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ABSTRACT

The seven thematic units in this guide focus on communication skills, offering English teachers contemporary plans for teaching writing, listening, reading, reasoning, critical thinking, and appreciation of literary genres. The units were selected for their humanistic approaches to student language learning, combining English instruction with topics in the humanities. Each unit contains comments from the teacher who developed the unit, an overview of the unit, general objectives, evaluation methods, daily lesson plans and activities, study guides, resource materials, and other relevant suggestions and attachments. The topics of the units are (1) rediscovering nature, (2) a progression of reading and writing materials for teaching basic skills to reluctant and underachieving students, (3) rediscovering themes in fairy tales, (4) a formula for mystery, (5) tradition and change in "Fiddler on the Roof," (6) celebrating life, and (7) the Jewish experience in American Literature. (RL)

Thematic Units in Teaching English and the Humanities

Third Supplement

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Preface

For the third supplement to *Thematic Units in Teaching English and the Humanities* we have continued to seek units which have a humanistic, value-centered orientation and, at the same time, provide for the development of basic skills.

Our commitment to a thematic approach to teaching has been tested in the face of the skills-and-drills push of the seventies. That commitment is still intact, tempered by the fire of the back-to-basics movement and strengthened by the response of teachers throughout the country who continue to use these materials.

These seven new units focus on the skills of reading, writing, listening, speaking, and viewing through various themes—some new, some old—which challenge students to question, to explore, and to examine themselves and their society.

Sylvia Spann
Mary Beth Culp

Contents

Progressions: Encouragement and Success for the Reluctant Student and Anxious Teacher

Unit Plan by Diane DeVido Tetreault

Diane DeVido Tetreault taught high school English in Needham, Natick, and Watertown, Massachusetts. In addition to creating a battery of tests for Ginn's literature series entitled "The Study of Literature," she was a freelance writer for the *Boston Sunday Globe* and newspaper reporter for the *Middlesex News*, Framingham. Ms. Tetreault, of Boston College, Summa Cum Laude, has completed graduate work at Harvard University and Boston College, and is presently a commercial, industrial, investment property broker.

Teacher's Comments

Teaching English to reluctant and underachieving high school students can be frustrating for both students and teacher. Students are often unhappy because they are unable, afraid, or unwilling to do the work. The teacher is dissatisfied, feeling ineffective, and both students and teacher succeed only in marking time. "Progressions" is a teaching unit which aims to improve this situation; it succeeds in building students' language skills while rousing the confidence and interest of many failure-prone young people. Using a great variety of materials, the unit begins with questions about the nature of language, proceeds to an examination of language in literature, and ends with a study of the language of advertising and television. The confidence gained in the beginning weeks carries over throughout the semester and enables students to enjoy work that once would have been untouchable.

I have used this unit in two different school systems with consistently good results. Students appreciate the fact that it is organized with their specific needs in mind. The extra work required in planning and grading is well worth the satisfaction and success enjoyed by both teacher and former reluctant learners.

Editors' Comments

This unit is unusual because its theme is in the students themselves rather than in the works they study. We included it because we believe it will have appeal for teachers struggling to teach basic skills to so-called reluctant learners. While it is not strictly thematic, as the other units are, we think the integration of skills in a developmental structure complements our teaching philosophy and supports the premises on which the conception of *Thematic Units in Teaching English and the Humanities* was originally based.

The plans provided cover a nine-week period, forming the longest unit included thus far in our publications. We decided not to reduce the unit since it is "progressive." Rather, we suggest that the teacher use the lessons in sequence as they are listed, stopping after completion of one of the major topics if time will not allow using all the lesson plans.

Overview

It is most important to select course material for reluctant learners judiciously. Giving them "baby" or "busy" work, overused pieces of literature, or "of-academic-interest-only" literary pieces are sure failures for students and teacher. I find it essential to keep students' experience and interests in mind when making curriculum decisions. Literature that tends to be concrete and visual usually stimulates greater student response. This is not to say that all plots must mimic "Kojak" or that all class activity is to imitate "Welcome Back Kotter." However, language that shows strong, vivid characters grappling with real life situations is easier for these students to relate and to respond to than so called literary gems might be.

In selecting class material it is also valuable to use samples of creative writing by the students as much as possible. Most of these students are encouraged and unbelievably stimulated by a public showing of their accomplishments. Another successful idea is to have students bring in their favorite popular songs, magazines, newspapers, or poems to work on. Such contributions need no motivational gimmicks while providing interesting and challenging material.

Classroom activity also must be carefully planned and *desparately* needs to be varied. Within a fifty-minute period, several types of activities should be employed. On any given day, the initial ten minutes may be devoted to

journal writing on a particular subject or question. The next fifteen minutes should be ample time to discuss students' individual findings. Small-group work should follow for the next fifteen minutes and focus on a piece of literature that deals with the subject or a question previously raised, but in a different light. Representatives from each group should report their findings to the class during the remaining ten minutes of class. Such planning may at first seem cumbersome for the teacher, but it encourages active student involvement that is essential to this type of class. Each time segment calls for the completion of a worthwhile, viable task and enables the students to realize immediate satisfaction and accomplishment.

The organization of course work is also extremely important to "Progressions." All work is arranged on a scale of increasing difficulty. Exercises in close reading range from a careful look at a single utterance to an in-depth analysis of a novel or media presentation. This scale is complemented by a progression of writing assignments that stretch from concentration on word problems—such as spelling, commonly confused and misused words, vocabulary building, and word connotations—to writing strategically organized paragraphs or short stories. All written work should be kept in a journal to log student progress. The coordination of writing and reading activities and the use of the journal fosters a sense of unity and order; this also gives the students a feeling of direction and control in their studies—two important qualities to a so-called reluctant learner.

The following chart clearly identifies the progression of reading and writing activities:

Reading	*Writing*
Words	review mechanics of words and word problems
Haiku	write a haiku
Paragraphs	analyze critical paragraphs: topic sentence development conclusion proof from poem
Songs and Poems	write creative narratives in the first person and the third person study comparison poems use literary devices continue emphasis on critical paragraphs focusing on comparative criticisms
Short Stories	analyze critical paragraphs write creative short stories
Plays	work out creative monologues and dialogues study critical paragraphs tracing character development analyze creative writing using particular point of view
Novels	continue emphasis on critical and creative writing according to individual student needs
Media	compose advertisements and commercials prepare a television show critique study critical paragraph writing

General Objectives

In the beginning of the semester, most of the students in my general senior English class were unable to write complete sentences, let alone organize complete thoughts into paragraphs, Also, most were careless, infrequent readers with an extremely short span of concentration. In addition, very few students believed that it was possible for them to come to grips with a piece of literature and have a "correct" response. The need to overcome these faults established the following six objectives for this unit.

The student:

1 finds that working with language can be an enjoyable process of discovery and a very positive experience;
2 responds to how language is being used in a given medium (e.g., haiku, song, short story, book, advertisement, television show);
3 writes well-organized paragraphs which consist of complete sentences and develops a thesis statement logically;
4 expresses himself or herself creatively, using many media (e.g., oral, written, multi-media);
5 gains in self-confidence and in the ability to learn;
6 improves reading, writing, and other communication skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 journal entries;
2 participation in group activities;
3 written assignments on haiku and longer poetry, paragraphs, short stories, plays, novels, and media;
4 critical analyses of selected songs, poems, stories, plays, novels, advertisements, and television shows;
5 participation in class discussions;
6 completion of learning packets;
7 creation of advertisements;
8 videotape production of commercials.

Materials

Play

Tennessee Williams, *The Glass Menagerie*

Poems

T. S. Eliot, "Cousin Nancy"
Langston Hughes, "Dreams"
E. A. Robinson, "Richard Cory" and "Miniver Cheevy"
Mark Strand, "Miss America"
John Updike, "Ex-basketball Player"
William Carlos Williams, "The Red Wheelbarrow"

Records

John Lennon and Paul McCartney, "Nowhere Man"
Cat Stevens, "Father and Son"

Story

James Joyce, "Eveline"

Miscellaneous

Phonograph
Magazine advertisements
Videotapes of television commercials and television shows
Videotape equipment

Daily Lesson Plans and Activities

These lesson plans are intended to give teachers a more complete picture of how "Progressions" works. Please note that the first few lessons are given in considerably more detail to firmly establish the basic workings of the unit. Later plans include suggestions but leave more to the teacher's discretion and individual experience.

Lesson One—Words

Introduction. Give students a complete explanation of "Progressions," including philosophy, goals, methods, and expectations. Through questionnaires, writing samples, class discussion, and teacher/student conferences, learn as much as possible about the class.

1 First journal entry: How do you think the very first word was uttered? Students may use words and/or drawings. Describe the actual situation in detail.

2 Have students share their entries, then compare their ideas with recognized theories on the origin of language.

Lesson Two

1 English as a melting pot: Group work assignment where students identify foreign words in a given English paragraph. They realize that they are multilingual because the English language consists of many foreign languages.

2 Scatter word games through this section. Attempt to have students discover rules through observation.
   a Identify and correct misspelled words.
   b Review capitalization problems.
   c Examine commonly confused and misused words.
   d Look for word roots, prefixes, suffixes.
   e Allow time for students with specific problems to work individually or in small groups.

Lesson Three

1 Denotation and connotation of words: Have entire class take part in an effort to recognize that words come in different "flavors." After the class as a whole establishes the difference between the words "pleasingly plump," "overweight," and "fat," students should work in pairs to find a complimentary, neutral, and offensive version of several given words. Next, investigate the significance of word connotation and how slanted language creates bias. Newspaper articles and editorials are helpful sources.

Lesson Four—Haiku

1 Hand out several samples of traditional, translated Japanese haiku to be read aloud. In small groups have students discover the rules for writing haiku, share their findings, and discuss true traditional rules.

2 Following the established guidelines, students should then write their own haiku, first in small groups, then individually in their journals. Read student samples to the class, but announce names of student-poets only with previous permission.

Lesson Five

1 Have entire class analyze a favorite haiku from the original haiku handout. Concentrate on the following concerns:

a What immediate responses do the students have? Work on enabling students to verbalize their impressions.
b Does the haiku follow the rules? How?
c Since every word in the haiku demands close attention, it is a good introduction to textual analysis. Re-establish awareness of word flavor with questions like: What's the difference between "a river leaping" and "a river flowing"? What's better? Why?
d Establish that the truth lies within the poetry itself. Answers are "right" if they can be supported with proof from the poem. It's as easy as that!

2 Small-group analysis of a haiku is to be completed with the help of a mimeo worksheet containing guiding questions. This is followed by an account to the whole class and a comparison of findings. At this time there is still no pressure on the individual. Group work allows for experimentation without individual failure or embarrassment.

Lesson Six

1 Students are now ready to approach and analyze a haiku individually with the aid of a question worksheet to guide their exploration. Check the worksheet for students' ability to read closely. Also, note specific writing problems to be worked out on a one-to-one basis during a class work period.

Lessor Seven—Paragraphs

1 To begin work on paragraph development, have students list on paper at their desks things they have strong feelings about. Write a composite list on the board, which may include such items as school, drugs, abortion, open campus, parents, teen-agers' rights, school administration, etc. Vote on the most important issue.
2 If students were trying to convince someone to feel the way they do about this issue, what would they say to that person? As a class, write possible opening statements on the board and decide on the best one. Discuss what makes a good beginning good; then determine what the next sentence would be and eventually complete the argument. Students can literally see if faulty logic or lack of development is a problem. Nonsentences can also be heard and painlessly corrected by the group. The teacher uses this exercise as an introduction to paragraph writing. The parallel will be obvious: an interesting beginning, a solid development, and a clinching final sentence are three essential ingredients for a well-written paragraph.

Lesson Eight

1 Separate the class into groups of five. Give each student a piece of lined paper on which to write the name of a topic and a good topic sentence. When each group has completed writing, members of that group should pass their papers to the person next to them. Each person in the group will then continue the development of the paragraph by contributing one sentence at a time. Since there are five people in the group, the paragraph will necessarily have a topic sentence, three supportive sentences, and a concluding sentence. Once all five paragraphs are complete, the group listens to each of the paragraphs and notes the strong points and problem areas in each one. Then the class as a whole hears the best and worst paragraphs from each group and discusses their strengths and weaknesses.

Lesson Nine

1 Ask students to write three topic sentences on any subject they desire. Brief, individual teacher conferences and peer assistance help the student select the best sentence. Then have the student write a first individual paragraph from this topic sentence in the journal during class time. These entries are to be graded with lots of positive comments and only *one* negative comment for the student to work on.
2 The student then progresses to writing a topic sentence about a selected haiku and proceeds to develop it into a well-written paragraph. Time must be spent to show students how to incorporate correctly the necessary proof from the poem into sentences.

Lesson Ten—Songs and Poems

This section is an extension of the one on haiku. Pieces are a bit longer than the three-line haiku and become progressively more difficult. Most songs and poems in this section feature lifelike people dealing with crucial questions or problems. Emphasis still needs to be placed on close reading and verbalizing feelings. Focus on how the language guides the reader's experience. The following sequence has proven successful for me in the past:

1 Cinquain: Give students several examples of a cinquain; establish its form. Have students write their own cinquains. Emphasize the importance of word choice and placement. Share the poems with the class.
2 "Nowhere Man" by Lennon and McCartney. After close reading and discussion, introduce creative writing in the first person. Give examples of writing in the first person. Have students identify the difference between it and the paragraph style they just mastered. Determine the advantages and disadvantages of both. In their journals, ask students to imagine that each one is the Nowhere Man in the song, and to describe in the first person how they get out of bed and spend their day. These assignments generally turn out quite well and are fun to read in class. Emphasize colorful word choice.

Lesson Eleven

1 "Ex-basketball Player" by John Updike. Discuss Flick Web as a character, his problems, and possible solutions. How does the poet's language paint a picture of Flick's situation? Compare Flick to Nowhere Man. Introduce descriptive writing in the third person. Ask students to write about a female counterpart to Flick Web and describe her situation in detail. Focus on showing the character, not telling about her.

Lesson Twelve

1 Compare poems by Kenneth Koch with "Dreams" by Langston Hughes. Introduce similes and metaphors with many examples. Have students derive definitions from the examples and create more samples of metaphors and similes. Use Koch's comparison poem exercises. Concentrate on "Dreams" and have students determine if comparisons used in that poem are effective.
2 Read "Richard Cory" by E. A. Robinson. A close reading should be accompanied by Simon and Garfunkel's song version of this poem. How does the song use the poem? Note the similarities and differences in Richard Cory, Flick Web, and Nowhere Man.

3 Read "Miniver Cheevy" by E. A. Robinson. How does Miniver deal with problems? How does the language paint a picture of his experiences? Do two poems by the same person have anything in common? What do the two pieces, "Richard Cory" and "Miniver Cheevy," reveal about the poet? What do Richard Cory and Miniver Cheevy as people reveal about contemporary people? Are their situations real? How? How not?

Lesson Thirteen

1 Provide a list of literary devices with explanations and examples of their use. Why do people use them? Have students write their own creations using as many of the devices as possible. Share their final results with the class, and have the class identify devices as they're read.
2 "Father and Son," a song by Cat Stevens. A close reading should be followed by a discussion about how music affects the reading and the message. Also, examine how the specific problem is solved in this song. Is this solution a good one? Does the language of the song lead us to believe that there are other possibilities?

Lesson Fourteen

1 "Cousin Nancy" by T. S. Eliot. How does the poet's language guide the reader's vision of Nancy and her environment? How does she differ from the other characters we've met in previous poems and songs? In what way could she be, or is she, a failure?
2 "Miss America" by Mark Strand. What kind of a person is she? How does the poet's language show the reader what he really thinks of her? Pay close attention to comparisons within the poem. Introduce the concept of symbol. What does Miss America stand for in the poet's eyes? Have students write about something they consider symbolic. It is also possible to include William Carlos Willian's poem, "The Red Wheelbarrow," at this point to emphasize symbolism.
3 Ask students to bring songs and poems to class. Vote on one work to analyze as a class; then have students pair up to work on a poem or song of their own personal choosing.

Lesson Fifteen—Short Stories

Again, the reading material and writing assignments increase in length and difficulty. I did not find one anthology that particularly met the needs of this class, and thus collected stores from many sources.

