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ABSTRACT

This curriculum guide discusses the selective Language Arts program at Concord High School in the Mount Diablo Unified School District in California. Included are (1) a discussion of the philosophy behind the Language Arts program; (2) a description of the Language Arts program, which is a phase-elective, ungraded program in which the student and teacher participate in evaluating and selecting the student's English courses; (3) a discussion of the skill and content objectives of the ninth grade English program (which prepares the student for the selective program in grades ten, eleven, and twelve); discussions of (4) composition objectives, (5) language objectives, and (6) literature objectives for grades ten, eleven, and twelve; and (7) a group of tables and graphs used in evaluating the English program. (DI)

THE CONCORD HIGH SCHOOL ENGLISH DEPARTMENT
MT. DIABLO UNIFIED SCHOOL DISTRICT
THE SELECTIVE PROGRAM

PHILOSOPHY
OBJECTIVES
EVALUATION

by

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PHILOSOPHY AND DEPARTMENT OBJECTIVES

THE OBJECTIVES OF THE CONCORD HIGH SCHOOL LANGUAGE ARTS DEPARTMENT

I. Introduction

Before attempting to define, order and illustrate the objectives of the Concord High School Language Arts Department, we the composers of the statement must first address ourselves to two questions, "Why is such a statement necessary?" and "How will the objectives affect the structure, materials, and methods which the English teacher will use in the classroom?"

The teaching of English is traditional and fundamental to the curriculum of every school which desires to give a comprehensive education to all students. But in departments of English throughout the nation is there a single guiding principle operating reconditely? Or are there as many sets of objectives as there are English departments? Does the majority of the departments continue unquestioningly the vague notion of curriculum inherited from previous English Departments? The answer is a partial yes to each of the questions, and this affirmative response is the reason that this project is necessary. It is the desire of this English Department to articulate its objectives, since this year the department has been operating on a kind of nebulous general principle: to provide a basic literacy for all students. The Curriculum Committee of the Mt. Diablo Unified School District has supplied fine guidelines and assistance with which each member of this department complemented an eclectic set of objectives gathered from other schools and other districts and from a variety of schools of education. The Concord High Language Arts Department hopes to coordinate in a more orderly structure its objectives with the goals and purposes established by the Curriculum Commission of the Mt. Diablo Unified School District.

As mentioned above, one guiding, general concept which underlies the philosophy of the teaching of English is that all teachers of English at every level are somehow developing basic literacy. Every department at the high school level cognitively or intuitively is developing literacy (structuring English programs with definite purposes or random instruction with excellent teaching in isolation vague overall organization). Some programs are extremely successful, while others are not. Those which follow the guidelines established by earlier departments without renewed study of the guidelines or those which uncritically follow district outlines, are logically less successful in developing literacy among their

students. Those departments which cognitively and critically organize a curriculum around the objectives of developing basic literacy and which constantly examine their program will be more successful in educating their students.

Another reason that this project is necessary is that it will give each member of the Concord Language Arts Department the opportunity to examine assumptions often taken for granted, and, as a result, it will make specific the abstract notion of the phrase "developing a basic literacy." Once these specific goals are spelled out, the department can more objectively deal with the problem: How will the objectives affect the structure, materials, and methods which the English teacher will use in the classroom?"). It is imperative that this introspective study of the objectives of teaching English be a recurring task.

II. External Influence on Curriculum

The National Education Association in Schools for the Sixties identified three influential areas which greatly affect the curriculum of schools: the demands of the society, the requirement of the learner, and the nature of the subject matter. Each area must be investigated in terms of the discipline of English before one can deal with the questions raised above.

In the Twentieth Century, man has pushed concepts and generalizations to an increasingly abstract level of thought as Northrope Frye in Design for Learning states: "The increase in the complexity of understanding (in our total culture) is largely an increase in the capacity of verbalization." Because of this increase of complexity, all other disciplines look to the English department to equip students with the ability to think in ever increasing generalizations. The demand today is not for minds which can accumulate facts and amass knowledge in some esoteric realm (computers adequately satisfy this demand) but rather for minds which can detect relationships, and can intuit solutions to problems which are incommensurate with quantitative analysis. As the visionary R. Buckminister Fuller argues in Education Automation, what modern society needs is comprehensivists, more generalists, who are students of design, pattern and process rather than specialists who compartment-

alize knowledge, collect figures and become isolated in a small community of fellow specialists. Recently in Milwaukee at the National Council of Teachers of English Annual Convention, Nov. 1968, Fuller recommended that the teachers should aim at increasing a student's inventory of experiences.

A dentist who graduated from the University of California in 1930 took a course in organic chemistry in which the total number of known hydrocarbons was far less than half of those known today, yet the course is offered now in the same time period, one semester. No wonder the Education Policies Commission warns that the average student must be reeducated at least three times during his lifetime in order to keep pace with information in his field. The student of the future must be flexible and able to adapt to new and increasingly complex ideas. Thus the emphasis in teaching English must be on rhetoric, on logic and on making the student aware that a man's language is a symbolic system which constitutes the boundaries of his world.

What are the realities of the requirements of the learner? The answer to this question must be faced when developing a curriculum. John Flanagan in "Implications of Project Talent for Research in the Training of English" states that 25% of all ninth graders exceed in understanding and ability the majority of twelfth graders in our schools. In spite of the fact that individuals within a grade vary tremendously, the overall structure of secondary curriculum is still geared chronologically. As Dr. James Squires, executive-secretary of the National Council of Teachers of English, states in "Foundations for a New English Program,"

> "Despite continuing revelations of the variability of learning, we freeze our schools and our children in mythical grade-and-age-level classes-desperately trying to meet complexity with simplicity, trying to teach the same book and the same skill to all children at the same time, and knowing for sure that we shall fail with many."

One conclusion is that interage grouping based on achievement and teacher judgment makes more sense in terms of dealing with the requirements of the learner than the "lock step" method which is the practice throughout the nation.

The nature of the discipline causes a great number of problems in the

predication of objectives of an English Program. One assumption which this department accepts is that the discipline of English is not a collection of vaguely related units, but rather a composite which has its unity in the communication process. English is thought of as the three L's: Literature, Language, and Composition. These three terms are not separate areas of content, but rather structural integrals of an organic communication system. English does not have a content in the sense that history or chemistry has a content. As James Moffett suggests in "A Structural Curriculum in English" which appeared in the winter issue of 1966 of Harvard Education Review,

> "...English, mathematics, and foreign languages are not about anything in the same sense that history, biology, physics, and other primarily empirical subjects are about something. English, French and mathematics are symbol systems, into which the phenomenal data of empirical subjects are cast and by means of which we think about them. Symbol systems are not primarily about themselves; they are about other subjects. When a student "learns" one of these systems, he learns how to operate it. The main point is to think and talk about other things by means of this system....The failure to distinguish kinds and order of knowledge amounts to a crippling epistemological error built into the heart of the overall curriculum...The hidden assumptions of this classification (the subject matter) have taught students to be naive about both symbols and the nature of information."

The three superficial terms "literature," "composition," and "language" do not denote three categories of content or matter except in the sense that with each area, symbols exit, the means with this we manipulate the communication process. Generally speaking, each term reveals the answers to questions directed to this symbolic communication process called English: "How do the great communicators express the joy and pain of the human condition?," a question of a reader of the symbolic system; "Why does language affect man?" and "How does it

operate?," questions asked by the critic and the student of the system; "How does one effectively operate this communication process?," a question posed by a composer of the system. Literature is the reservoir of messages written by the most clairvoyant members of the race. The main emphasis in the teaching of literature should not be enumerating authors, listing dates, studying cultures from which writers come or discussing fighting issues of the contemporary scene. Yet, this is too often the substance of many secondary English courses. Language is the medium of communication and composition is an "activity."

Another problem resulting from the nature of the discipline lies in the fact that every act of learning has both antecedents and consequences. Dependent upon the degree of the student's understanding are his past experience and knowledge. A teacher cannot hope to teach Tennyson's "Ulysses" to a student who has no classical referents. This absence of background is the case with many an average American youth, not to mention the foreign born whose cultural heritage is other than Western European. The results of such experience are often the student's repugnance for poetry, for the classics, and for reading. How would a curriculum prepare students with elementary ingredients which could be built upon, broadened, and reinforced in succeeding levels of instruction without drifting into the traditional "particle" approach? How can elementary work in usage, phonology, semantics, dialectology, the history of the English language, and grammar be introduced at the lower levels so that instruction at that higher level will make sense without creating those guidelines Moffett warns against which would prescribe content to be covered? Piaget tells us that the process of "reversibility" or sophisticated thinking rather than mere perception is manifested gradually after the age of seven. Will there be some ninth graders whose mental process will be at the other extreme of those 25% who are superior to 50% of the twelfth graders and who will still be only able to operate on the perception phase of ratiocination? Can a ninth grade curriculum introduce mythology, e.g., Pygmalion, in order to prepare one for upper levels of instruction in which he would study the way a 20th Century artist such as Shaw would use such a vessel, without causing the slower student to be frustrated and infuriated by the seemingly irrelevant religion of a dead age? The answers to these questions should be obvious. Concepts in the curriculum should accrete; the curriculum should be spiral, sequential, and organic. It should also be organ-

ized around the cognitive process of the human mind. A curriculum which offers a maximum of elective courses (not just an eclectic collection of pickings, but tripartite core, based on the three facets of the symbolic communication system, e.g., literature, language, composition, with a series of phases in each strand designed to prepare the student for the next phase and with offering numerous "chains" of courses designed to fulfill the individual's need) is the most logical in view of the demands of the society, the requirements of the individual, and the nature of the discipline of English.

III. The Qualities of Literacy Possessed by Both the College-Bound and the Terminal Student Who Graduated from Concord High School

In view of the demands of this century and the nature of the discipline of English, what is the "Basic Literacy" that the graduating senior should possess? The qualities discussed below are characteristics that Edmund Farrell of the University of California in "Goals for the Teaching of English" describes as "attributes of an individual's freedom in a world of language."

1. Both the terminal and college-bound student should possess skills which would make him free of formal education. These skills are as elementary as the ability to use a dictionary or the The Periodical Guide and as complex as the capability to identify an author's attitude in a novel, a journalist's bias in an editorial, or a speaker's partiality in a polemic. He should know where to go for what information.

2. Both of these students should have a love for words and should continually enlarge and enrich their vocabularies. They should be attentive to the meaning of the lyrics of a Dylan Thomas as they listen to the meaning of the lyrics of a Bob Dylan. They should be aware of the role and power of words in the communication process and should understand how to use words effectively.

3. These students should be intrigued by all the media which communicate through language. They should have broad reading habits, a familiarity with a variety of newspapers and magazines and a feeling that reading fiction is a pleasurable pastime. TV, radio, and film should offer rich experiences. These students should not be passive

recipients of the messages of the many media, but rather they should be discriminating consumers, constantly improving their tastes and passing up the sentimental and factitious.

4. The terminal student no less than the college-bound student should be aware of the importance of language which engulfs him. As citizens in a democratic society, they must be keenly aware of the manipulation of language by politicians, advertisers and the press. They should be familiar with the means of fallacious writing, of transfer, of argumentum ad hominum, and of post hoc ergo propter hoc. They should not adopt a close-minded, cynical, political quietism which refuses to listen to anyone because "everybody distorts language in order to benefit his interests" but rather they should become actively and critically engaged with any point of view.

5. Both kinds of students ought to be able to find in literature a surcease from the demands of this age. These graduates, realizing that language gives form and permanence to this changing life, should seek out literature which suggests values to live by and provides insights into life's ambiguities. Through the encounter of imaginary characters, these students should understand the inner conflicts, anxieties and enjoyments of others, and feel sympathy with those quite different from themselves. Literature is the artistic handling of language, constituted by the writers to be an unlimited source of entertainment and enjoyment to the reader.

6. These two types of students will be aware of the significance of language. Language is a means, which is solely man's, of commenting on language, and therefore it is record of the lessons of the past which can serve as guides to the future. Man's experience, his inquiries, and his discoveries are transmitted across ethnic boundaries through time for the benefit of future man. As the literature of one's culture solidifies one's position in the continuity of time, so literature of other cultures places one on the panorama of man.

7. These students will learn humility and independence in their encounter with ideas. Though their education has widened their tastes and fostered a spirit of inquiry, and thereby established a basis for disciplined judgment, they should not impose their preferences upon

others nor become intellectual snobs, unwilling to read or to listen to another's opinion for fear that their ideas may not be the last word.

8. These students will be able to "swing with" change in language, and should either accept this fluctuation if it enhances meaning or betters the society within which they live or reject it if it clouds communication or denigrates the dignity of individuals who belong to minority groups. The difference between "will" and "shall" does not distort communication, and the liberal acceptance of either may ease the timidity of some who are unsure of their usage. The dialect of minority groups gives flavor and variety to our language and should not be the object of ridicule by narrow-minded bigots. Clarity and justice should be the formula for adjustment to linguistic change.

9. Though these two kinds of students will differ according to their future role in society, they will be able to communicate effectively by oral or written means. In both oral and written composition they must be aware of the audience to whom they address their message. Their communication should be honest and free of ambiguity. They should be aware of the differences between the two modes of discourse and be able to exploit the benefits of each and ameliorate the deficiencies of each. Though oral discourse is dramatic and immediate, the speaker must realize that the audience cannot reread his ideas. Therefore, his talk, modified by gesture and vocal devices, must be logical and easy to understand. While writing, the student-author must be conscious of possible vagueness of his writings which would lead the reader to make false inferences. He must be aware of the potentiality of symbols of punctuation which can be used to approximate vocal pitch, intonation and stress. He must be at one time the actor and audience of his act of writing; creatively synthesizing ideas while being judiciously detached, weighing the merit of his expression.

