soto's "Oranges," and then read it aloud. Follow with discussion based on the questions on the handout.

Suggested Responses

1. It was a cold day in December; the speaker did not have much money, but he had two oranges in his pocket.
2. Oranges in December have traditionally been a Christmas gift found in a stocking; they symbolize prosperity and success.
3. The speaker did not have enough money to pay for the candy the girl selected, and he hoped the lady would take the orange as partial payment.
4. We can only conjecture about this. Perhaps she saw his potential embarrassment in front of the girl and sympathized with him. In the world in the poem, adults like children, and children trust adults.

5. There seem to be both pride and happiness; she is now “my girl.”
 6. The comparison stresses the orange’s vividness.
 7. This is a joyful poem about a young boy’s experience.
6. Explain to students that the poems they have read are monologues, poems in which a speaker talks and reveals his or her personality with no interruption by any other speaker. Both poems focus on childhood experiences. Explain that students are now going to read two poems that describe the experiences of adults, one a father and one a mother, using the same technique.
 7. Have students read the poems “Elena” and “A Red Palm” silently. Then call on a student to read each one aloud. Distribute **Handout 33**, and conduct a discussion based on the handout questions.

Suggested Responses

1. The parents face hard work, low pay, little prospect of advancement, and frustration at limitations.
 2. Among the emotions we hear are frustration and determination. The reader understands the mother’s desire not to feel embarrassed or useless and the father’s belief in his son’s future.
 3. The poems share the feelings of Mexican-American parents and their determination that the next generation will fare better.
 4. Members of the second generation of immigrant families are often easily and quickly Americanized, so parents and children develop very different personal attitudes and beliefs.
8. Assign a writing in response to the following prompt: In reading the literature of a particular ethnic group, it is tempting to focus on the differences between that group and mainstream U.S. culture. What similarities have you found between your own experiences and the experiences related in one of these four poems? Give students the opportunity to share their responses, and collect the writings as tickets out of class.

Advanced Placement Extension

Assign students to read Countee Cullen’s “Incident” and to write essays in which they compare and contrast it with Pat Mora’s “Fences.”

Interdisciplinary Connections

1. Ask students to research and report on the issue of migrant labor in this country: working conditions, living conditions, earnings, and educational opportunities. Have conditions improved or worsened since the days of United Farm Workers organizer César Chavez?

2. Assign research and reports on current political and legal issues with respect to immigration, particularly undocumented workers.
3. Ask students to investigate and report on social services in your locality which assist immigrants in adapting to life in this country.

Mexican-American Writers on Childhood Experiences

Directions: Read the poems, think about them, and answer the questions.

“Fences” by Pat Mora

1. Who are the *turistas*? How does the speaker portray them?
2. Why is the brother allowed to go beyond the fence but not the sister?
3. Why does the mother “roar”? Why does the speaker compare her roar to that of the ocean?
4. What images help to convey the meaning of the poem?
5. How do you think the children in the poem reacted to their mother’s voice? How did you react?
6. What thoughts and feelings does the poem evoke?

“Oranges” by Gary Soto

1. What were the circumstances of the speaker’s first date?
2. Why does the poem feature oranges?
3. Why did the speaker offer the lady in the store an orange?
4. Why did she accept it? What does this say about the neighborhood?
5. What does the poem say about the speaker’s feelings about the girl?
6. How does the comparison of the orange to fire work?
7. Is this a happy or a sad poem?

Mexican-American Writers on Adult Experiences

Directions: Read Pat Mora’s “Elena” and Gary Soto’s “A Red Palm.” Then answer the following questions.

1. What hardships do the parents in the poems face?
2. What emotions do they feel and express?
3. What feelings do the poems evoke in readers?
4. What difficulties do you think might arise between the parents and their Americanized children?

Lesson 16

Tim O'Brien, Parafiction, and Vietnam

Objectives

- To understand the nature of parafiction
- To reflect on characteristics of war stories
- To analyze “The Man I Killed,” a chapter from Tim O'Brien's *The Things They Carried*

Notes to the Teacher

In a sense one could argue that all fiction is parafiction. For example, it is almost impossible to write convincingly of life in rural Louisiana if one has never been there. Authors of necessity use events they have experienced, places they have been, and people they have met in creating stories. There is nothing new in this; after all, Stephen Dedalus in *A Portrait of the Artist as a Young Man* is easily recognizable as the young James Joyce. Tim O'Brien's *The Things They Carried* is parafiction to the max. The author and protagonist have the same name, grew up in Wisconsin, served in the army in Vietnam, and became writers. Other parts of the story, the narrator insists, are pure fiction—and one cannot hope to distinguish what really happened from what is imagined.

War stories, too, are nothing new. Homer's *Iliad* tells of the legendary conflict between the Greeks and Trojans. Shakespeare's tragedies and histories include war scenes. Stephen Crane's *The Red Badge of Courage* still has the power to immerse readers in a young man's harrowing experiences during the American Civil War. With a setting of Europe during World War I, Erich Maria Remarque's *All Quiet on the Western Front* and Ernest Hemingway's *A Farewell to Arms* have riveting power. Contemporary writers continue to add to this body of literature as they tell stories of conflicts in places like Vietnam, Iraq, and Afghanistan. In *The Things They Carried*, O'Brien says a good deal about the nature of war stories, and what he says is evident in all of these great works. War is ambiguous, terrible, and fascinating; it is often unbelievable, and it does not bring the best out of people.