1 Start by reading a short story aloud to the class and ask for opinions of it. Write the criteria for a good short story on the board.
2 Have students individually read an assigned story and, within a small group, decide whether or not it is a good story. Comparing the two stories they have heard and read is also a good idea. A close reading of both stories is necessary and attention must be paid to plot development, characterization, and the effectiveness of the author's language.

Lesson Sixteen

1 Students will compare the similarities between the ingredients of a well-written, critical paragraph and a good short story.
2 Each student will write a critical paragraph. Have each student select one story to work on, develop an original topic sentence, and continue with a well written paragraph.

Lesson Seventeen

1 The story, "Eveline," by James Joyce affords the perfect opportunity to introduce stream of consciousness writing. After a careful reading and in-depth discussion, students will be anxious to try this technique for themselves.

Lessons Eighteen through Twenty-one

1 By now the students have been exposed to several short stories and have critically examined each. Most students are eager and ready to write one of their own. A short story written by the entire class on the board is a good way to begin if some students seem reluctant.
2 Give students approximately three days to write their individual short stories. They should be encouraged to have their classmates read and comment on their stories. The teacher uses this time to circulate and hopefully will be able to reach each student for a short time each period.

Lesson Twenty-two

1 After the short stories are submitted, several exceptionally good ones should be read aloud in class. Offer everyone the chance to correct any problems the stories may have had and to rewrite an improved version on a mimeo master. Copies will then be run off, along with samples of previous work, to form a bound collection of student compositions. It is wise to give students time in class to read and appreciate each other's work. They also could use a break at this point. Most students have probably never worked so hard.

Lesson Twenty-three—Plays

1 Begin the study of plays by first looking at a simple, short conversation between two people.

The conversation should be typed and handed out to the class. It can be the teacher's own creation about a local student issue or part of a published play that can easily be lifted out of context. After re-enacting the conversation, the students are asked about the two characters and are to support their answers with proof from the conversation. What is each character like? What does each want? What do the characters think of each other?

Students can then pair up, each assuming the character of one member of the conversation, and create a continuation of that discussion. This continued conversation will be written down, and each line must be agreed to by both members of the pair. Students will later volunteer to perform their conversation for the class. It is interesting to note the different directions the same basic situation can take.

Lesson Twenty-four

1 The student should be introduced to a small part of the play that the class is to cover, without being told what it is from. I worked with *The Glass Menagerie* by Tennessee Williams and typed copies of Tom's opening monologue. This enabled students to carefully look at Tom as a character and also to determine what expectations this monologue raises for what might follow. After this introduction, the students are told that this monologue is part of a larger work, and they are then given copies of the play.

2 The importance of scenery and setting is considered, and parallels are made to the significance of each word in the haiku the students had previously analyzed. Every word and stage direction counts.
3 Point of view is introduced by having students write an opening monologue with Amanda or Laura speaking instead of Tom. If possible, these monologues can be videotaped and later shown to the class.

Lesson Twenty-five

1 The students continue to work on critical writing by comparing a character's actions at two points within the play. This assignment calls on their ability to read closely, draw their own conclusions, and support their findings with proof from the play.
2 With *The Glass Menagerie* it was possible to show the class the videotaped version of the play starring Katherine Hepburn. Just as students previously discussed how Simon and Garfunkel used Robinson's poem, "Richard Cory," in their song, here we also focused on the differences between the media production and the play script. The electronic media will be considered at greater length in Lessons Thirty-three through Forty-four, but this whets the students' appetites.

Lesson Twenty-six—Novels

Teaching a full-length novel to students of so-called middle-to-lower ability is difficult because of the great variety of reading levels in such a group.

1 I found it best to offer four or five different novels to the class. Each novel would be presented by a brief description of the plot and a representative paragraph or two to give the student a flavor of the material from which to choose to become involved with for the next two or three weeks.

Lessons Twenty-seven through Thirty-two

1 Divide the class into four or five groups—one group for each novel—after students have made their selection.

Prepare a student learning packet for each novel ahead of time and give one to each student. This packet should include the following:

a Suggested reading schedule to complete the novel within a reasonable period of time.
b Vocabulary work.
c Reading guide questions.
d Creative and critical writing assignments.
e Discussion questions to be talked about when the teacher visits the group each day.
f Student opinion questionnaire to be completed and kept on file for other students to peruse before selecting a novel to work on.
g Several extra credit assignments and projects.

2 The following list contains some suggestions for novels to use in this unit. The list proceeds from easy to more difficult works.

Edgar Allan by John Neufeld
Hey Dummy by Kin Platt
My Name Is Aram by William Saroyan
Go Ask Alice by Anonymous
The Old Man and the Sea by Ernest Hemingway
Working by Studs Terkel

How Children Fail by John Holt
How Children Learn by John Holt
Black Boy by Richard Wright
Red Badge of Courage by Stephen Crane
The Chosen by Chaim Potok
I Never Promised You a Rose Garden by Hannah Green
Of Human Bondage by Somerset Maugham
The Picture of Dorian Gray by Oscar Wilde
The Grapes of Wrath by John Steinbeck

Lesson Thirty-three—Media

By this point, students are able to critically approach language and literature. This last section of "Progressions" endeavors to transfer these critical skills to student understanding of the electronic media and the advertising gambit. Both of these areas too often go untouched in the classroom and often are unquestioned outside of school. Unfortunately, the result is a group of media illiterates totally at the mercy of something they don't understand. This section attempts to change that.

1 Begin with one advertisement taped to the board. Have students conduct a close, word-for-word reading of the ad, just as they did with a haiku or longer poem. Focus on the writer's word choice, connotation, and appeal. Include an analysis of how pictures, letter and placement complement the written message.
2 Tape several advertisements to the board, and ask students to carefully review each and write down words, phrases, or situations used to describe men, women, teen-agers, and families. Discussion of stereotypes easily follows. Include dangers and advantages of such stereotypes.
3 Divide the class into small groups and provide each group with several advertisements. Each group studies the ads, determines what strategy is being employed to get the consumer to buy, and shares the findings with the class.

Lesson Thirty-four

1 Arrange a field trip to an advertising agency or have a commercial artist and copy editor come to class to explain their work.

Lesson Thirty-five

1 Have students pair up and create their own magazine advertisement for their own product. Hang all advertisements on the board and vote on which one is most convincing.

Lesson Thirty-six

1 Compare and contrast television commercials with magazine advertisements. Which is most effective? Why? Show videotaped commercials* for concrete examples.

*Editors' caution: Check guidelines on copyright laws before using this material, or obtain from your local television station commercials no longer being used.

Lessons Thirty-seven through Forty

1 Separate the class into small groups. Ask each group to produce and perform their own commercial. Videotape and show the commercials to the class.

Lesson Forty-one

1 Have students compose a list of the most popular shows on television with a brief description of the usual plot of each. Establish the following hypothetical situation: If creatures from another planet happened to watch all of these shows, what kind of opinion would they have of human beings? How true would their impression be?

Lesson Forty-two

1 Using the same list of television shows as in Lesson Forty-one, have students determine what influence these shows might have on their audiences.
2 Videotape a popular show and run it during class. The tape allows all the students an opportunity to see the same show, and can easily be stopped at any given point to call attention to particular moments and allow for discussion.

Lesson Forty-three

1 Journal writing topic: What television shows or films do I see and how do they influence me?
2 Educational television: Ask students what they know about Public Broadcasting Service (PBS) and provide any information they may need. Videotape segments of several interesting PBS programs to be shown in class. How is PBS different from commercial broadcasting?

Lesson Forty-four

1 Require students to watch one PBS presentation and write a critique of it.
2 If possible, arrange for a tour of a local television studio.

Nature: A Rediscovery

Unit Plan by D. Sharon Gates

Sharon Gates has been teaching remedial reading in the Mobile County School System of Alabama for six years. She has served as Title I Parent Advisory Committee Representative, Mobile County Education Association Faculty Representative, and has assisted in developing a School Climate Profile with Staff Development. In addition, she has been selected to serve as a "model" teacher for observation by Title I teachers throughout the school system for her innovative methods and teaching skills.

Teacher's Comments

(The following comment is that of Nancy Moudry of Shaw High School in Mobile, Alabama.)

After a semester of grammar, my ninth grade students and I were weary and ready for summer vacation. I needed a short unit to provide inspiration for our final required assignment--writing a descriptive paragraph. I found the nature unit well suited for my purpose. My students could think of little except getting away from school, so in dealing with the subject of nature I capitalized on their desire to escape "the pressures of civilization."

Lessons One through Five served as fine preparations for the first descriptive paragraphs I asked my students to write. In Lesson Six, after having the class read the suggested selections, I gave students these directions for their journal entries:

> Imagine that you have been transported to the most beautiful place in the natural world. In this spot you are completely removed from civilization and its stress. In a paragraph, describe what you see, hear, taste, touch, and smell there. Use action verbs and specific nouns. Do not include your emotional reactions; merely describe the scene so vividly that a reader would have the same reactions that you had.

I was impressed with the imagery expressed in these paragraphs and can only conclude that the vision of an ideal place, remote from the school structure, inspired the vivid descriptions.

Overview

Nature has many moods and many sides. It can be soothing, calming, reverent, and uplifting or frightening, forceful, violent, and destructive. Throughout the ages, people have learned to cope with nature and live in harmony with the elements. We have recorded encounters and impressions of nature in countless ways—through prose, poetry, art, and music. For too long, however, we have ignored our responsibilities to nature—so long, in fact, that we are at the dangerous point of harming all humanity through the misuse of the land and resources.

At the time of this writing, there is a trend toward "getting back to nature" and putting ourselves back in harmony with nature. This unit, however, does not deal with nature from an ecological standpoint (although such a follow-up unit would be very appropriate). Being an avid camper and semi-naturalist, I chose this subject for a thematic unit thinking that my enthusiasm and love of nature, along with the current trend of getting back to the basics, would inspire and encourage students to want to read, explore, and experience more on the subject. All students should enjoy the romance and adventure of nature.

It had never occurred to me what a wealth of literary material that can be found on the topic of nature until I began researching for this unit. I found myself having to put aside many selections, which would have also worked beautifully, for the sake of brevity. Taking this into account, the teacher could use this unit as simply a guide, substituting other selections in place of those I have chosen, and still be very effective. I have suggested related activities which I considered using but passed up.

This unit is designed for an eighth or ninth grade class. It contains a variety of activities to interest even the most reluctant student. The anthology referred to most often is *Adventures in American Literature* by Fuller and Kinnick. If this anthology is not available, however, or not in current use, the teacher may substitute another anthology carrying similar selections.

Numerous opportunities are given for improving the communication skills of reading, writing, listening, and speaking. A field trip has been provided to add yet another dimension to the learning process.

Harvey Broome, a noted naturalist, said, "It is only in this naked, dazzling, tameless wildness that one realizes man's world has been hewn from it." It is hoped that through the use of this unit students will gain insight into and understanding of what the naturalist has stated. Our country is slowly on the road in that direction.

General Objectives

The student:

1. contrasts and compares various literary works and other media concerning the human's relationship with nature;
2. improves and extends communication skills in reading, writing, listening, and speaking;
3. expands vocabulary usage;
4. evaluates and gains an understanding of the human relationship with nature;
5. responds intelligently in class discussions;
6. improves skills in debates;
7. increases perceptive abilities, using all five senses;
8. relates personal environment with that of the naturalist.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1. writing assignments—class projects, journals, book reports;
2. participation in class discussion;
3. question-and-answer session with guest speaker/naturalist;
4. participation in individual and group projects;
5. presentation of projects and book reports;
6. evaluation by peers;
7. use of vocabulary learned and discussed in this unit.

Materials

Posters (obtained from various sources, all depicting nature)

Products or pictures of products depicting "natural" qualities (see Attachments)

Selections for Reading:

The Bible:
Gen. 1:1-31, Mark 1:1-13, Luke 4:1-13

William Cullen Bryant, "A Forest Hymn" and "Thanatopsis"

Ralph Waldo Emerson, "Nature"

Robert Frost, "The Road Not Taken"

Gertrude Bryson Holman, "Adventuring," *Ideals: Adventure Issue*. Maryjane Hooper Tonn, ed., Milwaukee, Wis.: Ideals Publishing, vol. 33, no. 3 (May 1976).

Helen Hoover, excerpt from *A Place in the Woods, Best Sellers from Reader's Digest Condensed Books*, New York: Reader's Digest Association, 1971.

Lorrie Sprague, "Notes from a Backcountry Ranger," *Smoky Vistas*, vol. 1, no. 3 (August 1977).

Jesse Stuart, Prologue from *The Year of My Rebirth*

Jesse Stuart, "To Call Our Own" from *Kentucky Is My Land*, New York: E. P. Dutton, 1952.

Henry David Thoreau, "Country Roads"

Henry David Thoreau, " Where I Lived, and What I Lived For," (from *Walden*)
E. B. White, "Walden (1939)"
William Carlos Williams, "Raleigh Was Right"

Song Lyrics for Reading:
John Denver, "Rocky Mountain High" and "Take Me Home, Country Roads"
Elton John, "Country Comfort"

Film:
The Creation. (12 min., color, Oxford Films)

Recordings:
"Country Comfort" (from *Tumbleweed Connection* by Elton John, Universal City Records, Inc.)
John Denver: Back Home Again (RCA Records)
"Nature" (from *Ralph Waldo Emerson: Poems and Essays*)
"Take Me Home, Country Roads" and "Rocky Mountain High" (from *John Denver's Greatest Hits*, RCA Records)

Reading Lists (see Attachments)
Suggested Class Projects (see Attachments)
Anthologies containing Bryant's "A Forest Hymn"
Audio-Visual Equipment:
Film Projector
Record Player
Discussion Guides and Questions (see Attachments)
Periodicals, pamphlets, brochures, etc., concerning nature, outdoor activities, ecology

Daily Lesson Plans and Activities

Preparation for Unit

Fill the room with posters depicting nature scenes. Collect materials to be used for Lesson One. (See Attachments.)

Lesson One

1 On a table before the class, have the items listed in Attachments. Hand out Granola bars and lead the class in a discussion on the current trend toward "naturalism." Use items on the table as your props and reinforcements.
2 Suggest three student committees and list their functions on the board:
   a Food committee: go to the supermarket and make a list of various products on the market promoting natural substances (organic, anything pertaining to nature, etc.).
   b Recordings committee: bring to school various records promoting nature, the country, etc., as opposed to city life, be prepared to support reasons for your selection.
   c Other merchandise committee: bring to school various items promoting nature, country life, naturalness (example: cosmetics in earth tones or spice colors, a garment of natural fibers and color, health foods, etc.).

Note. Allow ample time for students to select their committees, leaders, and recorders, and to discuss how they will carry out the assignment. Have them select a group reporter to present their findings. They will have one-half of the next lesson period for correlating their findings and one-half for reporting.

While the committees meet, play the recording *John Denver: Back Home Again* softly in the background.

Lesson Two

1 Have the committees meet to correlate their findings and prepare for presentation to the class.
2 Ask committees to report.
3 Explain that the current trend toward naturalism is not as new as it may seem. For the next three to four weeks, students will be discussing the theme of getting back to nature, or rediscovering nature found in various literary works and recordings brought to class.

Assignment: Bring to class a notebook to be used as a Nature Journal for the next three weeks. Its use will be discussed and explained during the next lesson.

Lesson Three

1 Read from the Bible, Genesis, Chapter 1. Ask students to look for likenesses and differences as they view the film *The Creation*, based on the poem by James Weldon Johnson. Have them follow the poem in the anthology, *Adventures In American Literature*.
2 Discuss, according to the film and the poem, the explanation of human evolution and ties with nature. Avoid discussion (debate) of evolution on a religious basis.
3 Discuss the purpose of the Nature Journal: to record sights, sounds, and other impressions related to nature each day. Explain that these journals will be viewed by no one except the teacher. They will be taken up periodically but will not be graded.
4 Present copies of booklists and suggested ideas for book reports (see Attachments). Explain that one book report and one project will be evaluated for each student. Evaluations will be by both teacher and peers.