10. These students should understand how language works. They should be aware of the various systems of language, not with the notion in mind that being able to analyze language will somehow enable them to write better (this utility may be a by-product) but will desire to understand this phenomenon of man for its own sake. They should recognize that language is a system with a definite order, with finite elements with which to work, and with an infinite number of possible

combinations. They should know that grammar and usage are two different provinces of language and that one should not use the term grammar when one criticizes inappropriate usage.

11. Although these two students may distinguish appropriate usage and substandard usage, they will not judge the speaker, whose language may be deemed uneducated on the basis of word choice alone, but on the merit of the message. They will have respect for the integrity of all regardless of background but will have contempt for the unscrupulous, whether or not the latter has polished language.

12. Both the terminal and college-bound student will understand that interpretation does not connote finality of issues. Students will be free of the notion that they "did" the Red Badge of Courage in an earlier selective or that they "did" Hamlet in a British Literature class, and of resenting duplication of works. No "last word" exists in exegesis.

These twelve characteristics of the graduating senior of Concord High School will be the department's guidelines and will measure the success or failure of the curriculum of the Language Arts Department. The question which must be answered at this point is the second introductory inquiry, "How will the objectives affect the structure, materials, and methods which the English teacher will use in the classroom?"

IV. The Structure of the Curriculum Which Will Most Effectively Actuate the Objectives of English

A curriculum which offers selectives with definite restrictions to students, grouped not according to age but achievement and teacher recommendation, would be most effective in achieving the objectives discussed above. The student will have a certain degree of choice in selecting his selective, thereby giving him the responsibility which would hopefully motivate him and enable him to see school as an institution established for broadening of individual talents. The ninth grade program will be mainly devoted to diagnosing each student's strengths and weaknesses. The entire ninth grade will be divided into six equal sections. Each group will constitute one period in the six period day. Three teachers will team teach literature and administer

diagnostic tests, but each will conduct workshops with smaller groups separated according to achievement in the particular skill in which that workshop is engaged. The course will emphasize those skills necessary for each student to develop his or her talents in language and literature. Specific skills workshops will include: Composition (including spelling, grammaticality, sentence and paragraph composition and lexicography); Listening (listening as a source both of instruction and enjoyment); Grammar (as a systematic study of language); Speech (both discursive and imaginative speech); and Usage and Dialect. Reading will include all the literary genres, with material selected for the individual student according to his needs and abilities.

Grades ten, eleven, and twelve will be referred to as Upper Class. Selectives offered to these students will be divided into three strands; Literature, Language, and Composition. In each strand there will be a series of phases organized in a sequential pattern. Students leaving the ninth grade will be able to enter the appropriate phase in any one of the three strands. The determining factors which will decide the strand and the phase will be (1) the record of their achievement in that area in the ninth grade, (2) teacher's recommendation, and (3) the student's choice. Thus the quixotic student cannot unrestrainedly gather a schedule full of enticing courses. The first phases in each strand will be skill-oriented, designed to carry the student beyond his accomplishments in the ninth grade. The latter phases will be advanced study in the three provinces of linguistic behavior. So as not to fragment the discipline or imply that literature, or about composition or about language, each phase will reinforce the organic principle that language is a symbolic system which is about "something else," and that the three strands are merely different aspects of the same thing. For instance, in phase six of literature much writing will be assigned and in phase six of composition much reading will be done.

Students who possess the basic skills in a particular strand may move directly into the later phases. "Leaping phases" should be an incentive to all students. The variety of selectives will permit limited exploration of many areas of knowledge in greater depth and will preclude repetitive instruction, which is the case in the present "lock-step" curriculum of today, a product of textbooks and those teachers who allow these books to determine their curriculum.

Because every student must take at least six semesters of English and two semesters will have been satisfied by the ninth grade program, the student entering Upper Class will have to take four more classes in the discipline. He will be recommended to take one phase in each of the three strands.

To summarize, terminal students with six semesters of English along with the college-bound student should possess those eleven characteristics described above: an independence with a knowledge of the availability of information, an enthusiasm for the potency of words, and interest in any linguistic media, a critical ability to detect sham or superficiality, a habit of reading for enjoyment, a realization that answers to problems can be found in literature; a security in his judgment of what is good, a flexible attitude toward changing language, a capability to compose articulately on paper or verbally, an understanding of the phenomena of grammar, and a liberal acceptance of usage and knowledge of linguistic appropriateness.

The Conjord High Language Arts Department feels that in view of the three external social influences, e.g., the demands of the society, the requirement of the learner, and the nature of the subject matter, and the objectives for every graduating senior, the curriculum adumbrated above will be the most meaningful and effective solution to the problem of how to best develop a basic literacy. Materials and methods to be used within this structure, organized to maximize the objectives, will be no large problem to the members of this department.

We suggest for the metaphysical curricular program just described, an independent language arts, architectural octagon with large lecture halls and small cubicles arranged around central office workshop area. Beyond the cost of the building, the expense of converging the present lock-step curriculum to an inter-age, nongraded curriculum would be negligible.

LANGUAGE ARTS

CONCORD HIGH SCHOOL

LANGUAGE ARTS

I. The organization of the language arts program at Concord High School differs from that of the other high schools in the Mt. Diablo District but it is not unique. Our evaluation and the experience of schools using similar curricula indicates a program that will give more specialized and individualized attention to each student. The program provides for student option and opportunities for studies in depth.

All students are required by law to take six semesters of high school English. In fact, practically all college-bound students take at least eight semesters and a high percentage of non-college-bound students go beyond the minimum requirement. The main problem is placing the students in those courses most likely to meet their particular needs.

The ninth grade program concentrates on teaching basic skills that are needed for successfully meeting the demands of the selective program at Concord High School. The freshman program also is used to evaluate the progress, strengths and weaknesses of the students. The teacher and the student both participate in this evaluation after which they select courses for the following year and plan a tentative three year English program. This program will be based on the student's abilities, achievement and needs - present and future. It is designed to be both practical and challenging. Evaluation is aided by intensive testing programs based on national standardized tests as well as the teacher-made examination and pupil-teacher conferences.

II. The Upper Grades, 10th, 11th, and 12th, offer single semester selectives from which a student chooses a program that challenges him and fulfills his needs. The following chart indicates the present offerings.

III. Course Categories

A. Courses in Phase I are for students who have measurable deficiencies or weaknesses in reading skills or writing skills. In Reading, the deficiency should be at least two grades below his present grade. In writing skills, the student's scores in correctness or expression and related composition should be consistently lower than his other scores.

B. Courses in Phase 2 are open to all students when testing scores indicate that they are capable of performing up to their academic potential.

C. Courses in Phase 3 are for students whose performance record and general profile indicate college-bound potential.

D. Courses in Phase 4 are traditional, activity oriented electives which do not substitute for English selectives necessary for graduation.

COUNSELING AND PLACEMENT GUIDELINES

IV. Basic Principles of Student Placement

A. All ninth grade students will begin their program at Concord in the same courses. From this course, placement into special-need classes will be made.

B. Each student should be in a course that challenges his skill and interest.

C. Each student should be placed in a course or be allowed to choose a course according to his particular need.

D. Students who show no serious difficulty should be counseled into courses listed in Phases 2 and 3.

E. All students must clear their course selections with their English teachers.

A guide for those counseling certain types of students planning selectives in the Concord High English Program. The recommendations are not requirements, but only suggest a pattern for student programming.

1. The student's record in other selectives and in the Ninth Grade English will be a major factor in counseling him or her into semester selectives. This information is available on color-coded English Record Cards filed in the English Office and available for any student, or permanent record cards in the main office.

2. The terminal student is recommended to take four selectives before he graduates and one semester selective in each of the three strands: language, composition and literature. Depending on various factors, his interests and the strength of his skills, it is recommended that he choose from the following: Composition I, American LIterature I, Directed Reading, Non-fiction, Science Fiction, Creative Speech, Media and Communication.

3. The student who is likely to continue his education at a Junior College should take six semester selectives, three of which should be from each of the emphasis strands. The following selectives are recommended: Language I, Comp. II, Comp. III, American Literature II, Modern Lit., Directed Reading, Myth and Epic.

4. The university or college-bound student is recommended to take along, with a required selective in each strand, the following: Language or Symbology I, Composition III, Composition IV, World Literature, English Literature, Myth & Epic, Modern Literature.

5. For those college-bound students who anticipate a major in English, the following are recommended: Symbology I, Composition IV, English Lit., Prose Style, Poetry, Shakespeare, Russian Literature, Modern Literature.

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PHASES	LANGUAGE SELECTIVES	LITERATURE SELECTIVES	COMPOSITION SELECTIVES
1	Media & Comm.	Remedial Reading Non-fiction American Literature I	Composition I Creative Speech
2	(1) Language I (2) SymbologyI	(1) Directed Reading (2) Fantasy Lit. (Sci. Fiction) (3) Amer Lit II (3) Myth & (3) The Film Epic (4) Poetry (5) World Literature	Composition II Composition III
3	(1) Language II (2) Symbology II	(1) English Literature (2) Evolution of Drama (3) Modern Lit. (4) Russian Lit. (4) Shakespeare	Composition IV Prose Style
4	Speech I, II; Drama I, II, III, IV; Creative Writing I, II; Journalism I, II, III; Humanities I, II		

NINTH GRADE OBJECTIVES

NINTH GRADE ENGLISH

Skill and Content Objectives

I. Composition Objectives

1. The student will be familiar with the following terms: stream-of-consciousness, memory, sensation, and reflection. He will demonstrate this familiarity by recognizing these aspects of writing in professional excerpts as well as being able to write his own.

2. The student will be able to communicate, in writing, a memory, various sensations, and reflections. He will know that memories usually lead to narrative writing, sensations lead to descriptive writing, and that reflections lead to essay writing; and that all may be found in one sample of good writing. He will be able to identify these aspects of writing in professional samples.

3. He will be able to group certain memories with similar qualities under an abstract term, i.e., categorize loves, hates, angers, and anticipations under emotions.

4. He will be able to define reflections as mental observations, thoughts, ideas, wishes and generalizations (including opinions, judgments, and hypotheses).

5. He will be able to navigate through various levels of abstraction on a recognition basis as well as in his own writing. For example, he will be able to shift from "This chair with the red cushion" to the abstract idea of "furniture."

6. He will be able to communicate ideas, in writing, to someone else.

7. He will be able to communicate ideas that will be of high interest to someone else.

8. He will be able to arrange ideas in logical order so that they make sense.

9. He will be able to select one idea and develop it and make the paper "hang together."

10. He will be able to select several ideas that seem to be related and treat them together logically, concisely.

11. He will be able to write a clear, concise paper that focuses on one subject.

12. He will be able to support ideas with real or imaginary examples.

13. He will be able to get generalizations across to others by use of clear, appropriate illustrations:

    a. For example, he can cite forty students in one classroom and consider the idea of over-crowded schools;
    b. He will be able to differentiate between a generalization without an opinion, i.e., "People live in houses," and one including an opinion, i.e., "Most people live in squalid houses."
    c. He will question a generalization by asking whether or not it is adequately supported. For example, he should consider the evidence for a statement like, "My teacher is weird!"
    d. He will demonstrate in his writing that he can make generalizations and reflections about specific details to lend significance to his writing.

14. He will be able to find an order in sentences and paragraphs that invokes some other logic than chronological.

15. He will be able to write fresh ideas rather than parroting.

16. He will be able to write without taking the reader's understanding for granted.

17. He will be able to recognize value of writing differently for different audiences.

18. He will be able to allow for the opinions of his audience.

19. He will be able to analyze his own writing according to the aims for the particular assignment.

20. He will be able to proofread and capably revise and revive.

21. He will be able to evaluate classmates' papers in an exchange situation according to the objectives of the assignment.

22. Students should be able to create character through selective use of words:

    a) dialogue between two or more characters
    b) dialogue between conflicting characters
    c) dialogue between different age groups
    d) dialogue that includes narrative explanation

23. To understand and use point of view.

24. To make a hypothesis and support it, i.e., about a general problem, human behavior, or a problem from the reading of literature.

II. Hypothetical-Reasoning/Cognitive Processes

1. To recognize in contexts and to form basic relationships: identity, analogy, inversion.

2. Form an hypothesis on the basis of relational patterns perceived from a context and to support it orally and in writing.

3. To correlate the expectations of the audience with the material he is writing.

4. Recognize levels of abstraction within a context (i.e., distinguishing generalizations from specifics).

5. Recognize that some literary techniques are one or a combination of the three basic cognitive processes.

6. To distinguish between hypothesis and inference.

7. To utilize levels of abstraction in writing; primarily, to support generalizations.

8. To correlate two or more separate contexts.

NINTH GRADE ENGLISH

III. Literature

1. Students will be able to define and identify in literature they read the following literary concepts:

   plot, character, setting, conflict, climax, point of view, significant details (imagery), symbols, protagonist and antagonist.

2. Students will be able to draw relationships between the books they read, their own lives and contemporary society.

3. Students will be able to identify the motivation of characters.

4. Students will be able to apply the technique of "close reading" analyzing the work as the revelation of a plot, idea, sensation or mood.