“The Man I Killed” by O'Brien is an unmistakable allusion to Thomas Hardy's poem “The Man He Killed.” In the chapter, the protagonist describes the body of a young Vietnamese man he killed when both were on patrol. Later in the novel, the narrator insists that the incident is fiction, but it nonetheless tells the truth about death, the irreversible nature of killing, and the shattering effect it can have on the killer.

You will need copies of “The Man I Killed.” Class sets of the entire novel are ideal. You can also find the story on the Internet and, sometimes, in anthologies. You may want to show students photographs from the Vietnam War, which are available at many Web sites.

Procedure

1. Ask students to define the following terms: *paranormal* (not normal; not scientifically explainable, but not necessarily supernatural); *paramedic* (someone who is not a doctor but has medical training and can carry out some procedures); *paralegal* (a person who has legal training but is not actually an attorney).
2. Explain that the term *parafiction* is important in contemporary literature and art. Parafiction blurs the distinctions between fact and fiction. The idea is that even factual stories are part fiction because the narrator filters everything through his or her own perception. Equally, all fictions are part fact. Sometimes a photograph, which would seem to be a factual account, can utterly fail to convey the real nature of a person or event, while a painting can give observers a more vital sense of the subject matter.
3. Explain that American writer Tim O’Brien was drafted into the U.S. Army just after he graduated from college in the 1960s and was deployed to Vietnam. His novel *The Things They Carried* is based on that experience but is not an autobiography; it is parafiction.
4. Distribute **Handout 34**, and ask students to complete the exercise individually. Follow with open-ended discussion.
5. Point out that human history seems to be punctuated by wars. Ask students to brainstorm what they know about the Vietnam War. If necessary, allow time for Internet research. Lead to an understanding of basic facts. (American involvement in the conflict in Vietnam reflected a desire to stem the flow of communism. From the beginning, U.S. involvement was controversial and seemed to have ambiguous goals. At that time, the military draft was in effect, and thousands of young men were called in for mandatory military duty. During the war, the military found it impossible to distinguish civilians from military personnel. There were reports of massacres and news photos of terrorized children suffering from the violence. At home, dissidents staged protests against the war, and men unwilling to be drafted sometimes fled to Canada. Soldiers in Vietnam generally did not receive a hero’s welcome when they returned home and often felt unappreciated. The Vietnam Memorial in Washington, D.C., lists the names of the nearly sixty thousand American casualties in Vietnam.)
6. Ask students to read “The Man I Killed,” a chapter in *The Things They Carried*.

7. Distribute **Handout 35**, and direct small groups to complete the exercise.

Suggested Responses

1. The very long opening sentence runs together the visual impressions of the dead young man's face and head. The sentence communicates the overwhelming impression the sight makes on the narrator, who cannot look away.
 2. Azar tries to turn the killing and the dead body into a joke—probably a reflex action to protect himself from feeling the horrors around him, but also offensive.
 3. The narrative reflects the speaker's inability to look away from the body; he forces readers to keep looking too.
 4. It would be virtually impossible for him to have personal information about the young man; the narrator creates a story that makes the victim a real person, not just a statistical enemy. This is an example of parafiction.
 5. Tim is the narrator, an American soldier involved in the war in Vietnam, and the person who killed the Vietnamese man.
 6. Kiowa can see the effect of the killing on Tim and is trying to help him get over it. Kiowa keeps urging Tim to stop staring and to talk.
 7. The story asserts the waste and ugliness of war and demonstrates that in war people do things that appall even themselves.
8. Ask students to imagine themselves to be friends of the young soldier Tim described in the story. They can be fellow GIs or civilians at home; they know what Tim is like, and they have heard about the killing of the young Vietnamese math major. Have students write letters to the narrator Tim responding to his actions and reactions. Allow time for peer conferencing, and set a date for submission of final drafts, either handwritten or word processed.

Advanced Placement Extensions

1. Assign students to read all of *The Things They Carried* and to write essays in which they discuss the role of a character other than the protagonist.
2. Assign students to read Thomas Hardy's "The Man He Killed" and to write essays in which they discuss the relationship between the poem and the excerpt from the novel.

Interdisciplinary Connection

Ask students to create multimedia projects based on "The Man I Killed" and the history of the conflict in Vietnam.

War Stories

Directions: Indicate whether you agree (A) or disagree (D) with the following statements, and be ready to explain reasons for your ideas.

- _____ 1. During times of both war and peace, it is a privilege to serve in the armed forces.

- _____ 2. War brings out the heroism in ordinary human beings.

- _____ 3. War involves a great deal of excitement and adventure.

- _____ 4. I enjoy watching the battle scenes in war movies.

- _____ 5. Wars should involve only the military, not civilians.

- _____ 6. There is no such thing as a just war.

- _____ 7. I am sure that, even in war, I could never deliberately kill anyone.

- _____ 8. Women in the military should not be allowed to participate in combat.

- _____ 9. Involvement in war tends to dehumanize people.

- _____ 10. People on the home front can never really understand the experiences of those actually involved in combat.

Death in Vietnam

Directions: Read the chapter entitled “The Man I Killed” in Tim O’Brien’s *The Things They Carried*. Then use the following questions to discuss it.

1. What is going on in the very long sentence that opens the first paragraph?
2. Why does Kiowa tell Azar to leave?
3. Why does the narrative keep coming back to descriptions of the dead man?
4. Where did the narrator get all of his information about the man he killed?
5. Who is Tim?
6. Throughout the story, what is Kiowa trying to do?
7. What are the themes of the story?