Lesson Four

1 Discuss the evolution of Emerson's essays from his *Journal* and comment on his transcendental beliefs and philosophy. Ask students to note the following questions, which you will write on the board, as they listen to "Nature," a recording:
   a What is Emerson's view of nature?
   b What does Emerson say we must do in order to appreciate nature?
   c What does man gain by going to the woods?
2 Read from the Bible, Mark 1:1-13 and Luke 4:1-13. Ask students to compare these chapters with Emerson's essay. Explain John the Baptist's background.
   a Why do you suppose John the Baptist preached in the wilderness?
   b What was the purpose of his skin clothing and his unusual diet? Is he like anyone or any group you know or have heard of in modern times in this aspect?
   c Relate Jesus' and John's return to the wilderness with what Emerson stated in this selection from "Nature."
3 Hand out copies of John Denver's lyrics to "Rocky Mountain High." Play the song and present the teacher-made slides which illustrate the song. (See Attachments for suggestions for making or buying the slides.) Discuss the song for literal clarification.

a How does Denver's song compare with Emerson's "Nature"? With the selections read from the Bible?
b Have you ever experienced a "high" while communing with nature?

4 Record book and project selections.

Note. This lesson may have to run over into another lesson period, depending on the length of and interest in the discussions.

Lesson Five

1 Discuss briefly Thoreau's relationship to Emerson and how Thoreau came to write *Walden.*
2 Divide the class into four groups. Have them select a leader and recorder. Give each leader a set of discussion questions (see Attachments); and, using the anthology, *Adventures in American Literature* (pp. 584-87), or a copy of this passage, ask the groups to follow along as the teacher reads from *Walden,* "Where I Lived, and What I Lived For." Have group members discuss questions among themselves, then select questions for class presentation.
3 Give students copies of Gertrude Bryson Holman's "Adventuring."
a How does this selection compare with *Walden*?
b Do you think Thoreau went to Walden Pond for the same reasons Holman is going to the hills?

Assignment: Read "The Hidden Pool" by Rachel Carson, pp. 144-47 of the anthology.

Lesson Six

1 Explain that both Emerson and Thoreau kept journals from which their essays evolved. Tell the students that their journals can become much like Emerson's and Thoreau's.
2 Introduce Jesse Stuart's *The Year of My Rebirth* (a journal) and discuss the author and his journal briefly. Read the book jacket blurb.
3 Ask the students to read "If I Were Seventeen Again" by Jesse Stuart, p. 135 of the anthology. Discuss questions 1 and 5 at the end of the story.
4 Hand out copies of "Notes From a Backcountry Ranger" by Lorrie Sprague for students to read. Note that the selections discussed today, including "The Hidden Pool" read for assignment, are examples of journalistic writing.
5 Darken the room. Put a recording on that will set the mood for the following narration. Instrumental folk tunes with dulcimers or autoharps would do fine. Tell students, "Close your eyes and think back on an experience you have had with nature. Perhaps it was a family vacation, a hiking, camping, boating, or jogging experience. Think back to the time of the year. What were the sounds, smells, tastes, feelings (internal and external)? How did your body feel? Now, open your eyes and begin to write this experience down in your journal."

Note: Allow ample time during your narration for thought. Collect journals for review.

Lesson Seven

1 Ask for three or four volunteers to read their entries (written during yesterday's lesson) from their Nature Journals. Comment on journal style and praise all who volunteer.

2 Allow in-class time for reading "Walden (1939)," pp. 156-60 of the anthology. Write the following on the board:
   a Compare E. B. White's account to Thoreau's Walden.
   b What are some of the humorous aspects of this essay?
   c What is the underlying seriousness of this essay?
   d What comment does White make on our society today?
3 Divide the class into four groups. Distribute copies of various camping, hiking, and recreational vehicle magazines. While thumbing through them, guide students in comparing the various methods of exploring the outdoors. Ask:
   a Which magazines lean toward Thoreau's idea of communing with nature?
   b Which ones lean toward what White saw at modern day Walden?
   c Which magazines would you most likely subscribe to?

Note: Return journals.

Lesson Eight

Advanced Preparation. Contact the director of a local Environmental Education Center (most contain a pond, lake, or stream) to plan a field trip. Explain your purpose for visiting the center, the number of students to be expected, and what you wish to point out. Plan to spend three to four hours for the excursion and ask students to bring picnic lunches (if permitted).

Objectives for excursion. (1) To gain a better understanding of the life around a pond and the contrasting surrounding land and vegetation. (2) To relate this naturalist experience to Thoreau's stay at Walden Pond. (3) To gain insight in wilderness living and knowledge about wilderness creatures and their survival.

1 Conduct a field trip to the local Environmental Education Center or if one is not available, to a local park, a wooded area with nature trails, or another suitable location. Encourage students to ask questions. Be prepared with some questions of your own, such as:
   a What types of animals and other creatures live here?
   b What type of food could be gathered by creatures or people, if permitted?
   c Are there poisonous foods or snakes to watch for?
   d If you went to live in a forest such as this, what would you need to know in order to survive?
2 While resting or picnicking, read the excerpt from *A Place in the Woods* by Helen Hoover. Allow free time for talking with the naturalist or ranger (if any), asking questions, and writing in journals.

Assignment. Using discussion guide questions (in Attachments IV), select and evaluate a TV series (current or old) related to the nature theme.

Lesson Nine

1 Discuss the TV series evaluations assigned.
2 The remainder of the class time is a free day for working on projects or reports, reading books, going to the library for research, etc. Students should be well motivated by now to work independently on their projects.

   Be prepared to answer questions, discuss projects, and make suggestions. Guide students in browsing through and reading suggested pamphlets, brochures, magazines, newspapers, etc.

Lesson Ten

1 Pass out copies of "To Call Our Own" by Jesse Stuart and read it.
   a What three things does Stuart mention that give him a feeling of security?
   b What do the meadows give? What do the finches get for pay?
   c Is the poet expressing a common feeling of people all over the world?
   d Which selection(s) previously read in this class does this poem remind you of?
2 Play the recording "Country Comfort" by Elton John.
   a What is the songwriter saying? (Expand on this question.)
   b What is happening to the country he speaks of? Explain.
3 Pass out copies of "Raleigh Was Right" by William Carlos Williams and read it.
   a What is this poet saying?
   b What kind of view of country life does he have?
   c Compare this poem with Jesse Stuart's poem; with Elton John's lyric.
   On the board write "Pros" and "Cons." Have students list pros and cons of country and/or wilderness living as opposed to city living.
4 Have students sign up for the order of their project presentations and book reports. Inform them that both *do not* have to be given on the same day.

Assignment. Read William Cullen Bryant's "Thanatopsis," pp. 507-10 of the anthology. Answer questions 2 and 4 on page 512.

Lesson Eleven

1 Discuss assignment and questions from Lesson Ten.
2 Hand out anthologies containing William Cullen Bryant's "A Forest Hymn." Students follow as the teacher reads (or a recording may be used). Discuss Bryant's two poems and his treatment of nature as a tomb and as a place of worship. Have students compare these poems and Bryant's views with other works and poets studied thus far.
3 The remaining class time may be used for reading, journal writing, or project work.

Lesson Twelve

1 Give students copies of the quotations about nature in the Attachments and ask them to read them and select one especially enjoyed. Ask for several volunteers to read their choices and explain why they made those choices. Ask if there were any quotations which they disagreed with or disliked and to state their reasons.
2 The remainder of the class period will be a "free" time for working on projects, reports, reading, or browsing.

Lesson Thirteen

1 Play the recording "Take Me Home, Country Roads." Make sure students have copies of the lyrics. Discuss the lyrics for understanding. Note that the writers are city dwellers.
2 Give students copies of "Country Roads" by Thoreau and "The Road Not Taken" by Frost. Read these poems to the class. Follow with discussion questions. (See Attachments.)

3 Announce that for the next lesson the class will begin project presentations and book reports, to be evaluated by the class.

Lessons Fourteen, Fifteen, and Sixteen

1 These lessons will be used for project presentations and book reports. Collect Nature Journals for final review.

Lesson Seventeen

1 This lesson will be dedicated to evaluating the unit and looking over class projects and reports. A library should be set up consisting of various books read by students and teacher, along with related magazines, etc., collected during the unit. Encourage students to browse and check out these materials. Provide each student with an evaluation sheet to be filled out and returned during the period.

Suggested Related Activities

1 Conduct an in-class interview of a guest speaker who has given up city life for country life (ex.: a person from The Farm, See *Hey, Beatnik*, Summertown, Tenn.: Book Publishing, 1974).
2 Plan a weekend camping or canoeing trip, catching and cooking fish and game for food, exploring wildlife and vegetation, recording all experiences in the Nature Journal.
3 View the film *Sky Above* (9 min., color, Pyramid Films), depicting a young boy who wanders about the city thinking of the wonders of nature—in the forest, mountains, and seashore
4 Take an excursion to a local seashore to record impressions such as Rachel Carson did in "The Hidden Pool."
5 Interview three specific age groups for their views on living on a farm (or in the country) as opposed to living in town (or the city). Compare the results.
6 Plan a trip to a local national or state park.

Bibliography

Bradley, Sculley et al., eds. *The American Tradition in Literature*. New York. Grosset and Dunlap, 1967.
Burton, Dwight L. *Literature Study in the High Schools*. New York: Holt, Rinehart and Winston, 1970.
Fuller, Edmund and B. Jo. Kinnick, eds. *Adventures in American Literature*. New York: Harcourt, Brace and World, 1963.
Nieman, Egbert W. and Elizabeth C. O'Daly. *Adventures for Readers, Book Two*. New York: Harcourt, Brace and World, 1963.
White, Marian E. et al., eds. *High Interest—Easy Reading for Junior and High School Students*. NCTE. New York: Citation Press, 1979.
Wolfe, Don M. *Creative Ways to Teach English, Grades 7 to 12*. New York: Odyssey Press, 1966.

Supplementary Books

Elman, Robert. *The Hiker's Bible*. Garden City, N.Y.: Doubleday and Company, Inc., 1973.
Hasenfus, Joseph L. *Canoeing*. American National Red Cross, 1965.
Riviere, Bill, ed. *The Camper's Bible*. Garden City, N.Y.: Doubleday and Company, Inc., 1970.
Wigginton, Eliot, ed. *Foxfire 1, Foxfire 2, Foxfire 3, Foxfire 4*. Garden City, N.Y.: Anchor Press, 1977.

Supplementary Periodicals

Tonn, Maryjane Hooper, ed. *Ideals Adventure Issue* (May 1976), and *Woodland Issue* (July 1977).

Other periodicals and newspapers may be ordered from the United States Department of the Interior or local and state conservation departments and state parks. Following is a brief list of inexpensive publications for bulletin boards or browsing:

Mountain Review—quarterly publication, containing articles, short fiction, poetry, photography, and artwork by mountain people of Appalachia, reflective of their life. Write: *Mountain Review*, Box 660, Whitesburg, Ky. 41858 ($1.50 each).

Smoky Vistas—official newspaper of the Great Smoky Mountains National Park, containing articles of survival in nature, folklore, wildlife, etc. Published by the Great Smoky Mountains Natural History Association. Write: Superintendent, Great Smoky Mountains National Park, Gatlinburg, Tenn. 37738.

The Mountain Call—a monthly publication about the mountains, people, and culture of Appalachia. Write: *The Mountain Call*, The Knob, Kermit, W.Va. 25674 (35 cents for a sample copy).

The Plow—monthly news magazine featuring mountain history, tradition, crafts, music, and culture. Write: *The Plow*, P.O. Box 1222, Abingdon, Va. 24210 (35 cents a copy).

Supplementary Song Lyrics

Selected lyrics from *Songs of the Open Road*, edited by Bob Atkinson. New York: New American Library, 1974.

Supplementary Poems

Berry, Wendell, "The Peace of Wild Things," and "Tewa: Song of the Sky Loom," *Loving, Dying, Living' Faces of America*, edited by Betsy Ryan. New York: Scholastic Book Services, 1976.

Eberhart, Richard, "On a Squirrel Crossing the Road in Autumn, in New England," *Currents in Poetry*, edited by Richard Corbin. New York: Macmillan, 1968.

Cummings, E. E., "I Thank You God for Most this Amazing" and "What If a Much of a Which of a Wind"

Millay, Edna St. Vincent, "Spring" and "Counting Out Rhyme"

Yeats, William Butler, "The Song of Wandering Aengus"

de la Mare, Walter, "Silver"

Stephens, James, "The Shell"

The above poems are from *Perceptions in Literature*, edited by Philip McFarland et al. Boston: Houghton Mifflin, 1975.

Supplementary Books for Individual Reading

Annixter, Paul, *Swiftwater*
Burnford, Sheila, *The Incredible Journey*
Butler, Marjorie, *Man Who Killed Bear With a Stick*
Carson, Rachel, *The Sea Around Us*
Cleaver, Vera and Bill, *The Mimosa Tree*
Connolly, Edward, *Deer Run*
Dickey, James, *Deliverance*
Diole, Philippe, *Sahara Adventure*
DuFresne, Frank, *My Way Was North*
Gaskin, Stephen, *Hey, Beatnik*
Gibbons, Euell, *Stalking the Good Life*
Heyerdahl, Thor, *Kon-Tiki*
Hoover, Helen, *A Place in the Woods*
Kjelgaard, Jim, *Outlaw Red*
London, Jack, *The Call of the Wild*
O'Dell, Scott, *Island of the Blue Dolphins*
Rawlings, Marjorie R., *The Yearling*
Rawls, Wilson, *Where the Red Fern Grows*
Renvoize, Jean, *A Wild Thing*
Steele, William, *The Old Wilderness Road*
Stuart, Jesse, *The Year of My Rebirth*
Wilkinson, Doug, *Land of the Long Day*

Attachments

Materials for Lesson One

Granola bars (halved, ready to pass out)
Granola cereal or some other natural cereal
Cosmetics boasting "herbal," "natural," etc., on labels
Picture of a modern dwelling with natural wood siding
Picture of interior of a dwelling decorated in "natural" colors and products
Pictures or brochures of modern log homes
Copies of various periodicals on camping, hiking, backpacking, such as those listed in Supplementary Books, Periodicals, and Song Lyrics on nature and outdoor activities
Various health food items
Record albums demonstrating nature themes on their jackets

Suggested Class Projects*

1 Write a children's book on a nature theme.
2 Draw a series of cartoons about some aspect of nature.
3 Make a br f five-minute talk on an exciting adventure you have had with natur .
4 Write an original story on a nature theme.
5 Prepare a dish using natural foods. Hand out recipe copies to all, tell where you got your ingredients, and demonstrate its preparation. Serve samples to the class.
6 Choose four poems by Robert Frost that reflect a theme on nature. Be prepared to read them to the class (handing out copies of each) and discuss their meaning and what you got from each.
7 Write a story based on an experience you have had with nature. It may be a camping, fishing, or hiking adventure; watching a sunrise or sunset, surfing; canoeing; etc.
8 Bring in a current newspaper clipping and/or magazine article demonstrating the nature theme. Share this with the class.
9 Prepare a film or slide presentation with dubbed-in music and/or narration. Your teacher will give you a guide if necessary.

*You may choose other projects, but please clear your project with the teacher first.

Discussion Guides for TV Series on Nature Theme

1 What type characters are in this series? Are they ruthless, wholesome, gentle, shiftless, etc.?
2 Are there animals in the series? What kinds? How are the animals depicted? Scary, gentle, or what?
3 Is there a family or families in the series? Describe them and their characters. The father, the mother, the children. Are they educated? Explain.
4 How do the characters relate to the wilderness?
5 What kind of problems confront the characters and/or the animals?
6 What values are preached? Tolerance? Ambition? Patriotism? Kindness to animals? Others?
7 Would you say the series depicts romanticism? Explain. Escapism? Reality?
8 What commercials accompanied this series? Would their contents appeal to the type of viewer most likely to look at this program? Can you identify the type of person who will watch this program?

What kind of setting, language, music, and type of people were in the commercial?

What needs or desires are appealed to—social acceptance? Health? Others?

Are there implied consequences if one fails to purchase the product?

Discussion Que: tions for Walden and Country Roads

1 Why did Thoreau go to the woods to live? Answer in your own words.
2 What is his opinion of how one should live?
3 How does he feel about our nation and our life-styles?
4 What does he say about seeking reality?
5 What does Thoreau mean by "Time is but a stream I go a-fishing in. . . ."?
6 Does he speak favorably of intellect? Explain.
7 What is he going to "mine" from the hills around Walden Pond?
8 What self-portrait do you feel Thoreau draws of himself in this selection?
9 Do you know or have you known someone like Thoreau?
10 In what ways are you like Thoreau? In what ways are you different?