NINTH GRADE ENGLISH

IV. Language

A. To help students discard attitudes about language and to learn:

a) language and writing are not the same
b) every language is as "good" as every other language
c) every language is a culture's system of communicating, and will reflect what is important about the culture.
d) language is largely made up of kinetics
e) language may affect behavior and shape perception
f) language changes

B. To guide students into an understanding of the systems which surround us and to help them see them critically.

Systems examined:

1. short story
2. poem
3. group work
4. language (grammar)
5. metaphor
6. advertising
7. the library
8. mathematics

Each has a purpose, makes assumptions and causes role behavior.

V. Communication

1. To understand that oral communication depends upon an active listener.

2. To understand the responsibility of the listener.

3. To understand that tone and mood (and paralinguistics) of oral communication convey meaning.

4. To be able to form the cognitive relationships as he listens.

5. To know the limitation and advantage of oral discourse.

6. To be aware of the triadic relationship--speaker, subject, audience--and of the importance of audience in determining the form of the speech.

7. To identify purpose in speech: to convince, to secure response, to inform, to impress, and to entertain.

8. To be able to identify emotional and biased language.

COMPOSITION OBJECTIVES

CREATIVE SPEECH: An attempt to cultivate the creative talents, verbal fluency and personal development of the students enrolled. The course is open to any 10th, 11th, or 12th grade students, with particular focus on those with limited written and oral abilities. This is a "happening" course with primary emphasis on improvisations, theater exercises, and dramatic games.

A warm-up activity involving all class members in a nonpressured situation will precede the point of concentration for the day. A variety of structured and nonstructured situations will be provided. All students will be expected to participate according to their reservations and abilities. Each student should feel free to experiment with different roles within an improvisational context. Emphasis will be on improvisational drama as a self-justifying activity with its own discipline and form. Verbal fluency will be a continuing point of concentration. By the end of the semester, the student should exhibit increased verbal fluency and demonstrate more skill in spontaneous thinking. This will be demonstrated by his freedom of expression and inventiveness in a role playing situation.

2. By the semester's end the student should be aware of the concept of role playing and demonstrate the ability to adapt himself appropriately to the given situation, whether it be a role of authority, subordination, or salesman, counselor, etc.

3. He should manifest the ability to listen to others and to perceive and respond to their circumstance. This will be demonstrated in his response to other students playing their roles in an improvisation.

4. He should assume responsibility for the participation of others in the class situation.

5. He should demonstrate with increased self-confidence the ability to use his resources. He will demonstrate in an improvisational setting that he sees a variety of alternatives and will exhibit a flexible attitude toward a problem situation. For example, if he is given the role of parent, he can adopt a permissive attitude or one of authority. He can be rigid in his expectations of an offspring, or he can be flexible.

6. He should exhibit increased self-control. This will be demonstrated by his ability to stay within a role given to him.

7. He should evidence increased ability to concentrate and to focus his attention on the subject at hand. For example, when he plays "Mirror," he will not be distracted by others or permit his hand to wander.

8. He will exhibit a sense of play in what might usually be considered a dull situation. He will demonstrate this in an improvisational setting by exploring the unknown, finding the unexpected, and being part of the humor.

9. He will show commitment to and involvement in his activities. This will be demonstrated by his degree of participation in class exercises and activities.

10. He will develop accountability for his own behavior by grading himself.

COMPOSITION I

The general aim of the Composition I course is to help the student who has serious problems in writing. The classes are small (held to 18-24) in order to enable each student to receive individual attention, to learn his strengths and weaknesses, and to help him to achieve a degree of success in his writing according to his ability and interest. The experiences provided to accomplish this are meaningful and personal and based on the student's immediate environment. Each student is helped to progress at his own rate, and he is encouraged to move into Composition II whenever he is ready and if he shows sufficient interest in writing beyond the areas of Composition I.

Through varied experiences and approaches, the student becomes involved with writing stream-of-thought, monologue, dialogue, and writings based on improvisation according to the Moffett philosophy. Skill in writing simple sentence patterns and brief paragraphs, making outlines, summarizing, letter-writing, and working with narrative, descriptive, persuasive and expository writing complete the main objectives of the course. Outside reading and reading in class are encouraged. When students complete Composition I, it is hoped that those who have been able to overcome their difficulties and have accomplished the aims of the course will feel secure in their new skills, and that they will be able to do reasonably well in all areas where writing is required.

1. The student will know what stream-of-thought writing is and be able to use it as a basis for more structured writing.

2. He will be able to recognize and write a complete paragraph.

3. He will be able to recognize that there are different styles of writing which serve many different purposes, ex., newspaper reporting and editorials, ceremonies, directions, poetic expressions, fictional and non-fictional writing, descriptive, narrative, persuasive writing, etc.

4. He will be able to vary his writing according to the purpose.

5. He will be able to write a paragraph that holds together and in which he varies the sentence pattern with the objective in mind of holding the reader's interest.

6. He will recognize and be able to write a monologue or a dialogue and use either purposefully.

7. He will be able to use language in such a way that he can communicate clearly and fully.

8. He will know how to write a summary of a story, a film, an article, and be able to arrange it in an orderly paragraph form.

Activities that help to carry out the behavioral objectives:

1. Daily ten-minute exercises help the student to develop fluency and confidence. These papers are neither graded nor are any errors noted. Brief encouraging comments are made on the papers and often particularly original or unusual ideas are underlined. These papers are kept for further reference in individual folders so that the student and teacher can thereby note change and progress.

   Students write for ten minutes on suggested topics or one of their own. The object is to fill up a page with writing. The purpose of the assignment is to help students to be more fluent in putting down their thoughts. A time limit plus page requirement forces them to write more quickly, thus freeing them from their own self-critical inhibitions.

2. The student is encouraged to keep a journal but it is not required. He does this outside of class and brings it to class occasionally to share and to discuss in a teacher-student conference.

3. Weekly library visits are made to encourage the student to read both at home and at school. Time is provided in the classroom for individual reading as well as sharing and discussing books. Magazines and newspapers are borrowed from the library for class use. Students are definitely encouraged to always have a good book going, selecting material that is at their own reading level.

4. Word attack skills are taught first through a brief history of work development to give an appreciation for the work itself. Then we demonstrate on the make-up of words through study of base words, prefixes and suffixes. Students are encouraged to be aware of words they come across daily in reading, television, radio, and conversations, and they are urged to record then in a Word Study Journal and make use of them in their speaking and writing.

5. Improvisations are designed for the student who has extreme difficulty with compositions. Activities are based on Improvisations for the Theater by Viola Spolin. It is hoped that through improvisations the student will become aware of the triadic structure of speaker, subject and audience. He will become involved for a good part of the year in the actual playing of roles, taking turns at being both the audience and the actor. Once the student begins to grasp the shifting relationships between speaker, subject and audience, he will begin to transfer these insights to the writing of composition.

6. Activities based on Improvisations for the Theatre.

The purpose of games is to free the students from their inhibitions about taking on roles and improving scenes with fellow students. The games emphasize concentration, which is helpful later on when the student is asked to focus on particular objects or scenes and describe them. The games often increase sensory awareness, and they increase the student's awareness of detail.

7. Scene descriptions

Students are taken to particular places, such as the quad and the parking lot, and asked to record everything they can see, hear and smell. Later details are arranged in composition.

8. Writing assignments are given that emphasize the shifting relationship between speaker, subject and audience.

Soliloquy--Students do a great deal of writing about their own thoughts and feelings while participating in and watching the games and improvisations.

Dialogue--Following improvisations students are sometimes asked to recreate the dialogue on paper.

Monologue--Following improvisatory monologuing, students are asked to recreate the rhetorical situation on paper.

COMPOSITION II: Designed for students who are capable of understanding a much more sophisticated version of the triadic structure of speaker, subject and audience than is given in Composition I. Basic to this course are the works of James Moffett, the author of "Drama is What is Happening." The teacher will structure a series of thinking assignments beginning with improvisation and moving through description, dialogue, narrations, monologues, exposition and argumentation with complementary study of literary works that parallel the rhetorical stance structured by the teacher. With each assignment the rhetorical distance increases, thereby increasing the level of abstraction with which the rhetor will treat his subject.

The course will begin with students improvising and processing immediate stimulus along with reading monologues of masters and soliloquies of dramatic characters. The second unit will begin with a series of assignments in which the students record and narrate for varying audiences (perhaps beginning with a good friend and increasing the distance to that of anonymous peers). The third unit is concerned with students being able to direct their messages to increasingly larger audiences. Novels and short stories will be selected to correspond with the subject-audience distance being worked with. The final unit of the Composition II program will deal with the speculative level of discourse and will teach the student to argue syllogistically by expending, editing, refuting and synthesizing the generalities arrived at by exposition. By the end of the semester, the students should recognize the subtle shifts between speaker, subject and audience within the triadic structure of discourse. He should recognize that in written discourse what is said is sometimes not as important as how it is said, which is sometimes not so important as when or where it was said.

OBJECTIVES:

1. The student should appreciate the relationship between writing and the spoken work understanding the rhetorical stances available to the writer as different voices.

2. The student, through the experience of monologue, and dialogue, description and narration, both oral and written, should sense the relationship of voice to audience and come to understand how a writer's voice is determined by the audience he addresses.

3. Students will be exposed to a variety of short fiction in class and be expected to read novels independently. The short stories will provide the students with situations for improvisation, characters whose inner resources can be explored through monologues, and ideas for dialogues. The rhetorical stance of the author, both in relationship to the content of the fiction and to the reading audience, will receive attention in our consideration of fiction.

4. Students will also study newspapers and magazines comparing the voices available to the writer in news reporting and in editorial writing. The study of news reporting will lead students to a sense of an "event," the most appropriate way of reporting it without sacrificing clarity or detail. A consideration of editorial writing will allow students to distinguish an interpreting, opinionated voice from that voice which reports an event. Human interest stories will be considered as partaking of both news reporting and editorializing.

5. Satire and parody will be studied as forms of mimicry related to the universal experience of having to mimic a voice that one is unable to refute in an actual situation. Various examples of satire will be investigated with an attempt made at understanding irony, sarcasm, and the use of exaggeration. Students will write a parody of a literary work as well as a short narrative that criticizes a social situation.

6. Sensory writing will continue throughout the semester with the object of maintaining a vivid and immediate quality in student writing. Music as a stimulus to free association will be used as well as various visual and tactile experiences that are to be translated into words.

7. Students will be asked to use their own experiences for composition assignments. They will be required to digest various experiences so that they can present with detailed clarity in writing a personal experience without sacrificing too much of the original impact of the experience.

8. As students progress to greater detachment in rhetorical stances, they will comprehend the need for increased versatility in such areas as diction, sentence structure, and related areas in the construction of sentences and paragraphs. While diction comes under consideration in Comp. II, the thrust of the class leads to an awareness of the need to investigate structural problems which is the particular concern of Composition III.

COMPOSITION III

After a semester's work of composing whole discourses for audiences in Composition II, the student will be in a better position to understand the mechanics of the parts of the whole as revealed in the pedagogy of Francis Christensen, whose ideas are the basis of Composition III. The student who enters Composition III should have experienced, either in previous literature courses or Composition II, the composing of whole discourses. Composition III is an analytic approach to writing. The course treats the sentence and paragraph in contexts separated from the whole discourse. This approach could be very frustrating to the student who has not had the experience of writing whole compositions. Depending on the teacher's bias, the movement may be from part to whole or whole to part.

Objectives:

1. Developing a common language for talking about sentences.

Before there can be any useful transactions between teacher and students, there should be a common language for talking about sentences. Therefore, the student may be expected to know enough about grammar so that he can analyze the layers of structure in the sentence, especially those structures that rhetoric must work with--primarily sentence modifiers, including relative and subordinate clauses, and the array of noun, verb, and adjective clusters.

2. Syntactic exercises.

The student will be asked to perform various embedding exercises that will enable him to combine, for instance, a number of separate sentences into one.

3. The generative rhetoric of the sentence.

The Christensen rhetoric of the sentence does more than combine the ideas of primer sentences, it generates ideas. The students will learn the principles of the commulative sentence, working extensively with the structural principles of addition and direction of movement. This means that the students will write sentences and sentences that have as their model a base clause and added modification. To bring in the dimension of meaning, the students will need a third principal--that of levels of generality or levels of abstraction. Finally, the students will work with the principle of texture, which is the result of frequent and cumulative additions.

4. The study of the paragraph.

The students will study the coordinate, subordinate and mixed sequences in the development of the paragraph and should be able to write by the end of the semester structurally related paragraphs.

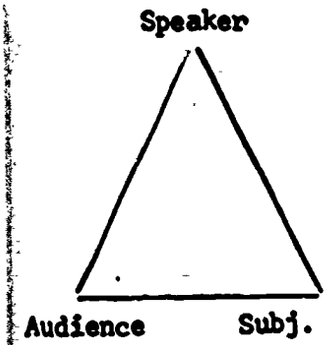
5. Punctuation.

The students should be able to identify restrictive and nonrestrictive modifications and should be able to punctuate the modifying clauses appropriately.

COMPOSITION IV

Composition IV is designed primarily for seniors. However, juniors who have completed Composition III may be accepted with the recommendation of their English teacher. Composition IV combines both the particle approach of Composition III and the whole discourse approach of Composition II. However, all close analysis of composition problems will be looked at within the context of the whole discourse.

The students will examine in discussion groups certain large and pressing problems, such as education. The discussion group and outside research will act as a catalyst for future papers on the given topic. The students should have experienced extensive work in interpretation in previous literature courses. The course is for the student who is capable of working on individual projects and who has the potential for writing long papers.



OBJECTIVES

1. The student should recognize interrelatedness of a communication system, i.e., that the categories of speaker, audience and subject are artificial distinctions to be used for purposes of analysis. He should see his final draft as an organic whole in which the aspects of speaker, audience and subject are inseparable.