Lesson 17

American Musical Theater

Objectives

- To understand the history of musical theater in America
- To appreciate musical theater as a unique blend of literature and performance arts

Notes to the Teacher

This lesson moves away from the printed page to focus on the dynamic world of musical theater, which is epitomized by the bright lights of Broadway and often adapted in movie form. For this lesson, the “text” is the film of an award-winning musical drama. *Show Boat*, *Porgy and Bess*, *West Side Story*, *Fiddler on the Roof*, *Grease*, *A Chorus Line*, *Cats*, *The Lion King*, *The Phantom of the Opera*—these are just a few of the shows that have drawn and delighted standing-room-only audiences. For many, a trip to New York City would be incomplete without at least one Broadway show on the itinerary.

Musical theater in America began with vaudeville and minstrel shows. Broadway as we know it began at the beginning of the twentieth century and at first featured musical comedy but then adapted to include serious drama and musical theater. Musical theater fits into an American literature course the same way that Shakespeare fits into one in British literature. The shows that begin on Broadway and then tour across the nation and around the world blend elements of literature—character, plot, setting, theme—with performance.

This lesson begins with a consideration of subsets of the general subject of American literature: nonfiction, fiction, poetry, and drama. The course has certainly acquainted students with some great American poets, storytellers, and essayists. Drama necessarily involves an in-depth study of one or more plays; hopefully, the class has read and discussed at least one American play. Students are asked what happens when we take drama and mix it with musical instruments, song, and dance. The result, of course, is musical theater, and one manifestation is through movie adaptations. Students learn a little about the history of musical theater and study several film adaptations of blockbuster Broadway shows. If a major musical production is being staged near you, you may want to schedule a class field trip, including a backstage tour after the show. **Handout 37** suggests six films for student examination. You can also allow students to view and report on other choices from the vast world of movie musicals based on hit plays. The movie adaptations are widely available at libraries and through distributors such as Amazon.

Procedure

1. Ask students to identify various forms of the general category we call literature (poems, fiction, essays and other nonfiction, drama). Ask students what happens when people merge drama with musical instruments, song lyrics, and dance steps. (The result is musical theater, which can be either serious or comedic.) Ask students to identify the center of musical theater in the United States (Broadway Avenue in New York City). Allow students to share titles of musical shows they have seen, either on stage or in film adaptations.
2. Distribute **Handout 36**, and have students use the Internet to answer the questions.

Suggested Responses

1. Some European shows came to the United States. There were also variety shows with various acts and skits.
2. Minstrel shows made fun of black American speech and cultural patterns. The actors were often whites in blackface. They were designed purely to entertain.
3. An operetta is a play, usually comedic, that includes songs and often elaborate dance routines. Gilbert and Sullivan were famous collaborators in creating British operettas such as *The Pirates of Penzance*.
4. George M. Cohan was a famous early Broadway actor who got his start performing on the vaudeville circuit with his family. He went on to become one of Broadway's most flamboyant and popular songwriters and performers.
5. Before Hammerstein and Kern, musical theater consisted of comedy. They created more serious musical plays such as *Show Boat* and revolutionized the Broadway stage.
6. Production numbers are song-and-dance routines that involve a large number of performers, often the entire cast of a play. The numbers are intended to bring audiences to their feet in applause. Production numbers are highlights in musical productions.
7. A rock opera is a musical comedy or drama with a definite story line and rock music. Famous examples include *Godspell*, *Tommy*, and *Hair*.
8. Musical theater hits from the mid-twentieth century include *South Pacific*, *The King and I*, *My Fair Lady*, *The Sound of Music*, and *Fiddler on the Roof*.
9. *Evita*, *Cats*, *The Phantom of the Opera*, and *Rent* were among the great successes of the last two decades of the century.

10. Students might mention shows such as *The Producers* and *Mamma Mia!*
3. Point out that seeing a stage performance depends on location, and seats can be extremely expensive. For many people, movie productions provide the main opportunity to experience and enjoy musical theater.
4. Distribute **Handout 37**, and have students review the information. Then divide the class into groups, and assign each group to view the movie adaptation of one of the musicals. Direct the groups to prepare to summarize the story for the class and to select three film clips from the movie for the entire class to view. It is useful to set a time limit, perhaps fifteen minutes, for each presentation.
5. Assign a writing in which students imagine an opportunity to perform in one of the plays. They should choose the play, identify the desired role, and explain reasons. Collect writings as tickets out of class.

Advanced Placement Extension

Assign students to read Thornton Wilder's *The Matchmaker*, which is available in many libraries, as well as through distributors such as Amazon. Then ask them to view the 1969 movie adaptation—*Hello, Dolly!*—or a stage production if one is available in your area. Assign essays in which students compare and contrast the works.

The World of Musical Theater

Directions: Use the following questions to gather some information about the history of musical theater in America.

1. What were the earliest forms of theater in the newly formed United States?
2. What is a minstrel show? What made minstrel shows popular?
3. What is an operetta? Who were some famous creators of operettas?
4. Who was George M. Cohan? What did he contribute to American theater?
5. How did Oscar Hammerstein and Jerome Kern change American theater?

Hit Parade!

Directions: Read the information about some famous musicals.

Evita

The play began as a music album and premiered as a Broadway musical in 1979. It deals with the life of Eva Perón and her rise to power as the wife of Juan Perón in Argentina. The hit movie version was released in 1996 and was nominated for five Academy Awards.

