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ABSTRACT

This six-week program of study in American literature for the junior year includes an introduction, the program objectives, a survey of genres, units on themes in American literature which deal with adolescence, alienation, and the American Dream, a chronological study of American literature, and units on the research paper and independent study. The objectives for each unit are divided into structural, technical, and meaning categories. Each category contains objectives specific to its integrity, and a separate vocabulary list accompanies each category. The tests suggested at the conclusion of the objectives included those which serve as primary sources, anthologies, critical collections or periodic or genre history. A syllabus and a bibliography are presented with each genre. Listed under the research paper are purposes, strategies, teaching suggestions, and examples of suitable and unsuitable topics. (SW)

PROGRAM OF STUDY

AMERICAN LITERATURE

Junior Year

WILLIAMSPORT AREA HIGH SCHOOL

WILLIAMSPORT, PENNSYLVANIA

Introduction to the Program of Study

In the process of rewriting the English IIIAc curriculum, it became immediately necessary to enunciate a general series of "overview" objectives. Hypothesizing that each unit and sub-unit would be developed to the fullest extent on an independent basis, the initial need seemed to be the establishment of a working set of objectives for the program as an entity which would effectively serve to differentiate the concepts inherent in the present program of study from concepts previously utilized in the English IIIAc course of study. The program objectives which are listed below serve to point the direction in which the English IIIAc curriculum is headed. The specific implementation of those objectives, their clarification and relation to individual units within the program, and the translation of the concepts established here into behavioral terms are aspects of design which are detailed within individual elements of the program.

Program Objectives: An Overview

It is the intent of this English IIIAc curriculum-

1. to modify previous modes of presentation within the specific area of American literature
2. to utilize multiple faculty and community interaction
3. to provide an acceptable union of traditional and innovative teaching methods
4. to offer optional educational modes to students who have been exposed thus far to a strictly linear instructional format
5. to increase flexibility in the learning process and to place a larger degree of educational responsiblity upon the individual student
6. to provide the student with multiple perspectives with reference to the literature and to the literary criticism which they will encounter
7. to maximize utilization of all audio-visual material currently available through the media center
8. to offer a variety of independent as well as prescribed learning experiences in an attempt to capitalize upon individual student differences

Each unit and sub-unit of the curriculum has its own set of behavioral and performance objectives. The objectives presented below constitute an extremely broad summation of the range of academic achievement and concern which the program hopes to incorporate. Therefore, a student within the English IIIAc program of study will be encouraged-

1. to create an active distinction among genre elements and to enumerate and specifically identify those qualities which distinguish each as an integral literary factor

2. to relate, codify and define the movements, people and individual works from a selected syllabus in American literature from 1640 to the present

3. to develop within an elective framework a sense of independent concern and thought, and to initiate and pursue student responsibility in the election of his course of study

4. to master techniques of investigation, analysis and interpretation through completion of the research paper

5. to develop techniques of skill co-ordination and student interaction with reference to a broad-based independent evaluation project in American literature

6. to demonstrate the viability of an independent reading and media program for certain works of literature to be designated within the established curriculum as media center assignments or individualized packet work

Genre Unit On Drama

INTRODUCTION

For organizational purposes, the objectives under consideration will be divided into three categories: Structural, Technical and Meaning. Each category contains objectives specific to its integrity and a separate vocabulary list accompanies each category. The texts suggested at the conclusion of the objectives included those which serve as primary sources, anthologies, critical collections or periodic or genre history. They may be used whenever and wherever greatest need or interest dictates.

OBJECTIVES

Structural Objectives:

During the course of the unit, the student will:

1. Define structive as the fitting together of various pieces of the drama, including exposition, complication, climax, falling action and conclusion.
2. List and define the five major parts of the standard drama
   - exposition
   - complication
   - climax
   - falling action
   - conclusion
3. Identify extra-structural items, comic relief, point of recognit.
4. Define and apply the concept of unity of action as it specifically relates to the play under consideration.
5. Diagram the parts of the drama and specifically identify on the diagram those incidents in a specific play which seem to constitute these previously identified terms.

Vocabulary:

protagonist, antagonist, catastrophe, plot, scene, setting

Technical Objectives:

During the course of this segment of the unit, the student will:

1. Identify specific examples of characterization through description and dialogue interchange.
2. Identify the influence of setting in terms of plot advancement and character development.
3. Repeat with acceptable accuracy, in written form, definitions and examples of the language of drama elements noted here.
4. Develop a sensitivity to language and to its suggestions.
5. Develop an attentiveness to detail and knowledge of dramatic structure.
6. Identify speech mannerisms and relate these to character development.
7. Differentiate patterns and motifs within a drama.
8. Demonstrate the manners in which patterns and motifs help to disclose themes and major ideas within the drama.
9. Determine the relationship between character development or depiction and the allusions which they employ, or are used with reference to them.

10. Define and identify the following figures of speech:
    simile
    metaphor
    symbol
11. Define and recognize irony as a connector between the language and structure of the play.
12. Account for the part of irony in the development and/or deterioration of inter-character relations.
13. Define and differentiate types of conflict found within a specific drama: man-man, man-nature, man-society, man-self.

Vocabulary:
conflict, catharsis, dialogue, description, irony, characterization, stage direction

Meaning Objectives:
At the conclusion of this segment of the unit, the student shall be able to:

1. Differentiate between what happened in a drama, and what those actions mean.
2. Recognize that meaning requires the reader to analyze the events in a drama and to make judgements regarding their relative importance.
3. Explain specifically how meaning emerges from the action of the drama and the manner in which characters relate to this action.
4. Identify theme as a main idea, an abstract idea that can be expressed as a statement of the central issues of the play.
5. Write a concise analysis showing an awareness of theme as a tool to approach meaning, (not the meaning itself), as it specifically applies to the play at hand.

Vocabulary:
allegory, comedy, tragedy, motivation, theme

SYLLABUS

A. Works in the genre:
Ile - O'Neill
*The Glass Menagerie - Williams
The Crucible - Miller
*The Death of A Salesman - Miller
I Never Sang For My Father - Anderson
The American Dream - Albee
Our Town - Wilder
Inherit the Wind - Jerome Laurence/ Robt. E. Lee
*required, depending upon selection in genre unit.

B. Other:

Strip, Our Town
Record, Death of a Salesman, The Crucible
Records, The Glass Menagerie
Video Tapes, "Miller's Death of a Salesman, Parts 1 and 2"
(Lessons 29 to 30, Franklin to Frost)
Video Tape, The Play Seen
(Lesson 27, Franklin to Frost
Video Tape, The Pkay Read
(Lesson 28, Franklin to Frost)

TEACHER'S BIBLIOGRAPHY
(All works available in WAHS Library)

Anthologies:

Sixteen Famous American Plays - B. Cerf
Modern Library

Criticism and Applicable Material:

American Plays and Playwrights - Contemporary Themes
Allan Lewis - Crown Pub. Co.

American Drama and Its Criticism - Alan Downer
U. of Chicago

Revolution in American Drama - Edmond Gagey
Col. Univ. Press

Modern American Playwrights - Jean Could
Dodd Mead & Co.

Modern American Theatre - ed. Alvin Kernan
20th C. Views, Prentice-Hall, Co.

Contemporary Authors Series

Histories:

Literary History of the U.S. - Spiller, Thorpe, et al

History of American Drama from Beginnings to the Civil War - Arthur Quinn

INTRODUCTION

In this unit on prose fiction, emphasis will be placed on developing the student's perception of the novel and the short story as separate, but related, art forms having specific elements with which the artist may work. These elements will be exemplified by selection of relevant segments of novels for reading, by selection of significant short stories and criticism, and by critical analyses of works.

OBJECTIVES

A. During the course of this unit, each student will:
   1. Read all selections on the required reading list.
   2. Participate in class discussions on prose fiction.
   3. Write precis of a current book review of a novel from Newsweek, Time, or The N. Y. Times.
   4. Write one paper of at least 500 words dealing with the use of one narrative element in a short story or novel and its significance.

B. At the conclusion of this unit, each student should be able to:
   1. Give a written or oral definition of novel, romance, short story, prose, fiction, personal narration, objective narration, omniscient narration, and partial omniscient narration.
   2. Identify examples of each form of narration.
   3. Explain how theme, imagery, symbolism, and narration can provide unity in a novel.
   4. Discriminate between novel and romance using Chase's criteria for such discrimination.
   5. Discriminate between novel and short story in terms of development of character and length.
   6. Construct a traditional plot line locating rising action, climax, denouement.
   7. Given a selection from the reading list as an example, identify such elements as plot, setting characterization, dialogue, symbolism, imagery, theme and explain how at least one element relates to at least one other element in the construction of the story.
   8. Recall, either orally or in writing, the plot of all selections in the course's required reading list.
   9. Establish personal written criteria for the evaluation of prose fiction based at least in part on consideration of the writer's ability to manipulate narrative elements.
   10. Recall, in writing, Poe's theories of the short story and a) relate this to one short story and b) explain how this theory can be related to the evaluation of novels.

SYLLABUS

A. Novels
   1. Huckleberry Finn-(now or in chronology unit F required reading)
   2. Selections from
      a. The Great Gatsby (description)
      b. The Sun Also Rises (language)
      c. Gr [illegible] ([illegible])

Symbols

from The Grapes of Wrath

Although the novel deals primarily with the agony of the Joad family during the depression, in The Grapes of Wrath Steinbeck obviously intended the Joads to symbolize the condition of all dispossessed families in the Thirties. He makes this clear to the reader by breakinghis direct narrative at intervals to insert tangental chapters linking the Joads to a more general population.

Chapter 7 of The Grapes of Wrath is such a chapter. The Joads are ready to strike out for California. In Chapter 7 Steinbeck evokes the image of the used car lot, using it as a symbol not only of the rootlessness of the outcasts like the Joads, but also of their alienation and powerlessness.

B. Short Stories
1. "The Open Boat" (setting symbolism, narration)
2. "The Cash of Amontillado" (development of plot, irony, characterization, narration)
3. "The Jilting of Granny Weatherall" (narration)
4. "A Son of the Gods" (narration, symbolism)
5. "A Perfect Day for Bananafish" (characterization, theme, symbolism)
6. "Walter Mitty" (narration, characterization)
7. "In Another Country" (narration, theme)
8. "The Minister's Black Veil" (symbolism)

C. Critical Articles
1. Poe, "Hawthorne's Twice Told Tales"
2. Chase, "The Broken Circuit"

D. Other
1. Films
a. Huckleberry Finn I, II, III - ML-0052, 0053, 0054
b. What's in a Story - M-0405
2. Filmstrips
a. How to Read a Short Story - HF-80
b. Poe's Short Stories - HF-122
c. Interpretation and Evaluation of the Short Story - HF-160
d. Ethan Frome by Wharton - HF-120
3. Records and Tapes --numerous records and tapes are available from the high school A.V. department and the school library (especially those cataloged as 'library tapes')
a. Video tape--Divide and Conquer, The Meaning of Analysis (Lesson 4 from Franklin to Frost), An analysis of "The Devil and Daniel Webster"
b. Video tape--The Story as Art, The Thing Made (Lesson 5 from Franklin to Frost)
c. Video tape--"The Ambitious Guest" (Lesson 6 from Franklin to Frost)

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Chapter 7 of Grapes of Wrath removed because of copyright.

Description from The Great Gatsby

In prose fiction, characterization is often developed by indirection, as in Hemingway's prose style. In The Great Gatsby, Scott Fitzgerald conveys something of the character of the girl Baker in the following description:

We walked through a high hallway into a bright rosy-colored

Hawthorne's Twice-Told Tales
Edgar Allan Poe

. . . The tale proper, in our opinion, affords unquestionably the fairest field for the exercise of the loftiest talent, which can be afforded by the wide domains of mere prose. Were we bidden to say how the highest genius could be most advantageously employed for the best display of its own powers, we should answer, without hesitation---in the composition of a rhymed poem, not to exceed in length what might be perused in an hour. Within this limit alone can the highest order of true poetry exist. We need only here say, upon this topic, that, in almost all classes of composition, the unity of effect or impression is a point of the greatest importance. It is clear, moreover, that this unity cannot be thoroughly preserved in productions whose perusal cannot be completed at one sitting. We may continue the reading of a prose composition, from the very nature of prose itself, much longer than we can persevere, to any good purpose, in the perusual of a poem. This latter, if truly fulfilling the demands of the Poetic Sentiment, induces an exaltation of the sould which cannot be long sustained. All high excitements are necessarily transient. Thus a long poem is a paradox. And, without unity of impression, the deepest effects cannot be brought about. Epics were the offspring of an imperfect sense of Art, and their reign is no more. A poem too brief may produce a vivid, but never an intense or enduring impression. Without a certain continuity of effort---without a certain duration of repetition or purpose---the soul is never deeply moved. There must be the dropping of the water upon the rock. De Beranger has wrought brilliant things---pungent and spirit-stirring---but, like all immassive bodies, they lack momentum, and thus fail to satisfy the Poetic Sentiment. They sparkle and excite, but, from want of continuity, fail deeply to impress. Extreme brevity will degenerate into epigrammatism; but the sin of extreme length is more unpardonable. In medio tutissimus ibis.[1]

Were we called upon, however, to designate that class of composition which, next to such a poem as we have suggested, should best fulfill the demands of high genius---should offer it the most advantageous field of exertion---we should unhesitantingly speak of the prose tale as Mr. Hawthorne has here exemplified it. We allude to the short prose narrative, requiring from a half-hour to one or two hours in its perusal. The ordinary novel is objectionable, from its length, for reasons already stated in substance. As it cannot be read at one sitting, it deprives itself, of course, of the immense force derivable from totality. Worldly interestes intervening during the pauses of perusal, modify, annul, or counteract, in a greater or less degree, the impressions of the book. But simple cessation in reading, would, of itself, be sufficient to destroy the true unity. In the brief tale, however, the author is enabled to carry out the fulness of his intention, be it what it may. During the hour of perusal the soul of the reader is at the writers control. There are no external or extrinsic influences---resulting from weariness or interruption.

[1] You will go most safely by the middle road. (Editors' translation.)

A skilful literary artist has constructed a tale. If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived, with deliberate care, a certain unique or single effect to be wrought out, he then invests such incidents---he then combines such events as may best aid him in establishing this preconceived effect. If his very initial sentence tend not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one preestablished design. And by such means, with such care and skill, a picture is at length painted which leaves in the mind of him who contemplates it with a kindred art, a sense of the fullest satisfaction. The idea of the tale has been presented unblemished, because undisturbed; and this is an end unattainable by the novel. Undue brevity is just as exceptionable here as in the poem; but undue length is yet more to be avoided.

We have said that the tale has a point of superiority even over the poem. In fact, while the rhythm of this latter is an essential aid in the development of the poem's highest idea---the idea of the Beautiful---the artificalities of this rhythm are an inseparable bar to the development of all points of thought or expression which have their basis in Truth. But Truth is often, and in very great degree, the aim of the tale. Some of the finest tales are tales of ratiocination. Thus the field of this species of composition is not in so elevated a region on the mountain of Mind, is a table-land of far vaster extent than the domain of the mere poem. Its products are never so rich, but infinitely more numerous, and more appreciable by the mass of mankind. The writer of the prose tale, in short, may bring to his theme a vast variety of modes or inflections of thought and expression---(The ratiocinative, for example, the sarcastic or the humorous) which are not only antagonistical to the nature of the poem, but absolutely forbidden by one of its most peculiar and indispensable adjuncts; we allude, of course, to rhythm. It may be added, here, par parenthese, that the author who aims at the purely beautiful in a prose tale is laboring at a great disadvantage. For Beauty can be better treated in the poem. Not so with terror, or passion, or horro, or a multitude of such other points. And here it will be seen how full of prejudice are the usual animadversions against those tales of effect, many fine examples of which were found in the earlier numbers of Blackwood. The impressions produced were wrought in a legitimate sphere of action, and constituted a legitimate although sometimes an exaggerated interest. They were relished by every man of genius; although there were found many men of genius who condemned them without just ground. The true critic will but demand that the design intended be accomplished, to the fullest extent, by means most advantageiously applicable.

We have very few American tales of real merit---we may say, indeed, none, with the exception of "The Tales of A Traveller" of Washington Irving, and these "Twice-Told Tales" of Mr. Hawthorne. Some of the pieces of Mr. John Neal abound in vigor and originality; but in general, his compositions of this class are excessively diffuse, extravagant, and indicative of an imperfect sentiment of Art. Articles at random are, now and then, met with in our perodicals which might be advantageously compared with the best effusions of the British Magazines; but, upon the whole, we are far behind our progenitors in this department of literature.

Of Mr. Hawthorne's Tales we would say, emphatically, that they belong to the highest region of Art---an Art subervient to genius of a very lofty order.

We had supposed, with good reason for so supposing, that he had been thrust into his present position by one of the impudent cliques which beset our literature, and whose pretensions it is our full purpose to expose at the earliest opportunity; but we have been most agreeably mistaken. We know of few compositions which the critic can more honestly commend than these "Twice-Told Tales." As Americans, we feel proud of the book.

Mr. Hawthorne's distinctive trait is invention, creation, imagination, originality---a trait which, in the literature of fiction, is positively worth all the rest. But the nature of the originality, so far as reagrds its manifestation in letters, is but imperfectly understood. The inventive or original mind as frequently displays itself in novelty of tone as in novelty of matter. Mr. Hawthorne is original in all points.

It would be a matter of some difficulty to designate the best of these tales; we repeat that, without exception, they are beautiful . . .

"The Hollow of the Three Hills" we would quote in full, had we space;---not as evincing higher talent than any of the other pieces, but as affording an excellent example of the author's peculiar ability. The subject is commonplace. A witch subjects the Distant and the Past to the view of a mourner. It has been the fashion to describe, in such cases, a mirror in which the images of the absent appear; or a cloud of smoke is made to arise, and thence the figures are gradually unfolded. Mr. Hawthorne has wonderfully heightened his affect by making the ear, in place of the eye, the medium by which the fantasy is conveyed. The head of the mourner is enveloped in the cloak of the witch, and within its magic folds there arise sounds which have an all-sufficient intelligence. Throughout this article also, the artist is conspicuous---not more in positive than in negative merits. Not only is all done that should be done, but (what perhaps is an end with more difficulty attained) there is nothing done which should not be. Every word tells, and there is not a word which does not tell. . . .