2. The student should recognize that there are various strategic options available to him in writing a given composition, and he should be able to apply the following questions to his own writing and others:

   a. How does he wish to come across to his audience in this paper (i.e., his selection of voice)?
      (1) Who he thinks he is and
      (2) What he would like others to think he is

   b. What is his judgment of the audience's expectations?

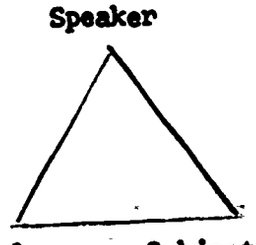
   c. What is his attiutde toward these expectations? Which expectations will he focus on? Will he go along with these expectations or will he go against them?

   d. What are the purposes of his paper?

3. The student should recognize in his own papers those problems associated with audience, and he should be able to change his strategy or defend his choices.

   a. He may not have addressed himself to the audience's expectations.

   b. He may not have considered the generative questions of his essay.



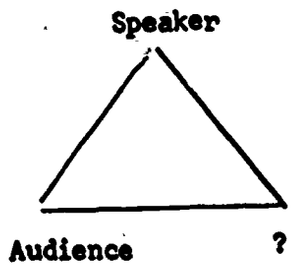
c. He may not have considered the questions his audience expects him to answer.

d. He may not have included or excluded material appropriate for his given audience. For example, he should recognize that his paper may be lacking in coordination (examples) and subordination (specificity).

e. He should recognize that the above factors are extremely pressing in the beginning of his essay and that he may not have led his reader into his paper. Furthermore, he should recognize that the length of the introduction is a function of the length of his finished product and that the length of the finished product is dependent upon the complexity of the problems being examined and the expectations of his audience.

4. The student should recognize in his own paper those problems associated with subject, and he should be able to change or defend his strategy.

a. He may not have considered his diction carefully enough. He may not have selected his words with a certain strategy in mind. He may not be aware of the associative value of the words selected, i.e., the gradations of plus and minus connotations of words of similar sense.



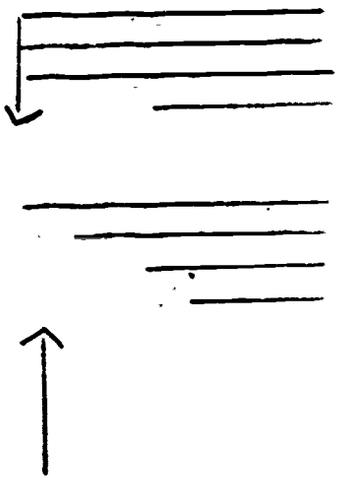
b. The essay may not be arranged logically. The paragraphs may not be structurally related in terms of coordination and subordination. He may not have developed his ideas in the most effective way to pull off his strategy, e.g., he may not be aware of generative paragraphs that spawn paragraphs on lower levels of abstraction.

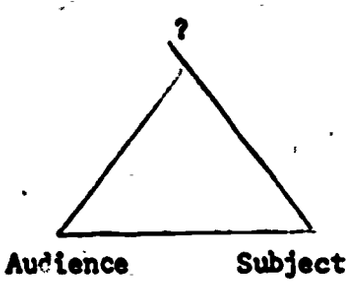
c. He may not have considered levels of abstraction within the sentence and between sentences within the paragraph.

d. He may not have realized that by subordinating certain elements within a sentence or by combining a number of sentences into one he is changing the emphasis of his ideas. He may be emphasizing elements of a sentence that are not of the greatest importance. He may be giving equal balance to thoughts that through the process of subordination can be reworked into one sentence with more exact focus. The focus of his paragraph may not be consistent. He may not be making the casual relationships within his sentences precise.

e. He may not have considered the formality or informality of individual words and expressions.

f. The essay may not demonstrate commitment to subject. He may not have eliminated cliche expressions.





g. He may not have used enough coordinate examples.

h. He may be writing at too low a level of abstraction. His paper may lack conceptualization or he may have excluded material on a higher abstraction plane necessary for his audience's understanding.

i. He may be writing at too high a level of abstraction. The audience may be lost in his cloud formations, or if not lost, they may not be persuaded.

5. The student should recognize in his own paper those problems associated with voice, and he should be able to change or defend his strategy.

a. He may have mixed points of view.

b. The voice may contain unwanted sarcasm or irony.

c. His paper may be too formal or informal for his purposes.

d. His first paragraph may not set the tone of his essay.

e. He may not be making the connection between the connotative value of words and his sense of voice.

f. He may not recognize that there is a distinction between the author and the voice he selects to fulfill his strategy in an essay.

SYMBOLOGY I

Symbology has one objective, the study of "invented" systems that shape our perceptions and thoughts. Thus, the word "tree," the plant systems that are used to describe trees, and the very lines and patterns we associate with trees (that we invest as "treeness") are the reality we call tree. As understanding of symbology is a first step toward understanding what is meant by language and thought.

The course begins by asking, "What do we see?" The students are asked to separate their interpretations from what they literally see. Thus, although they might interpret an objective as a "tree," what they literally see is a bush or a weed. The students discuss how they might behave if what they literally see were the reality they must live in. For example, any student walking down a hall must begin to get ready to crawl to avoid bumping his head. Later the students discuss how an object becomes a symbol. They bring to class objects which they feel best symbolize our culture (hub caps, garbage cans, a flag) and explain the symbol to the class. They then study how symbols are used to convey a message, bringing in ads from magazines. They compose their own ads on a personal subject (join the French Club, drop out of school), using symbols which they believe have meaning for a teen-age audience.

After some time, the students begin to "invent" systems of their own. The history, psychology, and biology systems are briefly examined by using Concord High texts. We consider the question, "How are all of these systems a lie?" Then the students prepare surveys of 1) an attitude of a controversial subject, 2) a word association response, and 3) behavior of a group on some single act (Where do three people park? Who is first in class every day?) and graph and write up the results of each survey. The students are encouraged to lie, to generalize, to propose their results as a system based on the most reliable symbols. They also make up games the only requirement being consistency and plot.

And, of course, the students invent their own language, both the sound system and the alphabet. (This semester one group of three will develop a language for deaf people. We will use the TV recorder to tape and replay the language.) The last paper of last semester asked the students to invent a universe, a complete political and physical system.

The two main readings are Seven Short Novel Masterpieces and In Our Time. The two works give good examples of the works of Lawrence, Melville, Kafka, Voltaire, and Hemingway. The course considers the style of the man as a symbol for their ideas.

SYMBOLOGY II

Symbology II will build on the conceptual framework developed in Symbology I. The psychology of C. G. Jung and its offshoots in literary criticism (E. G., Maud Bodkin's work); poetry in French and Chinese; selected Shakespear Plays; and student selected topics will form the core of the materials for study.

The class is organized on a lecture-tutorial basis, each student meeting with the teacher on an average of three days a week. Each student prepares papers for presentation in a small-group seminar which meets weekly. Each student is encouraged to work on topics of his selection.

The conscious use of language in a written medium is composition; too few students are aware of the complexity and intricacy of the language they use. A conscious study of that language -- i.e., a study of grammar and rhetoric -- improves students' abilities in composition, as long as that study is intellectually defensible. The generative grammars of Chomsky, Lee, Roberts, et al., are recognized as being the only insight into the creative processes of language. Similarly, the generative rhetorics of the sentence and the paragraph of Francis Christensen provide valid insights into both the analysis of well-formed sentences and paragraphs.

On a larger level, an understanding of the difference between discursive and nondiscursive forms enables the student to grasp essential differences between various literary and nonliterary works, and thus to form reasonable expectations of their purpose. On the most general level, an understanding of symbology is essential to the student trying to understand humanitarian civilization and ideals. Ernest Cassirer has defined man as "the symbol-making animal;" to understand man one must understand the crucial distinction between him and all other life forms.

Other books read in the class are Suzanne Langer's Philosophy in a New Key, Paul Roberts' English Syntax, Moby Dick, and selected material in rhetoric and composition.

MEDIA AND COMMUNICATIONS: A one semester course designed for terminal students in the 10th, 11th, and 12th grades. It will attempt to make manifest similarities in the various media as well as to clarify their differences in terms of use, entertainment, and purpose. This course will emphasize the articulation of critical standards by having the students experiment with their own versions of the media. It is an activity oriented course where the student should become engaged with the media.

OBJECTIVES:

1. The student should demonstrate the ability to evaluate what he is reading, viewing and hearing by asking and answering such questions as:

   a) What attitude does the speaker have toward his subject?

   b) What is the purpose the speaker is trying t fulfill?

   c) What method is the speaker using to persuade the viewer, reader or listener?

   d) How valid is the evidence the speaker uses to support his position?

2. He should be able to distinguish more objective, or factual statements from subjective statements of opinion.

3. He should be a more perceptive consumer of the mass media.

4. He should demonstrate a working knowledge of the format of the various media by experimenting with the production of a radio broadcast, a television show, a class newspaper and a documentary film.

5. He should exhibit a critical approach to advertising techniques employed by the various media.

6. He will entertain the idea that a media consumer can have influence by writing letters to editors, or telephoning stations with praise or complaints.

7. He should demonstrate familiarity with the specialization of periodicals and entertain the idea that he may at a future time pursue a special interest of his own with the encouragement of a specialized magazine.

8. He will display a more realistic view of his own employment opportunities by exploring the advertisements in the newspapers and by writing to potential employers requesting employment information.

9. He will show familiarity with personnel forms.

10. He will be able to detect point of view in newspaper reporting.

11. He should be able to use a large daily newspaper for his own purposes, whether it be for gathering information, receiving pleasure, or as an entertainment directive.

LANGUAGE I

Language I is an introduction to topics in the study of language. The main emphasis falls on study of a transformational-generative grammar of English, including phrase structure, and single and double base transformations. Other topics studied are: Lexicography, Dialectology, and History of English. Occasional work is done in the areas of child acquisition of language and animal language behavior.

The major text used is New Dimensions in English II. Other texts include Language in Society and The Dictionary and the Language. The students' work includes individual study, class discussion, research projects, and individual and group projects (e.g., dictionary compilation). Class discussion invariably touches all points of language study and current research--philology, etymology, machine translation, human brain functions, theory of grammars, etc.

OBJECTIVES

1. The student will be able to demonstrate the relationship between a sentence's deep structure and its surface structure.

2. The student will be able to operate elementary single and double-base transformations (e.g., negative, passive, wh-somebody, Trel, conjunction, coordination).

3. The student will be able to construct procedural guides analogous to transforms drawing on experience from other disciplines.

4. The student will be able to write an adequate definition of a natural or artificial language.

5. The student will be able to cite examples of historical changes in English.

6. The student will be able to recognize various stages in the historical development of English, including syntactical, phonological, and lexical change.

7. The student will be able to cite consistencies and inconsistencies in English spelling.

8. The student will be able to present arguments for and against radical reforms in spelling.

9. The student will be able to present evidence for the primary of speech in many areas of linguistics; conjointly the student will be able to cite evidence for the importance of writing.

Language I

10. The student will be able to cite the deficiencies inherent in applying a grammar based on an inflectional language to a word-order language.

11. The student iwll be able to check grammatical rules against his intuitive knowledge of English.

12. The student will be able to argue the impartiality of linguistics as a branch of science.

13. The student will be able to give examples of usage change along historical and geographical dimensions.

14. The student will not criticize languages as deficient in power or poetry simply because they are different from his own.

15. The student will be able to list salient criteria of the grammatical structure of English, demonstrating, for example, the fallacies inherent in applying a part-of-speech classification based on another language to English.

16. The student will be able to argue against the notion that "one word equals one thing," and present an argument that words exist separate and distinct from things.

LITERATURE OBJECTIVES

AMERICAN LITERATURE I

Emphasis in this course will be on student involvement in reading and discussion. While class sets of certain texts will be used on given days, students will be required to read books on their own in order to pass the course. The number of books read as "outside reading" can be worked out individually in contracts established between the teacher and the student. Another class requirement is that every student leads the class in discussion at least three times in the course of the semester. Newspaper articles, films or TV dramas seen, experiences and memories will be used as means of promoting discussion in the classroom. Written work will arise out of textual selections read in common by the class.

The teacher's guide to Conflict, one of the texts used in American Literature I contains a statement which seems to focus on the basic rationale of this course:

"The dramatic approach helps the alienated student who can read but sees no reason to do so because most of the reading matter to which he has been subjected has been unrelated to him. The obvious-relevance of the theme to the student's life outside the classroom affords him the double opportunity of gaining insights into his own experience and of using that experience in discussions of stories and poems, in role-playing situations, and in composition."

Besides Conflict, some of the other texts used will include "Requiem for a Heavyweight", "Of Mice and Men", Black Boy, 15 American One Act Plays, Speak of the Devil, The Unexpected, Great American Short Stories, The Bridges of Tokori, and True Grit..

COURSE OBJECTIVES:

1. To discover reading as a source of personal satisfactions, a kind of involvement that can engage a person's interests while expanding them.

2. To identify the student's own process of learning and discovery and excitement in reading with the activity of the class as a whole and to promote an atmosphere of enthusiasm for books in the classroom by active participation of students in discussions and criticisms of books, literary themes, and items from the news.

3. To develop an understanding of the process of discussion, those factors which sustain and those which disrupt discussions, the need for an operational etiquette which, while not stifling spontaneity, makes each participant more concerned with the exchange and flow of dialogue between people than an opportunity for self-assertion or aggrandizement.

4. To understand writing as a form of discussion where considerations about a literary selection are resolved alone and internally rather than in the open forum of the classroom.