Fiddler on the Roof

The story of a Jewish family in tsarist Russia began in the work of writer Sholem Aleichem and opened as a Broadway musical drama in 1964; it eclipsed all previous records of longest-running shows. The Oscar-winning film came out in 1971.

The King and I

In this play, which opened on Broadway in 1951, an English widow and her young son travel to Siam, where she is to be the governess to the king's children. The movie adaptation was created in 1956 and received five Academy Awards, including one for best actor.

My Fair Lady

The adaptation of George Bernard Shaw's *Pygmalion* tells the story of a Cockney girl who wants to learn to speak better English so that she can escape poverty. The show opened in New York City in 1956 and was an immediate hit; it has been revived many times. The 1964 movie version won eight Academy Awards.

South Pacific

The show opened on Broadway in 1949 and has been staged countless times ever since. The setting is a U.S. World War II naval base in the South Pacific, and a love interest is at the center of the story. Movie adaptations were made in 1958 and 2001.

West Side Story

The story of *Romeo and Juliet* is moved to New York City streets in this play that opened on Broadway in 1957 to rave reviews. The 1961 movie adaptation won ten Academy Awards, trouncing all of the competition that year.

Lesson 18

Toni Morrison and Magic Realism

Objectives

- To appreciate the magnitude of Toni Morrison's achievement
- To understand the nature and purpose of magic realism
- To read and analyze a passage from Morrison's masterpiece, *Beloved*

Notes to the Teacher

African-American writer Toni Morrison was born in 1931 in Lorain, Ohio, where she attended public schools. She graduated from Howard University in 1953, went on to earn a master's degree at Cornell University, and taught in a number of colleges. She also worked as an editor and, of course, as a writer. In 1988, her novel *Beloved* was awarded a Pulitzer Prize, and in 1993, she received the Nobel Prize in Literature.

Biographers point out that storytelling was an important part of Morrison's growing-up years, and her Nobel lecture expresses her lifelong commitment to the importance of narrative in the life of individuals and society. Her works center on African-American characters and, as the Nobel committee noted, she "gives life to an essential aspect of American society." Some of her novels, among them her masterpiece, *Beloved*, make use of magic (or magical) realism, a literary style with which many students may be unfamiliar, one which merges opposites, including fantasy and reality. Magical realism is serious; it is not intended to provide mere entertainment or an escape from reality. It insists that reality transcends the purely objective things we can perceive with our senses. The presence of a ghost in *Beloved* can at first seem to be pure fantasy, until we realize that people can in fact be literally haunted by the past. Sethe, the protagonist, is.

Morrison got her inspiration for the novel from historical reality. In the 1850s, a Kentucky slave named Margaret Garner escaped, along with her husband and children, to Ohio. When they were tracked down by men eager to use the Fugitive Slave Laws to return them to Kentucky, Garner decided to kill her children and succeeded in slaying her daughter. This, of course, was a shocking event, but an act of love, not hatred. The historical Margaret was returned to Kentucky and later sold to New Orleans.

Beloved is not an easy book, but it is magnificent, and it is a fine choice for reading and analysis by advanced placement and honors students. This lesson introduces students to magic realism. You will want to use the Internet to show students several images of paintings that reflect this

style. The suggested responses in the first procedure pertain to paintings by Ivan Albright, Pyke Koch, George Tooker, and Andrew Wyeth. Procedures then focus attention on Morrison and on several passages from *Beloved*. You will need to have a copy of the novel in order to read aloud the closing pages.

Procedure

1. Explain that after World War I a movement in the art world, especially in Europe, emphasized magic (or magical) realism. It featured vividly clear depictions of reality as it is, combined with fantastic or magical elements.
2. Show students selected paintings that reflect magic realism. Then, have students record their initial impressions and in-depth observations of each painting.

Suggested Responses

- Ivan Albright's *The Farmer's Kitchen* depicts an old woman paring as she sits on a wooden chair in an old-fashioned kitchen. The painting is ornate, with many swirling and circular shapes, and the colors are both pleasant and somewhat muted. A closer look shows hands painfully swollen, and her wrinkled face reflects fatigue and sadness.
- George Tooker's *Woman with a Sprig* is done in black and white and realistically depicts a young woman holding a cluster of leaves. She seems to be sitting at a table and to be swathed in some kind of fabric. She has large hands and appears to be buxom. Although her lips are curved in a slight smile, her large eyes appear to be troubled or sad.
- Pyke Koch's *Resting Somnambulist IV* shows a clearly etched image of a young woman lying down and apparently asleep. Some technological structure looms over the hills surrounding her. There is an extinguished candle, and furnishings behind her seem to suggest that this is where she lives. The leaves around her feet and legs suggest she might have been here for a while. Is she alive?
- Andrew Wyeth's *Christina's World* depicts what at first seems to be a young woman half lying in a field some distance from a farmhouse. The initial impression is that something has just startled her awake. The images are almost photographic in their detail. Closer observation reveals terribly emaciated arms, not the limbs of a healthy young person. Is she actually trying, desperately and painfully, to drag herself up to the house?

3. Point out that the paintings share careful attention to realistic detail. They also demonstrate that what we think we see, in art as well as in life, may not actually match reality. Explain that writers, especially in Latin America, adapted the concept to literature. The result is extremely realistic stories with mysterious elements, often with a mixture of myth and folklore. Emphasize that magic realism is not light escape reading; it is serious, and it requires thought.
4. Explain that in 1993 Toni Morrison was the first African-American woman to be awarded the Nobel Prize in Literature. Provide a little biographical information. (See Notes to the Teacher.)
5. Distribute **Handout 38**, and ask students to complete part A. Follow with open-ended discussion.
6. Ask small groups to discuss part B of the handout.