"A Son of the Gods"
A Study in the Present Tense
Ambrose Bierce

A breezy day and a sunny landscape. An open country to right and left and forward; behind, a wood. In the edge of this wood, facing the open but not venturing into it, long lines of troops, halted. The wood is alive with them, and full of confused noises---the occasional rattle of wheels as a battery of artillery goes into position to cover the advance; the hum and murmur of the soldiers talking; a sound of innumerable feet in the dry leaves that strew the interspaces along the trees; hoarse commands of officers. Detached groups of hosemen are well in front---not altogether exposed ---many of them intently regarding the crest of a hill a mile away in the direction of the interrupted advance. For this powerful army, moving in battle order through a forest, has met with a formidable obstacle---the open country. The crest of that gentle hill a mile away has a sinister look; it says, Beware! Along it runs a stone wall extending to left and right a great distance. Behind the wall is a hedge; behind the hedge are seen the tops of grees in rather straggling order. Among the trees---what? It is necessary to know.

Yesterday, and for many days and nights previously, we were fighting somewhere; always there was cannonading, with occasional keen rattlings of musketry, mingled with cheers, our own or the enemy's, we seldom knew, attesting some temporary advantage. This morning at daybreak the enemy was gone. We have moved forward across his earthworks, across which we have so often vainly attempted to move before, through the debris of his abandoned camps, among the graves of his fallen, into the woods beyond.

How curiously we had regarded everything! how odd it all had seemed! Nothing had appeared quite familiar; the most commonplace objects---an old saddle, a splintered wheel, a forgotten canteen---everything had related something of the mysterious personality of those strnage men who had been killing us. The soldier never becomes wholly familiar with the conception of his foes as men like himself; he cannot divest himself of the feeling that they are another order of beings, differently conditioned, in an environment not altoghether of the earth. The smallest vestiges of them rivet his attention and engage his interest. He thinks of them as inaccessible; and, catching an unexpected glimpse of them, they appear farther away, and therefore larger, than they really are---like objects in a fog. He is somewhat in awe of them.

From the edge of the wood leading up the acclivity are the tracks of horses and wheels---the wheels of cannon. The yellow grass is beaten down by the feet of infantry. Clearly they has passed this way in thousands; they have not withdrawn by the country roads. This is significant---it is the difference between retiring and retreating.

That group of horsemen is our commander, his staff and escort. He is facing the distant crest, holding his field-glasses against his eyes with both hands, his elbows needlessly elevated. It is a fashion; it seems to dignify the act; we are all addicted to it. Suddenly he lowers the glass and says a few words to hose about him. Two or three aides detach themselves

from the group and canter away into the woods, along the lines in each direction. We did not hear his words, but we know them: Tell General X. to send forward the skirmish line." Those of us who have been out of place resume our position; the men resting at eass straighten themselves and the ranks are re-formed without a command. Some of us staff officers dismount and look at our saddle girths; those already on the ground remount.

Galloping rapidly along in the edge of the open ground comes a young officer on a snow-white horse. His saddle blanket is scarlet. What a fool! No one who has ever been in action but remembers how naturally every rifle turns toward the man on a white horse; no one but has observed how a bit of red enrages the bull of battle. That such colors are fashionable in military life must be accepted as the most atonishing of all the phenomena of human vanity. They would seem to have been devised to increase the death-rate.

This young officer is in full uniform, as if on parade. He is all agleam with bullion---a blue-and-gold edition of the Poetry of War. A wave of derisive laughter runs abreat of him all along the line. But how handsome he is!---with waht careless grace he sits on his horse!

He reins up within a respectful distance of the corps commander and salutes. The old soldier nods familiarly; he evidently knows him. A brief colloquy between them is going on; the young man seems to be preferrubg some request which the elder one is indisposed to grant. Let us ride a little nearer. Ah! too late---it is ended. The young officer salutes again, wheels his horse, and rides straight toward the crest of the hill!

A thin line of skirmishers, the men deployed at six paces or so apart, now pushes from the wood into the open. The commander speaks to his bugler, who claps his instrument to his lips. Tra-la-la! Tra-la-la! The skirmishers halt in their tracks.

Meantime the young horseman has advanced a hundred yards. He is riding at a walk, straight up the long slope, with never a turn of the head. How glorious! Gods! what would we not give to be in his place---with his soul! He does not draw his sabre; his right hand hangs easily at his side. The breeze catches the plume in his hat and flutters it smartly. The sunshine rests upon his shoulder-straps, lovingly, like a visible benediction. Straight on he rides. Ten thousand pairs of eyes are fixed upon him with an intensity that he can hardly fail to feel; ten thousand hearts keep quick time to the inaudible hoof-beats of his snowy stead. He is not alone---he draws all souls after him. But we remember that we laughed! On and on, straight for the hedge-lined wall, he rides. Not a look backward. O, if he would but turn---if he could be see the love, the adoration, the atonement!

Not a word is spoken; the populous depths of the forest still murmur with their unseen and unseeing swarm, but all along the fringe is silence. The burly commander is an equestrain statue of himself. The mounted staff officers, their field-glasses up, are motionless all. The line of battle in the edge of the wood stands at a new kind of "attention," each man in the attitude in which he was caught by the consciousness of what is going on. All these hardened and impenitent man-killers, to whom death in its awfulest forms is a fact familiary to their every-day ovservation; who sleep on hills trembling with the thunder of great guns, dine in the midst of streaming

missiles, and play at cards among the dead faces of their dearest friends--all are watching with suspended breath and beating hearts the outcome of an act involving the life of one man. Such is the magnetism of courage and devotion.

If now you should turn your head you would see a simultaneous movement among the spectators---a start, as if they had received an electric shock---and looking forward again to the now distant horseman you would see that he has in that instant altered his direction and is riding at an angle to his former course. The spectators suppose the sudden deflection to be caused by a shot, perhaps a wound; but take this field-glass and you will observe that he is riding toward a break in the wall and hedge. He means, if not killed, to ride through and overlook the country beyond.

You are not to forget the nature of this man's act; it is not permitted to you to think of it as an instance of bravado, nor, on the other hand, a needless sacrifice of self. If the enemy has not retreated he is in force on that ridge. The investigator will encounter nothing less than a line-of-battle; there is no need of pickets, videttes, skirmishers, to give warning of our approach; our attacking lines will be visible, conspicuous, exposed to an artillery fire that will shave the ground the moment they break from cover, and for half the distance to a sheet of rifle bullets in which nothing can live. In short, if the enemy is there, it would be madness to attack him in front; he must be manoeuvred out by the immemorial plan of threatening his line of communication, as necessary to his existence as to the diver at the bottom of the sea his air tube. But how ascertain if the enemy is there? There is but one way,---somebody must go and see. The natural and customary thing to do is to send forward a line of skirmishers. But in this case they will answer in the affirmative with all their lives; the enemy, crouching in double ranks behind the stone wall and in cover of the hedge, will wait until it is possible to count each assailant's teeth. At the first volley a half if the questioning line will fall, the other half before it can accomplish the predestined retreat. What a price to pay for gratified curiosity! At wat a dear rate an army must sometimes purchase knowledge! "Let me pay all," says this gallant man---this military Christ!

There is no hope except the hope against hope that the crest is clear. True, he might prefer capture to death. So long as he advances, the line will not fire---why should it? He can safely ride into the hostile ranks and become a prisoner of war. But this would defeat his object. It would not answer our question; it is necessary either that he return unharmed or be shot to death before our eyes. Only so shall we know how to act. If captured---why, that might have been done by a half-dozen stragglers.

Now begins an extraordinary contest of intellect between a man and an army. Our horseman, now within a quarter of a mile of the crest, suddenly wheels to the left and gallops in a direction parallel to it. He has caught sight of his antagonist; he knows all. Some slight advantage of ground has enabled him to overlook a part of the line. If he were here he could tell us in words. But that is now hopeless; he must make the best use of the few minutes of life remaining to him, by compelling the enemy himself to tell us as much and as plainly as possible---which, naturally, that discreet power is reluctant to do. Not a rifleman in those crouching ranks, not a cannoneer at those masked and shotted guns, but knows the needs of the situation, the imperative duty of forbearance. Besides, there has been time enough to forbid them

all to fire. True, a single rifle-shot might drop him and be no great disclosure. But firing is infectious---and see how rapidly he moves, with never a pause except as he whirls his horse about to take a new direction, never directly backward toward us, never directly forward toward his executioners. All this is vidible through the glass; it seems occurring within pistol-shot; we see all but the enemy, whose presence, whose thoughts, whose motives we infer. To the unaided eye there is nothing but a black figure on a white horse, tracing slow zigzags against the slope of a distant hill---so slowly they seem almost to creep.

Now---the glass again---he has tired of his failure, or sees his error, or has gone made; he is dashing directly forward at the all, as if to take ist at a leap, hedge and all! One moment only and he wheels right about and is speeding like the wind straight down the slope---toward his friends, toward his death! Instantly the wall is topped with a fierce roll of smoke for a distance of hundreds of yards to right and left. This is as instantly dissipated by the wind, and before the rattle of the rifle reaches us he is down. No, he recovers his seat; he has but pulled his horse upon its haunches. They are up and away! A tremendous cheer bursts from our ranks, relieving the insupportable tension of our feelings. And the horse and its rider? Yes, they are up and and away. Away, indeed---they are making directly to our left, parallel to the now steadily blazing and smoking wall. The rattle of the musketry is continuous, and every bullet's target is that courageous heart.

Suddenly a great bank of white smoke pushes upward from behind the wall. Another and another---a dozen roll up before the thunder of the explosions and the humming of the missiles reach our ears and the missiles themselves come bounding through clouds of dust into our covert, knocking over here and there a man and causing a temporary distraction, a passing thought of self.

The dust drifts away. Incredible!---that enchanted horse and rider have passed a ravine and are climbing another slope to unveil another conspiracy of silence, to thwart the will of another armed host. Another moment and that crest too is in eruption. The horse rears and strikes the air with its forefeet. They are down at last. But look again---the man has detached himself from the dead animal. He stands erect, motionless, holding his sabre in his right hand straight above his head. His face is toward us. Now he lowers his hand to a lvel with his face and moves it outward, the blade of the sabre describing a downward curve. It is a sign to us, to the world, to posterity. It is a hero's salute to death and history.

Again the spell is broken; our men attempt to cheer; they are choking with emotion; they utter hoarse, discordant cries; they clutch their weapons and press tumultuously forward into theopen. The skirmishers, without orders, against orders, are going forward at a keen run, like hounds unleashed. Our cannon speak and the enemy's now open in full chorus; to right and left as far as we can see, the distant crest, seeming now so near, erects its towers of cloud and the great shot pitch roaring donw among our moving masses. Flag after flag of ours emerges from the wood, line after line sweeps forth, catching the sunlight on its burnished arms. The rear battalions alone are in obedience; they preserve their proper distance from the insurgent front.

The commander has not moved. He now removes his field-glass from his eyes and glances to the right and left. He sees the human current flowing

on either side of him and his huddled escort, like tide waves parted by a rock. Not a sign of feeling in his face; he is thinking. Again he directs his eyes forward; they slowly traverse that malign and awful crest. He addresses a calm word to his bugler. Tra-la-la! Tra-la-la! The injunction has an imperiousness which enforces it. It is repeated by all the bugles of all the subordinate commanders; the sharp metallic notes assert themselves above the hum of the advance and penetrate the sound of the cannon. To halt is to withdraw. The colors move slowly back; the lines face about and sullenly follow, bearing their wounded; the skirmishers return, gathering up the dead.

Ah, those many, many needless dead! What great soul whose beautiful body is lying over yonder, so conspicuous against the sere hillside---could it not have been spared the bitter consciousness of a vain devotion? Would one exception have marred too much the pitiless perfection of the divine, eternal plan?

The Minister's Black Veil[1]

A Parable

Nathaniel Hawthorne

The sexton stood in the porch of Milford meetinghouse, pullinglustily at the bell rope. The old people of the village came stooping along the street. Children with bright faces tripped merrily beside their parents, or mimicked a graver gait in the conscious dignity of their Sunday clothes. Spruce bachelors looked sidelong at the pretty maidens, and fancied that the Sabbath sunshine made them prettier than on weekdays. When the throng had mostly streamed into the porch, the sexton began to toll the bell, keeping his eye on the Reverend Mr. Hooper's door. The first glimpse of the clergyman's figure was the signal for the bell to cease it summons.

"Bless what has good Parson Hooper got upon his face?" cried the sexton in astonishment.

All within hearing immediately turned about and beheld the semblance of Mr. Hooper pacing slowly in his meditative way towards the meetinghouse. With one accord they started, expressing more wonder than if some strange minister were coming to dust the cushions of Mr. Hooper's pulpit.

"Are you sure it is our parson?" inquired Goodman Gray of the sexton.

"Of a certainty it is good Mr. Hooper," replied the sexton. "He was to have exchanged pulpits with Parson Shute, of Westbury; but Parson Shute sent to excuse himself yesterday, being to preach a funeral sermon."

The cause of so much amazement may appear sufficiently slight. Mr. Hooper, a gentlemanly person of about thirty, though still a bachelor, was dressed with due clerical neatness, as if a careful wife had starched his band and brushed the weekly dust from his Sunday's garb. There was but one thing remarkable in his appearance. Swathed about his forehead and hanging down over his face so low as to be shaken by his breath, Mr. Hooper had on a black veil. On a nearer view it seemed to consist of two folds of crape, which entirely concealed his features except the mouth and chin, but probably did not intercept his sight farther than to give a darkened aspect to all living and inanimate things. With this gloomy shade before him, good Mr. Hooper walked onward at a slow and quiet pace, stooping somewhat and looking on the ground, as is customary with abstracted men, yet nodding kindly to those of his parishioners who still waited on the meetinghouse steps. But so wonder-struck were they that his greeting hardly met with a return.

[1]Another clergyman in New England, Mr. Joseph Moody, of York, Maine, who died about eighty years since, made himself remarkable by the same eccentricity that is here related of the Reverend Mr. Hooper. In his case, however, the symbol had a different import. In early life he had accidentally killed a beloved friend; and from that day till the hour of his own death, he hid his face from men.

"I can't really feel as if good Mr. Hooper's face was behind that piece of crape," said the sexton.

"I don't like it," muttered an old woman, as she hobbled into the meetinghouse. "He has changed himself into something awful only by hiding his face."

"Our parson has gone mad!" cried Goodman Gray, following him across the threshold.

A rumor of some unaccountable phenomenon had preceded Mr. Hooper into the meetinghouse, and set all the congregation astir. Few could refrain from twisting their heads towards the door; many stood upright and turned directly about; while several little boys clambered upon the seats, and came down again with a terrible racket. There was a general bustle, a rustling of the women's gowns and shuffling of the men's feet, greatly at variance with that hushed repose which should attend the entrance of the minister. But Mr. Hooper appeared not to notice the perturbation of his people. He entered with an almost noiseless step, bent his head mildly to the pews on each side, and bowed as he passed his oldest parishioner, a white-haired great-grandsire, who occupied an armchair in the center of the aisle. It was strange to observe how slowly this venerable man became conscious of something singular in the appearance of his pastor. He seemed not fully to partake of the prevailing wonder till Mr. Hooper had ascended the stairs and showed himself in the pulpit face to face with his congregation, except for the black veil. That mysterious emblem was never once withdrawn. It shook with his measured breath as he gave out the psalm; it threw its obscurity between him and the holy page as he read the Scriptures; and while he prayed, the veil lay heavily on his uplifted countenance. Did he seek to hide it from the dread Being whom he was addressing?

Such was the effect of this simple piece of crape that more than one woman of delicate nerves was forced to leave the meetinghouse. Yet perhaps the pale-faced congregation was almost as fearful a sight to the minister as his black veil to them.

Mr. Hooper had the reputation of a good preacher, but not an energetic one: he strove to win his people heavenward by mild, persuasive influences, rather than to drive them thither by the thunders of the Word. The sermon which he now delivered was marked by the same characteristics of style and manner as the general series of his pulpit oratory. But there was something either in the sentiment of the discourse itself, or in the imagination of the auditors, which made it greatly the most powerful effort that they had ever heard from their pastor's lips. It was tinged rather more darkly than usual with the gentle gloom of Mr. Hooper's temperament. The subject had reference to secret sin, and those sad mysteries which we hide from our nearest and dearest and would fain conceal from our own consciousness, even forgetting that the Omniscient can detect them. A subtle power was breathed into his words. Each member of the congregation, the most innocent girl and the man of hardened breast, felt as if the preacher had crept upon them behind his awful veil, and discovered their hoarded iniquity of deed or thought. Many spread their clasped hands on their bosoms. There was nothing terrible in what Mr. Hooper said, at least, no violence; and yet, with every tremor of his melancholy voice the hearers quaked. An unsought pathos came hand in hand with awe. So sensible were the audience of some unwonted attribute in their minister that they longed for a breath of wind to blow aside the veil,

almost believing that a stranger's visage would be discovered, though the form, gesture, and voice were those of Mr. Hooper.

At the close of the service the people hurried out with indecorous confusion, eager to communicate their pent-up amazement, and conscious of lighter spirits the moment they lost sight of the black veil. Some gathered in little circles, huddled closely together, with their mouths all whispering in the center; some went homeward alone, wrapped in silent meditation; some talked loudly, and profaned the Sabbath day with ostentatious laughter. A few shook their sagacious heads, intimating that they could penetrate the mystery; while one or two affirmed that there was no mystery at all, but only that Mr. Hooper's eyes were so weakened by the midnight lamp as to require a shade. After a brief interval, forth came good Mr. Hooper also, in the rear of his flock. Turning his veiled face from one group to another, he paid due reverence to the hoary heads, saluted the middle-aged with kind dignity, as their friend and spiritual guide, greeted the young with mingled authority and love, and laid his hands on the little children's heads to bless them. Such was always his custom on the Sabbath day. Strange and bewildered looks repaid him for his courtesy. None, as on former occasions, aspired to the honor of walking by their pastor's side. Old Squire Saunders, doubtless by an accidental lapse of memory, neglected to invite Mr. Hooper to his table, where the good clergyman had been wont to bless the food almost every Sunday since his settlement. He returned, therefore, to the parsonage, and, at the moment of closing the door, was observed to look back upon the people, all of whom had their eyes fixed upon the minister. A sad smile gleamed faintly from beneath the black veil and flickered about his mouth, glimmering as he disappeared.

"How strange," said a lady, "that a simple black veil, such as any woman might wear on her bonnet, should become such a terrible thing on Mr. Hooper's face!"

"Something must surely be amiss with Mr. Hooper's intellects," observed her husband, the physician of the village. "But the strangest part of the affair is the effect of this vagary, even on a sober-minded man like myself. The black veil, though it covers only our pastor's face, throws its influence over his whole person, and makes him ghostlike from head to foot. Do you knot feel it so?"