Suggested Ideas for Book Reports

1 Try to "sell" the book you choose to read just as if you had written it.
2 Make a poster to advertise the book you choose to read. Present this poster as a visual aid when giving your report.
3 Prepare an appropriate book jacket including blurbs on the inside covers. Look at various book jackets to aid you with ideas.
4 Become one of the characters in your book. Work out appropriate dialogue, costume, etc. Come to class prepared to tell about your experiences in the book.
5 Give an oral report presenting your ideas concerning the author's motives and methods.
6 Select a scene from the book you read which will show some special power of the author, such as the power to build a dramatic, humorous, or pathetic scene; or to express his observations; or to create characters and pictures. Prepare the scene for presentation to the class as a reading.
7 Choose *two* of the following, and write a paragraph on each:
   a The character I'd like as a friend
   b With specific reference to incidents, characters, or the theme of this book, why I'd like to read another book by this author
   c What makes the ending of the story satisfactory
   d Referring to at least two ideas in the book, why other students would find it helpful and not just entertaining
   e Comparison of the setting with my own environment
   f Permanent impression left upon me by the author's insights into human nature
8 Read a quotation from the book. Write a story of a moment in your life that is related to the quotation.
9 Think of yourself as the main character and write about something you would have done differently.
10 Tell why the book would make a good movie, commenting on needed deletions, probable cast, etc.
11 Conduct an imaginary interview with the author. Ask a friend to read either the part of the author or the interviewer.
12 Be prepared to tell how your book is related to class discussions, poems and other selections read, songs, etc.
13 Form a discussion group with several students who have read the same book. Plan a discussion for the class to hear. Select a discussion leader and informative and interesting discussion questions. Limit this to five minutes.
14 Write a journal for one of the characters in your book. Include at least three crucial days in the life of the character.
15 Place yourself in the role of a TV or radio reporter. Describe a crucial scene from the book in on-the-spot format.
16 Write and perform a TV commercial about the book you selected to read.

Suggested Slides for "Rocky Mountain High"

Slides may be bought commercially or made by using negatives of personal snapshots, taking photographs/slides of pictures from magazines, travel brochures, posters, etc.

Suggested Pictures (in order of presentation):

1 A reflective-looking young man in a natural setting
2 View of the majesty of the Rocky Mountains
3 Aurora borealis behind the mountains
4 View from a mountain peak to the clouds below
5 Brilliance of the sun
6 A peaceful forest and/or stream
7 A mountain lake
8 A different view of the Rocky Mountains
9 A view of strip mining
10 A scene of destruction of a mountain area
11 View of the beauty of the Rockies
12 An eagle soaring
13 Hikers or horseback riders exploring the mountains
14 Final shot of the Rockies

Note: Many beautiful scenes can be found in *Ideals* magazine. (See Supplementary Periodicals in Attachments.)

Quotations About Nature*

"Seek the silent woodland where no sound of wheels is heard and nothing breaks the stillness save the singing of a bird."

"Nature tells her secrets not to those who hurry by, but to those who walk with happy heart and seeing eye."

Patience Strong

"All things in this world must be seen with the morning dew on them, must be seen with youthful early-opened hopeful eyes."

Henry David Thoreau

"Nature meets many of man's needs. Among other things he finds beauty for his soul, healing for his body, knowledge for his inquiring mind, communion with his Creator, and peace for his troubled heart."

Ester Baldwin York

"It is far safer to wander in God's woods than to travel on black highways or to stay at home."

John Muir

"I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord, which made heaven and earth."

Psalm 121:1-2

"Adopt the pace of nature; her secret is patience."

Ralph Waldo Emerson

"Almighty One, in the woods I am blessed. Happy everyone in the woods. Every tree speaks through Thee. O God! What glory in the woodland! On the heights is peace—peace to serve Him."

Ludwig van Beethoven

"Afoot and light-hearted I take to the open road,
Healthy, free, the world before me,
The long brown path before me leading wherever I choose. . . ."

Walt Whitman

*All quotations are from *Ideals Woodlands Issue and Adventure Issue.* (See Supplementary Periodicals in Attachments.)

Rediscovering Themes in Fairy Tales

Unit Plan by Eugene Bledsoe

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Teacher's Comments

One day I pulled aside a brown notebook cover to find a student reading not *Love Story* or *The Exorcist* but a thick copy of *The Complete Grimm's Fairy Tales*. I pointed with disdain at the cover and said, "You can't even pronounce his name." I was indicating the name "Padraic Colum" who had written the Introduction. The student did pronounce it, then proceeded to comment on what a shame it is that nobody tells stories like fairy tales today, that perhaps the art of story telling is dead, that perhaps it will never be reborn.

I was impressed. I had not touched a book of fairy tales since my mother had held me on her knee, but I was fascinated by the student's interest. On the sly I asked other students, "Do you ever read fairy tales any more?" Many said that they did or that they remembered them from early childhood. "I love them," one student said. After that I read J. R. R. Tolkien's "Tree and Leaf" and Bruno Bettelheim's *The Uses of Enchantment*. Before long I was sneaking my copy of Grimm's fairy tales out of my briefcase and leaving the kids to struggle with Faulkner's *As I Lay Dying*.

Overview

The fairy tales are rich in the essential ingredients of life. As surely as Shakespeare or Faulkner, the fairy tales deal with elemental human experience. As Bettelheim points out in the introduction to *The Uses of Enchantment*, fairy tales often deal head on with the existential predicament. In the fairy tales there are pain and suffering, jealousy and hate, love and forgiveness, life and death. This unit is designed to allow students to rediscover these themes in fairy tales and to help students use fairy tales as a basis for study of other literature.

This unit was especially designed to be used in a Southern Fiction Course and is therefore set up to include two novels, one by William Faulkner and one by Flannery O'Connor. The archetypal motifs linking fairy tales to these Southern writers are those named in Joseph Campbell's commentary in *The Complete Grimm's Fairy Tales*: "the monstrous, the irrational, and the unnatural," and the archetypal themes of good and evil which Bettelheim says are equally omnipresent in the fairy tales. There is no question that all of these are essential ingredients in much of Southern literature, as they are in life.

Teachers needing to adapt the unit to include writers other than O'Connor and Faulkner should have no trouble doing so.

General Objectives

The student develops reading, writing, listening, and speaking skills by:

1. recognizing fairy tales as a rich literary resource always reflective of life;
2. learning of the extent fairy tales might be similar to other literature;
3. expressing an awareness of the universal literary motifs in fairy tales.
4. writing a fairy tale;
5. reading fairy tales aloud;
6. (optional) studying similarities of motifs that fairy tales have in common with other literature.
7. (optional) studying contemporary children's literature in contrast with traditional fairy tales.

Evaluation

The general objectives of this unit may be evaluated by the following measures

1. participation in discussion groups.
2. quality of written compositions.

3 sharing in reading aloud;
4 participation in individual and/or group projects.

Materials

Fairy Tales

Josef Grimm and Wilhelm Grimm, *The Complete Grimm's Fairy Tales*

Novels

William Faulkner, *As I Lay Dying*
Flannery O'Connor, *The Violent Bear It Away*

Nonfiction

Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*

Daily Lesson Plans and Activities

Lesson One

1 Open the unit by reading aloud to the class the Grimm's tale of "The Three Green Twigs," but do not tell the students that it is a fairy tale. Instead, discuss the theme of faith. Also discuss the elements of anger and violence as reflective of life as it really is. After the discussion, tell students the source of the story. Ask them to think of other fairy tales they know which deal directly with the essential elements of human life.
2 Read and discuss Matthew 11:12, from which Flannery O'Connor drew her title for *The Violent Bear It Away*. *The New Jerusalem Bible* version of this passage affords good insight into its meaning.
3 Ask students to look around for copies of fairy tales. Most will discover they have some at home.

Lesson Two

1 Begin with a reading of the Grimm's tale, "The Three Feathers." Students should do most of the reading. Point out that many fairy tales open with the imminent death of a mother, father, husband, or wife.
2 Read early passages from *As I Lay Dying*. The following section from the second chapter, titled "Cora," is good:

> It was Darl. He come to the door and stood there, looking at his dying mother. . . . "What you want, Darl," Dewey Dell said, not stopping the fan, speaking up quick, keeping even him from her. He didn't answer. He just stood and looked at his dying mother, his heart too full for words.

3 Ask students to discuss the themes of faith and death as they perceive them, not necessarily in terms of the reading but in terms of their own experience.
4 Assign the novels *As I Lay Dying* and *The Violent Bear It Away*.

Lesson Three

1 Allow students a class period for reading and asking questions.
2 Begin during this time to develop a list of motifs common to both novels: the motif of the dying elder, of violence, of the unnatural, and of the grotesque, for example. (See Attachment on common fairy tale motifs.) Tell students that in future reading of fairy tales, the list will be expanded.
3 Briefly mention Padraic Colum's Introduction to the Grimm's collection. Specifically mention the demise of the art of story telling.

Lesson Four

1 Ask whether or not there are any questions from the reading. If there are, discuss them briefly.
2 Read two or three of the more well-known fairy tales to the class.
3 Point out some of the essential elements of the fairy tale as a genre. The fairy tales raise and honestly dispose of the most essential questions of the human condition: life itself, death, fear, jealousy, stupidity, the absurd, and so on. Especially point out the catharsis that comes with most fairy tales, the feeling that no matter what has happened, there is goodness and hope in the world worth living for.

Lesson Five

1 Open with a reference to the art of storytelling as commented upon in Lesson Three.
2 Tell students that now they are becoming familiar with fairy tales they are to write one of their own.
3 Ask two or three students to volunteer to read their fairy tales to class on a make-believe storytelling day.
4 Discuss the fairy tale and the Faulkner and O'Connor readings up to this point, if there are questions.

Lesson Six

1 Spend the entire period talking about the art and history of storytelling. Padraic Colum's Introduction will serve as a good basis.
2 Give the class a few quotations from Padraic Colum's Introduction. The following two are good examples:
   a "The story teller seated on a roughly made chair on a clay floor did not look unusually intelligent or sensitive, but he was ready to respond and make articulate the rhythm of the night."
   b "The prolongation of light meant the cessation of traditional stories."
3 Tell students that tomorrow is storytelling day.

Lesson Seven

1 If permissible, move desks, tables, and chairs from the center of the room. Have the room dark when students enter, except for a few candles. Ask students to be seated in a circle around the candles. The storytellers should then begin to tell their stories.
2 Remind students to finish their reading assignments.

Lesson Eight

1 Ask students to continue developing the list of motifs begun in Lesson Three.
2 Read the Grimm's tales of "Faithful John" and "The Juniper Tree." Ask students to include these in their lists of motifs and to read other fairy tales on their own to use in developing the lists.

Lesson Nine

1 Open with a student reading the Grimm's tale, "Our Lady's Child."
2 Follow this reading with a short selection from early in *The Violent Bear It Away*. The following is a good selection: "These were the times that Tarwater knew that when he was called, he would say 'Here I am, Lord, ready!' At other times when there was no fire in his uncle's eyes

and he spoke only of the sweat and stink of the cross, of being born again to die, and of spending eternity eating the bread of life, the boy would let his mind wander off the other subjects."

3 Discuss thematic comparisons and contrasts as they emerge.

Lessons Ten through Thirteen

1 Begin this four-day section by listing on the board or in a handout the following items: beginnings, complications, endings, and themes. (See Attachment on fairy tale development.)
2 Instruct the students, using the two novels and tales already read, to fill in the items—beginning, complications, ending, and theme—with descriptive narrative statements reflecting each individual work. Keep the lists short and concise. Allow students to work in small groups. It is not necessary that each individual turn in a separate list.
3 After the lists are completed ask a representative from each group to read selections to the class. Stress the similarities among the fairy tales themselves and between the fairy tales as a group and the two novels.
4 On the last day ask students to discuss "lessons from life" that one might learn from reading fairy tales.

Lesson Fourteen

1 End the unit by reading aloud the Grimm's tale, "The Old Man Made Young Again." The tale begins: "At the time when our Lord still walked upon this earth, he and St. Peter stopped one evening at a smith's and received free quarters. Then it came to pass that a poor beggar, hard pressed by age and infirmity, came to this house and begged alms of the smith." St. Peter and the Lord, having compassion on the old man, decided to make him young again. The Lord placed the old man in the smith's forge in the midst of the red-hot fire. The old man came out young again and sprang nimbly about, fresh, straight, and healthy. Later, after the Lord and St. Peter had left, the smith tried to duplicate the Lord's feat, with less than favorable results.
2 Encourage students to discuss life, death, and faith as themes in the fairy tales and in the two novels they have read.
3 Ask students, as a parting activity, to write a short statement telling what they have rediscovered about themselves as a result of having rediscovered fairy tales.

Supplemental Assignments (optional):

a Ask students to find good definitions of "folk tale," "myth," "fable," and "fairy tale."
b Assign students reading in each of these genres. (See Supplementary Reading List.)
c Ask students to undertake a variety of projects including collages, slide/tape essays, drawings, and so on in which they create or recreate, compare and contrast, or in some other way go deeper into fairy tales.
d Ask students working as a group to compile a book of student-written fairy tales.
e Ask students, especially very advanced students, to investigate the broader question of fantasy and fairy tales by reading some selections from C. S. Lewis, Charles Williams, and J. R. R. Tolkien, among others (See Supplementary Reading List.)
f Investigate the broader area of children's literature to ascertain central themes, such as the human need to be loved, to belong, to achieve, to know, and so on.

Supplementary Reading List

Hans Christian Andersen *The Complete Andersen Fairy Tales*
May H. Arbuthnot and Zena Sutherland *The Arbuthnot Anthology of Children's Literature*
Frank Baum, *The Oz Books*
Peter Beagle, *The Last Unicorn*
Terry Brooks, *The Sword of Shannara*
John Ciardi, *You Read to Me, I'll Read to You*
Kenneth Grahame, *Wind in the Willows*
Nathaniel Hawthorne, *The Great Stone Face*
Washington Irving, *The Legend of Sleepy Hollow* and *Rip Van Winkle*
Andrew Lang, *The Color Fairy Tales*
C. S. Lewis, *Chronicles of Narnia* and *The Allegory of Love*
Sir Thomas Malory, *Sir Lancelot*
William Morris, *The Well at the World's End*
George Orwell, *Animal Farm*
Alfred Lord Tennyson, *The Passing of Arthur*
James Thurber, *Fables of Our Times*
J. R. R. Tolkien, *The Lord of the Rings*
T. H. White, *The Once and Future King*
Charles Williams, *Descent into Hell*

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Attachments

Some Common Fairy Tale Motifs

1 The dying elder–"Faithful John," "The Three Feathers"
2 The jealous or wicked mother (stepmother)--"Brother and Sister," "Snow White"
3 The stupid or simple son–"The Story of the Youth Who Went Forth To Learn What Fear Was"
4 The magic transformation–"The Frog-King, or Iron Henry," "The Fisherman and His Wife"
5 The ugly daughter–"Cinderella," "Mother Holle"
6 The unmarried daughter–"Clever Elsie," "The Robber Bride-groom"
7 The abandoned child–"Our Lady's Child," "Hansel and Gretel"
8 The return from death–"The Juniper Tree"
9 The wished-for child–"Rapunzel," "The Seven Ravens"
10 The unnatural physical appendage–"The Three Spinners"
11 The bargain–"The Tinderbox"
12 The magical object–"Nail Soup," "The Red Shoes"
13 The test–"The Old Man Made Young Again"

Fairy Tale Development

	BEGINNING	COMPLICATION	ENDING	THEME
"Our Lady's Child"	A poor starving woodcutter gives his child to the Virgin Mary for safekeeping	The girl lives in heaven for many years. Then she disobeys the Virgin and is sent back to earth after denying her disobedience. On earth she is punished severely.	After great suffering and continued denial, the girl, now a woman, finally admits her disobedience and is saved from death and damnation.	Through human frailty men and women countervail the will of God, but admission of guilt and confession can lead to forgiveness.
"The Duration of Life"	When God created the world he set about fixing the length of each creature's life.	Only man among God's creatures asked for more time than originally given. Every other creature had asked for less.	Man, after being given the years taken away from the other creatures, was forced to live beyond his usefulness and time of happiness.	Man's vanity and selfishness are forever a bane to him.

Sleuth + Proof = Truth: A Formula for Mystery

Unit Plan by Lois Easton

Lois Easton is teaching English and reading at Orange Grove Junior High School in the Catalina Foothills School District in Tucson, Arizona. She is senior author and was author-in-residence for the production of a language arts textbook series, *Expressways*, published in 1980 by The Economy Company. Ms. Easton previously taught junior high school in Fort Collins, Colorado, and worked as a freelance educational writer.