5. To develop an interest in the news and to encourage opinion and analysis of current situations with the intention of relating the world of events to the literary selections read by the class as a whole.

6. Through scrutiny of news items and the thematic approach to reading selections the student will develop a concept of "human interest," being able to distinguish when it is authentic and when faked.

7. To grasp some fundamental notions about the psychology of laughter and see how humor presents revealing insights into the human condition; to survey a range of humorous material which would include slapstick, the situation comedy, satire and parody; to attempt writing in a comic mode.

8. To appreciate how American writers have crystalized the past in their work and, in the light of this work, to ascertain what events and situations contemporary American writers will seek to pin down.

AMERICAN LITERATURE II

A study of the literature of America in its various forms -- the play, the poem, the short story and the novel. According to the general ability level and the size of the class, each teacher chooses between 6 and 8 novels and plays. Short stories are also read, either as a separate unit, or whenever thematically, stylistically or chronologically relevant to the course.

OBJECTIVES:

1. Students will become aware of themselves as Americans through the reading of America's literature and the study of the major philosophical movements.

2. Some writing assignments will be structured to allow students to share in the creative act. For instance, students may attempt a "Steinbeckian" description of part of the campus, or a "Whitmanesque" poem on a daisy, etc. By attempting a tiny facet of the creative act, students will learn both the pleasure of creation and a greater appreciation of the artist.

3. Students will learn to write the analytical essay. Approximately one per week is written, with some discussion of the best and worst papers.

4. Students will become personally involved with literature through projects and discussion which require that they relate their own value systems and life styles with those of characters in selected novels, short stories, and plays. For example, while reading Death of a Salesman, each student may create a collage depicting his own vision of life in this country and his personal response to that vision; each student may also write a composition describing his dream for himself fifteen years in the future. Thus, when Willy Loman is discussed, his hopes, fears, and dissatisfactions will be compared to the student's own perceptions.

5. Through reading and discussion students will recognize that the American Dream is a prevalent theme in American literature. For example, in Death of a Salesman Willy Loman may be discussed as believer in the American Dream, a character in conflict with his times, a man who believes in the "dream" but whose life style makes it impossible to even coming close to attaining it.

6. Students will learn to appreciate life styles other than their own, and develop a sensitivity to the problems of minority groups through the reading and discussion of novels, short stories, and poems written about or by non-white authors. This may be accomplished through the reading of an autobiography such as Richard Wright's Black Boy.

7. Through reading and discussion students will recognize that reading is an enjoyable experience and an alternative to countless hours in front of television or cinerama spectaculars.

8. Students should have some sense of the history of ideas in American literature. (E.g., they should recognize Hawthorne's preoccupation with Good and Evil, sin and redemption, his concern with the Puritan Ethic and his development of the allegorical style.) They should be aware of the attitudes developed by Thoreau and Emerson that places them apart from the main stream of their times (e.g., their reappraisal of religion and God, of the meaning of life, of man's relationship to nature and his fellow man).

9. Students should recognize the part Twain played in changing the course of American fiction (i.e., they should recognize that Huck Finn captured the American voice and this voice is revolutionary for its time when compared to the voice of Cooper, for instance. They should recognize the debt Hemingway owes to Twain in terms of the idiomatic style.

10. They should recognize that much 19th Century American literature is involved with Gothic paraphernalia, e.g., "The Fall of the House of Usher."

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11. They should recognize that different authors shape analogous contents in different ways, e.g., "The Fall of the House of Usher," and Conrad Aiken's "Silent Snow, Secret Snow." That in the above examples, Poe's story has all the contrivances of the Gothic influence worked to perfection, creating Poe's own brand of terror, while Aiken's story, through revealing the state of madness, concentrates on compassionate illumination rather than effect.

12. The students should make some initial probes into the structure of literature (e.g., "The Fall of the House of Usher" and "Young Goodman Brown" are built on a journey and a return, an arrival and departure; both move from light into darkness and back into light. The journey in Huck Finn, on the other hand, is not circular but proceeds into the indefinable future). Or in The Great Gatsby the chapters offer interesting juxtapositions and the party scenes follow the pattern of crescendo and diminuendo.

13. The students should recognize that an author has various options available for narrating his story, e.g., the omniscience of "Young Goodman Brown" or the first person narration of The Great Gatsby and that the point of view selected determines the way character is revealed and the way the action is furthered.

ENGLISH LITERATURE

Objectives: This course is designed to give the student a background in the exciting and diverse tradition of English Literature. Because this tradition is a very rich and long one, the course will be given in survey form with required readings from different periods in English History. The course will be made up of several kinds of activity among which will be readings, slides, films, attendance at outside events, and a Term Project.

1. At the most rudimentary level students should acquire a knowledge and awareness of the main periods of English Literature and be able to recognize the names of authors, titles, and types of literature that fit into the main historical periods (e.g., Chaucer, Canterbury Tales, Middle English Period).

2. Students should acquire enough basic terminology to deal with literature precisely. They should acquire terms that will enable them to discuss specific genres of literature, (e.g., epic poetry, a Shakespearean sonnet), and also terms that will enable them to discuss specific periods in literary history (e.g., 19th Century, Romanticism, drama, color, grandeur, extravagence).

3. Students should be able to recognize and recall certain primary facts such as dates, events, persons, places (e.g., 1066, Norman Invasion, William the Conqueror, Hastings). Included in these facts would be, of course, the names of authors and the titles of books.

4. As part of the survey approach students should acquire a knowledge of basic trends and directions that have occurred throughout the history of English Literature. They should become aware that literary history, like regular history, is cyclical -- that is, periods in which emotion, excess and individualism are stressed are often followed by periods in which rationalism, restraint, and concern for higher social good are considered to be uppermost in importance and vice versa (e.g.: 18th Century and 19th Century).

5. As an outgrowth of the course students should also be able to recognize different classifications and categories of literature. They should be aware, for instance, that they are reading a novel and not an epic poem, a play and not a sonnet.

6. Pertaining to a knowledge of universals and abstractions in the field of literature, students should acquire the ability to pick out the parts of a piece of writing from any period in English Literature that pertain to basic human experience,--that is, the parts of the reading that do not go out of style in spite of characteristic earmarks of the period in which the work was written. Too, they should be able to apply some of what they have learned about human experience in the readings to some of the things that they see going on about them in the modern world today.

7. At the most basic level of dealing with literature students should be able to read and comprehend the main meaning of what they are reading--that is, the basic facts, ideas, or implications of a particular book.

8. Students should also achieve a certain amount of proficiency in the translation of literary materials. In particular, in the case of the Old English and Middle English periods where the language differs greatly from Modern English, students should be able to achieve a nominal translation of short passages from such works as Beowulf and the Canterbury Tales. In later periods where the language is more closely related to our own the emphasis on translation would deal more with interpreting irony, symbolism, meaning.

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9. In terms of interpretation of literary materials students should be able to place a particular work within its own social setting and context and give some account of why the book may or may not have been influential during its own age. Through this process they should become aware of why, say, the Romantic poets caused such a stir after the 18th Century.

10. Students should also be able to apply some of their learning about literature to short written works of their own in order to enlarge upon their appreciation and understanding of works they have read. By way of putting themselves in the writer's shoes, for instance, students might write a satire of their own similar to Swift's Modest Proposal to enrich their understanding of that work.

11. Students should be able to analyze the different parts of a literary work and pick out the constituent parts that make the work a unique expression; in addition, they should also be able to discern and demonstrate how the constituent parts fit together to form the relationships that add up to the complete work. Students would, for example, study the use of metaphoric language in Macbeth to discover the way in which individual speeches which elucidate character also are woven into the fabric and meaning of a play as a whole; one such possible quote: "Will all great Neptune's ocean wash this blood clean from my hand? No. This my hand will rather the multitudinous seas incarnadine, making the green one red."

12. As part of the requirements for the course students should be able to develop a unique communication in the form of a term project in which they compile and organize a body of material relating to the study of English Literature for presentation to the class as a whole. Preferably the subjects covered would be subjects that are somewhat unusual which would cover areas normally not covered in the regular class period. For instance, students could make a model of the Globe theatre, say, or perhaps play some folk songs from different periods in English history if they are musically inclined, or even make a photo essay to go with a poem by Dylan Thomas.

13. And as part of the term project activity, all members of the class would be required to fill out a written evaluation in the form of a checklist with short comments on each of the individual presentations as they are being given. In the checklist portion of the evaluation a standard of appraisal would be provided by the teacher; whereas in the short evaluative comments section of the form, students would have to determine their own criteria for evaluation.

DIRECTED READING

Since students come to an English class with varied reading backgrounds, a class should exist which has as its starting point the background of the individual reader. In this class readers should be allowed to pick and choose their reading material with the only stipulation being that the student reads consistently throughout the term. An attempt in class will be made to identify different levels of sophistication in the reading material students select, but no attempt will be made to attach a value judgement to these levels. It is hoped that students who are able to deal with sophisticated fiction, biography, and nonfiction will respond to the challenge entailed in this kind of reading; while those who read primarily for entertainment will come to understand certain basic techniques working in what they read and enrich their reading and develop some critical acumen through this.

In a class of this nature students will feel free to pursue any special reading interest they may have or develop in the course of their work. The absence of required readings, of tests enforcing required reading, creates a unique classroom atmosphere in which the student discovers reading as a source of pleasure.

Objectives

1. The student should take full responsibility for his attitudes toward reading by working out a contractual agreement with the teacher. This contract will determine the number of books to be read for a particular grade and may be amended as the semester progresses.

2. The student should be able to discuss enthusiastically the books he reads in this class. He is encouraged to express his emotional reaction to what he reads, but, gradually, as he comes to see more in what he reads, should be able to temper his emotional reaction by increasing his scope for analysis. The important thing, however, is that students should talk about what they read, that they should hear about books from other students rather than only from the teacher, that they should develop critical skills from hearing other students discuss books and by offering their own perspectives.

3. Students should be able to acquire a focus for discussing books. Along with an emotional reaction should go an understanding of how and why the book caused the reaction it did. Students should be able to deal with character, plot, the kind and degree of detail an author presents when reading fiction; with the public and private personae in reading biography; with the author's relationship to his subject matter and his audience in reading non-fiction.

4. He should be familiar with the cataloguing systems in the library to facilitate his tracking down materials in pursuit of a special interest.

5. He should be made cognizant of how reading colors perception, creating new awarenesses or enforcing old, ingrained notions; how fiction can enable one to perceive man and society in new or standard ways.

6. He should be able to detect different levels of sophistication in fiction and move comfortably at different levels.

7. He should be able to express how the written word has a special potency, providing a source of pleasure in his leisure time that competes with film and television.

8. Students should be able to evaluate for themselves indications of improvement in reading comprehension. Therefore, students will keep a journal notebook for purposes of making summaries, writing down personal insights into sections and writing craft analysis. Furthermore, such a notebook would also be a useful resource for student discussion.

9. Students should realize that in this class he will receive periodic help from the teacher concerning his individual reading program.

10. Students should recognize the interrelationship between in-class reading and outside events (i.e., art and life) by seeing and commenting on two outside cultural events during the first report period.

11. Students should be encouraged to move from limited reading interests into areas they have not yet examined.

12. Since most of the year is taken up with individual reading programs, students should discuss regularly under the direction of the teachers a reading context that is shared by all members of the class so that they will recognize valid multiple interpretations.

13. Since directed reading classes are composed of students with a wide range of reading abilities, students should at one time during the semester put together a body of material that is relevant to their own experience and which will demonstrate, under the direction of the teacher, their ability to organize and synthesize a variety of reading materials.

MODERN LITERATURE

Since high school students know more about the politics, social history, philosophy and art of their own age than of any other, they will more readily discover that literature, by synthesizing seemingly fragmented experiences of an age and by developing new modes of perceiving and understanding, reflects the spirit of an age. Literature will emerge as a vital product of man's attempt to define and deal with his age's problems and its beauty. And perhaps students may see that books can help them with their own particular questions and growing sensitivities.

Modern literature experiments with form and style in ways which are fresh and puzzling to today's student. Confronting him with Joyce or Faulkner as well as with any of the more recent "anti-novels" or "non-poems" may be a good method to introduce the students to those very subtle questions of form and its relation to content that he usually passes off as unimportant in works which he considers "regular stories." The terribly important questions of standards in art may also be confronted as the student deals with modern authors deliberately breaking down old forms in their attempts to find new modes of expression.

Authors read in this course will include the following: James, Camus, Bellow, Conrad, Hemingway, Greene, Salinger, Kazantzakis and assorted short story writers and poets.

Objectives

1. By the end of the semester the student should recognize the elements of craft in a well-made short story, or novel, i.e., he should be aware that the writer has integrated his material through discriminate choices and has not merely laid a golden egg. He should be aware of imagery patterns, based on analogical or inverse relationships, e.g., the opening paragraph of Updike's "Pigeon Feathers." He should see that divisions in a short story or novel often operate as analogical units that reinforce each other, e.g.,"Perfect Day for a Bannafish,"or inverse units that create meaning through juxtaposition, e.g.,"Indian Camp,"or Heart of Darkness. He should be aware of the large symbolic frames that often mirror the action of the main character, such as day into night, e.g., Caroline Gorden's"Last Day in the Field;"night into day, e.g., "Indian Camp;" forward spatial movement, e.g., "The Battler;" or circularity, e.g., "Indian Camp;" seasonal settings, e.g., Chekov's "The Lament;" constricting physical structures, e.g., Pinter's The Dumb Waiter and Hemingway's the "End of Something;" and liberating physical structures, e.g., "Big Two-Hearted River." He should be aware of the sharp image that illuminates the whole, e.g., the wish to open an umbrella in Updike's "Tomorrow and Tomorrow, etc.," and the map in Heart of Darkness. He should be able to recognize the microcosmic event that mirrors the whole, e.g., the elevator scene in "Bannafish," Nick's cooking in "Big Two-Hearted River," the knitting women in Heart of Darkness, the story within a story in "Laughing Man," and the dismantled logging camps of "The End of Something."