"Truly I do," replied the lady; "and I would not be alone with him for the world. I wonder he is not afraid to be alone with himself!"

"Men sometimes are so," said her husband.

The afternoon service was attended with similar circumstances. At its conclusion, the bell tolled for the funeral of a young lady. The relatives and friends were assembled in the house, and the more distant acquaintances stood about the door, speaking of the good qualities of the deceased, when their talk was interrupted by the appearance of Mr. Hooper, still covered with his black veil. It was now an appropriate emblem. The clergyman stepped into the room where the corpse was laid, and bent over the coffin to take a last farewell of his deceased parishioner. As he stooped, the veil hung straight down from his forehead, so that, if her eyelids had not been closed forever, the dead maiden might have seen his face. Could Mr. Hooper be fearful of her glance,

that he so hastily caught back the black veil? A person who watched the interview between the dead and living scrupled not the affirm that, at the instant when the clergyman's features were disclosed, the corpse had slightly shuddered, rustling the shroud and muslin cap, though the countenance retained the composure of death. A superstitious old woman was the only witness of this prodigy. From the coffin Mr. Hooper passed into the chamber of the mourners, and thence to the head of the staircase, to make the funeral prayer. It was a tender and heart-dissolving paryer, full of sorrow, yet so imbued with celestial hopes that the music of a heavenly harp, swept by the fingers of the dead, seemed faintly to be heard among the saddest accent of the minister. The people trembled, though they but darkly understood him, when he prayed that they, and himself, and all of mortal race, might be ready, as he trusted this young maiden had been, for the dreadful hour that should snatch the veil from their faces. The bearers went heavily forth, and the mourners followed, saddening all the street, with the dead before them and Mr. Hooper in the black veil behind.

"Why do you look back?" said one in the procession to his partner.

"I had a fancy," replied she, "that the minister and the maiden's spirit were walking hand in hand."

"And so had I at the same moment," said the other.

That night the handsomest couple in Milford village were to be joined in wedlock. Though reckoned a melancholy man, Mr. Hooper had a placid cheerfulness for such occasions which often excited a sympathetic smile where livelier merriment would have been thrown away. There was no quality of his disposition which made him more beloved than this. The company at the wedding awaited his arrival with impatience, trusting that the strnage awe which had gathered over him throughout the day would now be dispelled. But such was not the result. When Mr. Hooper came, the first thing that their eyes rested on was the same horrible black veil, which had added deeper gloom to the funeral and could portend nothing but evil to the wedding. Such was its immediate effect on the guests that a cloud seemed to have rolled duskily from beneath the black crape and dimmed the light of the candles. The bridal pair stood up before the minister. But the bride's cold fingers quivered in the tremulous hand of the bridegroom, and her deathlike paleness caused a whisper that the maiden who had been buried a few hours before was come from her grave to be married. If ever another wedding were so dismal, it was that famous one where they tolled the wedding knell. After performing the ceremony, Mr. Hooper raised a glass of wine to his lips, wishing happiness to the new-married couple in a strain of mild pleasantry that ought to have brightened the features of the guests like a cheerful gleam from the heart. At that instant, catching a glimpse of his figure in the looking glass, the black veil involved his own spirit in the horr with which it overwhelmed all others. His frame shuddered---his lips grew white---he spilled the untasted wine upon the carpet---and rushed forth into the darkness. For the earth, too, had on her black veil.

The next day the whole village of Milford talked of little else than Parson Hooper's black veil. That, and the mystery concealed behind it, supplied a topic for discussion between acquaintances meeting in the street, and good women gossiping at their open windows. It was the first item of news that the tavernkeeper told to his guests. The children babbled of it on their way to

school. One imitative little imp covered his face with an old black handkerchief, thereby so affrighting his playmates that the panic seized himself, and he well-nigh lost his wits by his own waggery.

It was remarkable that, of all the busybodies and impertinent people in the parish, not one ventured to put the plain question to Mr. Hooper, wherefore he did this thing. Hitherto, whenever there appeared the slighest call for such interference, he had never lacked advisers, nor shown himslef averse to be guided by their judgment. If he erred at all, it was by so painful a degree of self-distruct that even the mildest censure would lead him to consider and indifferent action as a crime. Yet, though so well acquainted with this amiable weakness, no individual among his parishioners chose to make the black veil a subject of friendly remonstrance. There was a feeling of dread, neither plainly confessed nor carefully concealed, which caused each to shift the responsibility upon another, till at length it was found expedient to send a deputation of the church, in order to deal with Mr. Hooper about the mystery before it should grow into a scandal. Never did an embassy so ill discharge its duties. The minister received them with friendly courtesy, but became silent after they were seated, leaving to his visitors the whole burden of introducing their important business. The topic, it might be supposed, was obvious enough. There was the black veil swathed around Mr. Hooper's forehead and concealing every feature above his placid mouth, on which at times they could perceive the glimmering of a melancholy smile. But that piece of crape, to their imagination, seemed to hang down before his heart, the symbol of a fearful secret between him and them. Were the veil but cast aside they might speak freely of it, but not till then. Thus they sat a considerate time, speechless, confused, and shrinking uneasily from Mr. Hooper's eye, which they felt to be fixed upon them with an invisible glance. Finally, the deputies returned abashed by their constituents, pronouncing the matter too weighty to be handled, except by a council of the churches, if indeed it might not require a general synod.

But there was one person in the village unappalled by the awe with which the black veil had impressed all beside herself. When the deputies returned without an explanation, or even venturing to demand one, she, with the calm energy of her character, determined to chase away the strange cloud that appeared to be settling round Mr. Hooper, every moment more darkly than before. As his plighted wife, it should be her privilege to know that the black veil concealed. At the minister's first visit, therefore, she entered upon the subject with a direct simplicity which made the task easier both for him and her. After he had seated himself, she fixed her eyes steadfastly upon the veil, but could discern nothing of the dreadful gloom that had so overawed the multitude: it was but a double fold of crape, hanging down from his forehead to his mouth, and slightly stirring with his breath.

"No," said she, aloud and smiling, "there is nothing terrible in this piece of crape, except that it hides a face which I am always glad to look upon. Come, good sir, let the sun shine from behind the cloud. First lay aside your black veil, then tell me why you put it on."

Mr. Hooper's smile glimmered faintly.

"There is an hour to come," said he, "when all of us shall cast aside our veils. Take it not amiss, beloved friend, if I wear this piece of crape till then."

"Your words are a mystery too," returned the young lady. "Take away the veil from them at least."

"Elizabeth, I will," said he, "so far as my vow may suffer me. Know, then, this veil is a type and a symbol, and I am bound to wear it ever, both in light and darkness, in solitude and before the gaze of multitudes, and as with strangers, so with my familiar friends. No mortal eye will bee it withdrawn. This dismal shade must separate me from the world; even you, Elizabeth, can never come behind it!"

"What grievous affliction hath befallen you," she earnestly inquired, "that you should thus darken your eyes forever?"

"If it be a sign of mourning," replied Mr. Hooper, "I, perhaps, like most other mortals, have sorrows dark enough to be typified by a black veil."

"But what if the world will not believe that it is the type of an innocent sorrow?" urged Elizabeth. "Beloved and respected as you are, there may be whispers that you hide your face under the consciousness of secret sin. For the sake of your holy office, do away this scandal!"

The color rose into her cheeks as she intimated the nature of the rumors that were already abroad in the village. But Mr. Hooper's mildness did not forsake him. He even smiled again---that same sad smile, which always appeared like a faint glimmering of light proceeding from the obscurity beneath the veil.

"If I hide my face for sorrow, there is cause enough," he merely replied; "and if I cover it for secret sin, what mortal might not do the same?"

And with this gentle but unconquerable obstinacy did he resist all her entreaties. At length Elizabeth sat silent. For a few moments she appeared lost in thought, considering, probably, what new methods might be tried to withdraw her lover from so dark a fantasy, which, if it had no other meaning, was perhaps a symptom of mental disease. Though of a firmer character than his own, the tears rolled down her cheeks. But in an instant, as it were, a new feeling took the place of sorrow: her eyes were fixed insensibly on the black veil, when, like a sudden twilight in the air, its terrors fell around her. She arose and stood trembling before him.

"And do you feel it then at last?" said he mournfully.

She made no reply, but covered her eyes with her hand, and turned to leave the room. He rushed forward and caught her arm.

"Have patience with me, Elizabeth!" cried he passionately. "Do not desert me, though this veil must be between us here on earth. Be mine, and hereafter there shall be no veil over my face, no darkness between our souls! It is but a mortal veil---it is not for eternity! Oh! you know not how lonely I am, and how frightened, to be alone behind my black veil. Do not leave me in this miserable obscurity forever!"

"Lift the veil but once and look me in the face," said she.

"Never! It cannot be!" replied Mr. Hooper.

"Then, farewell!" said Elizabeth.

She withdrew her arm from his grasp and slowly departed, pausing at the door to give one long, shuddering gaze, that seemed almost to penetrate the mystery of the black veil. But even amid his grief Mr. Hooper smiled to think that only a material emblem had separated him from happiness, though the horrors which it shadowed forth must be drawn darkly between the fondest of lovers.

From that time no attempts were made to remove Mr. Hooper's black veil, or, by a direct appeal, to discover the secret which it was supposed to hide. By persons who claimed a superiority to popular prejudice it was reckoned merely an eccentric whim, such as often mingles with the sober actions of men otherwise rational, and tinges them all with its own semblance of insanity. But with the multitude good Mr. Hooper was irreparably a bugbear. He could not walk the streets with any peace of mind, so conscious was he that the gentle and timid would turn aside to avoid him, and that others would make it a point of hardihood to throw themselves in his way. The impertinence of the latter class compelled him to give up his customary walk at sunset to the burial ground; for whn he leaned pensively over the gate, there would always be faces behind the gravestones peeping at his black veil. A fable went the rounds that the stare of the dead people drove him thence. It grieved him to the very depth of his kind heart of observe how the children fled from his approach, breaking up their merriest sports while his melancholy figure was yet afar off. Their instinctive dread caused him to feal more strongly than aught else that a preternatual horror was interwoven with the threads of the black crape. In truth, his own antipathy to the veil was known to be so great that he never willingly passed before a mirror, nor stooped to drink at a still fountain, lest in its peaceful bosom he should be affrighted by himself. This was what gave plausibility to the whispers that Mr. Hooper's conscience tortured him for some great crime too horrible to be entirely concealed, or otherwise than so obscurely intimated. Thus, from beneath the black veil, there rolled a cloud into the sunshine, an ambiguity of sin or sorrow, which enveloped the poor minister, so that love or sympathy could never reach him. It was said that ghost and fiend consorted with him there. With self-shudderings and outward terrors he walked continually in its shadow, groping darkly within his own sould or gazing through a medium that saddned the whole world. Even the lawless wind, it was believed, respected his dreadful secret and never blew aside the veil. But still good Mr. Hooper sadly smiled at the pale visages of the worldly throng as he passed by.

Among all its bad influences, the black veil had the one desirable effect of making its wearer a very efficient clergyman. By the aid of his mysterious emblem----for there was no other apparent cause---he became a man of awful power over souls that were in agony for sin. His converts always regarded him with a dread peculiar to themselves, affirming, though but figuratively that, before he brought them to celestial light, they had been with him behind the black veil. Its gloom, indeed, enabled him to sympathize with all dark affections. Dying sinners cried aloud for Mr. Hooper, and would not yield their breath till he appeared; though ever, as he stooped to whisper consolation, they shuddered at the veiled face so near their own. Such were the terrors of the black veil, even when Death had bared his visage! Strangers came long

distances to attend service at his church, with the mere idle purpose of gazing at his figure, because it was forbidden them to behold his face. But many were made to quake ere they departed! Once, during Governor Belcher's administration, Mr. Hooper was appointed to preach the election sermon. Covered with his black veil, he stood before the chief magistrate, the council and the representatives, and wrought so deep an impression that the legislative measures of that year were characterized by all the gloom and piety of our earliest ancestral sway.

In this manner Mr. Hooper spent a long life, irreproachable in outward act, yet shrouded in dismal suspicions; kind and loving, though unloved and dimly feared; a man apart from men, shunned in their health and joy, but ever summoned to their aid in mortal anguish. As years wore on, shedding their snows above his sable veil, he acquired a name throughout the New England churches, and they called him Father Hooper. Nearly all his parishioners who were of mature age when he was settled had been borne away by many a funeral; he had one congregation in the church, and a more crowded one in the churchyard; and having wrought so late into the evening, and done his work so well, it was now good Father Hooper's turn to rest.

Several persons were visible by the shaded candlelight in the death chamber of the old clergyman. Natural connections he had none. But there was the decorously grave though unmoved physician, seeking only to mitigate the last pangs of the patient whom he could not save. There were the deacons and other eiminently pious members of his church. There, also, was the Reverend Mr. Clark, of Westbury, a young and zealous divine, who had ridden in haste to pray by the bedside of the expiring minister. There was the nurse, no hired handmaiden of death, but one whose calm affection had endured thus long in secrecy, in solitude, amid the chill of age, and would not perish even at the dying hour. Who, but Elizabeth! And there lay the hoary head of good Father Hooper upon the death pillow, with the black veil still swathed about his brow and reaching down over his face, so that each more difficult gasp of his faint breath caused it to stir. All through life that piece of crape had hung between him and the world: it had separated him from cheerful brotherhood and woman's love, and kept him in that saddest of all prisons, his own heart; and still it lay upon his face, as if to deepen the gloom of his darksome chamber, and shade him from the sunshine of eternity.

For some time previous his mind had been confused, wavering doubtfully between the past and the present, and hovering forward, as it were, at intervals into the indistinctness of the world to come. There had been feverish turns, which tossed him from side to side, and wore away that little strength he had. But in his most convulsive struggles, and in the wildest vagaries of his intellect, when no other thought retained its sober influence, he still showed an awful solicitude lest the black veil should slip aside. Even if his bewildered sould could have forgotten, there was a faithful woman at his pillow, who, with averted eyes, would have covered that aged face, which she had last beheld in the comeliness of manhood. At length the death-stricken old man lay quietly in the torpor of mental and bodily exhaustion, with an imperceptible pulse, and breath that grew fainter and fainter, except when a long, deep, and irregular inspiration seemed to prelude the flight of his spirit.

The minister of Westbury approached the bedside.

"Venerable Father Hooper," said he, "the moment of your release is at hand. Are you ready for the lifting of the veil that shuts in time from eternity?"

Father Hooper at first replied merely be a feeble motionof his head; the, apprehensive, perhaps, that his meaning might be doubtful, he exerted himself to speak.

"Yea," said he, in faint accents, "my soul hath a patient weariness until that veil be lifted."

"And is it fitting," resumed the Reverend Mr. Clark ,"that a man so given to prayer, of such a blameless example, holy in deed and thought, so far as mortal judgment may pronounce, is it fitting that a father in the church should leave a shadow on his memory, that may seem to blacken a life so pure? I pray you, my venerable brother, let not this thing be! Suffer us to be gladdened by your triumphant aspect, as you go to your reward. Before the veil of eternity be lifted, let me cast aside this black veil from your face!"

And thus speaking, the Reverend Mr. Clark bent forward to reveal the mystery of so many years. But exerting a sudden energy that made all the beholders stand aghast, Father Hooper snatched both his hands from beneath the bedclothes, and pressed them strongly on the black veil, resolute to struggle if the minister of Westbury would contend with a dying man.

"Never!" cried the veiled clergyman. "On earth, never!"

"Dark old man!" exclaimed the affrighted minister, "with what horrible crime upon your soul are you now passing to the judgment?"

Father Hooper's breath heaved; it rattled in his throat; but, with a mighty effort, grasping forward with his hands, he caught hold of life, and held it back till he should speak. He even raised himself in bed; and there he sat, shivering with the arms of death around him, while the black veil hung down, awful, at that last moment, in the gathered terrors of a lifetime. And yet the faint, sad smile, so often there, now seemed to glimmer from its obscurity, and linger on Father Hooper's lips.

"Why do you tremble at me alone?" cried he, turning his veiled face round the circle of pale spectators. "Tremble also at each other! Have men avoided me, and women shown no pity, and children screamed and fled, only for my black veil? What but the mystery which it obscurely typifies has made this piece of crape so awful? When the friend shows his inmost heart to his friend; the lover to his best beloved; when man does not vainly shrink from the eye of his Creator, loathsomely treasuring up the secret of his sin; then deem me a monster, for the symbol beneath which I have lived, and die! I look around me, and, lo! on every visage a black veil!"

While his auditors shrank from one another in mutual affright, Father Hooper fell back upon his pillow, a veiled corpse, with a faint smile lingering on the lips. Still veiled, they laid him in his coffin, and a veiled corpse they bore him to the grave. The grass of many years has sprung up and withered on that grave, the burial stone is moss-grown, and good Mr. Hooper's face is dust; but awful is still the thought that it moldered beneath the black veil!

Language and Characterization in Personal Narrations from The Sun Also Rises

Ernest Hemingway's novel The Sun Also Rises is narrated by Jake Barnes, one of the principals in the story. After World War I, Barnes lives in Paris, and the novel deals with the lives of Americans and Britons in France and Spain in the twenties. Barnes feels that there is no degree of value to anything in his life and, therefore, one event is no more important than the next. To illustrate this feeling of emptiness, Hemingway uses multiple, simple and compound sentences in the novel to emphasize Barnes' unwillingness to discriminate in his personal life style.

In the selection below, the first paragraph, notice the almost total lack of any but compound and simple sentences.

That winter Robert Cohn went over to America with his novel,

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

he could afford in some rather steep bridge games with his New York

William Faulkner's novel, The Sound and the Fury, presents an interesting problem in narration. The novel itself is divided into four narrative units, each told by a different individual, and each introducing a new perspective to the same set of events. Perhaps the most difficult, but certainly the most interesting of these four units belongs to Benjy, the 33 year old idiot brother of the Compson Family. Because Benjy lacks the normal ability that we possess to order time, and because he cannot really "tell us what happened" in the novel, his narration appears nonsensical, a simple, meaningless jibberish. But we can discover in this narration something much greater than this, for Benjy's narration is conducted by sense experience, the only means by which Benjy can recall, or relate, what has happened to him in 33 years. If the narrative appears fragmented, it is. Why? The smell of lilacs will transport Benjy out of the present and back into a period of time ten years earlier; the mere mention of his sister's name, Caddy, will cause Benjy to jumble associations and become confused. In the narrative which follows, the organization of "thought" is not constructed logically, rather it is constructed "sensually". It is a fine example of the "stream of consciousness" in literature, wherein the narrator chooses to associate rather than to logically construct.