Teacher's Comments

For too long mystery stories have been considered an unsuitable genre of literature. However, for the junior high student, a mystery story is an ideal form of high interest reading. Mysteries present a worthwhile moral struggle (good over evil) that engages the reader in puzzle solving. Plot takes precedence over complicated characterization and seldom are there long passages of description—just action and a bit of suspense, although we know it'll all come out all right in the end. Thus, I recommend this unit for middle school/junior high students. It has been taught successfully to several classes of seventh graders.

Overview

Perhaps this unit can be understood best as a vehicle for student reading and writing. The unit can also be taught as an experience in the thinking process. Mystery solving parallels puzzle solving and requires some fairly sophisticated thought processes including synthesis and projection.

As such, the unit can be wholly justified as a language arts activity. However, if a teacher wishes to add more subject matter, the following concepts are appropriate for study through mystery: fact and inference, point of view, foreshadowing and other plot techniques, stereotypes and characterization. The teacher might wish to stress the fact that all mystery stories are concerned with evil and thus explore a persistent theme in literature. Ross Macdonald has said that "a certain aura of evil hangs around the form." (See *A Mystery Reader*, p. 11, in Bibliography of Selected Resources.)

In addition, most mystery stories assume that the character has free will and must make choices. The "sleuth" of mystery stories provides a hero—a strong, clever, and memorable figure at the very center of the story. Faced with seemingly insoluble problems, the sleuth is resourceful, as is the hero of the medieval romance or fairytale, and overcomes great obstacles at serious personal risk

General Objectives

The student:

1 understands the structure of the mystery form,
2 predicts the outcome of mysteries;
3 evaluates the quality of mysteries read according to given criteria;
4 expresses understanding of and reaction to mysteries in written assignment.

Evaluation

The general objectives of this unit may be evaluated by the following measures.

1 reading reports;
2 participation in classroom activities;
3 quality of written work;
4 quality of project.

Materials

If you have the budget, and planned for this unit *last year*, obtain a variety of books from the titles below. Select one title, if you'd like, for the entire class to read together. Also provide a variety of titles for student choice and to accommodate varying reading abilities.

If you don't have the budget and have decided to teach this unit on the spur of the moment, all is not lost. In fact, you may have better results teaching it this way, no matter what your department chair thinks of your planning.

Arrange with your librarian to use the library's mystery collection in your classroom. Ask for full length mysteries and mystery short story

collections that the students especially like. Check out the books from the library and take complete responsibility for them until the end of the unit. Appoint a responsible student in each class to act as student librarian. Have this student list all books and account for them at the beginning and end of the class period. If you have just one class working on this unit, allow overnight check-out with the student librarian at the end of the class. If you have more than one class, arrange for student check-out immediately after the last class and return of the books before the first class next day. Again, have your student librarian assist you in this.

Your school librarian may prefer that you return the books to the library after use each day so that check-out can be daily and regulated by library help.

Supplement this supply of books from such sources as your own library, libraries of friends and fellow teachers, the city library, parents (enlist the PTA in your search for reading material; send home mimeographed pleas with your students).

Low-Reading-Level Books

Nancy Drew mysteries
Hardy Boys mysteries
Encyclopedia Brown books
Robert Arthur, *Alfred Hitchcock and the Three Investigators in the Mystery of the Stuttering Parrot*
Margot Benery-Isbert, *Blue Mystery*
Enid Blyton, *Five on a Treasure Island*
Frank Bonham, *Mystery of the Fat Cat*
Scott Corbett, *The Case of the Fugitive Firebug*
Carol Farley, *Mystery of the Fog Man*
Louise Fitzhugh, *Harriet the Spy*
E. W. Hildick, *Nose Knows*
E. W. Hildick, *The Top-Flight Fully-Automated Junior High School Detective*
Robert McCloskey, *Homer Price*
Peggy Parish, *Key to the Treasure*
Ellen Raskin, *The Wresting Game*
Wylly Folk St. John, *Secrets of Hidden Creek*
Frances Wosnek, *Mystery of the Eagle's Claw*
Frances Wosnek, *Never Mind Murder*
Carol York, *The Witch Lady Mystery*

Medium-Reading-Level Books

Jay Bennett, *Deathman, Do Not Follow*
Jay Bennett, *Dangling Witness: A Mystery*
Lois Duncan, *Five Were Missing*
Lois Duncan, *I Know What You Did Last Summer*
Lois Duncan, *Killing Mr. Griffin*
Loren D. Estleman, ed., *Dr. Jekyll and Mr. Holmes*
Howard Haycraft, ed., *Boys' Book of Great Detective Stories*
Mollie Hunter, *Haunted Mountain*
Roderic Jeffries, *Against Time*
Ivan Kusan, *Mystery of Green Hill*
Edith Maxwell, *Just Dial a Number*

Lensey Namioka, *The Samurai and the Long-Nosed Devils*
Gordon Shirreffs, *Mystery of the Haunted Mine*
Josephine Tey, *The Daughter of Time*
Mark Twain, *Tom Sawyer, Detective*
Phyllis A. Whitney, *Secret of Goblin Glen, Secret of the Samurai Sword,* and *Mystery of the Black Diamonds*

High-Reading-Level Books

Agatha Christie (any title)
Arthur Conan Doyle (any title)
Ellery Queen (any title)
Daphne Du Maurier, *Rebecca*
George A. Woods, *Catch a Killer*

Equipment for Student Projects

Construction paper, butcher paper, crayons, colored pencils, scissors, glue, markers, rulers, stencils, tape.

If your students decide to present a mystery slide show (see *Media & Methods*, January 1977, or *Learning*, April 1974, for technique), you'll need magazines, clear Contac paper, soapy water, slide frames, scissors, an iron.

Mystery filmstrips can be made from old, bleached filmstrips and magic markers, pens, watercolors, even pin pricks or by a sewing machine with varied colored thread. Opaque movies can be made with lengths of butcher paper, magazine pictures, markers, etc.

Equipment to have available for student projects might include: a tape recorder and blank tapes, a record player, a 16 mm/8 mm projector, an opaque projector, and a filmstrip projector.

Equipment for Teaching

Chalkboard or bulletin board
One of Sobol's books (*Two-Minute Mysteries, More Two-Minute Mysteries,* or *Still More Two-Minute Mysteries*) for mini-mysteries to start each class by getting into the "sleuthing mood."
A highly interesting and fairly high-level mystery (perhaps Agatha Christie's *And Then There Were None*) to be read aloud segment by segment at the end of each class
Clue game
Magazines
Index cards
Tape recorder
Items for a grab bag

Advance Preparation:

1 Obtain and catalogue books with your student librarian(s).
2 Obtain project material.
3 Duplicate needed items.
4 Begin motivation ten days in advance of unit itself.
5 Obtain one of Sobol's books and a novel to read in class.

Motivation

Place this statement WATCH THIS SPACE FOR CLUES ABOUT OUR NEXT UNIT on a chalkboard or bulletin board nine school days before the beginning of the unit. Each day, add one more clue from those listed below, adding the final clue on the first day of the unit.

CLUES

1 You'll be mightily mystified by this unit.
2 You'll be doing some reading.
3 You'll be doing some writing.
4 Just who are Nancy, Joe, and Frank?
5 You'll be doing some projects.
6 H RL CK.
7 Bond.
8 CryPtographics.
9 I haven't the faintest clue about this next unit.
10 Who's Hercule Poirot?

Suggested Special Activities

In the Daily Lesson Plans, some days are marked Special Activity. On those days, select from the following ideas, prepare material described, and present to class.

1 *Play Clue.* If you've finances enough, buy several Clue games for the class, or, have students bring them from home. Organize a contest between groups of players, offering points to the first, second, and third successful detectives.
2 *Mystery Clues for Writing.* Select pictures from magazines or newspapers, and cut them so that their subjects are not obvious. Distribute one part to each student or student group. Invite student compositions to suggest the subject of the picture. Announce the real subjects at the end of class so that students can see how accurately they interpreted the clues they got from their partial pictures. Share compositions with the class.
3 *Play Culprit.* See Attachments for this game.
4 *Play Killer.* Assemble enough index cards for your class, one per student. Label one "Killer." Arrange class in a circle so that each can see nearly everyone else. Distribute cards face down, instructing students to show their card to no one else. Explain that one person has the "Killer" card and is, in fact, a killer who can kill with a wink of the eye. Announce that the person correctly guessing the killer will win _ points in the unit.

   Describe the game procedure: The killer can kill by catching your eye as you search the group for the killer. If the killer winks as you are looking, you are dead and must say, "I am dead," and stand behind your chair, out of the game. If you observe the killer winking at someone else, you may announce, " is the killer." If you are right, you win the extra points. If wrong, you are out of the game. If no one correctly identifies the killer, the killer wins the points. Stress honesty in playing this game. At first it will be rough with the killer revealing himself too soon or other students making absurd guesses or being silly. But, soon, students will develop strategy and "detectivism" and the game will be fun. Later, add another killer card. Be sure you join the game, too.
5 *Play Detective* (from Stanford and Stanford, Learning Discussion Skills Through Games; consult this source for full information on the discussion techniques employed here). This is an excellent tool for working on discussion techniques, as its source indicates. Type the clues given in Detective Games in the Attachments on sturdy paper, and cut into individual clues, then fold each clue once. Sit students in a

circle and explain that each will receive one clue to a mystery. Tell them that all the clues are important and all must be shared and thought about and discussed to solve the mystery. Stress that clues may not be passed around or shown to other students and that no one may get up and walk around. The only way clues can be shared is orally.

When the group feels it knows the solution to the Game One mystery (murderer, weapon, time and place of murder), it should present this information to you in written form. Check the answer and indicate to the group whether the solution is wholly wrong or wholly right, not mentioning which of the particulars is right or wrong.

You may want to appoint observers and timekeepers, especially if you have more than twenty-six students, since only twenty-six clues are given. You could, of course, add pertinent clues. Game Two presents a second set of clues and solution, if you'd like to repeat this activity.

6 *Nancy Drew/Hardy Boys Formula Mystery*. Select any one of the Nancy Drew or Hardy Boys mysteries. Have a few of your students tape record it for you, or have them present it live, radio-style, reading from the same book as if clustered around a microphone. In fact, you may want to record it while they're reading it for the class. Discuss:
   a "incidence of coincidence";
   b inferring the outcomes from carefully placed clues;
   c flat characterizations;
   d stilted dialogue (Read a few conversations out of context; compare to Tom Swifties.);
   e barebones description;
   f appeal of this type of mystery;
   g how most of these mysteries were written (several authors using pseudonyms, for example);
   h compare old style Nancy Drew/Hardy Boys to new style;
   i compare with TV shows.

7 Schedule the viewing of a mystery movie either on TV or in class. Stop at key points and ask for a written or oral "guesstimate" of the outcome, including a list of the clues which lead to that conclusion.

8 *Grab-bag Mystery*. Seat students in pairs back to back. Give one of each pair an ordinary item (such as a paper clip) to describe to the other. Up to ten clues may be given. The student describing the object must be honest, not misleading, describing the object only and not its function. Award points in ascending order for the describer and in descending order for the detective. If the object is guessed correctly after the first clue, the describer gets only one point, the detective ten. If after the tenth and last clue, the object is correctly identified, the describer gets ten points, the detective one. If the object is not correctly identified, the describer gets fifteen points. Have the describer and detective switch roles after each round.

Clues may be written down as they are given and challenged after the round by the detective. If describer and detective cannot settle the challenge, it may be referred to an impartial judge (probably you) for a decision. Each clue judged dishonest or misleading shifts a point from the describer to the detective. It might be wise to stage practice rounds in front of the whole class to demonstrate the fine art of clue giving.

Another way of playing this game is to divide the class into two competing teams, each responsible for writing clues that would lead to

the identification of some fairly common objects. Play as you would with partners. The game could also be played with each student submitting written clues to be read one at a time to the entire class.

Any way you play it, summarize by discussing how mystery writers have to structure their clues to keep the reader puzzled but satisfied with the outcome.

9 *Witness Game.* Arrange with a dramatic student, another teacher, your principal, or another adult some kind of powerful skit. As an example, I had my principal--a man most students trembled before—charge into my room at the beginning of my class and fire me for losing fifteen library books. Plot whatever part you have to play well and, after your co-actor leaves, turn to the class and say calmly, "You have just witnessed a scene between _____ and me. You, as witnesses, will be called to testify in court about this scene. How well could you do it? What kind of witness would you be?" Instruct them to write a paper reconstructing the scene they just witnessed *as they saw it*. Emphasize the need for detail and sequence as they will, doubtless, be cross-examined. After students have finished their descriptions, and if time remains, read aloud some of their reports. Comment on discrepancies.

10 *Nacirema.* Read "Rituals of the Nacirema" aloud. (See Attachments.) to see how soon students catch on to the fact it is a description of *Americans* (indeed, it is American spelled backwards). Retrace to pick up clues. Assign students a mystery description of some common event from a different viewpoint (a Martian observing a soccer game, a pet reporting on his rabies vaccination, for example).

11 *Mystery Personalities.* Give time in the library for this special activity, probably one class period. Tell students to research and write a mystery biography on a well-known personality. On a later special day, have students read their biographies aloud. Award points, if you'd like, to students whose biographies stump the class, providing they are, indeed, biographies of well-known personalities.

Daily Lesson Plans and Activities

Lesson One

1 Review the clues about the unit to date, give the last clue and ask students what unit they think they'll be doing next.

2 Distribute the reading, writing, and projects guide in Attachments and go over it with students.

3 Present books for the unit. Entice students into reading by showing each book available and reading aloud from its jacket or cover, or the beginning or ending paragraph, or a paragraph somewhere in between. Provide for a check-out time. Announce the method by which you will account for books.

Discuss format of the class:

a Establish the beginning of each class as the time to get into the "sleuthing mood" by trying to solve a mini-mystery.

b Announce that some days will be devoted to individual reading, writing, and project work. (Refer to Guide in Attachments.)

c Establish that the last few minutes of class will be devoted to reading aloud and trying to solve a mystery. Tell students that there will be a contest for the correct solution of the mystery and that they can submit a dated, written solution any time during the reading of the mystery. The earliest correct solution might win a prize of some kind (perhaps a mystery book or book of choice from a book club).

d Announce that some days will be special days on which the class will not follow the individual work format. Give dates for special days so that students can plan ahead for them

4 Begin selected mystery.

Lesson Two

1 Get into the sleuthing mood with a mini-mystery
2 Distribute samples of the Reading and Viewing Report Form. (See Attachments.) Discuss completion of this form and the criteria for a good mystery:
   a It should have positive moral value.
   b It should involve the reader in puzzle solving.
   c It should give complete consideration and treatment of the five W's (Who, What, When, Where, Why) and the H (How) and leave none of these unsolved at the end.
   d There should be no occult or fantastic solutions.
   e Only one murderer or criminal should emerge at the end (suspicions of others, perhaps) and must be a main character (suspicions of minor characters all right).
   f If a murder occurs, it must not prove to be death by a natural cause, real accident, or suicide in the end.
   g The author must be honest with the reader, playing no tricks such as concealing evidence, etc. The reader must know everything the narrator knows.
3 Individual reading, writing, and projects time.
4 Continue selected mystery; accept solutions from students.

Lesson Three

1 Get into the sleuthing mood with a mini-mystery.
2 Special Activity. select and prepare one of those described in the Suggested Special Activities Section.
3 Continue selected mystery, accept solutions from students.

Lessons Four and Five

1 Get into the sleuthing mood with a mini-mystery.
2 Individual reading, writing, and projects time.
3 Continue selected mystery, accept solutions from students.

Lesson Six

1 Get into the sleuthing mood with a mini-mystery.
2 Special Activity: select and prepare one of those described in the Suggested Special Activities Section.
3 Continue selected mystery; accept solutions from students

Lessons Seven and Eight

1 Get into the sleuthing mood with a mini mystery
2 Individual reading, writing, and projects time.
3 Continue selected mystery; accept solutions from students

Lesson Nine

1 Get into the sleuthing mood with a mini mystery.
2 Special Activity select and prepare one of those described in the Suggested Special Activities Section.
3 Continue selected mystery, accept solutions from students

Lessons Ten, Eleven, and Twelve

1 Get into the sleuthing mood with a mini-mystery.
2 Individual reading, writing, and projects time.
3 Continue selected mystery; accept solutions from students.