2. He should see that many novels and stories lead a character through a process of awakening awareness, e.g., the Nick Adams stories taken as a whole in In Our Time, Tommy Wilhelm in Seize the Day, and Marlowe in Heart of Darkness. The student should feel that the literary process of awakening awareness has analogues in his own experience and that the notion of awakening awareness may be correlated with the Aristotelian notion of a beginning, middle and end.

3. He should understand that meaning is a function of the relationships between patterns and that meaningful interpretation depends on discerning a multiplicity of patterns.

4. He should be able to compose critical constructs based on relational patterns within the work of art.

5. He should understand that a work of literature may be viewed as both a communication and information system, comprised of fictional techniques ranging from interior monologue to anonymous narration.

6. He should recognize that often a writer's stance to life is mirrored in his style, e.g., the Hemingway style in In Our Time.

7. He should feel that non-discursive literature is read primarily for pleasure and that this pleasure is often enhanced by seeing the complexity of relationships in a work of art.

8. He should understand the different structures operating in discursive and non-discursive literature and that criticism, i.e., discursive literature, does not ruin a work of art but transforms it into a different structure.

9. He should be stimulated to increase his independent reading.

10. He should understand the transformation process that takes place when a book is made into a movie.

11. He should be encouraged to see quality movies and plays.

12. He should understand wherein lies the modernity of a given work of literature. He should recognize that in our times moral choice is not writ in black and white. He should be aware of the ambiguity of 20th Century life and modern literature's attempt to render situations in which man searches for clarity and significant action or rebels against constricting forms. He should be aware of the infusion into modern literature of concepts, such as guilt, conscience, creative and non-creative fictions.

13. He should be familiar with the preoccupations of the absurdists, e.g., Becket, Albie, Ionesco and Pinter.

MYTH AND EPIC

This is a one semester course which centers on various aspects of myth and epic. Offerings will vary from semester to semester, and will include: Classical, Christian, Middle Eastern, Northern European, and American studies. The class is conducted on a lecture, reading, discussion, group study and presentation basis. There are no prerequisites.

Each semester's study will emphasize the original conception and evolution of a culture's perception of its world. A mythology is embodied in a culture's art--its music, plastic art, and especially its epic literature--the proper focus of a study of mythology.

This course conceives myth as a cultural expression of a people, an expression that demands attention both for its own value and for its value as a communicative medium. This course is more interested in how gods are born and die than in their familial relationships and supposed deeds.

OBJECTIVES

1. The student should be aware of a variety of myths, such as:

   A. cosmogonic myths, or the ordering of Chaos into the cosmos
      ex. Greek origin of the World, the Titans, the Olympians, and man.

   B. Myths of Renewal, or a return to the "strong time" before decay and deterioration set in.
      ex. Cults of Demeter and Dionysus; circular versus linear societies, Indian Doctrine of the Four Ages of the World, and returns to original states of perfection.

   C. Myths of eschatology
      ex. Myths that tell of the World's submergence under water as found in Noah, Deucalion, Utnapishtim; apocalyptic syndromes leading to the millenium as seen in Judaism and Christianity.

2. The student should understand the functions of a mythology, i.e., to see that a myth reveals models for human rites and significant activities; that a mythology allows an individual to fulfill the universal need of feeling part of something larger than himself, whether it be on the religious level with the individual in contact with the primordial penetration of the natural by the supernatural, or cultural membership in a tribe, city-state, or nation.

3. The student should be aware of the similarities of ethnic theories of the creation of man and civilization, rather than engage in summary dismissal of that which is foreign to him. Through group research and presentation, the student is acquainted with Buddhist, Christian, Judaic, Taoist, Islamic, Hindu, etc., explanations of the creation of man, his purposes, and his aspirations.

4. The student should see the life patterns of the epic and legendary hero. For example, the hero experiences an insecure youth, he conquers a chaos-monster, consumates a sacred marriage, and rules as a king. The student should see the variations in this pattern through learning the stories of Hercules, Perseus, Jason, Theseus, Odysseus, Beowulf, King Arthur, Roland, El Cid, etc; and should be able to compare epic heroes to contemporary heroes and anti-heroes.

5. The student should be aware that religious beliefs were manifested in the arts. For example, the worship of Dionysus led to the development

of Greek drama. The student learns of Dionysus and then reads Oedipus Rex or Antigone to see this relationship. He should see developments in architecture and sculpture as works of art in themselves, but also as one culture's expression of its religion.

6. The student's later encounters with art, architecture, music, literature and films should be enriched by his ability to identify mythological themes and references. The Space Odyssey appears as a futuristic cosmogonic myth; Arthur's quest for peace and unity through the Round Table reappears in the Paris Peace talks: attempts at finding meaningful systems of belief in times of ambiguity and transition have contemporary and classic analogues, i.e., the Fifth Century Athenian's skeptical attitude toward the Olympians and the contemporary God is Dead philosophy.

7. The student should be aware that mythology is not dead, but new mythologies are being created and old ones survive in vestigial and camouflaged ways: eschatological ideas are found in millenium movements such as Nazi Socialism, Communism, and in our own New Deal, New Frontiers, and the Great Society; the destruction of old art forms and the creation of new ones (theater of the absurd and modern art.) He should see depth psychoanalysis as an analogue to a myth of renewal or a return to origins.

8. The student should be aware of the existence of fundamental questions and themes which span time and space. He should be aware that rational and scientific explanations are not always superior to irrational ones accepted on social consensus and faith in terms of their benefit to the individuals of the respective cultures. The student should be aware of the difference between change and progress. He would understand the concept of cultural relativism and display an interest in and respect for cultures different from his own. He should see that contemporary man is not a "finished product" but is at one point on a continuum, i.e., we are somebody's primitive ancestors.

POETRY: Joesphine Miles has said, "Talking becomes poetry as walking becomes dancing. Extending the analogy, one can be taught the steps of the dance, but one does not begin to dance until one feels the dance. Therefore, one can provide a framework within which poetry is studied, but the student can only know what poetry is when he feels what it is. The course provides for interested students a thorough study of the language of poetry, its different forms and its thematic functions, but only as a means to the end that poetry is an art to be enjoyed. All that the teaching of poetry entails is that poetry is never forced; students are led to an understanding of the important feelings and emotions poetry communicates. Once the student appreciates poetry as a splended alternative in written expression, he, hopefully, will be drawn to write effectively in poetic form about his own feelings and emotions. The study of poetry is valid, then, because it aids the student to know and communicate with others.

The main anthologies used (although many others are available) are: Sound and Sense, Poetry is for People, and Introduction to the poem. Each gives an excellent introduction to the poem, what it is, how it is read, and what goes into the making. Connotation and denotation, imagery, figurative language, symbol, paradox, rhythm and meter, tone and idea are just a few of the rhetorical devices by poets and studied by students. After a general introductions into the making of the poem, students will study, in depth, the poetry of individual poets in whom they are particularly interested. Such modern poets as Robert Frost, Rod McKuen, Dylan Thomas, Leonard Cohen, Theodore Roethke, Phillis McGinley and E.E. Cummings interest today's high school students and therefore provides an excellent opportunity to "teach" the poem as it is being enjoyed.

COURSE OBJECTIVES:

1. Students should learn how to read a poem aloud, to be aware of meter, intonation and stress.

2. Students should learn to look for the plain sense of the poem without attaching deeper meaning which the poet may not have intended.

3. Students should be able to recognize the poet's use of suggestion; imagery, symbol, and allusion.

4. Students should be able to trace the poet's steps in development of thoughtand emotion and recognize on what principal of structure the poem is built, store, picture, mood, idea or music.

5. Students should be able to recognize how the poem controls the experience being dramatized; if the poet effectively uses contrast, parallel, climax, irony, paradox or understatement.

6. Students should be able to identify the mood of the poem, and the tone of the poem, as separate but dependent elements at work simultaneously.

7. Students should be able to recognize the reason behind the poem, the intensifi=tion of and extension of experience the poem provides.

8. Most important, the student should be able to identify how the various elements in the poem work together to create the experience of the poem.

9. The student should approach confidently the writing of his own poetry, practicing in the use of various rhetorical devices and trying at the various forms of poetry.
10. Students will be able to share ideas about and criticisms of their and others' works.

REMEDIAL READING

Remedial heading is an activity oriented class designed to remove obstacles to reading. Students are expected to engage in class activities fully; continuous attendance is necessary for sucess in the class. Small class size allows attention to the individual's scholastic and behaviorial needs. Students who function well in small groups and who want to read better do well in the class. Since reading is a difficult task, learning to read better is not guaranted.

Objectives

Remedial reading is designed to enable students to:

1. complete the reading necessary for success in classes at Concord High School.
2. cope with the reading required for living in the world outside of school.
3. contemplate reading a book, magazine, or newspaper without dread and with some sense of possible enjoyment.
4. emerge alive from situations in school that often prove defeating to students with reading problems. (e.g., if a student is confronted with material that appears to be too difficult for him to read, he will explore alternatives other than giving up-having the trainer or another student read it to him, etc).

RUSSIAN LITERATURE

Russian Literature: While the relationship of literature to society provides the background for this course, the major emphasis will be on the novels and plays produced against this background. Exposed to the sweep and diversity of Russian literature, students will develop an ear for "the human problem," the echo of which can be heard in all Russian literature and which gives that literature its particularly meaningful resonance for our times.

Students will be expected to know of and to have sampled writings of the major figures of both Czarist and Communist Russia. Turgenev's First Love, Tolstoy's The Death of Ivan Ilych, Dostoyevsky's Crime and Punishment, Chekhov's "The Cherry Orchard" and Selected Stories will be required texts for all students. Chaikovsky's opera based on Pushkin's verse drama Eugene Onegin will be required listening for all students. In addition to the nucleus of writers mentioned above, students will be required to read individual Russian authors on their own. The teacher provides introductions to Gogol, Lermontov, Leskov, Gorky, Andreyev and other figures prominent in the literature of Czarist Russia as well as Pasternak, Sholokov and other important Soviet literary figures. Students will choose among these writers for their individual reading. Students will be expected to report orally to the class on their readings thereby increasing the fund of information disseminated to the class. Experiences with the music of Russia as well as the traditional architecture and other visual arts, both contemporary and traditional, will be structured by the teacher. This one-semester course is opened to the 10th, 11th, and 12th grade student capable of sustaining the intellectual adventure of exploring the human response in an alien culture.

COURSE OBJECTIVES:

1. The student should approach confidently the various reference works in our school library dealing with Russian culture and literature. He should be able to appreciate the scholarship of Blum's Lord and Peasant of Russian Literature. He should be completely at ease with the comprehensive anthologies of both Avrahm Yarmolinsky and Bernard Guernsey.

2. He should develop a working hypothesis on the relationship of literature to society. He should be wondering what purpose fiction serves in a given society; who the literature reading and literature producing classes are in a given society and what serves the classes that do not read literature in the way that literature serves those classes that read it. He should want to compare his formulations on the statue of literature in Russia with the status of literature in the U.S.

3. He should be able to distinguish prototypes as they appear in the writings of the various authors under investigation. He should sense the kinship between Gogol's antiheroes and Dostoyevsky's underground man. He should appre iate how each author uses the prototype and yet puts his own unique stamp on it.

4. He should learn to read with an increased awareness of his own reactions to what he reads. He should feel a desire to communicate his reactions to others. The social ramifications of literature will be stressed by the requirement that each student reports orally on one book that he has read which was a reading assignment for the entire class.

5. He should gain an insight into the massive scaffolding of such novels as War and Peace and The Brothers Karamazov and see how the precise imagistic sketches of such Soviet writers as Babel and Zoshchenko reproduce in miniature the structural problems of the 19th Century novel.

6. He will become aware of satire, irony, and concealed meanings as an almost indispensible item of the author's arsenal in his dealings with the degrees of consorship charactierizing both Czarist and Soviet society.

7. The student should learn to recognize the variety of rhetorical stances available to the writer of fiction. He should recognize instances of the author interposing himself between the fiction and the reader, digressing, as in Tolstoy's long essay on modern warfare which concludes War and Peace. He should be able to identify Pasternak's use of Zhivago's journals and poems in Dr. Zhivago as a means of grafting the author's voice upon the texture of the novel. Comparing these novels to such detached fictions as the stories of Chekjov, Gorky, or Andreyev will acquaint the student with a broad spectrum of the rhetoric of fiction.

8. Students will be exposed to a variety of narrative techniques: parable, fable, satire. They will experience the techniques in the hands of the anonymous authors of Russian folklore and in the hands of the great masters of Russian literature. An attempt will be made to show the connection between folklore and literature, how folklore consistantly enriches literature in Russia and how the sophisticated writer attempts to reach the unliterary folk.

9. The universality of the world's great literature can be made evident to high school readers through Russian literature because of the persistence of the theme of young love in this literature. Turgenev's First Love expresses the experience of romantic awakening; Tolstoy is miraculously able to capture the same experience from the standpoint of a young girl in his two epic novels. A reading of these novelists will make students realize how drab and inadequate the popular romantic fictions of the pass media are.