APRIL SEVENTH, 1928

Through the fence, between the curling flower spaces, I could see them hit[illegible]

The Broken Circuit
from Chase's The American Novel and Its Tradition

A Culture of Contradictions

The imagination that has produced much of the best and most characteristic American fiction has been shaped by the contradictions and not by the unities and harmonies of our culture. In a sense this may be true of all literatures of whatever time and place. Nevertheless there are some literatures which take their form and tone from polarities, opposites, and irreconcilables, but are content to rest in and sustain them, or to resolve them into unities, if at all, only by special and limited means. The [illegible] and among extreme ranges

Genre Unit on Poetry

INTRODUCTION

If poetry holds a place in the student's life, it is difficult to measure the benefits that will be derived in terms of overall behavior. Perhaps he will learn more about poetry after the unit has been taught, and we, as teachers, can only hope that his curiosity for learning more has been kindled by our short time with him. Therefore, in teaching the genre unit on poetry, teachers should concern themselves with objectives of an aesthetic nature. Some of these may be stated as such: The student, at the completion of the unit, should be able to acknowledge an awareness of poetry's role in America's past; appreciate the potential of poetry to heighten experience in the present, communicate with the poet on a sensual level by attempting to commit himself to the imagery inherent in the poem; appreciate the aesthetics of poetry while adhering to the strong possibility that the poem may be didactic; and perceive and appreciate the alignment of certain poetry to music--of music to poetry.

OBJECTIVES

A. During the course of this unit the student will:
   1. Recall previous knowledge of various elements of poetical language: viz., rhythm, rhyme, connotation, symbolism, figures of speech (simile, metaphor, hyperbole, personification, alliteration, assonance, conconance, internal rhyme, onomatopeia, etc.)
   2. Recall previous knowledge of poetic forms and their significances: viz., free verse, traditional verse, blank verse, lyrical verse, epigrammatic verse, etc.
   3. Read poetry aloud for the purposes of hearing and feeling the rhythmic qualities of verse.
   4. Examine the verses in poetry to determine how the poet has concentrated or condensed his thoughts on a subject proving that poetry is the most economical form of language.
   5. Compare and contrast various thoughts revealed in poetical language with the same or similar thoughts as they would be revealed in prose form.

B. At the conclusion of this unit the student will be able to:
   1. Express main ideas of verse verbally in his own personal way by relating to the concepts given by a particular poet.
   2. Discuss the relevancies and verisimilitudes in poetry in relation to our present day lives either orally or in written form.
   3. Evaluate by written or oral communication all poetical pieces through a form of analyzation to determine why or whether they have universal appeal.
   4. Recognize and apply such concepts as connatation and denotation, imagery, metaphor, symbol and allusion reasonably well within the dimension of a poem.
   5. Select further readings in poetry with more discrimination than had been used previously because of increased understanding of poetry's role in human life.

SYLLABUS

A. Works in the genre

"Thanatopsis," William Bullen Bryant, (blank verse, imagery, didacticism)

"Annabel Lee," Edgar Allen Poe, (lyrical verse, imagery, aestheticism, figures of speech)

"Song of Myself," Walt Whitman, (Free verse, antithesis, paradox, imagery, symbolism)

"The Raven," Edgar Allen Poe, (internal rhyme, symbolism, rhythm)

"Stopping by Woods on a Snowy Evening," Robert Frost, (symbolism, imagery, rhyme, rhythm, effective repetition relevancy)

"Fire and Ice," Robert Frost, (symbolism, epigrammatic style, relevancy)

"Richard Cory," Edwin A. Robinson, (Rhythm, rhyme, relevancy, transition to music, imagery)

"Chanson Innocente," E. E. Cummings, (structure, free verse, imagery)

"Because I Could Not Stop For Death," Emily Dickinson, (figures of speech, symbolism, rhyme, connotation, relevancy)

"Rainspout," "Winter-Ocean," "3 A.M." John Updike, (symbolism, relevancy, figures of speech)

"Children's Games," "To a Poor Old Woman," "This Is Just To say," "The Manoeuvre," William Carlos Williams, (symbolism, imagery, free verse, relevancy)

"Dream Variation," Langston Hughes, (relevancy, symbolism)

"When I Heard the Learn'd Astronomer," Walt Whitman, (symbolism, relevancy, free verse)

"A Man Said to the Universe," "Do Not Weep, Maiden, For War is Kind," Stephen Crane, (relevancy, symbolism, free verse)

B. Critical Works

Poetry: A Modern Guide to its Understanding and Enjoyment, Elizabeth Drew, W.W. Norton and Company, Inc., New York

The Modern Poetry, Babette Deutsch, W.W. Norton and Company, Inc., New York

In Pursuit of Poetry, Robert Hillyer, McGraw-Hill Book Company, Inc., New York

C. Other Works

Filmstrips

Figures of Speech - HF-86
How to Write a Poem - HF-88
Getting Meaning From Poetry - HF-83
Rhythm in Poetry - HF-84
Stanza Forms and Forms of Verse - HF-87
How to Read and Understand Poetry (Sound)
a. Content - HF146
b. Form - HF147
Sound Effects in Poetry - HF-85

Films

What is Poetry (Auto Wreck) - M-00404

Posters
(Numerous selections - consult school's A-V catalogue)
Kits
Understanding and Appreciation of Poetry - Kit #2
Records
(Numerous selections - consult school's A-V catalogue)

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What is Poetry, John Hall Wheelock, Charles Scribner's Sons, New York
The Design of Poetry, Barbara and Robert Pierce, Pendulum Press, Inc., West Haven, Connecticut
Voices (Vol. I and II), Geoffrey Summerfield, ed., Rand McNally & Co., Chicago, Illinois
America: 19th Century Poetry: Innocence and Experience, David and Joan Weimer, McDougal, Littell, & Co., Evanston, IL
Poems of Stephen Crane, selected by Gerald D. McDonald, Thomas Y. Crowell Company. New York
The Modern Poets, J. M. Brinnin and B. Read, McGraw-Hill Book Co., New York

The following were removed because of copyright restrictions:

"Dream Variation" Langston Hughes.
"Rainspout", John Updike
"Winter Ocean", John Updike
"3 A.A. " John Updike
"Children's Games" William Carols Williams
"The Manoeuvre" William Carlos Williams
"To a Poor Old Woman" William Carlos Williams
"This Is Just to Say" William Carols Williams
"War Is Kind" Stephen Crane
"A Man Said to the Universe" Stephen Crane

When I Heard the Learn'd Astronomer

Walt Whitman

When I heard the learn'd astronomer,
When the proofs, the figures, were ranged in columns before me,
When I was shown the charts and diagrams, to add, divide,
and measure them,
When I sitting heard the astronomer where he lectured
with much applause in the lecture-room,
How soon unaccountable I became tired and sick,
Till rising and gliding out I wander'd off by myself,
In the mystical moist night-air, and from time to time,
Look'd up in perfect silence at the stars.

The Historical Survey of American Literature

During the third and fourth marking periods, the students will return to their "homebase" teacher for a period of twelve weeks. During this time, they will encounter a revised historical survey of American literature. For the sake of clarity and uniformity of approach to the corpes of American literature, five integral designations have been established with reference to specific time periods and to authors whose works fall within those time periods. Thus, whatever nomenclature may be attached to chronological periods from textbook to textbook, the works of that period shall be studied from the point of view of one of the five specific historical and stylistic designations offered here. These designations are entirely compatible with, and in several instances are deliberate accretions of previously employed textual references from The United States In Literature, The Literary History of the United States or other such works.

The first division within the framework of American literature is that of the Colonial-Revolutionary Period. The study within this category is comprised of significant Pilgrim, Puritan and Patriot writing prior to the year 1820. Specifically, the unit focuses upon William Bradford and John Smith as divergent elements of a colonial awakening, William Byrd as exponent of the early Southern economical social frame of reference; Johnathon Edwards in his capacity as proponent of a Puritan theocracy and Calvinist electionism, Cotton Mather as chronicler of and participant in the Salem witchcraft trials, and Edward Johnson as the advocate of an unpopular militaustic viewpoint regarding the Puritan settlement of New England. Focus shifts at the conclusion of this unit to include Thomas Paine and Benjamin Franklin, both writers of what might be termed a "Revolutionary" period, who, along with Jefferson, understood the magnitude of this nation's future, and acted to establish and preserve the groundwork upon which that experience could be founded. Their writings, both political and social commentary, form the core of the Revolutionary segment.

The second periodic designation encompasses the Romantic period, dating from 1820 to 1855. The term "Romantic" is employed here with the intention of encompassing two smaller literary segments which existed within the current time framework, namely the "Nationalist" writers and those writers who might be termed "Renaissance" writers. Certainly these designations appear valid, and many of the attitudes of the smaller identification will be discussed and considered, but it appears as if the writers within these two smaller segments were actually part and parcel of a larger, more easily defineable frame of reference. The overall designation "Romantic" then, will, with rare, clearly noted exceptions, be applied to that four-decade period immediately following the close of our revolutionary concerns and immediately preceding the Civil War and the introduction of realism to both American literature and American society.

The literary practitioners of Romanticism begin with Washington Irving and his attempt to transplant a European sense of historical past to this new land, to create a mythos from a brief and presumably unimaginative history of religious and practical concern. The course then follows the development of the narrative form of writing through both J. F. Cooper and Edgar Allan Poe. Cooper's interest to this course lies in the fact that he is, for all practical purposes, the writer who first attempted to secure the flavor and rhythm of an American wilderness and of the people who lived within this vast, unexplored region. His failure to be convincing in this endeavor will be noted, but his noble attempt will be emphasized. He is studied here both as an observer and reporter in his own right and as a watershed for certain aspects of other Romantic and Naturalist writers concerned with other times, other frontiers. Poe is considered, for the purposes of this unit, as America's finest technical craftsman. The short stories, essay and poetry selected for this unit demonstrate both his technical literary expertise and his overpowering imaginative talent. Poe will be used, to the latter extent, as a personification of several dramatic facets of the "Romantic" period in American literature.

Henry David Thoreau, Ralph Waldo Emerson and William Cullen Bryant are included within this segment of the chronology as exemplors of certain "Romantic" philosophies and as effective and critical thinkers. All three writers shall be considered estranged from the "mainstream" of American life, from either a political or a social viewpoint. Emphasis will be placed, therefore, upon their effectiveness as "alternative" voices or "solemn echoes", providing a necessary, if not always welcome, commentary upon America's moral progress.

Concluding the Romantic movement study will be the poets: Longfellow, Holmes, Dickinson and Whitman. The progression of their poetry will be considered with reference to its beginnings in practical, rational verse whose subject matter bordered on everyday experience, and its eventual expression into a mystical, disembodied search for the essence of humanism in the poetry of Whitman.

The Realist Period extends from 1855 to 1880 and primarily concerns itself with the prose of the ante-bellum years of American history and with that sub-section of Realism known as "local colorism." Bret Harte, Ambrose Bierce and Mark Twain are the predominant writers of this period; of these, Twain, with the inclusion of Huckleberry Finn, commands, by far, the greatest depth of consideration and variety of coverage. One exception to the traditionally accepted spectrum of writers occurs in this unit with the inclusion of Herman Melville. Portions of two significant Melville works will be cited in support of Melville's position here, and this alteration will serve to underscore the flexibility of this system of classification as well as to demonstrate the hazards of attempting to establish solid divisions either esthetically or chronologically, between groups of writers, each creating independently of the other.

The Naturalist and Symbolist Period (1880-1920) employs as its major genre vehicle the short story. Among the authors selected for this unit are Hamlin Garland, Jack London, Frank Norris and Stephen Crane, whose novel, The Red Badge of Courage may also be assigned during this segment. One poetess, Amy Lowell, will be evaluated as a prime exponent of the Symbolist movement in that genre. Also given consideration in conjunction with this unit will be the psychological and sociological implications of the movement, its origins, its honesty, and its ultimate effect upon the outlook and direction of the literature which followed it. Emphasis will also be placed upon the methods by which and the extent to which these writers broke tradition with the past and ushered in what will be termed the "modern temperament" of literature: the subtle intrigue of the complex and the simple, language, muscle and imagination.

Concluding the chronological study is the Modern Period stretching from 1920-197_. In this segment, much additional resource material shall be reproduced in order to update the sparse coverage of the Modern Period now offered in the United States in Literature. Two principal genres will be viewed here - poetry and the short story, with occasional reference to both the modern essay and article.

Historical Survey of American Literature

Time Distributions During Pilot Year*

Colonial-Revolutionary Period beginnings to 1820	2 weeks
Romantic Period 1820 - 1855	3 weeks
Realist Period 1855 - 1880	4 weeks
Naturalist and Symbolist Period 1880 - 1920	2 weeks
Modern Period 1920 - 197_	3 weeks of the final marking period

*Pilot Year 1974-75; hopefully the periods can be considered to fit 12 weeks in subsequent years.

GENERAL INTRODUCTION

The study of American literature from an historical perspective provides a third input into the understanding of the whole of American literature. In the genre units, students are exposed to American literature as a literature expressed through genre; in the theme units, students are exposed to American literature expressed through thematic concerns. In the historical survey units, students are exposed to American literature as a literature developed through and shaped by history. In these units, students will encounter American literature as a literature of:

1. A colonial continent
2. A revolutionary and emerging nation
3. A nation in crisis and civil war
4. A rising industrial state and
5. An established post-industrial world power

Studying American literature from an historical perspective- Students will learn to see the literature as a national expression of social, political, and personal concerns of specific periods, and as a continuous thread which unites periods in a single developmental flow.

GENERAL OBJECTIVES

A. During the course of this unit, each student will:

   1. Complete all assigned course readings from The United States in Literature and supplemental sources

   2. Write critical and interpretive papers based on course readings

   3. Participate individually and as a member of groups in discussions based on course readings

B. At the conclusion of this unit, each student will be able to:

   1. Specify approximate dates for the beginning and end of literary "periods"

   2. Explain philosophical and cultural inputs into the emergence of specific literary movements and/or trends

   3. Explain historical circumstances coinciding with the development of literary trends and/or movements

   4. Classify specific works by period

5. Explain, using internal and external evidence, the reasons for classifying a specific work in a given period

6. Classify specific authors by period

7. Explain, using evidence provided by biography and examination of works, the classification of a specific author in a given period

8. Define terms necessary for the understanding of a given period

MEDIA TO PRESENT THE INTRODUCTION TO HISTORICAL SURVEY

Video Tape -- A Sampling: citing Franklin, Poe, Twain, Robinson, Arthur Miller, Frost (Lesson 1 from Franklin to Frost)

Colonial - Revolutionary Period (beginning to 1820)

INTRODUCTION

The overall historical study of American literature from Colonial through moder.. periods depends on the maintainance of student interest for total success. Therefore, success in achieving the objectives of the initiative colonial-revolutionary period with the students is of utmost importance. Each of the literary selections in this period has been carefully chosen on the basis of student interest along with trend/genre consideration. Each is capable of being taught with a high level of teacher/student interest maintained.

I. Colonial Revolutionary Period (to 1820)
A Colonial Continent

OBJECTIVES

A. During the course of this unit, each student will:
   1. Complete the following course reading assignments from the United States in Literature and supplemental sources:
      a. William Byrd -"Letter to Charles Boyle," "Sir Robert Southwell"
      b. Jonathan Edwards - "Sinners in the Hands of an Angry God," "Personal Narrative"excerpt.
      c. Edward Taylor - "The Joy of Church Fellowship Rightly Attended," "Upon What Base"
      d. Benjamin Franklin - "The Ephemera," "The Whistle," + supplemental sheet of aphorisms for study
      e. Thomas Paine - Excerpt from "The Crisis"
   2. Write a short, informal essay patterned after Benjamin Franklin's style: brief-witty-moralistic (OPTIONAL)
   3. Participate individually and as a member of a group in class discussions on the majority of course readings

B. At the conclusion of this unit, each student will be able to:
   1. Specify events in conjunction with literary involvements during the Colonial Period in American literature up to 1820 approximately
   2. Explain generally the known motivations for colonization in America viz.,economic, national, religious along with manifestations of each motivation - viz.,Jamestown, Virginia's + New England's agricultural and industrial interests, and the New England (Puritan) Ethic and Theoretic attempts
   3. Explain the Planter-Puritan circumstance as it existed in Colonial America. The origins, development, and manifestations of each as its own society and as a culture of interaction with others which developed
   4. Specify literary accomplishments according to classifications of colonial, pre-revolutionary revolutionary, post revolutionary divisions
   5. Explain either through knowledge about the literary work or within the literary work why it is classified as it is

6. Classify each of five authors in this period according to categorical listings of specific works: viz. Byrd, colonisl-pre revolutionary; Edwards, colonial-pre revolutionary; Taylor, Colonial; Franklin, pre revolutionary, revolutionary, post revolutionary; Paine, pre revolutionary, revolutionary, post revolutionary
7. Explain authors' classification during specific parts of his life in direct relation to certain works and relevant biographical information.
8. Define all unfamiliar words, terms, or allusions within each asssigned colonial or revolutionary literary work by using DIRECT or CONTEXTUAL defining methods.

SYLLABUS

A. Works (see OBJECTIVES A, 1, a-e)

B. Media
   1. Sound filmstrips
      a. American Literature, Part 1, Colonial Period (HF-194, HSR-39)
      b. American Literature, Part 2, Revolutionary Period (HF-195, HSR-39)
   2. Filmstrips
      a. Writing and Printing in America (HF-135)
      b. American Literature, New England (HF-136)
   3. Records
      a. The Declaration of Independence by the 5th Dimension (HSR-254)
      b. Great American Speeches (HSR-148)
   4. Video tapes
      Lesson 2 from Franklin to Frost: Poor Richard and the Maxim, The style of Wit (VT-3 (VT-31R)

Romantic Period (1820-1855)

INTRODUCTION

The study of the Romantic Period begins with the post-Revolutionary period, after that climactic portion of our history during which an independent American identity was beginning to form. It ends with that period immediately preceding the second climactic upheaval, the Civil War. During this "Romantic" period, consideration will be given to America between the crises - that four decade period which featured the search for a useable American past and the quest for an imaginative response and escapist intrigue. The Romantic Period will be considered one of the unique accomplishments of American literature and will provide a firm basis for consideration of modern day Romantic remnants. Also noted will be the tendency throughout all of American literature to maintain an undercurrent of romanticism in the most "realistically" oriented of times. American Romanticism flourished during the four decades noted here, but its effects and strains have yet to leave the American conscience or the literature which reflects it.