Lesson Thirteen

1 Get into the sleuthing mood with a mini-mystery.
2 Special Activity: select and prepare one of those described in the Suggested Special Activities section.
3 Continue selected mystery; accept solutions from students.

Lessons Fourteen and Fifteen

1 Get into the sleuthing mood with mini-mystery.
2 Individual reading, writing, and projects time.
3 Continue selected mystery; accept solutions from students.

Lesson Sixteen

1 Special Activity: select and prepare one of those activities described in the Suggested Special Activities section as the final activity of the unit.
2 Share projects students have completed.
3 Finish selected mystery.

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Attachments

Detective Game One

Type clues on a heavy sheet of paper, cut into separate clues, fold

When he was discovered dead, Mr. Kelley had a bullet hole in his thigh and a knife wound in his back.

Mr. Jones shot at an intruder in his apartment building at 12:00 midnight.

The elevator operator reported to police that he saw Mr. Kelley at 12:15 a.m.

The bullet taken from Mr. Kelley's thigh matched the gun owned by Mr. Jones.

Only one bullet had been fired from Mr. Jones' gun.

When the elevator man saw Mr. Kelley, Mr. Kelley was bleeding slightly, but he did not seem too badly hurt.

A knife with Mr. Kelley's blood on it was found in Miss Smith's yard.

The knife found in Miss Smith's yard had Mr. Scott's fingerprints on it.

Mr. Kelley had destroyed Mr. Jones' business by stealing all his customers.

The elevator man saw Mr. Kelley's wife go to Mr. Scott's apartment at 11:30 p.m.

The elevator operator said that Mr. Kelley's wife frequently left the building with Mr. Scott.

Mr. Kelley's body was found in the park.

Mr Kelley's body was found at 1:30 a.m.

Mr. Kelley had been dead for one hour when his body was found, according to a medical expert working with the police.

The elevator man saw Mr. Kelley go to Mr. Scott's room at 12:25 a.m.

It was obvious from the condition of Mr. Kelley's body that it had been dragged a long distance.

Miss Smith saw Mr. Kelley go to Mr. Jones' apartment at 11:55 p.m.

Mr. Kelley's wife disappeared after the murder

Police were unable to locate Mr. Scott after the murder.

When police tried to locate Mr. Jones after the murder, they discovered that he had disappeared.

The elevator man said that Miss Smith was in the lobby of the apartment building when he went off duty.

Miss Smith often followed Mr. Kelley.

Mr. Jones had told Mr. Kelley that he was going to kill him.

Miss Smith said that nobody left the apartment building between 12:25 a.m. and 12:45 a.m.

Mr. Kelley's blood stains were found in Mr. Scott's car.

Mr Kelley's blood stains were found on the carpet in the hall outside of Mr. Jones' apartment

SOLUTION: After receiving a superficial gunshot wound from Mr. Jones, Mr. Kelley went to Mr. Scott's apartment where he was killed by Mr. Scott with a knife at 12:30 a.m. because Mr. Scott was in love with Mr. Kelley's wife.

Detective Game Two

The First National Bank of Minnetonka, Minn., was robbed of $1,000,000.

The robbery was discovered at 8:00 a.m. on Friday, November 12. The bank had closed at 5:00 p.m. the previous day.

Mrs. Margaret Ellington, a teller at the bank, discovered the robbery.

The vault of the bank had been blasted open by dynamite.

The president of the bank, Mr. Albert Greenbags, left before the robbery was discovered. He was arrested by authorities at the Mexico City airport at noon on Friday, November 12.

The president of the bank had been having trouble with his wife, who spent all his money. He had frequently talked of leaving her.

The front door of the bank had been opened with a key.

The only keys to the bank were held by the janitor and the president of the bank.

Miss Ellington often borrowed the president's key to open the bank early when she had an extra amount of work to do.

A strange person had been hanging around the bank on Thursday, November 11, watching employees and customers.

A substantial amount of dynamite had been stolen from the Acme Construction Company on Wednesday, November 10.

An Acme employee Howard Ellington, said that a strange person had been hanging around the construction company on Wednesday afternoon

The strange character, whose name was Dirsey Flowers and who had recently dropped out of Southwest Arkansas State Teachers College, was found by police in East Birdwatch, about ten miles from Minnetonka. Dirsey Flowers was carrying $500 when police apprehended him and had thrown a package into the river as the police approached.

Anastasia Wallflower of East Birdwatch, Wisconsin, said that she had bought $500 worth of genuine Indian love beads from Dirsey Flowers for resale in her boutique in downtown East Birdwatch.

Anastasia said that Dirsey had spent the night of November 11 at the home of her parents and left after a pleasant breakfast on the morning of the 12th.

When police tried to locate the janitor of the bank, Elwood Smith, he had apparently disappeared.

Miss Ellington stated that her brother Howard, when strolling to Taylor's Diner for coffee around 11:00 p.m. on Thursday, November 11, had seen Mr. Smith running from the bank.

Mr. Smith was found by the FBI in Dogwalk, Georgia, on November 12. He had arrived there via Southern Airlines Flight 414 at 5:00 p.m. on the 11th.

The airline clerk confirmed the time of Smith's arrival.

Mr. Greenbags was the only person who had a key to the vault.

There were no planes out of Dogwalk between 4:00 p.m. and 7:00 a.m

In addition to keeping payroll records, Mr. Ellington was in charge of the dynamite supplies of the Acme Construction Company.

Mr. Greenbags' half brother, Arthur Nodough, had always been jealous of his brother.

Nodough always got drunk on Friday nights.

Arthur Nodough appeared in Chicago on Monday, November 8, waving a lot of money.

Arthur wanted to marry Camelia Smith

Miss Ellington said that Smith had often flirted with her

Mr Smith's father, a gold prospector in Alaska, had died in September

Mr Greenbags waited in the terminal at O'Hare Field in Chicago for 16 hours because of engine trouble on the plane he was to take to Mexico City

SOLUTION: The Ellingtons collaborated to rob the bank, Miss Ellington supplying the front door key (borrowed from Mr Greenbags) and Howard supplying the dynamite Greenbags had already left for Brazil when the robbery took place. Mr Smith was in Dogwalk on the night of the robbery Dirsey Flowers was at the home of Anatasia's parents The Ellingtons were lying when they tried to implicate Smith There was no evidence that Arthur Nodough was connected with the robbery in any way

Rituals of the Nacirema

Anthropologists (scientists who study the cultures of ancient nations) are not very often amazed by what they discover. They are, as a matter of fact, quite accustomed to all kinds and combinations of behavior. Therefore, they were quite startled by the magical beliefs and practices of the Nacerima who present such unusual behavior that it seems desirable to describe them as an example of the extremes to which human behavior can go.

Professor M. Linton first brought the ritual of the Nacirema to the attention of anthropologists twenty years ago (see July 1950 *Anthropology Journal*) but the culture of this people is still very poorly understood. They are a North American group living in the territory between the Canadian Cree, the Yaqui and the Tarahumare of Mexico and the Carib and Arawak of the Antilles. Little is known of their origin although tradition states that they came from the east. According to Nacerima mythology, their nation was originated by a hero, Notgnihsaw, who is also known for two great feats of strength—the throwing of a piece of wampum across the river Pa-To-Mac and the chopping down of a cherry tree in which the Spirit of Truth resided.

The fundamental belief underlying the whole system of belief of the Nacirema people seems to be that the human body is ugly and that its natural tendency is to disease and decay. Man's only hope is to avoid these characteristics through the use of the powerful influences of ritual and ceremony. Every household has one or more shrines devoted to this purpose. The more powerful individuals in the society have several shrines in their houses and, in fact, the luxury of a house is often referred to in terms of the numbers of such ritual centers it possesses. Most houses are of wattle and daub construction, but the shrine rooms of the more wealthy are walled with stone. Poorer families imitate the rich by applying pottery plaques to their shrine walls. While each family has at least one such shrine, the rituals associated with it are not family ceremonies but are private and secret.

The focal point of the shrine is a box or chest which is built into the wall. In this chest are kept the many charms and magical potions without which no native believes he could live. These preparations are secured from a variety of specialized practitioners. The most powerful of these are the medicine men, whose assistance must be rewarded with substantial gifts. However, the medicine men do not actually provide the potions for their clients, but decide what the ingredients should be and then write them down in an ancient and secret language. This writing is understood only by the medicine men and by the herbalists who, for another gift, provide the required charm.

The charm is not disposed of after it has served its purpose, but is placed in the charm box of the household shrine. As these magical materials are specific for certain ills, and the real or imagined maladies of the people are many, the charm box is usually full to overflowing. The magical packets are so numerous that people forget what their purposes were and fear to use them again. While the natives are very vague on this point, we can only assume that the idea in keeping all the old magical materials is that their presence in the charm box, before which the body rituals are performed, will in some way protect the worshipper.

Beneath the charm box is a small fountain. Each day every member of the family, in succession, enters the shrine room, bows his head before the charm box, mumbles different sorts of holy water in the fountain, and proceeds with a brief rite of cleansing. The holy waters are secured from the

Water Temple of the community, where priests conduct elaborate ceremonies to make the liquid ritually pure.

The Nacerima have a horror of oral contamination with the mouth the condition of which is believed to have a supernatural influence on all social relationships. Were it not for the rituals of the mouth, they believe that their teeth would fall out, their gums bleed, their jaws shrink, their friends desert them, and their lovers reject them. They also believe that a strong relationship exists between oral and moral characteristics. For example, there is a ritual cleansing of the mouth for children which is supposed to improve their morals.

The daily ritual performed by everyone includes a mouth rite. Despite the fact that these people are so concerned with care of the mouth, this rite involves a practice which strikes the uninitiated stranger as revolting. I was reported to me that the ritual consists of inserting a small bundle of hog hairs into the mouth, along with certain magical powders, and then moving the bundle in a highly formalized series of gestures.

In addition to the private mouth-rite, the people seek out a holy mouth man once or twice a year. These practitioners have an impressive set of paraphernalia, consisting of a variety of augers, awls, probes and prods. The use of these objects in the removal of the evils of the mouth involves almost unbelievable ritual torture of the client. The holy-mouth-man opens the client's mouth and, using the above mentioned tools, enlarges any holes which decay may have created in the teeth. Magical materials are put into these holes. If there are no naturally occurring holes in the teeth, large sections of one or more teeth are gouged out so that the supernatural substance can be applied. In the client's view, the purpose of the efforts is to stop decay and to draw friends. The extremely sacred and traditional character of the rite is evident in the fact that the natives return to the holy mouth men year after year, despite the fact that their teeth continue to decay.

A distinctive part of the daily ritual is performed only by men. This part of the rite involves scraping and cutting the surface of the face with a sharp instrument. Special women's rites are performed only four times during each month usually but what they lack in frequency is made up in barbarity. As part of this ceremony, women bake their heads in small ovens for about an hour. The interesting point is that these people seem to actually enjoy the torture they subject themselves to.

The medicine men have a temple, or latipso, in every community of any size. The more elaborate ceremonies involve not only the medicine men but a permanent group of maidens who move quietly about the temple chambers in distinctive costumes and headdress.

The latipso ceremonies are so harsh that it is phenomenal that a fair proportion of the really sick natives who enter the temple ever recover. Small children whose training in the ceremony is still incomplete, have been known to resist attempts to take them to the temple because "it is the place where you go to die." Despite this fact, sick adults are not only willing but eager to undergo the ritual, if they can afford to do so. No matter how ill the native or how great the emergency, the guardians of many temples will not admit a client if he cannot give a token gift to the custodian. Even after one has gained admission and survived the ceremonies, the guardians will not permit the native to leave until he makes still another gift.

Few natives in this temple are not enough [illegible] their hard bed. [illegible]

involve discomfort and torture. With ritual precision, the maidens awaken their miserable charges each dawn and roll them about on their beds of pain while performing ablutions, in the formal movements of which the maidens are highly trained. At other times they insert magic wands in the native's mouth or force him to eat substances which are supposed to be healing. From time to time the medicine men come to their clients and jab magically treated needles into their flesh. The fact that these temple ceremonies may not cure, and may even kill the natives, in no way decreases the people's faith in the medicine men.

In conclusion, mention must be made of certain practices which have their base in native desire for beauty. There are ritual fasts to make fat people thin and ceremonial feasts to make thin people fat, for example.

Our review of the ritual life of the Nacerima has certainly shown them to be a magic-ridden people. It is hard to understand how they have managed to exist so long under the burdens which they have imposed upon themselves.*

*Adapted by permission of the American Anthropological Association from the *American Anthropologist* [illegible] Body Ritual among the Nacirema.

Reading, Writing, and Projects Guide

In this Unit, I would like to have you read some mysteries, write mysteries, and do some projects associated with mystery stories. Most of the days of this unit will be days for individual work, a few days will be taken up with special activities. Happy sleuthing!

Reading. You may read mystery novels, short stories, and poems available in class. You may also bring something to read from home or from other libraries, but *please choose something to read that you have not read before.* Report on what you read on the Reading Report Form available from me.

Writing. Write your own mystery. Try to include all of the ingredients of mystery that we discussed in class. Your mystery may take the form of a short story, play, or poem.

Respond to the following quote: "Mystery addicts don't really care who commits the murder—the explanation is neither interesting nor believable, their enjoyment comes from the suspense itself—*looking forward* to a sensational secret which never comes. Good writing, characterization, human interest and atmosphere are usually lacking in mysteries." Write at least a one-page paper either agreeing or disagreeing with this quote. Support your answer with examples from mysteries you have read.

Do some research on the history of mystery: Where did mystery stories originate? Who are the great mystery writers? What are the greatest mystery stories? Who are the great detectives? Write a one-page paper in which you share some knowledge you have gained on the history of mysteries.

Write your own mini-mystery in which you provide clues to let us solve the mystery, but do not give us the ending itself. For ideas first read "How I Write Mini-Mysteries," an article you can get from me. On the back of your mini-mystery supply the solution, please!

Select one character card, one opening situation card, and one outcome card from envelopes I have with me. Write your mystery from these cards.

Write a mystery script for a TV or radio show (either one that is a real show or one you make up yourself). Include directions for scenery, action, and sound effects. You could act this out or tape record it for project points.

Get together with two or three others in class and write a Group Mystery. Each member of the group must write at least two paragraphs of the story. Then, these paragraphs are passed, with all but the very last paragraph covered, to the next person until the story is completed by the last person in the group. Read the result aloud to see how it comes out, make some changes if needed, and turn stories in with the names of all group members.

Keep a notebook of ideas for mysteries. Make this a journal of your observances of people: what they do, what they say, what they don't do, and what they don't say. Turn in your notebook, even if you haven't yet written a story from it.

Clip a newspaper story about a murder or strange disappearance. Use this as a source for a mystery story of your own. Add details to it, describe actual happenings as you imagine them.

See me for some mysterious pictures for writing. Develop the picture you select into a mystery story.

See me for some sentence starters for a mystery. Begin your mystery story with the sentence you select.

Write a diary of one of the characters you read about in a mystery. Give a day by day observation that character might have made before some important event in the story.

Get together with others in the class and produce a mystery magazine with stories you have written, include some poems, cartoons, pictures, etc.

Select a character you've read about (like Nancy Drew) and put that character into an entirely new story.

Describe a dinner party you have given. To this dinner party you invited all the main characters in a mystery you just read. What did they discuss? What happened at your party?

Hold an imaginary interview with one of the main characters in a mystery you have read. Make up at least ten questions you would ask that character, and then write answers to these questions as you think the character would have answered.

Name the actors and actresses you would choose to play the characters in a mystery book you have just read and reported on. Why would you choose those actors and actresses? Where would you film the book? Describe how you would film a certain scene.

Write a letter to the author of a mystery you read and reported on. Tell why you read the book and what you liked and disliked about it.

Write a sequel (new chapter) to a mystery story you read. What would happen next? After the story was finished by the author, what would you add?

Relate something that happened in a mystery you read to something that has happened to you. How are the events similar? How are they different?

Compare yourself to one of the major characters in a mystery you have read and reported on. How are you similar? How are you unlike?

Write a different ending to a mystery you have read and reported on.

Keep a journal of your reactions as you read a mystery story. Record your guesses of the outcome, your feelings about the characters, etc.

Write an obituary of epitaph for one of the characters—not necessarily one who died in the book you read—but any of the characters.