Suggested Responses

1. An address, 124 is a house on Bluestone Road near Cincinnati, Ohio. The word *spite* is used repeatedly, indicating that the atmosphere is mean and angry; it is also somewhat mysterious.
 2. The characters mentioned are a family: the grandmother, Baby Suggs; the mother, Sethe; Sethe's daughter, Denver; Sethe's two sons, Howard and Buglar.
 3. Ohio became a state in 1803, indicating that the boys must have run away sometime around 1873, so the present is an indeterminate amount of time later.
 4. The young boys were frightened away by weird and mysterious things happening in the house, which seems to have been haunted.
 5. The situation is vividly and realistically described, but fantastic elements are also present: spontaneously shattering mirrors; mysterious handprints; food tossed off the stove onto the floor.
 6. Perhaps the story will tell what happened to Baby Suggs and describe more aspects of the apparently haunted house. Maybe the story will deal with how the house can be exorcised.
7. Explain that, before the Civil War, Sethe escaped from slavery in Kentucky and fled to Ohio, where her mother-in-law and several of her children already were. When people came after them to return them to slavery, she decided to kill her children rather than to allow that to happen, but she succeeded in killing only one. It appears that the slain daughter is the ghost terrorizing the house, and the novel describes her return as a physical presence. In the end, neighbors help to drive the ghost away.

8. Read aloud the closing pages of the novel.
9. Distribute **Handout 39**, and conduct a discussion based on the questions.

Suggested Responses

1. Realism espouses a view of life as it is, not as it should be. A realistic portrait includes warts and moles and does not idealize the subject matter.
2. Magic is or seems unexplainable; it is linked to fantasy and sometimes to the supernatural. Sometimes the word *magic* connotes complete happiness (e.g., the prom that evening was a magical experience) that cannot be explained by the facts alone.
3. While they at first seem to be opposites, magic realism blurs the distinction and inserts the fantastic right in with the real.
4. The first reaction is usually skepticism or disbelief; this may be followed by fear, curiosity, or desperate attempts to get rid of the mysterious events or the house itself.
5. Since students have encountered only a snippet of the novel, you will have to help with this. The novel shows that the past lingers and has profound effects on the present. It takes enormous effort and a miracle of sorts to free oneself and others from the crippling effects of terrible experiences.
6. The ghost adds a mythic feel to the novel and is highly symbolic.
7. The conclusion says that the ghost is eventually forgotten, not that it is gone. The story of *Sethe* and *Beloved*, the text asserts, should not be retold; yet that is exactly what the novel has done. It seems that Morrison means just the opposite: the story must be passed on because it is important.
8. For serious readers who finish the novel for the first time, it is apparent that additional readings are necessary to explore exactly what is going on in the book. Less serious readers are likely to turn to a cozy mystery or a romance.

Advanced Placement Extension

Assign students to read *Beloved* and to write essays in which they describe the novel's structure and explain why that structure complements the content.

The Opening of Toni Morrison's *Beloved*

Part A.

Directions: Carefully read the novel's first paragraph. Then imagine yourself to be a painter in the style of magic realism. Describe how you would paint the scene.

124 was spiteful. Full of baby's venom. The women in the house knew it and so did the children. For years each put up with the spite in his own way, but by 1873 Sethe and her daughter Denver were its only victims. The grandmother, Baby Suggs, was dead, and the sons, Howard and Buglar, had run away by the time they were thirteen years old—as soon as merely looking in a mirror shattered it (that was the signal for Buglar); as soon as two tiny hand prints appeared in the cake (that was it for Howard). Neither boy waited to see more; another kettleful of chickpeas smoking in a heap on the floor; soda crackers crumbled and strewn in a line next to the door-sill. Nor did they wait for one of the relief periods: the weeks, months even, when nothing was disturbed. No. Each one fled at once—the moment the house committed what was for him the one insult not to be borne or witnessed a second time. Within two months, in the dead of winter, leaving their grandmother, Baby Suggs; Sethe, their mother; and their little sister Denver, all by themselves in the gray and white house on Bluestone Road. It didn't have a number then, because Cincinnati didn't stretch that far. In fact, Ohio had been calling itself a state only seventy years when first one brother and then the next stuffed quilt packing into his hat, snatched up his shoes, and crept away from the lively spite the house felt for them.

Part B.

Directions: Answer the questions about the first paragraph of *Beloved*.

1. What is 124? Where is it? What is its atmosphere?
2. Identify the characters mentioned in the paragraph.
3. What is the time setting?
4. Why did Howard and Buglar run away from home?
5. What elements of magical realism are evident in the paragraph?
6. What do you expect to come next in the story?

Magic Realism in *Beloved*

Directions: Use the following questions to generate discussion.

1. What does it mean to be realistic? Think in terms of art, literature, and philosophy of life.
2. What is magic?
3. What is the relationship between magic and realism?
4. How do people react when weird, unexplained, and unexplainable things start to happen in their homes?
5. Based on the novel's opening and closing, how would you describe the use of the ghost in *Beloved*?
6. What does the ghost add to the thematic content of the novel?
7. What happens to the ghost at the end of the story?
8. How do you think the novel's opening and closing affect most readers?