OBJECTIVES

A. During the course of this unit, each student will:

1. Analyze and provide adequate commentary upon the specific works designated under the syllabus portion of this outline

2. Write an informal essay clearly demonstrating a knowledge of the origins and characteristics of the Romantic Period as they relate to a single, mutually - selected work of fiction

3. Participate in class discussion regarding the historical and social precedents for the period, and define orally, and in groups, the periodic and current evidences of the "Romantic" spirit.

4. Direct the class in an assessment of the evidences of romanticism in both the selected poetry and prose of this period

5. Trace the origins of several political-social ideas expressed by Thoreau and Emerson to their roots either in European philosophy or in practical American experience

B. At the conclusion of this unit, each student will be able to:

1. Prcvide substantiation for Emerson's identification as "The champion of the unaffiliated mind"

2. Associate Emerson's and Thoreau's idealistic and individualistic philosophy with the progress of American cultural independence

3. Define "Romanticism" and successfully enumerate the distinguishing characteristics of the period

4. Provide a substantial definition of "transcendentalism" and relate its effects and influences to the political and social history of the time

5. Differentiate between the "popular" and "secular" aspects of Longfellow's poetry

6. Clarify the relationship between Thoreau's life and the American dream of personal freedom

7. Categorize Poe as the master of the American romantic short story and provide support, with specific reference to his assigned works, for this contention

8. Recognize Emily Dickinson as an interface in American poetry between the quiet, firm Puritanism of Anne Bradstreet and the ironic symbolism of the modern poets

9. Explain Walt Whitman's theories of poetry and his personal viewpoint regarding social, political or personal commitment, making specific reference to previously studied poems for substantiation of position.

SYLLABUS

Works in the genre

Washington Irving: "The Devil and Tom Walker"
"The Legend of Sleepy Hollow" (not in texts)

James F. Cooper: selections from The Leatherstocking Tales

in relation to Cooper
Cleveland Amoy: "The Leatherstocking Tales" (not in texts)
Mark Twain: "Cooper's Literary Offenses" (not in texts)

Edgar Allen Poe: "The Purloined Letter"
"A Casque of Amontillado" (paper text)
"Fall of the House of Usher" (73 ed. of U.S.L.)
"Pit and the Pendulum" (not in texts)
"The Poetic Theory" (not in texts)
"Annabelle Lee"

Ralph Waldo Emerson: "The American Scholar" ('73 ed. of U.S.L.
"Self-Reliance" (selections)

William Cullen Bryant: "To A Waterfowl"
"Thanatopsis"

Henry W. Longfellow: "The Arsenal at Springfield"
"Divine Commedia"
"Tide Rises, The Tide Falls"

Henry David Thoreau: "The Battle of the Ants"
"Civil Disobedience" (selections)

Emily Dickinson: "Because I Could Not Stop For Death"
"I Like to See It Lap the Miles"
"Alter! When the Hills Do!"
"Much Madness Is Divinest Sense"
"Surgeons Must Be Very Careful"

Walt Whitman: Song of Myself (selections from)

"Beat! Beat Drums!"
"Crossing Brooklyn Ferry" ('73 ed. U.S.L.)

Audio-visual

Strips and records

Development of American Short Story -- Early Development	HF-157, HSR-17
An Interview with Thoreau	HF-141, HSR-01
Concord: A Nation's Conscience	
I Emerson	HF-188, HSR-35
II Thoreau	HF-189, HSR-36
American Literature: The South	HF-138, BK-29
American Literature, Part 3... Romantic Period	HF-196, HSR-40
American Literautre, Part 4... Transcendentalism	HF-197, HSR-40
That Strange Mr. Poe	HF-165, HSR-21

Strips

Poe's Short Stories	HF-122
Henry W. Longfellow	HF-132

Records

Emerson	HSR-128
Hawthorne's Short Stories	HSR-170
Whitman's Leaves of Grass, Vol. I	HSR-141
Great American Speeches	HSR-148
Civil War Stories	HSR-166
Dickinson's Poems and Letters	HSR-127

Tapes

Perspective - Poe (29")	HT-50
Lincoln in Illinois (Parts I-IV 45" ea.)	HT-47, HT-48

Video-tapes

Lesson 15 from Franklin to Frost: "Self-Reliance, Emerson's Philosophy"	VT-31I
Lesson 16 from Franklin to Frost: Emerson's Disciple, Thoreau	VT-31J
AmericansAll: Emerson and Thoreau	VT-27B
Lesson 10 from Franklin to Frost: Poe's Poetic Practice and Theory	VT-31G
Lesson 17 from Franklin to Frost: Song of Myself	VT-31K
Lesson 18 from Franklin to Frost: When Lilacs Last in the Dooryard Bloom'd	VT-31K
Lesson 5 from Franklin to Frost: The Story as Art, The King Made	VT-31E
Lesson 6 from Franklin to Frost: "The Ambitious Guest"	VT-31E

The Realist Period (1855-1880

INTRODUCTION

The study of the Realist Period begins with an understanding of the motives which conspired to bring about the demise of the Romantic Period. The span of time from 1855 to 1880 was characterized in America by rapid and confident growth, industrialization and its natural consequence, human displacement and disorganization. It was from this milieu that the literary movement known as "realism" gained impetus. Realism is considered, for the purposes of this cause, to be a conscious reaction to the excesses of the Romantic Period which preceded it. Realist writers -- Crane, Howells, Wharton, Henry James-- believed that Romantic fiction and philosophy were too stylized, too idealistic to correspond to the bitter reality which they experienced about them daily. In a time of mass-production and runaway expansion, the Realists shunned the glorious, if inflated, expectations of social and industrial theorists and instead concentrated upon the truthful treatment of material, or "verisimilitude". Realist writers such as Crane and Edith Wharton focused upon the smaller, more subtle aspects of this life, upon the commonplace tragedies, upon manners and morality. Writers like Henry James attempted to include great objectivity in the perspective of their stories. If life at times seemed plotless and rundown, then Realist writers saw it as their task to translate this sensation into prose "fiction." At its most advanced stages, Realism began to delve into the psychology of the individual, his actions, motives and neuroses. The Realists sought, ultimately, to "tell no lies" to get at the raw fabric of the life about them; they wrote to dissect and rediscover the essences which had been so superflously covered during the Romantic Period.

OBJECTIVES

A. During the course of this unit, each student will:

1. Participate with acceptable accuracy in small group discussions specifically related to establishing a definition of Realism and accumulatiing evidences of "Realist" prose fiction in the current syllabus offerings

2. Demonstate satisfactory knowledge of the origins and development of Realism through two quizzes, a short paper, and a test on this material

3. Direct the class orally in an assessment of the evidences of Realism in the poetry of Stephen Crane

4. Evaluate orally or in written form the effectiveness of literary devices used to reflect Realism in prose fiction

5. Compare prose selections from the syllabus deemed to be representative Realist works with those representative Romantic works, noting differences in emphasis

6. Contrast the ideas of characterization and plot line of the Realist and Romantic Periods

B. At the conclusion of this unit, each student will be able to:

1. Define Realism as a literary as well as socio-economic movement during the mid-to-late 1800's

2. Enumerate those elements in prose style and subject matter which seems to constitute the predominant Realist mode

3. Identify the inter-relation of the thinking of Freud, Darwin and Marx to the development of Realism and the rejection of Romanticism

4. Define the major contributions of each writer whose works have been read to the Realist movement

5. State the relationship between Realism and previous trends in American literature, evidencing an understanding of the future trend toward Naturalism

6. Provide a correlation between the lives of several Realist writers and subject matter of their selected prose fiction

7. Explain both Crane's and Wharton's theories regarding the origin of Realist inclinations, and relate these ideas to specific episodes in their prose

SYLLABUS

Works in the genre

Bret Harte:	"The Luck of Roaring Camp" "The Outcasts of Poker Flats"
Mark Twain:	Life on the Mississippi (excerpts) "The Celebrated Jumping Frog of Calaveras County" The Mysterious Stranger (excerpts) "The Damned Human Race" "To A Man Sitting in Darkness"
Herman Melville:	Moby Dick (chapters 1, 23, 25) "Bartleby the Scriviner" Billy Budd
Ambrose Breice:	"An Occurence at Owl Creek Bridge"
Stephen Crane:	"The Open Boat" "The Mystery of Heroism" "The Bride Comes to Yellow Sky" "The Blue Hotel" "A Man Adrift on a Slim Spar" "The Wayfarer" "A Newspaper Is a Collection of Half-Injustices" Maggie - A Girl of the Streets (excerpts)
Edith Wharton:	"A Journey"
Theodore Dreiser:	"McEwer of the Shining Slave Makers"
Henry James:	Portrait of a Lady (excerpts)
Mark Twain:	Huckleberry Finn (required reading)
Stephen Crane:	The Red Badge of Courage (suggested reading)

Audio-visual

Filmstrips:

The Frontier (for use with Harte, Twain)	HF-137
The South (" " " Twain)	HF-138
Moby Dick (" " " Melville)	HF-123
Bret Harte's Short Stories	HF-118

Records:

Stories from Mark Twain	HSR-182

Filmstrips and Records:

The Rise of Realism (general)	HF-198, HSR-41, Book-44-1
Uncle Mark (Twain)	HF-163, HSR-20
Hawthorne	HF-164, HSR-22, Book 32

Filmstrips and Tapes:

An Occurance at Owl Creek Bridge	HT-40, HP-98
The Outcasts of Poker Flats (Harte)	HT-41, HP-99
Frontier Favorites: The Jumping Frog of Calaveras County	library tape

Films:

Huckleberry Finn: Part 1: What Does Huckleberry Finn Say	ML-0052
Huckleberry Finn: Part 2: The Art of Huckleberry Finn	ML-0053
Huckleberry Finn: Part 3: Huckleberry Finn and the American Experience	ML-0054

Posters:

Hawthorne	HP-112
Huckleberry	HP-137
Tom Sawyer	HP-165
The House of the Seven Gables	HP-209
Huckleberry Finn	HP-210
Moby Dick	HP-230
Tom Sawyer	HP-246
The Scarlet Letter	HP-247
Nathaniel Hawthorne	HP-318
Herman Melville	HP-349
Mark Twain	HP-381

Naturalist and Symbolist Period (1880-1920)

INTRODUCTION

After the tools to inspect the real world were crafted by the Realists, American writers began to construct systems by which they could deal with the real world opened up by Twain, Harte, and others. These systems - which provided the philosophical underpinings of their works - all attempted to explain man's fate in a new industrial world. Although Marxism, Social Darwinism, and determanism - the systems which the Naturalists chose as their keys to understanding the human condition - all possess the potential for optimism, the Naturalists saw only evil through their systems, and expressed the degradation they perceived.

At about the same time, a school of poets was breaking with established forms and following a route suggested by Whitman. Although the Symbolists and Imagists abandoned Whitman's open breast-beating, they clung to his free verse forms and invested them with lean, spare lines (which suggest the steel girders of a late 19th century building) and deep, rich symbolic content (suggestive of their new awareness of man as a layered concept).

In this unit, the student will encounter agrarian naturalism (garland), urban social Darwinism(Maggie), symbolist prose ("The Open Boat") and poetry (Crane and Lowell). The emphasis in this unit will be the social background of The Naturalist and Symbolist Movements.

OBJECTIVES:

A. During the course of this unit, each student will:

1. Read all assigned course readings, which may include some of the following:
   a. Stephen Crane, The Red Badge of Courage
   b. Stephen Crane, "The Open Boat"
   c. Stephen Crane, Maggie: A Girl of the Streets (selection)
   d. Stephen Crane, Selected poems
   e. Hamlin Garlin, "Under the Lion's Paw"
   f. Amy Lowell, "Patterns"
   g. Frann Norris, McTeague (selection)
2. Write a critical or interpretive paper based on one of the above works
3. Participate individually and as a member of groups in discussions of the above works

B. At the conclusion of this unit, each student will be able to:

1. Specify 1880 and 1920 as approximate dates for the beginning and end of the Naturalist-Symbolist period
2. Define "determanism," "social darwinism", and Marxism" and relate one to a work cited above

3. Explain the influence on literature of the Industrial Revolution, the growth of monopolies and finance, and imperialism
4. Classify the works of Garlin, Norris, and Crane in prose as naturalist works and explain in internal terms the reason for such classification
5. Classify the poetic works of Crane and Amy Lowell as symbolist works and explain the reasons for such classification

SYLLABUS

A. Works in the genre

1. Crane, Stephen: The Red Badge of Courage
2. Crane, Stephen: "The Open Boat"
3. Crane, Stephen: selected poems
4. Crane, Stephen: selection from Maggie, A Girl of the Streets
5. Garland, Hamlin: "Under The Lion's Paw"
6. Lowell, Amy: "Patterns"
7. Norris, Franz: selection from McTeague

B. Other Works

Posters

1. HP-107 Jack London
2. HP-179 The American Tragedy
3. HP-187 The Call of the Wild
4. HP-293 Stephen Crane
5. HP-302 Theodore Dreiser
6. HP-243 The Red Badge of Courage
7. HP-313 Hamlin Garland

Records

1. HSR-175 The Red Badge of Courage
2. HSR-172 "To Build a Fire"

Video Tapes

1. VT-31N Lesson 24 from Franklin to Frost: The Red Badge of Courage, Part 1
2. VT-31P Lesson 25 from Franklin to Frost: The Red Badge of Courage, Part 2

Filmstrips

HF-126 Giants in the Earth by Rölvaag

Modern Period (1920-1973)

INTRODUCTION

The study of Modern American literature begins with those post-war poets and writers whose work comprises much of what we term "Depression" literature. The conjunction between social, political and literary trends is noted and assessed with particular reference to those writers and members of the Jazz Age's "lost generation" who follow a decade later. The prose selections here represent a spectrum extending from post-naturalist on the one hand to super-realism on the other. Poetry similarly ranges across diverse borderlines: The "Imagist" aftermath, the neo-classic renaissance, the "beat" poetic; and the confessional mode are all represented within the structure of this unit. In constructing this segment, attention has been directed toward the continuous and effective interplay between social and literary experiences, a phenomenon perhaps most acutely sensed during this, The Modern Period of American literature.

OBJECTIVES

A. <u>During the course of this unit, the students will</u>:

1. Analyze and provide commentary upon the specific works designated under "Syllabus" portion of this outline

2. Write a brief essay in which a clear distinction is made between two of the following styles of poetry; beat, confessional, neo-classic, symbolist-imagist

3. Participate in group discussions whose focus is the political or solid background of a decade (20's, 30's, 40's, 50's, 60's, 70's) and its influence upon the short stories of its contemporary writers

4. Direct the class in the study of two poems by one poet whose style or content interest the student

B. At the conclusion of this unit, the student will be able to:

1. Distinguish the approximate dates for this period designation and provide reasons for those dates, i.e. establish the integrity of the period at hand

2. Relate in essay form the inter-connection between the sound and political events of the 20's, 30's, 40's, 50's, 60's, and 70's, and the resultant literature of that period

3. Explain concisely the reasons for the development of so many diverse forms of poetry within so short a period of time

4. Demonstrate an understanding of T. S. Eliot's importance, in both poetry and theory, to the poets who followed him

5. Classify specific previously-studied verse with regard to its predominate mode-confessional, beat, neo-classic or symbolist

6. Evaluate from a personal perspective the strains of existentialism, defeatism or absurdity which began to filter into American prose during the late 1950's

7. Define specific literary and/or social terms germane to an understanding of this period

SYLLABUS

Short Stories:

John Updike: "The Family Meadow" (73 ed. of USL)
F. Scott Fitzgerald: "Bernie Bobs Her Hair"
Ernest Hemingway: "In Another Country"
Donald Barthelme: "The Joker's Greatest Triumph"('73 ed.of USL)
Kurt Vonnegut: "Welcome to the Monkey House"(not in texts)
J. D. Salinger: "A Beautiful Day for Banana Fish" (class sets of "Uncle Wiggley in Connecticut" Nine Short Stories)
Truman Capote: "A Tree of Night"(not in texts)
John Steinbeck: "Flight" ('73 ed.of USL) or "Leader of the People"

Essays:

George Santayana: "War" ('73 ed. of USL)
H. L. Mencken: "From the American Language" ('73 ed.of USL)

Poetry:

Eliot: "The Love Song of J. Alfred Prufock"
"The Hollow Men"
E. Pound: "In a Station of the Metro" ('73 ed. of USL)
"Cantos (selections from 20th C.Am.W.)
Masters: "Lucinda Matlock", "Village Atheist",
"Richard Bone", "John M. Church",
"Mrs. Charles Bliss"
Robinson: "Miniver Cheevy", "Richard Cory"
Frost: "Mending Wall", "Birches", "Stopping by Woods..."
"Home Burial" (20th C. Am. Writing)
Sandburg: "Chicago", I Am The People!("The Mob") (20th C.Am.W.)
L. Hughes: "As I Grow Older" ('73 ed. of USL)
M. Moore: "What Are Years", "Poetry" ('73 ed.of USL)
J. Crave Ransom: "Janet Waking" ('73 ed. of USL)
Cummings: "Pity Their Busy Moniter, Manunkind" ('73 ed.of USL)
"In Just .." (20th C. Am.W.)
LeRoi Jones: "Preface to a 20 Volume Suicide Note" ('73 ed.of USL)
R. Creeley: "For Love" (not in texts)
Ciardi: "On Flunking A Nice Boy Out of School" ('73 ed.of USL)
J. Wright: "Muttering Over the Crib of a Deaf Child" ('73 ed of USL)
Mac Leish: "The End of the World" ('73 ed. of USL)
Ferlinghetti: Coney Island of the Mind (selections)(not in text)
Roethke: "The Waking", "Night Journey", ('73 ed.of USL)
"My Papa's Waltz", "Old Florist',
"Greenhouse","North American Sequence"
Wilbur: "The Beautiful Changes" (not in texts)
R. Lowell: "A Suicidal Nightmare", "For the Union Dead"(73 ed.
"Skunk Hour", "Waking in the Blue" of USL)
"Man and Wife", "Night Sweat"

Audio-visual:

Strips and records	
Modern Period, Part 6	HF-199, HSR-41
Life of Carl Sandburg, Part 1	HF-186, HSR-33
Part 2	HF-187, HSR-34
American Short Story- Late 19th and Early 20th Century Development	HF-158, HSR-17
American Short Story- Modern Development	HF-159, HSR-18
Films	
A Lover's Quarrel with the World	ML-0134
Records	
E. E. Cummings	HSR-126
Robert Frost	HSR-129
Robert Frost	HSR-130
Spoon River Anthology	HSR-174
Robert Frost Reading His Poems	HSR-255
The Poetry of Langston Hughes	HSR-131

THE RESEARCH PAPER

This material is covered in junior high school:

7th grade

1. A one-paragraph summary of a non-fiction article
2. Skimming for organization
3. Taking notes in one's own words

8th grade

1. An oral report consisting of a summary of one article
2. Outlining
3. Discussion of plagiarism

9th grade

1. A multi-source report
2. Use of magazines and encyclopedias in the classroom and library
3. Note-taking for a particular topic with the notecard including
    a. Topic heading
    b. Source
    c. Page number
4. Basic use of quotations
5. A short bibliography

THE RESEARCH PAPER

PURPOSES:

1. The student will indicate knowledge in using the Reader's Guide.
2. The student will explain how to choose a suitable topic or to limit an assigned topic.
3. The student will write three bibliography cards and 3-5 notecards.
4. The student will recognize the format of a finished paper.
5. The student will recognize the procedure for a bibliography.
6. The student will describe the procedure of using quotations.
7. The student will indicate knowledge of outlining procedures.