Rewrite a scene in a mystery book that you've read and reported on. Tell it from the viewpoint of one of the other characters in the scene. Did he observe something differently?

Select one of the following words and explain how it applies to your book. Give examples and details to support your reaction. Words: Scary, Suspenseful, Silly, Exciting, Adventuresome, Boring.

Be a psychiatrist for a day and analyze one of the main characters in a mystery you've read and reported on. What do you think made the character act that way? How did the character feel?

Projects Many mysteries involve secret messages written in code. This is called "cryptographics." Try to translate the two letters written in cryptographics you can get from me.

Make up your own code *not* using the letters of the alphabet or the Morse code. Write and translate at least three paragraphs of messages using your own code.

Watch any of the detective type stories on TV. Report on them using the Reading and Viewing Report Form.

Make up your own mystery clue game. On a sheet of paper, write at least twenty clues, some slightly misleading, some really important to the

case. Provide the real solution (who, what, when, where, why, and how) and hand it all in. We might try this out in class!

Present a mystery play live (add scenery, costumes, props, etc., if you can) or taped. You can get points for writing if you also turn in your script.

Make a poster, mural, book jacket, soap carving, diorama, puppet, mobile, etc., illustrating a happening or character from a mystery you read.

Make a sound-effects tape of sounds used in creating mystery (creaking stairs, rattling chains, etc.), at least ten different sounds.

Produce a slide show or opaque movie (see me and I'll show you how) to illustrate a short mystery story you either wrote yourself or read. Read your story aloud as you present your slides or movie. Add sound effects or music if you can.

Hide a simple object somewhere in the classroom. Then, make a set of clues (at least eight) which hint at but do not quite give away the location of the object. Give the clues to a partner to locate the object. Turn the clues in to me after your partner has tried to find the object. Indicate whether or not he found it.

Design and put up a mystery bulletin board for the classroom. Perhaps you could add one piece a day to the bulletin board, and we could award points to the first person who guesses what the bulletin board is to be.

Produce a comic book from a mystery story you read or from one you wrote.

Make a map or chart of the crime you read about in the mystery you just reported on. Show on the map such things as where the treasure was hidden, where the crime took place, etc.

Make a time line of the crime you read about and reported on. Show the order in which the events occurred.

Research in the library and come up with a bibliography of mystery books students can check out. Write a little about each and give the call number of each.

Take a public opinion survey. How many read mysteries? What are the favorite authors/characters? How many watch TV detective shows? Which ones?

Reading and Viewing Report Form

NAME
Period

I read saw

Title

a (Circle One) NOVEL SHORT STORY POEM
PLAY TV SHOW MOVIE

by for the Mystery Unit.

Author (if read)

WHAT happened?
WHO did it or was done to?
WHEN? WHERE?
WHY? What was the motive? HOW? What technique/weapon?

Did the author violate any of the criteria for a good mystery? Check the criteria you feel were violated below and on the back of this form indicate how they were violated and whether this made the mystery more or less enjoyable to you

I did not know the ending before the author revealed it to me, but believed it when I knew it.

The mystery had an uplifting moral value.

I was involved in solving the mystery.

Nothing was left unsolved in the end. I knew the five W's and the H at the end of the mystery.

The mystery was not solved by some occult or fantastic means, death was not due to natural causes, real accidents, or suicide.

There was only one murderer or criminal at the end, and it was a main character

The author played no tricks on me, was honest, revealed all the evidence the narrator knew, concealed no evidence.

DATE VIEWED READ NUMBER OF PAGES (if read)

Character, Situation, Outcome Cards

Print the following on 3 X 5 cards and put into envelopes for students to select for writing.

Character

Wants something very, very badly.
Is hooked on expensive drugs.
Is extremely unhappy in marriage and would like a divorce.
Hates society, rules, customs, and all people.
Has a debt of $1,000,000.
Has been the victim of "a dirty trick" and wants revenge.
Wealthy, used to living in luxury, suddenly fails in business and is left penniless.
Poor, but has just inherited $1,000,000.

Opening Situation

Decides to do something dangerous and does it.
Builds a secret underground passageway leading from a house to the sea.
Openly attacks opponents.
Sends a threatening letter.
Uses a disguise to work toward the solution of the problem.
Chickens out and could do something dangerous but doesn't.
Makes contact with a gang like the Mafia for protection.
Changes name, identity, job, etc., as a disguise.
Is waiting very patiently for someone else to come help solve the problem.

Outcome

Is killed for knowing too much about the crime.
Prepares poison for someone else in the story, but accidentally drinks it.
Goes to trial and gets off free.
Exposes the real criminal and gets off free.
Confesses to the crime and goes to prison.
Is sent to death row and sentenced to die for the crime. Because of good behavior, sentence is reduced to life.
Appears to have died of a heart attack but was really killed by someone involved in the crime.
Pays a very heavy penalty.
Is never discovered.

Sentence Starters

Print the following on 3 X 5 cards and make available to students needing help getting started.

The lights flickered and finally went out exactly at midnight.

She screamed as the shadow moved from window to window and finally to the front door

The secret passageway had been barred for over one hundred years.

No one had gone into the old house since Mr. Reynolds mysteriously died five years ago.

For over a week, lights had blinked off and on every night at eleven o'clock.

He was a stranger to the town, bundled up in a heavy overcoat, with his hat brim hiding his eyes.

"Bonnie," she yelled, "I've been calling Karen for over two hours and I still get no answer."

It was a quiet night until a moan was heard from the basement of the deserted store.

The signal is to knock twice and then wait a few minutes, then knock three times.

The police have given up on the case; now it is up to me to discover why he was killed.

Cryptogram—A Boy's Letter

Here is another message in the form of a letter from a boy to a girl. This time you will have to break the code by yourself. To give you a head start, the letters representing the vowels are given. You should be able to figure out the date right away

VOWELS

A . . . B O . U
E . A U O
I . . E Y . . . L

DAFRANJAS 23, 19—

ZABS NBSL,

DUSSL E CBKAT'R JAAT BJGA RU QETZ RENA RU KEDER LUO, JOR RCASA BSA DU NBTL RCETMD CBFFATETM BR RCA HUGGAMA. E BN RASSEJGL JODL.

GBDR YAAPATZ RCASA YBD B JEM QUURJBGG MBNA, BTZ TAVR YAAPATZ B GUR UQ NL QSEATZD BTZ E BSA MUETM RU RBPA BZKBTRBMA UQ RCA MSABR YABRCAS YERC B GBSMA FEHTEH BTZ DUNA DYENNETM. JOR RCA YAAPATZ BQRAS RCBR DCUOGZ JA QSAA. E CUFA RU DAA LUO RCAT.

E NODR RAGG LUO, RCUOMC, RCBR E'N CBKETM B MSABR RENA CASA, BTZ E SABGGL CUFA LUO BSA ZUETM RCA DBNA.

JA DYAAR
WUCT

Cryptogram—The Girl's Answer

Did Mary get the last word? Break the code and find out. Again, the message is in the form of a letter, and the code is different from the preceding letter. Since you know the names of the writer and receiver, you won't be given the vowels this time. Good luck.

ZMUZRKQ 28, 19—

AKVQ LZQF,

JU'Y YEGGKQ FZ GZQK UOK VJQ JY PQZDJFP MZZTKQ VFA YZGKOZD JU'Y OVQA UZ QKGKGRKQ OZD GEMO SEF DK OVA. JU YKKGY TJNK XKVQY VPZ UOVU J QVF VTZFP UOK RKVMO DJUO XZE DJUO ZEQ OVFAY MTVYWKA VFA ZEQ OKVQUY VY ZFK.

WTKVYK AZF'U RK OEQU DOKF XZE QKMKJIK XZEQ MTVYY QJFP JF UOK GVJT VY J YVJA, YEGGKQ JY ZIKQ, VFA, J'IK RKKF UZTA, TJSK MOVFPKY DJUO UOK YKVYZFY DOKF ZFK JY XZEFP

J SKKT YVA DOKF J DZFAKQ JS UOKQK DJTT RK VFZUOKQ YEGGKQ TJNK TVYU YEGGKQ ZQ OVY UOVU WVYYKA TJNK KIKQXUOJFP KTYK

DJUO QKPQKUY,
GVQX

Culprit

Create and solve a mystery in your classroom courtroom!

How I Write Mini-Mysteries

Tradition and Change: Based on *Fiddler on the Roof*

Unit Plan by Bertha Nelkin

Dr. Bertha Nelkin taught English and journalism for nine years at Warren Easton High School in New Orleans. Currently, she is working as a freelance writer.

Teacher's Comments

This unit was designed for eleventh and twelfth grade students who read two or more years below grade level and have negative feelings and motivational problems in relation to English.

Musical comedies, although meant to be seen and heard, are so intrinsically interesting, easy to read, and fast moving, that they are self-motivating for poor readers. As students read roles, reading becomes a group activity, with students supporting each other and becoming more confident in themselves as readers.

In addition to its motivational value, the study of musical comedies is valid as an exploration of a uniquely American dramatic form. Other musical comedies suitable for such study are *West Side Story, The King and I, My Fair Lady, 1776,* and *You're a Good Man, Charlie Brown.*

Overview

Fiddler on the Roof is considered one of the great works of the American musical stage. Based on the stories of Sholom Aleichem, the most beloved Jewish writer and humorist of modern times, the play has achieved global success. It is one of the longest running musicals in Broadway history and has been performed widely in Europe, Asia, Africa, and Australia, as well as in North and South America.

Fiddler on the Roof is entertaining without losing sight of the painful realities underlying its humor and its beauty. It is a story of a family caught in the midst of social change, struggling against oppression, and surviving.

General Objectives

The student
1. develops a more positive attitude toward the written word and as a reader
2. improves reading skills by
   a. comprehending the plot of the play,
   b. visualizing the action of the play,
   c. understanding the development of characters and their motivation,
   d. recognizing and enjoying the humor in the play,
   e. evaluating the truth and relevance of the characters' statements,
3. improves oral communication skills,
4. gains fluency in writing.

Evaluation

The general objectives of this unit may be evaluated by the following measures:
1. participation in classroom discussion,
2. oral reading of the play each day by students,
3. written assignments.

Materials

Joseph Stein, *Fiddler on the Roof*
Phonograph
Recordings of songs from *Fiddler on the Roof*
Projector
Film (if available) of *Fiddler on the Roof*

Supplementary Materials

Sholom Aleichem stories
Franz Hubmann, ed., *The Jewish Experience Album*

Daily Lesson Plans and Activities

Lesson One

1. Before beginning reading, play the song "Tradition" from the Prologue and discuss traditions, especially family roles, and their importance in our lives. What does the title of the play mean?
2. Review or introduce conventions of the theater (boards, curtain, proscenium stage, stage directions).

3 Give direction for student reading of roles (following the reading, projecting a role, reacting to cues)

Lessons Two through Ten

Each lesson uses the following format. The number of days spent reading the play will vary depending on student interest and time spent in discussion and supplementary activities. (See end of unit.) Reactions to discussion should be recorded regularly in student journals. More structured journal assignments could include such topics as Traditions in My Family, My School, My Subculture. At the end of the unit arrange, if possible, for students to see the filmed version of the play.

1 Act One. Prologue.
   a Establish time and place of setting
   b Define: tradition, skull cap, prayer shawl, kosher, matchmaker, Yente, Kopek, rabbi, rhyme.
   c Read the Prologue.
   d Discuss traditions, family roles, humor in the Prologue
   e Review the information in the Prologue.

2 Act One, Scene One.
   a Establish time and place of setting
   b Define: Sabbath, irony, pun.
   c Read Scene One.
   d Review the action of the scene.
   e Discuss Jewish attitude toward learning, kinds of persons Golde, Yente, Tzeitel, Motel, and Lazar are; attitude toward matchmaking, family atmosphere, humor in the scene.

3 Act One, Scene Two.
   a Establish time and place of setting.
   b Define: poverty, to fawn, synagogue, eastern wall, plague, evicted, Tsar, edict, Odessa, Kiev, foreshadowing.
   c Amplify Biblical allusions to: Solomon the Wise, Moses, King David.
   d Read Scene Two.
   e Review the action of the scene.
   f Discuss: attitude toward rich people, tradition: "It's a blessing for me to give.", kind of person Tevye is in regard to religiosity, pretense to Biblical knowledge, relationship to his family and community, attitude toward strangers

4 Act One, Scene Three
   a Establish time and place of setting.
   b Define Yisroel.
   c Amplify Biblical allusions to Ruth, Esther
   d Read Scene Three.
   e Review the action of the scene.
   f Discuss the Sabbath and its traditions of preparation, prayers, candlelighting, blessing the children, hospitality to strangers
   g Discuss the mother's position in the home.
   h Discuss the relationship of Tevye and Golde and of Motel and Tzeitel. How do they feel about each other? What do we learn about each from their conversations? What do we learn from others' reactions to these two couples?

5 Act One, Scene Four
   a Establish time and place of setting.
   b Define. Reb, dowry, L'Chaim, Schnapps
   c Read Scene Four.
   d Review the action of the scene.
   e Discuss: humor of the scene, suspense buildup, suitability of Lazar for Tzeitel, relationship between Russian Jews and non-Jewish Russians, causes of anti-Semitism, how the tavern scene should be played.

6 Act One, Scene Five.
   a Establish time and place of setting.
   b Define pogrom.
   c Read Scene Five.
   d Review the action of the scene.
   e Discuss: How should people be judged? Tevye's relationship to divinity

7 Act One, Scene Six.
   a Establish the time and place of setting.
   b Define. employer, repartee, Mazeltov, smite, pledged their troth, miracle.
   c Amplify Biblical allusions to. Laban, Jacob, Leah, Rachel, Daniel, Jericho, Moses, Pharoah, David, Goliath, the Red Sea, the Promised Land, manna.
   d Read Scene Six.
   e Review the action of the scene.
   f Discuss how Perchik fits the Bible to his point of view, attitude toward mixed dancing; why Motel acts nervous after the dance, the unfolding of Tevye's character as a man of his word, as a father, as a husband, as a thinker, the growth of Motel; should Tevye violate his agreement with Lazar?
   g Discover and discuss the puns and repartee in the scene.

8 Act One, Scene Seven
   a Establish time and place of setting
   b Define Fruma-Sarah, spouse, evil spirit.
   c Read Scene Seven.
   d Review the action of the scene
   e Discuss. how the scene should be played, the appropriateness of the pictures in the text to the play, the attitude that marriages are made in heaven, why does Fruma Sarah talk about a "fatal wedding", is Tevye's trick effective?

9 Act One, Scene Eight.
   a Establish time and place of setting.
   b Define bagel.
   c Read Scene Eight
   d Review the action of the scene
   e Discuss Why does Chava hesitate to talk to the Russians? What is Fyedka's attitude toward Jews? toward Chava? toward bright girls? What is the significance of Chava's claiming the book?

10 Act One, Scene Nine.
   a Establish time and place of setting

b Define figurative language, mime, wedding traditions wine, Tzeitel walks in a circle around Motel, ring, breaking wineglass, canopy, candles wedding procession.
c Read Scene Nine
d Review the action of the scene.
e Discuss What do "Sunrise, sunset" stand for in the opening song? Explain the line, "Seedlings turn overnight to sunflowers." How do Tevye and Golde feel at the wedding? What is happening to Perchik and Hodel?

11 Act One Scene Ten
a Establish time and place of setting
b Define radical, rhyme, traditions separation of the sexes, separate dancing, gift of candlesticks
c Read Scene Ten.
d Review the action of the scene.
e Discuss How does Lazar Wolf feel? Why is Yente angry? How do the non Jewish Russians disrupt the wedding? Why? Should people follow orders without consideration of what is right or wrong?
f Play recording of songs from Act One

12 Act Two, Prologue.
a Establish time and place of setting.
b Discuss purpose

13 Act Two, Scene One.
a Establish time and place of setting.
b Define gentiles, philosophy, pauper, traditions of beard and covered head
c Amplify Biblical allusions to Adam, Eve.
d Read Scene One.
e Review the action of the scene
f Discuss Why is Perchik leaving? Explain the lines "One little time I pulled out a thread And where has it led?" Why does Tevye say, "You have my blessing and my permission"? Why does Tevye ask Golde if she loves him? What is your reaction to arranged marriages?

14 Act Two, Scene Two
a Establish time and place of setting
b Read Scene Two
c Review the action of the scene
d Discuss What happens when people gossip? Why is this scene needed?