Lesson 19

The Development of the Graphic Narrative

Objectives

- To examine the background of the genre
- To sample several graphic narratives
- To evaluate the literary significance of graphic narratives

Notes to the Teacher

There are several redeeming features about the much-maligned genre of the graphic narrative. Reluctant as well as proficient readers are often engaged as soon as they open the covers and realize that it “looks like a comic book!” For students to gain insight into the purpose and significance of graphic narratives, an inquiry-based lesson with plenty of opportunity for visual learning is a good starting point. To hone the desire to read a graphic narrative, students will “taste” examples of graphic narratives and reflect on the significance of this literary genre, which is not a uniquely American product. Thanks to the artistry of Art Spiegelman in his Pulitzer Prize-winning *Maus*, the graphic narrative has received acclaim in the United States.

The label “graphic narrative” is important because not all of the significant titles are fiction. Many graphic narratives are based on historical incidents related in a fresh and innovative manner. In addition to the *Maus* books, which are memoirs of Spiegelman’s father, a Holocaust survivor, the following titles, to name a few, are particularly popular with junior high and high school students: *Alia’s Mission: Saving the Books of Iraq* by Mark Alan Stamaty; *Chicken with Plums* and *Persepolis: The Story of a Childhood* by Marjane Satrapi; *Ethel and Ernest* by Raymond Briggs; *The Squirrel Mother* by Megan Kelso; *The Cancer Vixen* by Marisa Acocella Marchetto; *Still I Rise: A Cartoon History of African Americans* by Roland Laird, et al. (Satrapi and Briggs are not American authors, by the way.) These books are readily available at most regional libraries.

For additional titles, you may want to consult lists of highly recommended graphic narratives; however, be very careful to make a clear distinction between “comics” and “graphic narratives,” which are not necessarily humorous in nature and are often historical or political. Also, since there is a dark side to graphic narratives, guide students only to works that have been reviewed carefully. To further engage students in this genre, inform them at the beginning that many recent popular movies

such as *Watchmen*, *Men in Black*, *Road to Perdition*, and *Ghost World* began as graphic narratives. Additionally, *Persepolis* and *Chicken with Plums* have been made into feature-length films.

A final consideration of the significance of the graphic narrative is that it is possible to teach literary terms and techniques by using this genre. Additionally, the graphic narrative is an interdisciplinary genre that serves as a bridge to the classics, as seen in Peter Kuper's rendition of Franz Kafka's *Metamorphosis*. With the emphasis on argumentation in the Common Core standards, graphic narratives are accelerants available to ignite students' literacy acquisition and a basis for analytical and argumentative writing.

This lesson begins with Internet research and culminates in a "book-tasting" session and discussion. You will need an assortment of carefully chosen graphic narratives, including, if possible, multiple copies of some titles. You may want to follow the lesson with a reader's workshop during which students read and prepare to report on or write about graphic narratives.

Procedure

1. Distribute **Handout 40**, and allow students to work in teams on the simple WebQuest, which should establish the context for discussion of the characteristics and value of graphic narratives.
2. After sufficient time for research, reconvene the class as a whole to pool and discuss findings.

Suggested Responses

1. The graphic narrative is actually an ancient form, evident in the stories told on the walls of caves inhabited by primitive peoples. One possible recent origin of the genre so popular today is the wave of underground comics in the 1960s that dealt with subjects like rock music and antiwar protest. Robert Crumb was the leader of the emergence of underground comics, responsible for the creation of such comic greats as *Fritz the Cat* and *Mr. Natural*. Under the DC Comics banner, Will Eisner created notable works such as *A Contract with God, and Other Tenement Stories*, a significant work to recommend to students. A few students may have heard of Harvey Pekar, who created the autobiographical comic book series *American Splendor*, which was later adapted into a film of the same name.
2. Art Spiegelman was born in Stockholm, Sweden, on February 15, 1948, to Polish-Jewish survivors of Auschwitz. The family immigrated to Rego Park, New York, when Art was very young. He studied cartooning in high school and began drawing for his school newspaper at the age of thirteen. One

of his early works about his mother's suicide, "Prisoner on the Hell Planet," is included in the first volume of *Maus*. He co-founded *Raw*, a magazine of avant-garde comics, with his wife, Françoise Mouly, the art editor for *The New Yorker*, for which Spiegelman was art director until 2003, creating many cover illustrations of the satirical vein. Spiegelman is also coeditor along with Mouly of *Little Lit: Folklore and Fairy Tale Funnies*, a comic collection of "Strange Stories for Strange Kids."

Spiegelman first published the idea of a comic about his parents' experience of the Holocaust in *Furry Animals* in 1972. For nineteen years, he expanded their story into two volumes, *Maus I: My Father Bleeds History* (1986) and *Maus II: And Here My Troubles Began* (1991). In 1992, Spiegelman received the Pulitzer Prize for his work in a specially created category. That same year, New York's Museum of Modern Art had a one-man show on Spiegelman about the making of *Maus*. After 9/11, he wrote *In the Shadow of No Towers* about the terrorist attacks on the World Trade Center, which happened near the Spiegelman residence in Manhattan.