STRATEGIES:

1. Review use of the Reader's Guide
2. Review notecard procedure (include the seriousness of plagiarism)
   a. Slug
   b. Notation
   c. Page number
   d. Bibliography number
      (in Warriner's 11, pp 487-89; class set is available)
3. Explain the procedure for bibliography cards

   (in Warriner's 11, pp 478-82)
   Transparencies of typical bibliography cards are available and should be used.
4. Discuss choosing a topic
   a. Limiting the topic to do in-depth research
   b. Topics to avoid
      (1) Biography
      (2) Highly technical topics

5. Explain the format of a finished paper

   a. Cover
   b. Title page
      (1) Title centered on the page
      (2) Name)
      (3) Course) in lower righ-hand corner
      (4) Period)
      (5) Date)
   c. Outline (single-spaced)
   d. Body of the paper
      (1) Title on first page and successive pages numbered in upper right-hand corner
      (2) Sufficient margins
      (3) Double-spaced copy
      (4) Single-spacing of lengthy quotations
         (a) Use of quotations
            1. An idea is expressed unusually well
            2. The quote is the best evidence to support a fact or an opinion
         (b) Punctuation of quotations
            1. Quotation marks at the beginning of each paragraph
            2. Final quotation marks at the end of the last paragraph
   e. Bibliography
   f. Charts, graphs, pictures, etc.
      (Placement of these material is optional for the student. He may include the material in the body of the paper or follow the bibliography with this additional material.)

6. Explain the procedure used in a bibliography
   (in Warriner's Complete Course, pp 442-44)
   Transparencies of a bibliography are available and should be used.

7. Review outlining and purpose

   a. Number and letter system (I., A., 1., a., etc.)
   b. Parallel expression of topics

   Transparencies based on an "October" paper are available and should be used. A scrambled outline from which to work may serve to reinforce classification and parallel form. (See example of transparency on an autobiography.)

TEACHING SUGGESTIONS:

1. Items 1-4 could be accomplished by the following method. Discuss with students the importance of choosing a good topic, making sure to include all parts of item 4. Ask

each student to choose a topic. (If possible, these could come from actual assignments in any subject.) After a review of procedures used in the Reader's Guide and the notecard, take the students to the library where they should make three bibliography cards. (Whenever possible, one of these should include a magazine as a source.) From the magazine (or from a book if no magazine article is available) the student can make 3-5 notecards. Emphasize that these notecards must contain material relevant to the chosen topic. Also collect from the student an accompanying bibliography card.

2. Use the filmstrip, "The Research Paper" to help students grasp the importance of original conclusions based on well-researched material.

3. Teach the summary or precis by assigning students "A Great Teacher's Method" in Exploring Life, pp 389-92, then showing them how to take notes based on this reading.

EXAMPLES OF SUITABLE TOPICS:

The importance of setting in The Pearl
Is the Lock Ness Monster real or imaginary?
Historical support of Orwell's theory of government in Animal Farm
Trace the development of the Globe Theatre
Contributions of Helen Keller to the education of the deaf and blind

EXAMPLES OF UNSUITABLE TOPICS:

Causes of the Civil War
Modern American poetry
John Steinback
The life and times of Helen Keller
The Indian wars

SOURCES:

Text

English Grammar and Composition, 11

Warriner, Mersand, Rev. 1965
(class set available in storage area in workroom of E unit)

English Grammar and Composition,

Complete Course, Warriner and Griffith 1965, 1969

Media

transparencies of bibliography cards
transparencies of a bibliography
transparencies on outlining ("October")
transparencies on outlining ("Autobiography")
sound filmstrip (RMI Film Productions)
The Research Paper

The Research Paper
English III AC

INTRODUCTION

The ability to carefully conduct research and to accurately and clearly report the results of that research is essential for post-high school education. The English III AC unit on the research paper, building on the units in grades 7, 8, 9, and 10, exposes the student to the total research and writing process, focusing on the specific requisite skills for competent research and writing of research results. The unit stresses 1) the selection of an appropriate research topic; 2) the development of a proposition or hypothesis expressed in a thesis statement; 3) the actual process of conducting research utilizing the widest possible range of materials; 4) the preparation of a bibliography; and 5) the writing of the full research paper in clear, competent prose style.

OBJECTIVES

A. During the course of this unit each student will:

1. Select a suitable research topic.
2. Prepare a proposition or hypothesis and express the hypothesis or proposition in a thesis statement.
3. Use the card catalog, The Reader's Guide, and other analogous library research aids.
4. Develop a comprehensive outline for the research paper, focusing on reinforcement of proposition and parallelism of outline form.
5. Prepare complete note cards for all sources consulted (slug, notation, bibliography number, page reference) and develop systematic procedures for information retrieval from such cards.
6. Prepare bibliography cards for all sources consulted.
7. Prepare a preliminary bibliography for the research paper.
8. Write a rough draft for the research paper being aware of the role it plays in the final draft.
9. Write the final draft of the research paper.
10. Assemble the paper in the following form:
    a. Cover
    b. Title page
        (1) Title centered on page
        (2) Name)
        (3) Course) in lower left-hand corner
        (4) Period)
        (5) Date)
    c. Outline
    d. Body of paper
        (1) Title on first page and successive pages numbered in upper right-hand corner
        (2) Sufficient margins
        (3) Double-spacing of text
        (4) Single-spacing of lengthy quotations
    e. Footnotes for all material not generally known
        (1) At the end of the paper following MLA form
        (2) At the bottom of each page of material
    f. Bibliography
    g. Charts, graphs, pictures, etc. (Optional placement of these materials)

OBJECTIVES (continued)

B. At the conclusion of this unit, each student will be able to:
   1. Explain the criteria for an acceptable research topic and justify his selection of a research topic in terms of those criteria.
   2. Explain the proper form for a thesis statement, and demonstrate such proper form with reference to his own thesis statement.
   3. Specify a number of library research aids and demonstrate the use of each in regard to his own research.
   4. Describe the principles of standard outline construction and demonstrate the use of such principles by revising improperly constructed outlines or by reference to his own outline for the research paper.
   5. Explain the proper use of direct quotation, paraphrase, and commentary notecards and demonstrate the use of each on actual notecards prepared in acceptable form.
   6. Specify the elements of properly constructed bibliography entries for commonly encountered types of books, magazines, periodicals, and newspapers, and demonstrate the use of such entries in his own bibliography cards and/or bibliography.
   7. Explain circumstances in which the use of a footnote is obligatory.
   8. Discriminate between a footnote and a bibliography entry.
   9. Specify the elements of a properly constructed footnote and demonstrate variants for commonly encountered types of books, periodicals, and newspapers.
   10. Compose a research paper of 1,000 words which demonstrates mastery of the above and the attainment of a prose style acceptable for research writing.
   11. Explain the importance of a rough draft and its role in preparation of the final paper.

SYLLABUS

1. Warriner Mersand, English Grammar and Composition II pp. 414-418 (outline); 473-508 (research paper proper)
2. Strunk and White, The Elements of Style (set in C-110)

TEACHING SUGGESTIONS

1. School library visits should be scheduled during the teaching of research and note taking. Be sure during the first visit to ask the librarian to pass to each student the compiled list of reference sources available at the WAHS library and at J. V. Brown Library. Students should be taught to use these reference books by the librarian during a scheduled visit. Students should be told to save the list for use during the senior year.

2. The SRA Composition series of transparencies will be helpful in teaching steps of the research paper.

TEACHING SUGGESTIONS (continued)

3. Class time can be used to check bibliographies, outlines, and notes; during this time students can work on the next step of the paper or they can be reading assigned material in the text.

4. Assign the paper, giving dates when each step is due. The following is an example:

Date due	Assignment
Dec. 4	in Warriner's 11, pp 473-508 Do exercise 5, p 495 and exercise 6, p 498
Dec. 10	Topic
Dec. 17	Tentative bibliography
Jan. 3	Statement of purpose and outline of major divisions (tentative)
Jan. 11	Final bibliography (at least six sources)
Jan. 18	Check on notecards
Jan. 25	Final statement of purpose and complete outline
Jan. 31	Final notecard check
Feb. 4	Introduction to theme (Part I) and beginning of Part II
Feb. 14	First rough draft
Feb. 28	Research paper (with notecards)

Check each step to insure the student's progress.

5. Review as necessary the format of a bibliography and include an exercise that requires notation of article from an anthology, book with an editor, etc.

6. Review as necessary footnote form.

7. Review as necessary the definition of plagiarism and clarify the penalties which are incurred.

8. Stress the need for an interesting beginning which leads into the body of the theme. (See attached beginnings to judge what is acceptable.)

9. Check the rough draft for smooth transition, relevant material, and full development of thesis. Give suggestions for improvement if these are lacking.

10. Insist upon a conclusion which emphasizes the proposition of the paper and/or summarizes the paper.

11. Keep all notecards and do not return papers. Inform students at the beginning of the project that the papers will not be returned during the current academic year.

BIBLIOGRAPHY

A. Filmstrips
   1. Using the Library for Research (HF-054)
   2. Look It Up: Periodicals, Biographies, and Quotations (HF-051)
   3. Reader's Guide (HF-059)
   4. Reader's Guide: Card Catalog (HF-060)
   5. A Research Paper on Shakespeare
      Determining Sources (HF-073)
      Gathering Facts (HF-074)
      Writing a Draft (HF-075)
      The Final Copy (HF-076)
   6. The Research Paper (HF-154, HSR-15)

B. Transparencies - Lessons 19 and 20 of SRA Composition Series

C. Materials
   1. Bibliography Exercise (C-Pod workroom)
   2. Sample Introductions (C-Pod workroom)
   3. Test Questions (C-Pod workroom)

D. Books
   1. Erlich and Murphy, Writing and Researching Term Papers and Reports (Bantam)

Bibliography Exercise

DIRECTIONS: Revise the following items so that they are correct in form, order, and punctuation for a bibliography.

1. A chapter entitled The Formalistic Critic by Cleanth Brooks from the book The Modern Critical Spectrum edited by Gearald and Nancy Golberg, published by Prentice Hall, Englewood Cliffs, New Jersey, 1962, pages 1 to 7.

2. The book A Foreword to Fiction by James W. Linn and Houghton W. Taylor, published by Doubleday, Doran, and Company, New York, New York, 1935.

3. A magazine article, unsigned, entitled The Altered Heart appeared in Newsweek, volume 64, page 114, September 21, 1964.

4. The book Saul Bellow's Fiction by Irving Malin, published by Southern Illinois University Press, Carbondale, Illinois, 1969.

5. The article, Saul Bellow, in The Encyclopedia Americana volume 3, published by Americana Corporation, New York, New York, 1971, pages 523-24.

6. An article entitled Bellow's View of the Heart of James Dean Young appeared in the quarterly Critique, Volume VII, iii, Summer 1965, pages 5 to 17.

7. The pamphlet entitled Recent American Fiction by Saul Bellow, published by the Library of Congress, Washington, D.C., 1963.

WILLIAMSPORT AREA SCHOOL DISTRICT
WILLIAMSPORT, PENNSYLVANIA

Examples of Interesting Beginnings for Senior Research Papers

EXAMPLE 1

The Harmony of Shakespeare's Theatre and Plays
by Elisabeth Bell '67

The trumpets have sounded. The brigh-colored flag flutters above the tower. Mingling with diverse classes of people--the wealthy, workingmen, apprentices, travelers, fighters, students, and poets--a young scholar enters a circular building. If he pays one penny, he will join the groundlings, who are standing in a section which is open to the sky. However, he will probably pay an admission fee of two pence and acquire a seat in one of the three covered galleries. From this seat, he gets his first glimpse of the stage. Projecting into the center of the theatre, the stage is nearly surrounded by the audience. An inner stage, several trap doors, and a balcony complete the interior. Void of scenery, curtains, and footlights, this theatre is unlike most theatres of today. The reason is that he is seated in Shakespeare's "wooden O," the Globe theatre, in London, 1600. Despite Shakespeare's description of this stage as an "unworthy scaffold," the Globe is the model from which the modern Elizabethan stage was developed.

The development of the Elizabethan theatre was a natural process. In England during the early sixteenth century, plays were performed in the courtyards of inns. In 1576, an actor named James Burbage built the first public playhouse and named it simply "The Theatre." This playhouse was modeled after the innyard and kept the idea of the projected stage. Later, in 1599, the Globe was built. The Globe is the traditional example of the Elizabethan theatre.

EXAMPLE 2

William Randolph Hearst: Treacherous Titan
by Linda Golbitz '63

In a ray of early morning sunlight, a figure approaches from the timbered hills of California. His strides easily clear the highest peaks as the sound of his boots echoes to distant valleys, and his voice reverberates throughout the country. He looms tall -- a giant of a man in whose powerful hands are clenched the newspapers of the nation. He relaxes his hands a moment and a thousand papers slip from his fingers. They glitter in flight -- red, blue and green -- and the fluttering pictures and cartoons form a million portraits of motion. The blaring headlines capture the people below. They anger at riots which never occurred; they weep for orphans who exist only in newsprint. Now the giant shouts, "Back the eight-hour day!" while his staff labors twice that time to turn his statement into print.

He bellows, "Be American!" as he writes an infectious editorial designed to spread the fever responsible for the Spanish-American War. He bows obsequiously to his subscribers and then returns home to his 240,000-acre ranch after a day of purchasing the largest color-press in the world, counting the rebate from his newsprint and stealing the best-trained of Pulitzer's rival staff. The "Lord of the Press," William Randolph Hearst, yawns, and the world falls silent in slumber.

As the youthful son of a millionaire, Hearst never had displayed any interest in journalism. At 24, he appeared to be merely the spoiled son of a wealthy publisher. He possessed the height and easy-movements of an athlete and the pale blue eyes and pleasant smile of an All-American schoolboy. His shy and gentle manner contradicted his reputation as a mischief-maker and his expulsion from Harvard due to a cruel practical joke played on several of his professors.

EXAMPLE 3

Custer--Hero Not Villian at Little Big Horn
by Mary Hillyard '67

The unusually loud bugler's call breaks the stillness of early dawn. Soldiers and horses begin to prepare for another day of pursuing the Indians. But there is something different: an eerie foreboding in the horses' whinny, a strained attempt at casualty among men. The automatic tasks of cooking breakfast and packing gear occupy some of the soldiers while others pace restlessly around the camp site. Still others wander down to the river.

The morning sun's rays pierce the rushing waters. The dark blue river is not the calm flow the men saw the night before. The water dashes menacingly against the huge rocks which are scattered throughout the riverbed. If the men are disturbed by the strangeness of the morning, they do not have time to explore their thoughts. The bugler again invades the morning, summoning the men to prepare to mount their horses.

A masculine figure bursts forth from a tent, mounts his horse and gives the order to move out. The figure is that of the well-known Indian fighter, General A. Custer. General Custer leads the patrol along the river and after hours of riding, the men approach a huge bluff which seemingly divides the plain in half. Custer orders a halt and all eyes focus on a rider who is racing toward them. The rider is the troop's scout who apparently has important news. Finally, the scout reaches Custer.

EXAMPLE 4

The Loch Ness Monster: Fact or Fiction?
by Jeff Baltzer '71

Captain Duncan Cameron is an everyday working man, who three or four times a day for three and one-half hours at a time, guides a small tourist craft through a narrow lake in Northern Scotland. During those three and one-half hours, the eyes of the tourists never leave the lake's dark surface. The lake Captain Cameron navigates is the Loch Ness, the home of the fabeled Loch Ness Monster!

The Loch itself is like no other lake anywhere. Once thriving with huge monster-like creatures, the Loch Ness is believed to be a great arm of the sea dammed by great blocks of ice during the last ice age, trapping the creatures within its walls forever. Today the Loch is a twenty-three mile long lake located on Northern Scotland near Inverness. Its shores are parallel, its walls drop straight down, and its bottom is completely flat. The average depth of its waters is estimated to be between nine hundred and one thousand feet, a fantastic depth for such a lake. Since it receives the runoff from all the northern glens, its estimated volume is equal to that of the North Sea.

EXAMPLE 5

The Concept of a Universal Language
by Joan Hanin '63

Forty renowned international scientists are waiting impatiently at the conference table. Intervals of silence and expectation between speeches are becoming prolonged, and a sense of uselessness is gradually replacing the first eager desire to share knowledge and discovery. Every speech, statement or phrase delivered must be translated precisely into forty individual foreign tongues and the time alloted for the task is a great hindrance to all present. This meeting, one of the few examples of universal co-operation, will result in ultimate failure...

At the same time, in a major European country, an American tourist is confronted with an amazing road sign, bearing directions in thirty different languages! Bewildered and unsure, he ventures a guess, and is immediately off on a precarious adventure in the opposite path...

A more serious incident concerns a newly wed man in India, traveling with his young wife to another locale for a job. Throughout his journey, he is approached in over 225 dialects - 24 of them official tongues - and is handed paper money printed in nine of these linguistic mediums...

These incidents, multiplied hundreds of times and in hundreds of different ways, present the confusing situation that faces the world in the field of linguistics.

In the world today there are 2,796 separate languages. Though the majority belongs to small groups, over 100 belong to large classes of people. China and India, for example, both have at least 100 different languages spoken within their boundaries. The newly formed nations of Ghana, undersized comparatively, boasts over 50 dialects.

These numerous tongues create an impenetrable language barrier and completely offset the tremendous achievements in the fields of transportation and communication. Man has isolated himself by a linguistic net. He depends on guesswork which leads to misunderstanding and confusion.