10. Students learn of the writer as a moral and intellectual hero for the craft of fiction in Russia has always meant involvement and commitment rather than escape to an ivory tower. Frequently an exile but never intellectually or emotionally removed from the problems of his native land, the writer in Russia is invariably a kind of statesman, and this lends the literature of Russia an urgency and power that is not as readity apparent in the literature of other lands.

SCIENCE FICTION

This course is designed for the student who is not motivated to read the material presented in college-prep courses, but who is interested in reading in this area. The courses investigates the scientific hypotheses, concepts of time and space, and the conventions of science fiction as well as the sociological and psychological assumptions about life made by the author. The students deal with the same concepts of literature-conflict, plot, symbol, characterization, etc., an any other literature course.

This course is placed in the middle strand; it is assumed that students who register are skilled in reading and comprehension, and have some skill in writing. The activities and content of the courses include the reading of novels by Blish, Bradbury and Asimov. Some work is done with science fiction as it appears in the media of film. Students also write their own science fiction material and prepare projects projecting their own interests into the future.

Objectives

1. The students should be able to identify the social problems upon in the literature and to relate these problems and solutions to contemporary society.
2. The students should be able to identify in a work and to use in analysis literary concepts.
3. The student should be able to identify the conventions of science fiction and fantasy literature and to critically discuss their use.
4. The students should be able to compare and contrast works in the areas of style, theme, characterization, extrapolation, uses of conventions and social criticism.
5. The student should be able to formulate criteria upon which he can make judgements about works of this genre.
6. The student should be able to distinguish between science fiction, science fantasy, and fantasy.

7. The student should be able to determine whether a work is dependent upon character or action.

8. The student should be able to formulate his own extrapolations.

9. The student should be able to identify social criticism and to judge its merits.

10. The student will make generalizations about any of the above areas and provide support from his reading in the area.

11. As a class, in groups, and indivally, the students should be able to plan and carry out projects on the basis of science fiction and fantasy literature.

12. The student should be able to write some form of science fiction or fantasy literature of their own.

SHAKESPEARE: An attempt to develop an individual response to the works of William Shakespeare. The play will be "the thing," the central work studied, though general background of the Elizabethan Period will be reviewed and/or reinforced, and criticism will be studied in order to consider a variety of interpretations of the key works.

Five plays will be read from the following: King Lear, Macbeth, Hamlet, Coriolanus, Othello, Richard III, Henry IV, Part 1, The Tempest, Twelfth Night, As You Like It, Midsummer Night's Dream, and Merchant of Venice. Students may read and act out long passages from each play. Time will be spent in the course studying some of Shakespeare's Sonnets FOR FORM, CONTENT, AND PSYCHOLOGICAL REALISM. Each play will receive intense attention, with instructed reading of the text in order to acquaint the student's ear with the Elizabethan diction and dialect. Assignments directed toward textural understanding will be intermittently scheduled and students may read an additional play be Shakespeare or one by a contemporary, e.g., Marlowe or Fletcher. A term project, not necessarily a written theme, will be expected by every student. Each literary experience will terminate with a recording of the one-semester course studying the work of Shakespeare, open to 10th, 11th and 12th grade students with an interest in the art of the past.

Course Objectives:

1. By the semester's end the student should be aware of a variety of references in the library from which he could readily retrieve information; such tones as the Concordance of Shakespeare, Holliday's Shakespeare and His Critics and other secondary resources will be an aid, not a crutch, in his attempt to know where to go to get what.
2. He should be able to identify principal characters from their language, hopefully enjoying the resonance of certain passages. For instance, he would be able to distinguish Caliban's speech or Ariel's in either the spoken lines or written passages.
3. He should be sensitive to nuances in the language, subtle shifts such as Gertrude correcting Claudias' address of Rosencrantz and Guildenstern, or the hollowness of Lady Macbeth's "Woe, alas! What in our house?", and correspondingly be able to read passages with variation of suprasegmental phonemes in order to clarify meaning.
4. He will be exposed to Shakespeare on various media, and therefore he should be able to express the strengths and weaknesses inherent in each media as communicators of the Bard's language.
5. It is hoped that he would be enjoying the skill with which certain characters manipulated language, e.g., Falstaff, Richard III, Hamlet, Mercutio, but would be able to articulate the motives behind the rich display. He would be able to see how Antony uses irony to turn the crowd against Brutus.
6. He should be able to understand the profundity of Propero's line "We are such stuffs as dreams are made of, and our little life is rounded with a sleep", and the timelessness of Hamlet's insights into life's ambiguities and be able to demonstrate a play's relevance to this chaotic Twentieth Century.

7. He will be aware that there is no final word or thorough interpretation of any particular play. That though he may have "done" Macbeth in another class, he merely furthered his penetration into the ultimately impenetrable.

8. He will be able to see the difference between the dialects and usage of minor characters and major characters, and be able to state how certain langu forms reveal various characters' position in their social hierarchy. He will be also agreeable to notion of linguistic change which is inevitable over a period of time, and not be bothered by the frequent deviation from conventional usage, such as Shakespeare's use of the double negative.

9. He will understand that though the plays were originally written for an audience who would hear and see dramatic action, a reading of the plays provides an opportunity for a more thorough experience in the wealth of language, that to communicate total meaning to an audience, the printed word must be spoken with complementary gestures and kinesics.

10. He will understand that the grammatical system with which Shakespeare wrote differs from that of today. For instance, he would understand that the Do-transformation operates in a different fashion from the way it operates today. Particularly in earlier plays and the sonnets, syntax in scrambled so that a rhyme scheme may be sustained; therefore, the student should be able to rearrange a line of poetry to conform to a conventional English pattern.

11. The student will be aware that usage does not necessarily reveal motive, that degrees of conformity between words and deeds constitutes the measure of a person's character.

WORLD LITERATURE

This course is designed to acquaint the student with the modern literature of the non-Western world, emphasizing Japan, China, India and Africa. The course investigates the relationship between literature and social change; the student is also asked to make relationships between the literature he reads in the course with Western literature with which it is familiar. Movies, lectures, and any other media possible will be used to familiarize the students with the various cultures. The students are encouraged to do as much work on their own as possible.

This course, in the third strand is designed primarily for the college prep student, Students are expected to have a background in literary concepts-conflict, symbol, characterization and they should have some ability in the analysis of literature. Experience in second strand courses such as Myth and Epic, American Literature II, or Modern Literature would be helpful, but is not required.

Objectives

A. The students should be able to identify the following in Non-Western literature and to compare and contrast with western literature in these areas:

1. Themes and subjects
   a. man's awareness of time
   b. man's search for self-identity and personal fulfillment
   c. relationship of the individual to society
   d. alienation--from self and society
   e. the conflict of old and new values caused by modernization
   f. conflict between generations
   g. adversity and disappointment
   h. the search for permanence in the midst of change
   i. confrontation with the unknown, particularly death
   j. search for knowledge
   k. the affect of traditional values and beliefs upon modern experience and vice versa
   l. the search for a better existence
   m. conflict between appearance and reality

B. The student should be able to find and read and analyze similar literature on his own.

C. Students should be able to analyze, compare and contrast the development of these ideas through characterization, symbols, plot and imagery.

D. Students should be able to utilize literary concepts to analyze non-western literature.

E. The student should be able to correlate the literature with the political, sociological and cultural facts about the country.

F. The student should be able to formulate generalizations about the values of a culture from the literature read.

G. The students should be able to recognize the characteristics of romantic, realistic, naturalistic and revolutionary literature styles.

H. The students should be able to state the relationships between literature and cultural change.

I. The class as a whole should be able to conduct their own discussions concerning works of literature.

J. The students, in groups and individually, should be able to make informative presentations on literary works to the rest of the class.

K. The students should be able to correlate Non-Western selections with Western selections with which he is already familiar.

L. The students should be able to identify the unique characteristics in the subject and style of the literature we study.

EVALUATION

EVALUATION PROCEDURE

Evaluation Instrument	School	Purpose
Coop English Test (Both parts)	(1) Gr. 9 & 12 - CHS May, 1968 (2) All CHS and YVHS sample May, 1969	(1) General Assessment (External) (2) Objectives 1, 2, 8, 7
Departmental Exam (Worthen and CHS teachers)	(1) CHS - May, 1968 (2) CHS - May, 1969 YVHS sample - May, 1969	(1) Composition (Internal). (2) Objectives 4, 8, 9
Survey of Linguistic Attitudes	(1) CHS - May, 1969 (2) YVHS sample - May, 1969	Objectives 6, 10, 11
Behavioral Observations (1) 4th year English enrollment (2) Declaration of college major intentions as H.S. seniors (3) Inventory of literacy (Observing library usage, use of research resources, movies, T.V., etc.)	CHS and YVHS sample - continuous	Objectives 1, 3, 5, 12

COOPERATIVE ENGLISH TESTS

Percentile Ranks Based on Converted Scores for Q1, Q2 & Q3

Concord High School & Ygnacio Valley High School
Grades 9, 10, 11 and 12
May, 1969

School and Grade	N	Vocab.		Level of Comp.		Speed of Comp.		English Expression		Total Reading	
		CS	%ile	CS	%ile	CS	%ile	CS	%ile	CS	%ile
1ST QUARTILE											
CHS -- Gr. 9		144	51	141	36	142	45	139	33	143	43
YVHS -- Gr. 9		147	59	149	63	148	67	143	47	149	66
CHS -- Gr. 10		147	49	147	46	147	49	143	34	147	48
YVHS -- Gr. 10		147	49	136	18	145	42	139	23	145	40
CHS -- Gr. 11		150	53	149	42	147	40	144	31	149	45
YVHS -- Gr. 11		146	39	145	30	149	46	139	16	145	31
CHS -- Gr. 12		150	46	150	43	150	51	147	35	151	49
YVHS -- Gr. 12		152	53	148	38	146	40	143	22	149	42
MEDIAN											
CHS -- Gr. 9	450	149	66	150	69	148	67	147	60	149	66
YVHS -- Gr. 9	84	154	83	158	89	153	78	151	73	154	83
CHS -- Gr. 10	449	153	69	154	72	155	75	150	62	154	75
YVHS -- Gr. 10	87	154	75	155	72	153	69	147	48	154	75
CHS -- Gr. 11	398	155	65	155	61	154	66	150	52	155	66
YVHS -- Gr. 11	98	155	65	157	69	158	77	150	52	155	66
CHS -- Gr. 12	302	157	65	157	66	157	67	152	54	157	68
YVHS -- Gr. 12	95	156	65	156	66	154	61	150	47	155	61

3RD QUARTILE

CHS -- Gr. 9	156	87	157	84	157	87	153	78	156	88
YVHS -- Gr. 9	160	93	161	93	161	94	157	88	160	94
CHS -- Gr. 10	158	85	160	90	161	89	156	81	160	90
YVHS -- Gr. 10	160	89	160	90	159	85	155	75	158	86
CHS -- Gr. 11	161	81	160	83	161	82	156	72	160	83
YVHS -- Gr. 11	165	89	161	83	163	87	159	78	163	87
CHS -- Gr. 12	164	87	160	80	163	85	159	72	164	89
YVHS -- Gr. 12	164	87	160	80	161	80	159	72	162	84

HRW:mae
5-15-69

NOTE: Although Ygnacio Valley High was used as a control group, the ability levels selected from Ygnacio Valley were higher than those of Concord High where the grouping was heterogeneous. Therefore, it would seem that in those skill areas, especially in the 9th and 10th grades where Ygnacio Valley scored higher, the percentile differences should have been much greater.

Cooperative English Tests

Grades 9 and 12 -- May 1968

MID-PERCENTILE RANKS FOR MEAN SCORES AND Q1, Q2 AND Q3
FOR FOUR SUBTESTS AND TOTAL READING AND TOTAL ENGLISH SCORES

SUBTESTS	GRADE 9				GRADE 12			
	Mean	Q1	Q2	Q3	Mean	Q1	Q2	Q3
Vocabulary	72.4	51.1	72.4	82.7	65.4	46.2	65.4	82.2
Level of Comprehension	62.5	43.3	68.5	88.7	56.4	42.8	73.0	79.7
Speed of Comprehension	72.3	45.0	72.3	87.3	60.6	45.3	60.6	85.0
Total Reading	*72.9	51.4	72.9	87.6	61.3	48.7	67.6	84.4
English Expression	66.7	39.9	66.7	83.5	53.6	28.5	53.6	72.0
Total English	**66.3	44.1	66.3	84.0	61.2	40.2	61.2	79.4

* The Total Reading score is obtained by averaging the converted scores of the Vocabulary and Speed of Comprehension subtests.

** The Total English score is obtained by averaging the converted scores of the English Expression and Total Reading subtests.