3. Historical graphic narratives of significance include the work of Marjane Satrapi in the *Persepolis* series and in *Chicken with Plums*, the books of Raymond Briggs, and David Macaulay's books.
 4. The American Library Association recognizes graphic narratives as significant literary forms. Spiegelman has said, "The word *cartoon* implies humorous intent—a desire to amuse and entertain. I'm not necessarily interested in entertainment—in creating diversions." The main intent of the question is to prompt students to give serious thought to what they may once have considered light entertainment or mere diversion.
3. Acquaint students with the nature of "tasting" sessions: wine tasting, ice cream tasting, tea tasting, etc. Participants receive very small amounts of a variety of flavors and taste them for comparison and contrast purposes and to choose favorites.
 4. Make copies of graphic narratives available, and divide the class into groups. Have each group select titles for a "book-tasting" session. Encourage groups to exchange recommendations and to pass books back and forth. Distribute **Handout 41**. Allow about fifteen minutes for students to leaf through books and fill in part A of the handout.
 5. As a closing strategy, have students power write for five or ten minutes about the prompt in part B of the handout. Collect results as tickets out of class.

Advanced Placement Extension

Assign students to read Art Spiegelman's *Maus* books and to write essays in which they discuss the combination of history, memoir, and creative invention.

Interdisciplinary Connection

Assign students to create graphic short stories, complete with both text and illustrations. You may want to allow students to work with partners so that one can specialize in drawing, the other in writing.

WebQuest: The Graphic Narrative

Directions: Use the Internet to research the nature and history of graphic narratives. Be prepared to share your findings with the class.

1. What is the history of graphic narratives? Find at least three details about the beginning of the genre, including the names of famous early artists and information about their works.
2. Who is Art Spiegelman? Why did he receive a Pulitzer Prize? What are his most famous works?
3. Find titles of at least four other significant, contemporary graphic narratives that might be used in a history class.
4. How significant are graphic narratives as forms of literature? Should we take them seriously? Why or why not?

Graphic Narratives: A “Book-Tasting” Session

Part A.

Directions: Use the chart to provide information about three graphic narratives.

Title and Author	General Content	Observations

Part B.

Directions: Write a reflection describing your observations about and insights into graphic narratives. What is interesting about them? Why do today’s readers show growing interest in this genre?

Lesson 20

Today's Writers

Objectives

- To recognize that great works are often not appreciated when they are first published
- To become acquainted with vehicles to recognize today's noteworthy writers
- To read and report on a highly regarded contemporary novel, work of nonfiction, or collection of poems

Notes to the Teacher

If your students are completing a survey of American literature, they have perhaps noticed that sometimes a truly great writer is not appreciated by his or her contemporaries. When Herman Melville published *Moby Dick*, it was a failure, and Melville died virtually forgotten. Later, his works were resurrected, and his genius is now universally acknowledged. The ending of *The Grapes of Wrath* excited controversy and critical disapproval when John Steinbeck published it; since then, the novel has become acclaimed as an American classic. Conversely, sometimes an author or a specific work excites great enthusiasm, only later to disappear into the past; the writer is virtually forgotten, and the book may no longer be extant.

Of all of the writers hard at work today, which ones will still be read when the calendar slips into the twenty-second century? It is, of course, impossible to know. There are ways, however, of discovering contemporary authors so that we can read and appreciate their works.

In this lesson, students become acquainted with ways to get to know about writers of their own time, and they prepare book talks about selected novels, nonfiction books, and collections of poems or stories. These book talks can work well as authentic summative evaluation tools.

Procedure

1. Point out that a study of American literature acquaints students with great writers of the past. Ask students how they can get to know about great writers of the present. (Students might mention contemporary book reviews and best-seller lists. Lead them to see that popularity does not necessarily equate with literary excellence.)
2. Point out that book reviewers and critics make it their business to keep abreast of today's publications. They write reviews and talk with each other about their findings. Some colleges and universities award literary prizes. Some publications specialize in contemporary poetry

and prose. Major awards are given annually by the Pulitzer Prize and National Book Foundations.

3. Ask students to use the Internet to locate titles of at least five high quality books published within the last twenty years—perhaps books that were nominated for or actually won major awards. For each book, they should record the title, the author’s name, and a brief description of the content.
4. Have students share findings as a whole class. Mention titles that you find interesting and would like to add to your “to-read” list. Examples might include the following:

Nonfiction—*The Immortal Life of Henrietta Lacks* by Rebecca Skloot is a 2011 publication that tells the true story of a poor black woman whose cells revolutionized modern medicine.

Poetry—*Versed* (2009) won both the Pulitzer Prize and a National Book Award. The poems are typically witty, intense, and relatively short.

Fiction—Paul Harding’s *Tinkers* was published by a small company in 2009, got some good reviews, and seemed to go widely unnoticed until it received a Pulitzer Prize. The story focuses on a man and his father.

5. Assign students to read a recent novel, collection of poems or stories, or book of nonfiction and to prepare to present it to the class. (Note: This can be done either individually or working with a partner. You will want to approve titles selected by the class.) Distribute **Handout 42**, and go over it with the class. Establish an appropriate length for each book talk, probably not more than a half hour. Also establish a schedule for the book talks.
6. Distribute **Handout 43**, and review the evaluation rubric.
7. On the days of the presentations, take time to clarify connections to the vast body of American literature. For example, point out strains of idealism reminiscent of Ralph Waldo Emerson and Henry David Thoreau, as well as signs of the kind of naturalism espoused by writers like Stephen Crane. Indicate similarities to the free verse often used by Walt Whitman or to the more conventional structures preferred by Emily Dickinson. Note echoes of concerns with social justice, as evidenced in works such as the Declaration of Independence, the memoirs of Frederick Douglass, and the work of John Steinbeck.

Advanced Placement Extension

Assign students to plan and carry out independent reading programs focused on works written within the past twenty years. The final outcomes could be as informal as journal writings; alternatively, students could write essays or complete multimedia presentations based on their reading choices.