Theme Unit: Adolescence and the Rite of Passage

INTRODUCTION

In the theme unit "Adolescence and the Rite of Passage," the student will explore the adolescent years as they relate to him and to American literature. Emphasis will be placed on the problems of achieving adulthood in a society in which no specific test or act leads directly to an individual's acceptance as an adult member of society. These problems will be explored by 1) investigating the differences between "puberty rites" in primitive societies and what pass for puberty rites in American society, e.g. dating, driving, etc.; 2) considering the place of the adolescent in modern American literature, e.g. how the adolescent in literature confronts common adolescent problems, how modern American writers treat adolescents and their problems; and 3) discussing the ways in which literary treatments of adolescents and adolescents relate to the actual human experiences of adolescence as expressed by students. It will be a major theme of the unit that adolescence is a common, shared experience of all individuals, and that each individual's manner of dealing with the problems of this period constitutes a unique attempt to achieve adulthood.

It will be up to the teacher to determine the focus that will be used with particular classes. Early in the study, the teacher will need to assess the needs of the students: A focus on the literary via the theme adolescence or a focus on the adolescent experience with marginal literary attention given. While the former approach is preferred, there may be some classes that would benefit more from the latter approach.

OBJECTIVES

A. In the course of this unit, each student should have:
   1. Read all selections from the syllabus required by the teacher
   2. Participated in class discussions of current problems of adolescence
   3. Collected a number (specified by the teacher) of magazine and newspaper articles which deal with current problems of adolescents
   4. Written a paper of at least 500 words on a modern puberty rite or rite of passage (such as dating, getting a driver's license, etc.) with reference to literature read in class, as supplemental reading and/or as independent reading
   5. In lieu of #4A, written a paper of at least 500 words dealing with verisimilitude in a selection from the reading list

B. At the conclusion of this unit, each student should be able to:

1. Define puberty, rite of passage, adolescence, and verisimilitude
2. Describe common problems of adolescence and cite examples from course readings which treat such problems
3. Explain different aspects of adolescence which may be most effectively treated in specific genres
4. Cite examples of literary treatments of adolescent friendship, sexual relationships, and relationships with adults and relate each to personal experiences
5. Identify specific puberty rites (i.e. dating, etc.) treated by modern American literature
6. Identify the joys as well as the sorrows and problems of the age of adolescence

SYLLABUS

A. Novels and Non-Fiction (NF)
The Catcher in the Rye
The Learning Tree
Manchild in the Promised Land (NF)
The Yearling
I'm Really Dragged But Nothing Gets Me Down
Blue Denim
The Graduate
Franny and Zooey
The Red Pony
Go Ask Alice
The Black Board Jungle
The Autobiography of Malcom X (NF)
Been Down So Long It Looks Like Up To Me
Durango Street
Phoebe
Seventeenth Summer
Love Story
Goodbye Columbus
Harrison High
Maning It
What's It All About, Charlie Brown
(just for fun and for insight into section on parental relationships)

B. Short Stories
"Wanda Hickey's Night of Golden Memories"
"A & P"
"A Sense of Shelter"
"The Pump House Gang"
"A White Heron"
"The Grave"
"Sixteen"
"Teddy"

C. Drama
Picnic
The Rabbit Trap
West Side Story
Dino
Blue Denim
The Summer of '42 (screenplay)
The Last Picture Show (screenplay)
Carnal Knowledge (screenplay)
Easy Rider (screenplay)

D. Other
Coming of Age in Samoa
Growing up Absurd
Compulsory Miseducation and the Community of Scholars

SUGGESTIONS TO TEACHER

1. Offer time and attention to student-centered class activities such as student-originated discussions, role playing, etc.

2. It has been suggested that "adolescence" is too broad a subject for meaningful study. By the teacher breaking up the course into sub-units, an effective organizational scheme may present itself. Three units and daily planning for one of these units are suggested on the following pages.

FIRST UNIT: "Coming of Age"

Concepts: Puberty, Adolescence, Rite of Passage, Puberty Rite

Readings:
1. Sheperd, "Wanda Hickey's Night of Golden Memories"
2. Salinger, "Teddy"
3. Goodman, Selection from Compulsory Miseducation
4. Mead, Selection from Coming of Age in Samoa

Research: Puberty rites, rites of passage

SECOND UNIT: "Conflict"

Concepts: Peer group, alienation, a social behavior

Readings:
1. Dino (Perspectives)
2. West Side Story (Cavalcade)
3. Updike, "A&P" (Impact)
4. Selection from The Adolescent Girl in Conflict
5. Selection from The Pump House Gang

Research: Adolescents in conflict (newspaper reports of asocial behavior)

THIRD UNIT: "Identity"

Concepts: Identity, self-esteem, value systems

Readings:
1. Updike, "A Sense of Shelter"
2. Salinger, The Catcher in the Rye
3. Roth, Goodbye Columbus
4. Green, I Never Promised You A Rose Garden
5. Knowles, A Separate Peace
6. Hentoff, I'm Really Dragged But Nothing Gets Me Down

(Sample Unit)

"Coming of Age"

First Day: Puberty and Puberty Rites

Objectives:
1. To define "puberty" in biological terms
2. To define "puberty rite"

Materials:
1. Dittoed defenitions of "Puberty" and "puberty rite"
2. Dittoed selection from Coming of Age in Samoa
3. Dittoed copies of "Wanda Hickey's Night of Golden Memories"

Strategies: In lecture format, define terms and give examples; discuss student reactions to puberty (growth, secondary sex characteristics, etc.) assign reading of Samoa for background, of "Wanda Hickey" for discussion.

Second Day: Dating as a Puberty Rite

Objectives:
1. To relate puberty rites to student experience
2. To reinforce definitions from first day

Materials: none

Strategies: Role-play of dating situations (asking for a date, etc.)

Third Day: Dating as Puberty Rite/Wanda Hickey

Objectives: To isolate dating as an informal puberty rite; to discuss hyperbole and absurdism as elements of humor

Materials: "Wanda Hickey"

Strategies: Straight teacher led discussion (relate story to ritual, cite sources of humor, etc.)

Fourth Day: The Rite of Passage

Objectives:
1. To define "rite of passage"
2. To cite instances of "rite of passage"
3. To contrast "rite of passage" and puberty rite"
4. To discuss contemporary rites of passage

Materials: Copies of Miseducation selection for background, of "Teddy" for discussion, of definition of "rite of passage"

Strategies: Define "rite of passage" via lecture. Cite instances via lecture. Contrast puberty rite/rite of passage via lecture. Student discussion of contemporary rites of passage.

Fifth Day: Rites of Passage

Objectives: To relate rites of passage to student experience; to reinforce definition

Materials: none

Strategies: Role playing of rite of passage situations (driver's test, voting, drinking, etc.)

Sixth Day: In Conclusion

Objectives: To present Teddy (in "Teddy") as a unique adolescent - child bodied with adult mind; to discuss adulthood as fulfillment

Materials: "Teddy"

Strategies: Straight teacher-led discussion

Seventh and Eighth Days: Research

Objectives: To express in writing
A. A view of a puberty rite or rite of passage
B. A study of same

Materials: none

Strategies: Elective, independent writing periods. Students may elect to write a Sheperd-esque satire on a puberty rite or rite of passage or a Mead-ian study of same.

BIBLIOGRAPHY

A. Books
The Absurd Hero in American Fiction, David Galloway, pp. 140-169 (discussing of Salinger)
The Adolescent in the American Novel: 1920-1960, J. Tasker Witham, J. D. Salinger, James E. Miller

B. Video Tapes
The Red Badge of Courage I and II - VT-3IN, VT-31P
West Side Story I, II, and III - VT-29A, B,C (selected scenes)

C. Records
The Learning Tree - HSR 196
The Red Badge of Courage - HSR 175

English III AC
Adolescence and the Rite of Passage
Mr. Bassett/Mr. Cillo

Definitions

PUBERTY Is a term used to describe a series of physiological changes associated with the process by which the human organism becomes prepared for sexual reproduction. In the male, the primary changes enable the organism to produce sperm; in the female, these changes result in the onset of ovulation and menstruation.

PUBERTY RITE is a general term used in anthropology to describe ceremonies (rites) in celebration of puberty. In most primitive societies, puberty represents the individual's beginning as a real person. For example, in some American Indian cultures, a male child had one name until puberty-sort of a classification cipher---which was replaced after puberty with a "real" name. The basis for puberty rites is, of course, celebration of the individual's ability to contribute children to the society.

RITE OF PASSAGE is a term used to describe rituals which mark an individual's passage from childhood to adulthood. Rites of passage may, but need not be puberty rites. For example, the medieval knighting rituals are obvious rites of passage as the child-squire becomes man-knight, but they are not puberty rites in an exact sense, since a boy passed through puberty (usually) before becoming a squire.

Removed because of copyright restrictions excerpt from "The Pumphouse Gang," from Wolfe's The Pumphouse Gang. Beginning "Our boys never hair ~~pxix~~ out."

Theme Unit: Alienation - The Dislocated Individual

GENERAL OBJECTIVES FOR UNIT

By the conclusion of this unit, the student should have:

1. Read a number of works in more than one genre, relating to a specific theme and including both required reading designations and other related critical or secondary material.
2. Produced at least one written work, which shall appear in the form of:
    a. Criticism of a specific work under study by the student.
    b. A compilation of respected criticism centering on either the specific work of an author, or general criticisms focusing on the literature available for the specific theme.
    c. Individual creative work in the theme.
    d. Comparison of approaches and viewpoints held by different authors relative to the same theme.
3. Perform acceptably on at least one major and one minor instructor-devised medium of evaluation.
4. Interact via the theme with:
    a. Significant selected literary works.
    b. Peers, in the form of class evaluation sessions which will focus on extended and/or related problems which have come to light as a result of reading, writing or discussion relative to the particular theme whose issues are being probed.

INTRODUCTION.

This unit is designed to facilitate the individual's exploration of himself as a single person, alone and apart from the masses. The nuances of aberation which are to be presented in this unit may derive from age, physical, psychological, emotional or value differences between the individual and his temporary social group. It is at least an aesthetic objective of this unit to offer fresh insight into the frustrations of loneliness, and to experience methods which have been used to combat, confront or avoid this emptiness. The student might also be encouraged to develop perspectives which can successfully accomodate the experience of loneliness as both one of the most urgent problems with which technological man must deal and yet a constructive, self-examining phase of necessary personal development. Through the associated readings, media presentations and directed criticism, the students and the instructor may together plan a program of study which consists of required readings and personal preference items. Critical work for the unit will be left to the individual discretion of the implementing teacher.

OBJECTIVES

A. During the course of this unit, the student will:
    1. Demonstrate concept mastery of the theme through a series of brief analytic essays dealing with his personal assessment of dislocation.
    2. Perform satisfactorily on a series of quizzes designed to demonstrate content mastery of the required works.

3. Perform satisfactorily on an assignment designed to demonstrate the breadth of the problem of alienation through conducting taped interviews with classmated, parents and other volunteers from the community.
4. Participate in an acceptable manner in classroom or small group discussions based on theme considerations.
5. Compare different critical appraisals of either a novel or a short story, reporting to the class in oral fashion the fundamental similarities and differences in evaluation.
6. Appraise and evaluate in written form the effectiveness of each medium discussed as a vehicle for the theme of aliemation.
7. Report to the class in reference to the theme of alienation using modern extra-literary devices (magazines, newspapers) and their literary counterparts in what might be termed a "search for cross-media parallels."

B. At the conclusion of this unit, the student will:
1. Demonstrate a mastery of the thematic concept and content by passing an examination on the material which he has selected to read.
2. List and comment cogently upon what he believes to be the principle sources of alienation in contemporary society.
3. Categorize and analyze those aspects of dislocation or alienation which most critically influenced writers of the 19th century; 20th century.
4. Distinguish the inter-relation between social or historical trends and their literary evidences, in written form or orally.

SYLLABUS

A. Works in the genre: Novels
Required: The Great Gatsby - Fitzgerald
Selections from: The Scarlet Letter - Hawthorne
You Can't Go Home Again - Wolfe
Slaughterhouse Five - Vonnegut
Flowers for Algernon - Keyes
Walden - Thoreau
The Bell Jar - Sylvia Plath
Moby Dick - Melville

B. Works in the genre: Short Stories
No required reading; student must confer with teacher in order to arrive at three acceptable short stories from the following authors:

Irving	Capote
Poe	Faulkner
Hawthorne	Salinger
Fitzgerald	
Crane	
Hemingway	
Thurber	
Roth	
Baldwin	

C. Works in the genre: Drama
Required: I Never Sang For My Father - Anderson
Suggested: The Crucible - Miller
Our Town - Wilder
Long Day's Journey Into Night - O'Neill
Glass Menagerie - Williams

D. Works in the genre: Poetry
Required: Reading and discussion of 5 mutually acceptable poems from each of three of the following poets:
E.E. Cummings
Emily Dickinson
Wallace Stevens
William Carlos Williams
John Berryman
Stephen Crane
Theodore Roethke
Randall Jarrell
Robert Lowell
Richard Wilbur

E. Critical works
Background -
"The Twenties", Backgrounds in American Literary Thought,
written by Rod W. Horton, 1967. pp 293-330
(Chapter 13)
Twentieth Century Views Series: F. Scott Fitzgerald
Ernest Lockridge, ed. Prentice-Hall 1969
Seven Modern American Novelists: An Introduction
edited by William Van O'Connor. 1970
Twentieth Century Views: Thomas Wolfe
edited by Ernest Lockridge. Prentice-Hall 1970

F. Audio-Visual
Sound-Slide set
Man Alone and Loneliness: The Dilemna of Modern Society — HS-25, 26; HT-85, 86; Book 203

Filmstrips
A Nation's Conscience - Thoreau's Philosophy — HF-189
Moby Dick — HF-123

Records:

Gordon Parks' "The Learning Tree" — HSR 196
"The Scarlet Letter" & "The Great Stone Face" — HSR 169
"Today's Poems - Creeley, Leverton, (w. Bk 168) Wright, Ignatow — HSR 116

"e. e. cummings"	HSR 126
"Emily Dickinson - Poems and Letters"	HSR 127
"The Poetry of Langston Hughes"	HSR 131
"Spoon River Anthology"	HSR 174
"Parsley, Sage, Rosemary and Thyme"	HSR 214
"Bridge Over Troubled Waters"	HSR 215
"Sounds of Silence"	HSR 216
"Bookends"	HSR 266
"Hawthorne's Short Stories"	HSR 170

Video Tapes:

Franklin to Frost series "Miller's Death of A Salesman" (2 pts.)	VT 31R
Franklin to Frost series "The Scarlet Letter- The Fortunate Fall" (lesson 8)	VT 34

"Goldberg Variations":

Below are a series of statements about loneliness. In your group, you must reach a consensus (i.e., all members of the group must agree) on one of the following positions concerning each statement.

(A) Agree completely with the statement
(B) Agree with the statement, but with specific reservations or exceptions
(C) Disagree with the statement, but with specific reservations or exceptions
(D) Disagree completely with the statement

No matter what choice your group makes, you must be able to give reasons to support your decision. Remember, all group members must agree on the position taken.

1. Teenagers are often lonely.
2. You're always lonely when you're alone.
3. If you're with a group of friends, you can't be lonely.
4. To be creative, you must experience loneliness.
5. People like our parents never experience loneliness.
6. Love is the best cure for loneliness.
7. A person who feels lonely; only you can change it because you caused it.
8. Loneliness affects everyone sooner or later.
9. You experience loneliness less and less as you grow older.
10. Knowing the reason for your pain doesn't make it hurt less.
11. Everyone's an expert on loneliness.
12. Having a "security blanket" is a weakness that mature people can't afford.
13. Loneliness lets you see things as they really are - more clearly.
14. The more well-known a person becomes, the more he is likely to be alone inside.
15. People who enjoy their loneliness are either sick or in trouble.
16. You can honestly feel totally "out of it" without really knowing why.
17. Music, poetry and films that fool with your feelings about loneliness are cheap and exploitative, and have no value.

ENGLISH III AC
ALIENATION AND LONELINESS
BASSETT/HUDDY

INTERPRETATION ASSIGNMENT I (a)

Respond to the Lennon-McCartny song "Eleanor Rigby" as an expression of loneliness. Specifically, respond to the idea that the song is a statement about and a definition of loneliness.

Your response may take one of many forms. Some examples are: a short (over 250 word) interpretation of the poem specifically dealing with the poem's language regarding loneliness; a poem expressing a definition of loneliness similar to that of the song; a short-short story expressing a definition of loneliness similar to that expressed in the song; a collage which evokes a feeling similar to that evoked by the song; a short essay (over 250 words) on the kind of loneliness defined in the song.

INTERPRETATION ASSIGNMENT I (b)

Respond to the Lennon-McCartney song "She's Leaving Home" as an expression of loneliness. Specifically, direct your attention to the source or sources of loneliness in the song.

Your response may take one of many forms. Be guided by the examples above.

Removed because of copyright restrictions: "Eleanor Rigby" by John Lennon and Paul McCartney and "She's Leaving Home" by the same authors.

Things to think about in "I Never Sang for my Father"----------

1. Tom Garrison is about 80 years old at the beginning of the play. He's been through a lot of life-experiences. What has he learned about other people; what hasn't he learned about them? What <u>are</u> his hang ups?

2. What sort of function does Margaret Garrison serve in the play? Some critics have said that she is useless in the play, that she just takes up lines and adds a "motherly touch" to the play. Others say that she is the most stable character in the play and is the only thing that really ever connects father and son. What do you think?

3. What is it that holds Gene and Tom together? Is their relationship more or less than an ordinary father-son relationship? Is there love involved in it? Is this one way or two way love? Does each understand the way the other tries to show love? What prevents this?

4. Is Gene aware of the strangling effect his father has on him? If not, why not? His sister keeps telling him about how he's got to get away. If he is aware, why doesn't he do something about it?

5. What sort of solution do you think could be arrived at in this drama, other than the one provided by death. Are Tom and Gene beyond all help? Is death the only way to rid themselves of the problem? Are both Gene and Tom "dead" to learning?

6. Why has Gene's sister not come under the same influence that haunts Gene? How is she different from Gene? What about her philosophy of life? Is she stronger than Gene emotionally? Are women always stronger than men emotionally? How can anyone tell?

7. "Death ends a life, but it does not end a relationship, which struggles on in the survivor's mind toward some final resolution, some clear meaning, which it perhaps never finds."
"I loved my mother; I wanted to love my father."
"Old age takes courage."
Do any of these ideas make sense to you? Think about how these ideas could relate to you, or to someone you know (or want to know).