HRW:mae
10-7-68

ESSAY WRITING SAMPLE SCORES

(For CHS (total population) and YVHS (sample population)

Expressed in Mean Scores - Grades 9, 10, 11, and 12

May 1969

	WRITING SAMPLE	
School & Grade	N	Mean Score
CHS - Gr. 9, 1968	451	2.84
CHS - Gr. 9, 1969	378	3.54
YVHS - Gr. 9	55	3.47
CHS - Gr. 10, 1968	385	2.94
CHS - Gr. 10, 1969	381	3.76
YVHS - Gr. 10,	78	3.60
CHS - Gr. 11, 1968	330	2.11
CHS - Gr. 11, 1969	331	4.11
YVHS - Gr. 12	68	4.04
CHS - Gr. 12, 1968	182	3.29
CHS - Gr. 12, 1969	156	4.58
YVHS - Gr. 12,	68	4.11
CHS School Wide 1968		2.80
CHS School Wide 1969		3.88

COOPERATIVE [illegible]

PERCENTILE [illegible]
For CHS (Total Population) [illegible] (Male Population)

Grade 9 [illegible] 1969

Vocabulary	Level of Comp.	Spelling	English Mechanics	Total Reading

95
90
85
80
75
70
65
60
55
50
45
40
35
30
25
20
15
10
5

Q3 O
Q2 X
Q1 I

CHS YVHS

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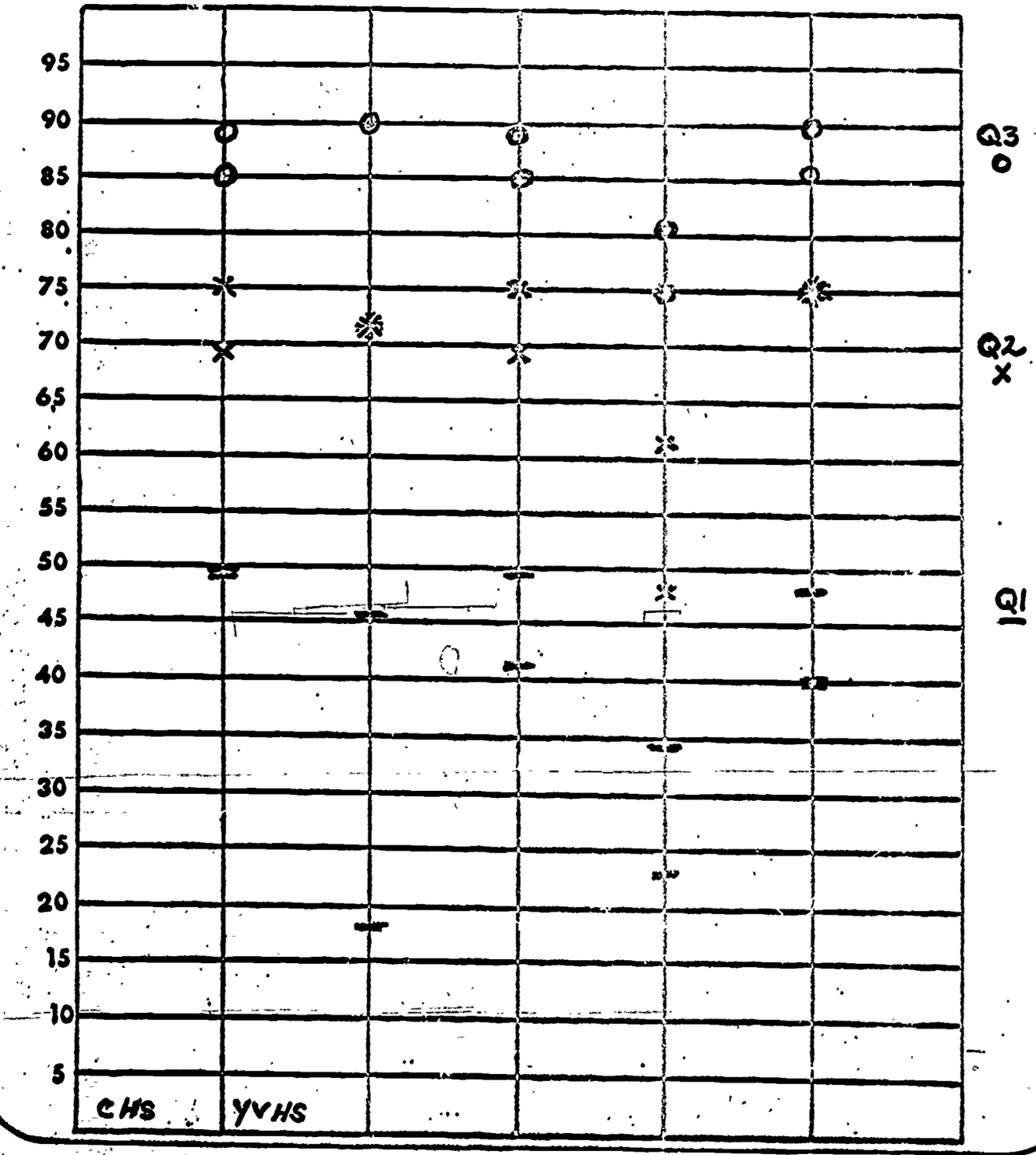
COOPERATIVE ENGLISH TESTS

PERCENTILE RANKS FOR Q1, Q2, & Q3
For CHS (Total Population) and YVHS (Sample Population)

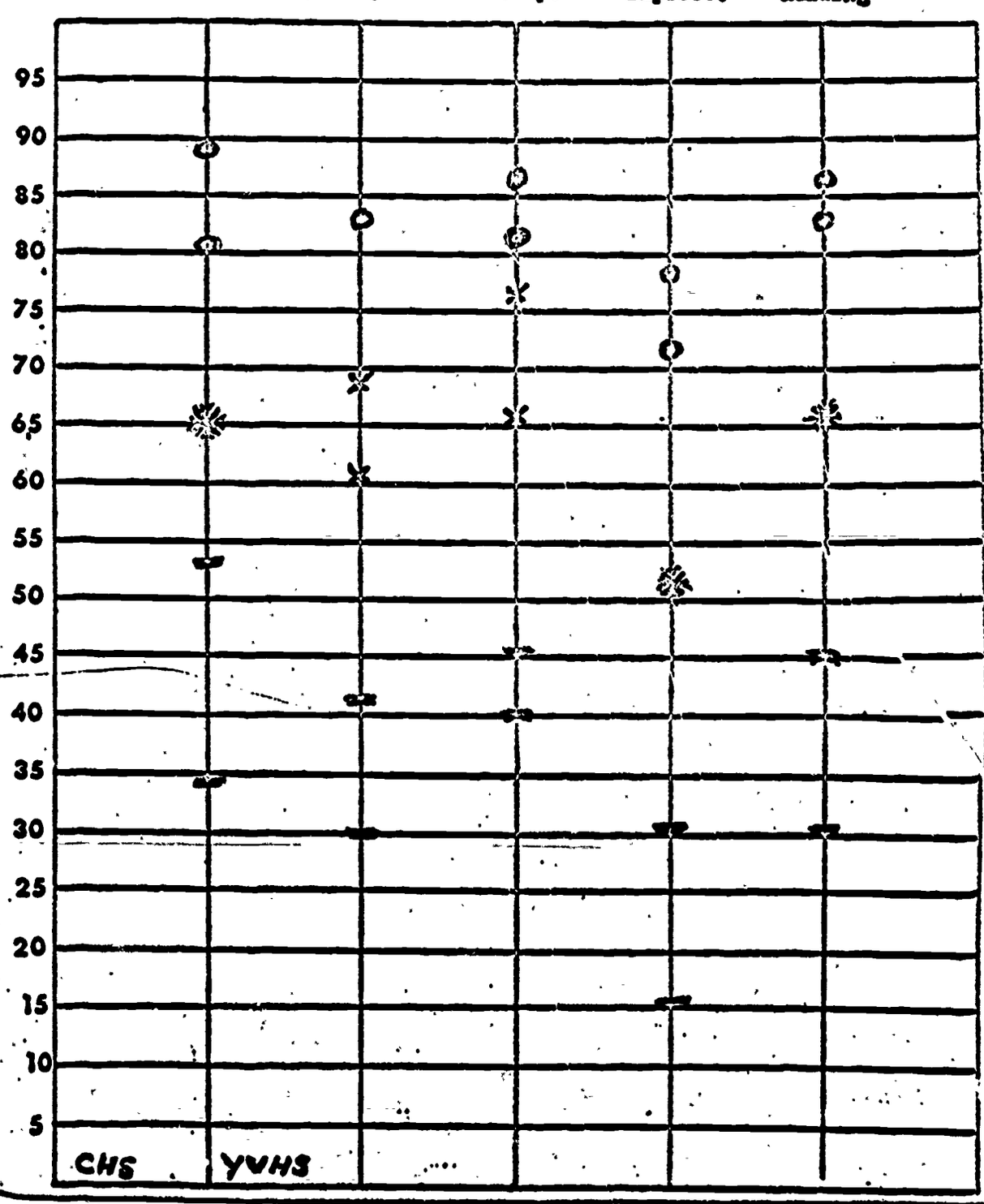
Grade 10 May 1969



COOPERATIVE ENGLISH TESTS

PERCENTILE RANKS FOR Q1, Q2, & Q3
For CHS (Total Population) and YVHS (Sample Population)

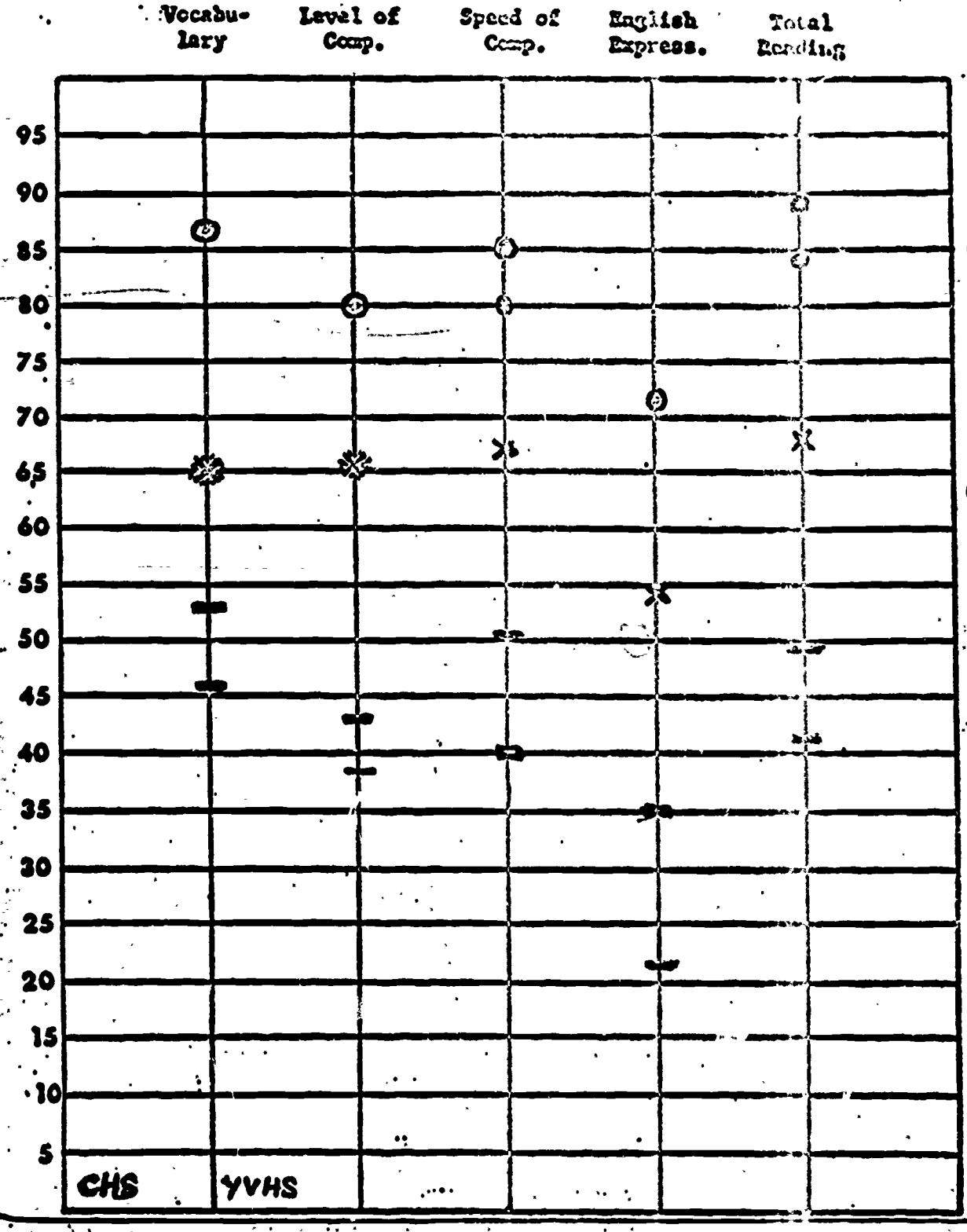
Grade 11 May 1969



COOPERATIVE ENGLISH TESTS

PERCENTILE BANKS FOR Q1, Q2, & Q3
For CHS (Total Population) and YVHS (Sample Population)

Grade 12 May 1969



CONCORD HIGH SCHOOL ENGLISH REORGANIZATION
BUDGETARY REQUIREMENTS AND SOURCES OF FUNDING

Budget Category	Amount	Source of Funding
1. Coop English Tests & Scoring	$150.00	District Testing Research
2. Departmental Test Development	$825.00	District Testing Research
3. Secretarial Services -- Clerk Typist I (full time)	$3300.00	District Budget Request
4. 1 hour English Department Chairman supervision	$1500.00	District Pilot Program
5. Paraprofessional personnel (Classroom supervision assistance)	$1500.00	Lay Reader Allotment
6. Overhead Projectors Two (2) @ $185.00	$370.00	School Allotment and Loaner
7. Super 8 mm Film (recording of observations)	$50.00	School Instruction
8. Travel, Consultants, Substitute teachers	$500.00	District Allotment and Pilot
9. Secretarial Desk	$115.00	District Budget Request
TOTAL BUDGET REQUIREMENT	$8310.00	
District 1969 Budget Request Total	- $3415.00	
Funded by District and School Budgets	$4895.00	