Preparing a Book Talk

Directions: Use this handout to gather information for and to prepare your book talk.

1. Identify the complete title, author, publishing house, and year of publication.
2. Identify awards for which the book was either a nominee or a winner, as well as insightful comments by book reviewers.
3. Describe the general contents of the book.
4. Where does the book begin? Why did the author choose that as the starting point?
5. Where does the book end? Why did the author choose to end there?

Book-Talk Evaluation Rubric

Directions: Use the following rubric as a tool to evaluate a book talk.

Element	5	3	1
Bibliographic Information	Included title, author, and publishing information	Left out one or two pieces of information	Erred in key information such as the exact title and the author's name
Content	Presented an accurate and interesting account of the book's content	Presented an adequate account of the content	Tended to be vague and included errors
Structure	Clearly explained the author's choices regarding the book's structure	Commented on the significance of the beginning and the ending	Did not discuss issues of structure
Context	Convincingly linked the author with earlier writers' topics and styles	Mentioned general connections with earlier writers	Did not place the book within the context of American literature
Visual Aids	Included useful visual aids and made effective use of them	Presented but did not refer to visual aids	Neglected to use visual aids
Overall Presentation	Chose an engaging and convincing format for the presentation and demonstrated poise	Gave a factual presentation but demonstrated no special efforts to engage the audience	Settled for a haphazard presentation

Index of Authors and Works

	Lesson		Lesson
“Anyone Lived in a Pretty How Town”	2	“Man I Killed, The”	16
Auden, W. H.	5	“Marigolds”	1
“Bean Eaters, The”	13	Momaday, N. Scott.....	12
<i>Beloved</i>	18	Mora, Pat	15
Brooks, Gwendolyn.....	13	Morrison, Toni.....	18
[“Buffalo Bill’s]	2	“My Papa’s Waltz”	8
Collier, Eugenia.....	1	O’Brien, Tim.....	16
Cummings, E. E.....	2	O’Connor, Flannery.....	6
“Dance, The”	9	<i>On the Road</i>	10
“Delight Song of Tsoai-talee, The”	12	“Oranges”	15
“Elegy for Jane”	8	“Red Palm, A”	15
“Elena”	15	Roethke, Theodore.....	8
“Fences”	15	Singer, Issac Bashevis.....	14
Ferlinghetti, Lawrence	10	“Snow Man, The”	9
“Flight”	3	“song in the front yard, a”	13
“Funeral Blues”	5	Soto, Gary.....	15
“Gimpel the Fool”	14	Steinbeck, John	3
Ginsberg, Allen.....	10	Stevens, Wallace.....	9
“Good Country People”	6	<i>Things They Carried, The</i>	16
“Good Man Is Hard to Find, A”	6	“Thirteen Ways of Looking at a Blackbird”	9
Hersey, John.....	7	“This Is Just to Say”	9
<i>Hiroshima</i>	7	“Unknown Citizen, The”	5
“Howl”	10	“Waking, The”	8
“I Am Waiting”	10	<i>Way to Rainy Mountain, The</i>	12
Kerouac, Jack.....	10	Welty, Eudora	4
“Life You Save May Be Your Own, The”	6	“We Real Cool”	13
		Williams, William Carlos	9
		“Worn Path, A”	4

American Literature 4: Our Modern Multicultural Literary World

ISBN 978-1-56077-966-7

Lesson 1 - Eugenia Collier's "Marigolds"

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
-

Lesson 2 - The Innovative Poetry of E. E. Cummings

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Lesson 3 - John Steinbeck's Genius for Fiction

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 4 - Eudora Welty and "A Worn Path"

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 5 - W. H. Auden and "The Unknown Citizen"

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 6 - Flannery O’Connor and Southern Gothic

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 7 - John Hersey and the World of Journalism

- RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- RI.11-12.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

- RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- RI.11-12.6 Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Lesson 8 - The Diverse Talents of Theodore Roethke

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 9 - William Carlos Williams and Wallace Stevens

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 10 - Writers of the Beat Generation

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RI.11-12.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Lesson 11 - Modern Memoirists

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide

- a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- W.11-12.3a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Lesson 12 - N. Scott Momaday and the Native American Literary Renaissance

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- W.11-12.9a Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

Lesson 13 - The Poetic World of Gwendolyn Brooks

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 14 - Jewish-American Writers

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Lesson 15 - Perspectives of Mexican-American Writers

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific

word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 16 - Tim O'Brien, Parafiction, and Vietnam

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
- W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Lesson 17 - American Musical Theater

- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and

build on one another to produce a complex account; provide an objective summary of the text.

- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

Lesson 18 - Toni Morrison and Magic Realism

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

Lesson 19 - The Development of the Graphic Narrative

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

- RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

Lesson 20 - Today's Writers

- RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RI.11-12.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Source

Common Core State Standards (Washington, D.C.: National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010)

Developing trusted, teacher-tested resources for 40 years, The Center for Learning is a nonprofit publisher of tools that enhance students' learning experience in the humanities.

Designed for use in any educational setting, the English and Language Arts series includes a wide range of lesson plans and coursework. The Center for Learning's materials help teachers

- improve students' composition and grammar
- prepare students for Advanced Placement exams
- foster student understanding and appreciation of literary forms and genres
- build students' communication skills
- promote student thought on crucial issues
- cultivate lifelong learning

Visit the Web site for complete publication descriptions and ordering information:
www.centerforlearning.org

ISBN 978-1-56077-966-7



9 781560 779667