8. Is there such a think as an ideal relationship between parents and children? What <u>would</u> it involve, if it were possible. At what age should a parent stop having a <u>direct</u> effect on his/her children-16, 18, 21? When, and why?

9. Does Tom Garrison deny his own feelings and emotions? Explain. Do you ever deny your <u>own</u> emotions--no explanation, just think about it for a minute--was there ever a time when you wanted someone to say something to you, and it really, really hurt when they said nothing-because they were AFRAID, under the SOCIAL CIRCOMSTANCES, to say anything? Do Tom and Gene differ in this respect? Why do people hide emotion away; why should it be embarrassing to show love, pride, fear, tears, super-happiness??

10. Have you ever experienced some sort of unspoken understanding with somebody--maybe about something small, maybe very important, where you seemed to communicate without words or gestures? What causes, or leads to, this sensation? What are the building blocks that lead up to that sort of communication? Why can people like Tom and Gene Garrison never achieve that communication? What are the "walls"

that divide them made of? Does that explain their anger and frustration? Are they even angry and frustrated about the same things?

11. Should a parent and his children always be honest, totally honest, in their relationship with one another? Can Tom and Gene ever be honest with each other? with Mary? with themselves? Who is hurt more when things aren't honest, the deceiver or the one who is deceived? Are they different kinds of pain??

COMMENTS, IDEAS AND QUOTATIONS * * AN ATTEMPT AT PERSPECTIVE

"Of all Fitzgerald's novels, The Great Gatsby best mirrors not so much the economy as the economic fantasies of the twenties. Here, in the curious blend of Jay Gatsby's fancies and attainments, was the dream life: education at Oxford; a tour of all the capitals of Europe--Paris, Venice, Rome, collecting jewels, chiefly rubies, hunting a little, painting a bit; decorations from every Allied government; and then a business in New York and an estate on Long Island. Here was the dream mansion at West Egg: its feudal silhouette, its marble steps, its 'Marie Antoinette music rooms and Restoration salons, its period bedrooms swathed in rose and lavender silk, and vivid with new flowers, dressing rooms and pool rooms, and bathrooms with sunken baths,' its bars stocked with Scotch and rye, its swimming pool and private beach and private plane. Here was the dream car: 'rich cream color, bright with nickel, swollen here and there with its monstorous length and piled hat-boxes and toolboxes and a magnificent windshield that mirrored a dozen suns . . . a sort of green leather conservatory.' The Great Gatsby is one of the saddest novels in American Literature. It is not that, in the end, Gatsby lies dead in the symbolic swimming pool and the rooms of the mansion are silent; it is rather that while he lived, he realized all of his most cherished ambitions."

THE AMERICAN MIND, Henry Steele Commager

Ernest Hemingway, on the subject of Fitzgerald, The Great Gatsby and Scott's wife, Zelda . . .

"His talent was as natural as the pattern that was made by the dust on a butterfly's wings. At one time he understood it no more than the butterfly did and he did not know when it was brushed or marred. Later he became conscious of his damaged wings and of their construction and he learned to think and could not fly any more because the love of flight was gone and he could only remember when it had once been effortless . . ."

"He spoke slightingly, but without the bitterness of everything he had written, and I knew his book must be very good for him to speak, without bitterness, of the faults of his past books. He wanted me to read the new book, The Great Gatsby, as soon as he could get his last and only copy back from someone he had loaned it to. To hear him talk of it, you would never know how very good it was, except that he had the shyness about it that all non-conceited writers had when they had done something very fine, and I hoped I could get a copy of the book quickly so that I might read it . . . A day or two after the trip to the south of Paris, Scott brought his book over. It had a garish dust jacket and I remember being embarrassed by the violence, bad taste and slippery look of it. It looked like the book jacket for a book of bad science fiction. Scott had told me not to be put off by it, that it had to do with a billboard along a highway in Long Island that was important in the story. He said he had liked it before, but now seeing it, he disliked what he had allowed on the cover. I took off the dust jacket to read the book.

When I had finished it, I knew that no matter what Scott did or said about me, nor how he behaved, I must know it was like a sickness and be of any help I could to him and try to be a good friend. He had many good, good friends, more than anyone I knew. But I enlisted as one more, whether I could be of any use to him or not. If he could write a book as fine as The Great Gatsby I was sure that he could write an even better one. I did not know Zelda then, and so I did not know the terrible odds that were against him. But we were to find them out soon enough."

"Zelda was very beautiful and was tanned a lovely gold color and her hair was a beautiful dark gold and she was very friendly. Her hawk's eyes were clear and calm. I knew everything was all right and was going to turn out well in the end when she leaned forward and said to me, telling me her great secret,'Ernest, don't you think that Al Jolson is greater than Jesus?'

Nobody thought anything of it at the time. It was only Zelda's secret that whe shared with me, as a hawk might share something with a man. But hawks do not share. Scott did not write anything more that was good until he knew that Zelda was well beyond the reaches of insanity, hopelessly lost.

A MOVEABLE FEAST, Ernest Hemingway

Scott Fitzgerald himself, on writing, life and losing one's talent . . .

"so much writing today suffers from a lack of an attitude and from sheer lack of any material, save what is accumulated in a purely social life. The world, as a rule, does not live on beaches and in country clubs . . ."

" . . . but I never believe much in happiness. I never believe in misery either. Those are things you see on the stage or screen or the printed page, they never really happen to you in life . . . "

"This is what I think now: that the natural state of the modern adult is a qualified unhappiness, or talent for self-delusion. I think that whatever happiness I have had was based almost entirely on my exceptional ability to joyfully deceive myself . . . "

"Your analysis of my inability to get my serious work done is too kind in that it leaves out my total depression, but among acts of God it is possible that the five years between my leaving the army and finishing Gatsby (1919-1924), which included three novels, about fifty popular short stories and a play and numberous articles and movies have taken all I had to say too early, adding that all the time we were living at top speed in the gayest worlds we could find . . . "

THE CRACK-UP, F. Scott Fitzgerald

Of the "Jazz Age" itself, Fitzgerald states that he:

"looked back at it with nostalgia. It bore him up, flattered him and gave him more money than he had dreamed of, simply for telling people that he felt as they did, that something had to be done with all the nervous energy not used up and unexpended in the war . . . It all seemed very rosy and romantic to us who were young then . . .

, ECHOES OF THE JAZZ AGE,

FILM RENTALS 1974-75

Genre

When Parents Grow Old, 15 min., Oct. 10, 1974

Adolescence

Rebel Without a Cause, 111 min., Oct. 21-23, 1974
serialize for 3 days

I Who Am, Who Am I, 17 min., Nov. 4, 1974

My Old Man and a Discussion of My Old Man,
38 min., May 5, 1975.

Billy Budd, 123 min., May 6-8, 1975
serialize for 3 days

Authority and Rebellion, 28 min., May 20, 1975

American Dream

Citizen Cane, 81 min., Nov. 13-15, 1974
serialize for 3 days

All the King's Men, 109 min., May 6-8, 1975
serialize for 3 days

Alienation

Dr. Strangelove, 93 min., Oct. 21-23, 1974
serialize for 3 days

Crime and the Criminal, 28 min., Oct. 28, 1974

I Who Am, Who Am I, 17 min., Nov. 4, 1974

Loneliness and Loving, 17 min., May 12, 1975

The Grapes of Wrath, 115 min., May 29-29, 1975
serialize for 3 days

Chronology

Dr. Heidegger's Experiment and Discussion of
Dr. Heidegger's Experiment, 33 min., Feb. 11, 1975

Bartleby and a Discussion of Bartleby, 38 min.,
Feb. 13, 1975

MEDIA PURCHASED 1974-75

Genre

Filmstrip w/record, When Is Poetry

Filmstrip w/record, Some Elements of Style

Filmstrip w/record, What Is Style

Filmstrip series, Modern American Literature

Adolescence

Filmstrip w/record, Redemption in Manhattan: Salinger's Catcher

Soundstrip, The Modern Novel: The Cather in the Rye

American Dream

Filmstrip w/record, Dreiser's Tragic America

Alienation

Filmstrip w/record, Scott Fitzgerald

2-color-Soundstrip w/records, All the Lonely People: A Study of Alienation

Chronology

Filmstrip w/record, Hemingway

Filmstrip w/record, Melville

Filmstrip series, Modern American Literature

Theme Unit: The American Dream

INTRODUCTION

During the six weeks of working with this literary theme, the teacher should be conscious of attaining the goal of genre flexibility. Exposing students to poetry and drama as well as fiction within the unit is most important. The same applies to non-fiction and critical works that can be fitted into the thematic schema of the concept of the American Dream: the belief in that set of ideals which provide for every American--regardless of race, sex, or nationality--the highest achievement of material, cultural, social, and educational values possible within a given society.

Since this flexibility is ever present as a teacher-oriented goal, recognition should be given to broadening the attainment abilities of the students. Therefore, behavioral objectives as displayed by the student should not be a sole concern of the teacher. Objectives of the nature of appreciation will hopefully be manifested by the student. These may be to (1) appreciate the aesthetics of poetry while adhering to the basic similarity of the theme within the unit; (2) understand how plays of length and brevity can crystallize the thematic structure by using dramatic devices such as narration, soliloquy, memory, stage realism, lighting, setting, characterization, dialogue, gesticulation, etc.; and (3) draw conclusions logically and conscientiously concerning the relevancy of this theme to his personal life.

OBJECTIVES

A. During the course of this unit the student will:
   1. Express main ideas of books read using other media--e.g. newspaper, movie, comic strip, slides, records, illustrated poetry, opaque projection, tape recording, etc.
   2. Speak to his classmates about books or stories or poems and be able to relate the genre's concepts.
   3. Write critical evaluations of his selections.
   4. Analyze the differences through comparison-contrast technique between a novel and the movie (if available) based on that novel.
   5. Relate the differences between a novel and a short story, yet recognize the strength of the same indentifiable theme.
   6. Recall previous knowledge of narration elements: viz., characterization, plot, setting, conflict, flashback technique, technical climax, dramatic climax, anti-climactical action, denouement.

B. At the conclusion of this unit the student will be able to:
   1. Discuss relevancies of the particular theme in relation to our present day lives either orally or in written form.
   2. Evaluate through written or oral communication the value of any theme in other literary pieces and determine its universality.
   3. Select further readings in any particular genre with an increased understanding of literature's role in human life.

SYLLABUS

A. Works in the theme

NOVELS

Required choice

The Sun Also Rises - Hemingway

or

The Grapes of Wrath - Steinbeck

Optional

All the King's Men - Warren
The American Dream - Mailer
The Great Gatsby - Fitzgerald
The American Tragedy - Dreiser

SHORT STORIES

The Sculptor's Funeral* - Cather
The Catbird Seat - Thurber
The Sea - Matuto (mimeo copies)
The Lost Decade - Fitzgerald (mimeo copies)
The Family Which Dwealt Apart - E. B. White (mimeo copies)
You Were Perfectly Fine - Parker (mimeo copies)
The Cheerleaders - Steinbeck (mimeo copies)

POETRY

Success Is Counted Sweetest* - Dickinson
Hope Is a Thing with Feathers* - Dickinson
Stopping by Woods on a Snowy Evening* - Frost
Miniver Cheevy* - Robinson
Richard Covy* - Robinson
Lucinda Matlock* - Masters
George Gray* - Masters
Spoon River Anthology selections - Masters
Brave New World* - MacLeish
Leaves of Grass selections - Whitman
The lesson of the moth - don marquis (mimeo copies)
Let American Be America Again - Hughes (mimeo copies)
The Impact of a Dollar - Crane (mimeo copies)

DRAMA

Required choice

Our Town - Wilder

or

The American Dream* - Albee

Optional

Sandbox - Albee
A Raisin in the Sun - Hansberry
Zoo Story* - Albee

ESSAYS AND NON-FICTION

Leaders of Our Time: Series 33, Source:
Franklin Watts, Inc., 575 Lexington Ave., New York, N. Y. 10022
American Life, Dream and Reality (60 minute audio reel tape)
The World Still Moves Our Way - Sevareid (mimeo copies)
Nobel Prize Acceptance Speech - Faulkner (mimeo copies)

B. Critical Works

"Gatsby: False Prophet of the American Dream," Roger L. Pearson, English Journal, Volume 59, May, 1970, Number 5

The American Dream in Literature, Stanley A. Werner, Jr., Charles Scribner's Sons, New York, N. Y. 1970

The Jazz Age, edited by Max Bogart, Charles Scribner's Sons, New York, 1969

C. Other

Filmstrips

Our Town - HF-117

The Grapes of Wrath and the 1930's - Parts 1 and 2 (sound)

Films (when available)

The Great Gatsby

A Place in the Sun

All the King's Men

The Sun Also Rises

Death of a Salesman

Success Story - 70A200 - Indiana University A-V Center

Posters

(Numerous Selections - consult school's A-V catalogue)

Records

Spoon River Anthology - HSR-174

Video Tapes

Miller's Death of a Salesman - Parts I and II - VT-31R (lessons 29 and 30)

Riches, Ruin, and Recovery (The Great Depression) VT-27A

BIBLIOGRAPHY

The U.S. in Literature - Scott, Foresman Co., Humanities 161A - Lessons XIII, XIV - The Novel and Nick

The American Dream in Literature - Stanley A. Werner, Jr., Charles Scribner's Sons, New York, 1970

The Jazz Age - edited by Max Bogart, Charles Scribner's Sons, New York, 1969

American Dream, Charles Suhor, Lexington, Mass., Ginn and Company, 1973

*printed in text, United States in Literature, or is available in paperback through the English department

Removed because of copyright restrictions: "Let America Be America Again," "The Lesson of the Moth," Don Marquis, "Nobel Prize Acceptance Speech" William Faulkner, "The Sea" Ana Maria Matute, "The Cheerleaders" John Steinbeck, "The Impact of a Dollar" Stephen Carane, The World Still Moves Our Way, Eric Sevareid, "The Lost Decade" F. Scott Fitzgerald, "The Family Which Dwelt Apart" E. B. White, "You Were Perfectly Fine" Dorothy Parker

PHILOSOPHY FOR STUDENTS AND TEACHERS

What, ther., is independent study? It is, as the label implies, a study of a specific nature within a specific area of interest done by an individual student without regularly scheduled instruction by a teacher.

It is, further, study which is designed to permit the student to exercise at least some degree of freedom in the election of a subject area and in a medium of expression. It is not a time for student and teacher to go separate ways. It is rather a time for the student to demonstrate that he is capable of thinking for himself in planning, organizing, and achieving a goal.

At the high school level, independent study gives the student an opportunity to mature in responsibility as well as in scholastic achievement. At every opportunity, the student is encouraged to make his own decisions and to accept both short-range and long-range responsibility for those decisions.

INTRODUCTION

The proposed independent study curriculum design program for the final four weeks of the fifth marking period is essentially a structure designed to measure three specific behaviors: (1) divergent (i.e., 'creative') thinking, (2) utilization of broad areas of presentation media, and (3) utilization of background in American literature resulting from the methodology and syllabus of the course. These measures determine the structure of the program and its evaluation and suggest procedures for its implementation.

The final independent study curriculum design of each student should exhibit evidence of:

A. Divergent thinking (i.e., dealing with common materials in unusual, unexpected ways of establishing new relationships between ideas or materials)

B. Use of a broad range of presentation media (e.g., a final project should not only exhibit more than one presentation medium but also by explanation or implication indicate why less effective media were not used)

C. Use of learnings which resulted from the course in American literature. Each project should be rooted in American literautre and exhibit to a greater or lesser degree an understanding of or an insight into a genre, school, period, author, or work.

OBJECTIVES

During the course of this unit, each student will be able-

1. To isolate and express in writing a goal
2. To state in writing the steps necessary to achieve the goal
3. To submit tentative plans, justify materials, and organize time in order to achieve the goal
4. To state specific information according to his choice of an independent study project
5. To select a form of media to transmit information to his peers
6. To seek out advice and guidance of experts both inside and outside of school in the development of his study
7. To state how he as an individual relates to a community (school or otherwise) as he calls upon experts for advice and reference
8. To estimate the cost, if any, of his project and to assume these costs for ultimate study completion

IMPLEMENTATION

1. Definition

The teacher will define the studies as subjects or topics or concentrations or entities which have, had, or will have undisputed interest or appeal to a significant number of persons.

2. Approach

The teacher will challenge students within class to think of projects which are significant and worthy of

a. Investigating
b. Observing
c. Examining
d. Analyzing
e. Inspecting
f. Relating
g. Illustrating
h. Reviewing
i. Questioning
j. Intensifying
k. Developing
l. Researching

3. Revelation

The results of each project to be experienced by the entire class. Experience with the project can be manifested in any or a combination of any of the following ways:

a. Display

b. Verbal communication

c. Visual communication (student-original and/or adapted commercial)

(1) Video tape (School's A-V Center)

(2) Movie film

(3) Still film (slides, photos)

(4) Recording

(5) Illustration

(6) Sculpture

d. Written communication

(1) Magazine format

(2) Newspaper format

(3) Illustrated writing

(4) Written research

(5) Multi-source report

(6) Essay

(7) Creative writing

(a) Prose fiction
(b) Sequence of poems or long poem
(c) Script

e. Group interaction with class (student-led discussion, student-directed role playing, other interact activities)

RECORD KEEPING (suggested system)

1. Folder assigned to each student
2. Project description sheet completed by student (see suggested form that follows)
3. Conference/note sheet -- to be kept by teacher and student
4. Final project description and disposition sheet to be completed by student
5. Comment and grade sheet to be completed in duplicate by teacher (one copy to student, one copy in teacher file)
6. Comment sheets by viewers/listeners (optional)

INDEPENDENT STUDY

English IIIAc

For the school year _____ Student's Name _____

Teacher _____ Class Period _____ Date _____

Project Description: (Be concise)

Medium to be Used:

Materials Needed: (At onset of project, this will have to be estimated. This section should be updated later.)

Estimated cost of materials:

- -

CONFERENCE SUMMARY IF APPLICABLE

- -

APPROVED _____ NOT APPROVED _____ Date _____

Teacher Signature _____

Comment:

PROJECT DURATION

Project duration should be approximately four weeks. Full class periods of independent study organization should be allotted for introduction and project design, development of study, and revelation. A schedule such as the following is suggested:

1/2 to 1 week	- INTRODUCTION and DESIGN
2 to 2 1/2 weeks	- DEVELOPMENT OF STUDY
1 week	- REVELATION