15 Act Two, Scene Three.
a Establish time and place of setting
b Define Siberia melancholy
c Amplify Biblical allusions to Joseph, Abraham Moses
d Read Scene Three
e Review the action of the scene
f Discuss Where is Hodel going? Why? How does she feel? How does Tevye feel?

16 Act Two, Scene Four
a Establish time and place of setting
b Read Scene Four
c Discuss what your feelings are regarding

17 Act Two, Scene Five
   a Establish time and place of setting
   b Read Scene Five
   c Discuss What was the new arrival? What two other important things happened? What is Tevye's reaction to Chava and Fyedka's affection? Your reaction?

18 Act Two, Scene Six
   a Establish time and place of setting
   b Read Scene Six
   c Discuss how Golde and Tevye react to Chava and Fyedka's marriage, your reaction

19 Act Two, Scene Seven
   a Establish time and place of setting
   b Define: intimate, obstinate.
   c Amplify Biblical allusion to Garden of Eden
   d Read Scene Seven
   e Discuss: Why do the people have to leave Anatevka? Your reaction?

20 Act Two, Scene Eight
   a Establish time and place of setting
   b Define Warsaw, Passover, Holy Land, goblets.
   c Read Scene Eight.
   d Review the action of the scene
   e Discuss What is involved in leaving your homeland to go to another country? What are some of the problems the emigrants will face? How did you like the play? What was the author trying to show?

21 Concluding Activity
   a Show the film *Fiddler on the Roof*, if available.
   b Discuss any differences between the film and the play

Supplementary Activities

1 Dramatize favorite scenes in play
2 Perform songs from the play
3 Research traditions of other ethnic groups in America
4 Share traditions of ethnic groups represented by students in the class
5 Share traditions in your own family and relate their significance Have they helped you cope with change?

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Celebrating Life

Unit Plan by Ruth Wellborn

Ruth Wellborn teaches Spanish and English 12—Honors/ Advanced Placement at Murphy High School in Mobile, Alabama, where she currently serves as Chair of the Foreign Language Department.

Teacher's Comments

I teach Honors Advanced Placement English 12, a class designed not only to prepare advanced students for college but to equip them with the analytical and writing skills to score the magical 3 or higher on the Advanced Placement Examination in English. Needless to say, students are conscientious, competitive, and anxious about their grades. Because of pressure to excel (mostly self imposed), the class often becomes too serious.

This was the case in early December when I began teaching the following unit. We had just finished a four novel anti utopian study, and the students were quietly complaining that the books had been depressing and asking if they would be reading any cheerful, optimistic works in the future. This four part unit on Celebrating Life through Nature, Wishes, Hopes, and Dreams, Love, and Faith was the answer. The students welcomed the change of pace and really "opened up."

Amid much laughter and enthusiasm the first day, class members completed "Life is ____" with the following gems.

"Life is a whopper--extra everything!"

"Life is a crate of oranges, some sweet and some sour."

"Life is a bummer." (95 percent of the comments were positive.)

"Life is a series of third-down situations!"

Ensuing discussions were stimulating and, as each day passed, more and more students shared their feelings and thoughts on (1) Nature and (2) Wishes, Hopes and Dreams.

Students later provided interesting insights as we began examining (3) Love. They responsed to "Love is ____." with the following comments.

"Love is not getting mad at the worm in your apple."

"Love is someone you can be yourself with."

"Love is God's most beautiful gift to His children." (A surprising number gave answers of a religious nature.)

"Love is being able to say 'I love you' without wincing or looking at the floor."

I must admit I was a bit uncertain of student reactions to the final section on (4) Faith. However, this part of the unit proved to be the overwhelming favorite of the class. Even those students who had been rather quiet until then felt prompted to join the discussions. I would encourage teachers to give students an opportunity to share their personal beliefs and feelings about faith. (Students are surprisingly tolerant.) A key to successful discussion lies in giving students room for disagreement and questions and, if you so desire, sharing your beliefs with a group. Be sure to create an atmosphere in which a broad range of religious and non religious faiths can be expressed.

The results were most exciting--some of the best writing I obtained this year came from students in this unit, and other teachers commented that the discussions in our class had been continued in theirs. Students, for the most part, were enthusiastic and candid in their evaluation of the unit. they felt that it taught them to appreciate their own environment and enabled them to get to know each other and themselves better.

Their reactions are perhaps best summed up by a fellow classmate

> I felt this unit was the first unit I could relate to actual living. I didn't just learn [education-wise] but I learned about my life as a whole. I loved the unit.

Celebrating Life is suitable for all English classes and is especially effective when something different is needed. Teachers should feel free to substitute

poems and other materials to adjust for varying ages and abilities. Be sure to include current popular music as well as old favorites.

Overview

With all the negativism in life today, there is a need for students to take time to discover the beauty and joy in living. Through the eyes of writers, ancient and modern, through the soaring emotions of composers, and through your own need to laugh, love, and live, come with us—Celebrate Life.

General Objectives

The student:

1. knows the following terms *aestheticism, carpe diem, epicureanism, romanticism, serendipity, epiphany;*
2. increases skills in reading, writing, and oral communication;
3. begins to:
   a. find delight in commonplace things,
   b. develop sensitivity to beauty and sensibility of the feelings of others,
   c. feel deeply, look at the world as it is, discover personal values, build a philosophy.

Evaluation

The general objectives of this unit may be evaluated by the following measures. The student:

1. participates in individual presentations to the class, in small group discussions, and in general class discussions;
2. keeps a journal (Entries should reveal possible changes in a student's outlook on life.),
3. completes writing assignments (analytical papers, original poems, short essays, focused free writing);
4. assembles poetry anthologies (preparing special covers and illustrations for favorite poems and songs, as well as original poems and songs).

Materials

Posters composed of quotations and comments about life

Poems (chronologically presented as they appear in the unit)

William Wordsworth, "My Heart Leaps Up," and "I Wandered Lonely as a Cloud"
John Keats, "To Autumn"
Percy Bysshe Shelley, "To a Skylark"
"Serendipity" (See Attachments.)
Emily Dickinson, "Hope Is the Thing With Feathers"
A. E. Housman, "Reveille"
Alfred Lord Tennyson, "Ulysses"
Robert Hayden, "Those Winter Sundays"
Rupert Brooke, "The Great Lover"
Robert Herrick, "To the Virgins to make much of Time"
Sir John Suckling, "Why so Pale and Wan, Fond Lover?"
Robert Herrick, "Delight in Disorder"
Christina Georgina Rossetti, "A Birthday"
Elizabeth Barrett Browning, "How do I love thee?"
Robert Burns, "My Wife's a Winsome Wee Thing"
Alfred Lord Tennyson, "In Memoriam"
John Gillespie Magee, Jr., "High Flight"
Robert Browning, "Pippa Passes" (an excerpt)
John Milton, "On His Having Arrived at the Age of Twenty three"

Cassette player and tapes (chronologically presented as they appear in the unit)

Barry Manilow, "Daybreak"
Three Dog Night, "Celebrate"
Rare Earth, "I Just Want to Celebrate"
John Denver, "Annie's Song"

Essays (chronologically presented as they appear in the unit)

Khalil Gibran, "On Religion"
John Donne, "Meditation XVII"

Record player and records (chronologically presented as they appear in the unit)

Barbra Streisand, "On a Clear Day"/"Beautiful"
Barry Manilow, "Weekend in New England"
Mac Davis, "Stop and Smell the Roses"
Richard Kiley, "The Impossible Dream"
Julie Andrews, "Climb Every Mountain"
Klaatu, "We're Off you Know"
Klaatu, "Hope"
Carole King, "You've Got a Friend"
Barbra Streisand, "Evergreen"
"I Believe"
"Godspell"
"Jesus Christ Superstar"

Daily Lesson Plans and Activities

Lesson One

1 As soon as class begins, have students complete the following sentence on a 3 X 5 card. "Life is ." Take these up in five minutes; make no comments concerning them.
2 Play a cassette tape of a contemporary song which expresses positive views on life, such as "Daybreak" by Barry Manilow, "Beautiful" by Barbra Streisand. (It's fun to contrast these with older songs such as "Celebrate" and "I Just Want to Celebrate.") These songs have a contagiously happy beat and words which advocate living life to the fullest. (Provide students with the words before playing the music; they often like to sing with the music.)
3 Ask questions that should trigger a lively discussion
   a How do you feel while these songs are playing?
   b Do you agree with the composers' ideas on living?
   c Are there many songs like these on the radio today? Why? Why not?
   d How do television and the news media reflect life? What are the dominant news items?
   e Is the positive or negative side of life "played up"?
4 Divide students into groups of five and ask them to list the good things in life. Collect lists and save for next day.
5 Read to the class the individual responses to "Life is ." and save for later comparison with the group lists. Note the number of negative and positive responses

Assignment Get a notebook and begin keeping a journal at home. Try to write in it at least ten minutes every day, engage in free writing, and record whatever comes to mind: joys, sorrows, complaints, poems, etc.

Lesson Two

1. Call students' attention to the bulletin board display of Argus posters which may be used later to trigger discussions as you move through the unit.
   a. "Life is either a daring adventure or nothing"—Helen Keller
   b. "Talent is produced in solitude . . Character in the stream of life."—Goethe
   c. "Happy are those who dream dreams and are ready to pay the price to make them come true."—L. G. Cardinal Suenens
   d. "Life is a journey—not a destination."—Anonymous
   e. "All I have seen teaches me to trust the Creator for all I have not seen." Emerson
   f. "There is more to life than increasing its speed."—Gandhi
   g. "Love does not dominate; it cultivates."—Goethe
   h. "A moment's insight is sometimes worth a life's experience."—Holmes
2. Read the group lists of the "good things" in life (prepared and collected on the previous day). Ask the students to note which items are repeated. Most often mentioned will be sunsets, rainbows, mountains, friendship, love, music, beaches, and faith (in: oneself, others, a supreme being).
3. Tell the class that in the next few weeks we will concentrate on discovering life's beauty and joy in four areas—Nature; Wishes, Hopes, and Dreams; Love, and Faith—first, through the eyes of writers (particularly British) and composers and, then, through ourselves.
4. Begin with Nature and read aloud to the class Wordsworth's "My Heart Leaps Up" and "I Wandered Lonely as a Cloud." (If you have students who enjoy doing interpretive reading, you may ask them to read for you.) Discuss the two poems, asking the students to give their reactions and to indicate lines which show the beauty in nature and Wordsworth's joy in living. Then examine together Keats' "To Autumn" and Shelley's "To a Skylark" (or some other nature poems).
5. Conclude by playing "On a Clear Day" by Barbra Streisand and "Weekend in New England" by Barry Manilow (or some other contemporary songs). Ask students to close their eyes and picture what Streisand and Manilow are singing.

Assignment Bring in a painting, print, or photograph and be prepared to tell the class why it is beautiful to you and what special feelings it evokes.

Projected Assignment Begin gathering poems and songs in each of the four areas of study, particularly poems and songs that are special to you and give your life beauty and joy. Be sure to include any poems or songs that you have written while studying this unit.

Lesson Three

1. Have volunteers show their pictures and tell the class why they are beautiful.
2. Remind students that we often find beauty and joy in the unexpected and that in the next two days we'll be exploring fabulous realities and serendipity.
3. Using this quote from Ken Macrorie's *Telling Writing*, introduce the students to the world of fabulous realities.

> "Most of us go through each day looking for what we saw yesterday and we find it, to our half realized disappointment. But the man who

daily expects to encounter fabulous realities runs smack into them again and again. He keeps his mind open for his eyes." (Macrorie, p. 38.)

Explain to the students that a fabulous reality is the discovery of two things that do not belong together but which touch in some way. (Macrorie, p. 39.) Mention how we chuckle many times at life's incongruities.

4 Direct student attention to the bulletin board displaying the following quote by Thoreau from *The Best of Walden and Civil Disobedience*:

"Shams and delusions are esteemed for soundest truth, while reality is fabulous. If men would steadily observe realities only, and not allow themselves to be deluded, life, to compare it with such things as we know, would be like a fairy tale and the Arabian Nights' Entertainment."

5 Discuss the following four fabulous realities.

a "A man returned to his parked car to find its hood and fenders gashed and crumpled. On the dashboard he found a piece of folded paper. Written in a neat feminine hand, the note said 'I have just run into your car. There are people watching me. They think I am writing down my name and address. They are wrong.'" (Macrorie, p. 39.)

b As I passed a bustling construction site the other day, I saw an enormous boulder which had these words printed on it, "Do not remove." (Student)

c A man escaped from prison the other day and sued the prison for negligence. (Student)

d A friend of mine put her house key in a potted plant near her front door; the potted plant was stolen last night! (Student)

Assignment. Keep a notebook over the weekend and jot down five fabulous realities you see. When you have a chance, turn the jottings or notes into sentences. Keep revising until you have succeeded in building up to the surprise ending. Note that most fabulous realities:

a place the happening in a particular setting
b put the reader there through telling details
c make the action happen for the reader as it happened for the writer
d do not waste words
e do not explain, but present facts and force the reader to find the surprise
f put the "kicker" at the end. (Macrorie, p. 39.)

Remind students to bind their Poetry Anthologies, create attractive covers for them, and include illustrations if they wish. Tell them that you have reserved the last day or so of the unit for personal celebration. On this day, they will bring their anthologies and read one of their favorite poems to the class.

Lesson Four

1 Have the word "serendipity" on the board. Ask students if they know what it means. (It's rare that there is no one who knows this word's meaning.)

2 Add to the discussion that the word "serendipity" is taken from a short story by Horace Walpole and that it often means the little bonuses life deals us that we hadn't counted on. Quote Maurice Applegate's discovery of the word:

"How like life the word is: the uneventful connotations of gracious days, next then the word "dip," as all of our days do, eventually; then that final flirt of its skirts at the end--serendipity--an unlooked-for loveliness in a day, truly a word to warm the heart!" (Applegate, pp. 146-47.)

3 Read a poem on "serendipity." (See Attachments.) Encourage reactions and comments.

Assignment. Choose a quiet place and engage in free writing for approximately fifteen minutes, focusing on the "serendipities" that you've experienced thus far in life. (This idea is easily adapted for in-class writing; it's good to allow the students most of the class period.)
Remember also to continue writing in your journals.

Lesson Five

1 Begin the day with a brief discussion of country music--ask students if there are any country songs they like. Tell them there is one that you feel fits our study on finding the beauty in life. Play Mac Davis's recording of "Stop and Smell the Roses" or some other contemporary song with a similar theme. (Pass out lyrics before playing.)
2 Gather their reactions. Ask them if they agree with the song's words: "There's a whole lot more to life than work and worry." This delving should lead into another major area of joy and beauty in our lives: Wishes, Hopes, and Dreams.
3 Read and discuss Emily Dickinson's "Hope is the Thing with Feathers."
4 Then read aloud "Her First Ball" by Katherine Mansfield. Ask students: Is this story a realistic description? Have you ever experienced any such feelings at your first dance? What were your hopes and wishes as you prepared for it.

Assignment. Think about one of the "firsts" in your life and write about it, trying to recapture your feelings and thoughts of that moment.

Optional Assignment. Write an "I wish" poem or a dream poem à la Kenneth Koch. (See his book *Wishes, Lies, and Dreams.*)

Lesson Six

1 Begin by asking students to look at several of the quotes about life posted on the bulletin board. Ask them to tell what they mean.
2 Play "The Impossible Dream" by Richard Kiley. Discuss famous people who have had impossible dreams. Ask students if they have ever had any impossible dreams that have come true. Encourage them to share these dreams, if they wish. (A good Optional Assignment here would be research, either independently or in small groups, on the novel *Don Quixote* and how it expresses Cervantes' philosophy of life.)
3 Read A. E. Housman's "Reveille." Discuss life and the need for meeting its challenges.
4 Play Julie Andrews's recording of "Climb Every Mountain." Mention defeatism, ask students about the common attitudes today when life gets difficult. *Hope* will inevitably emerge from the discussion as the number one weapon against defeatism. This is a good time to play songs such as Ktaatu's "We're Off you Know" and "Hope."

Lesson Seven

1 Briefly discuss the background of Homer's *Odyssey* with students and read aloud (or have an interested student read aloud) "Ulysses" by

Tennyson. Ask them to cite lines which show Ulysses' determination and the way he met obstacles

2 Ask students to share obstacles they've met in life and how they overcame them. (Most are eager to tell some of their experiences.)

Assignment. As an old man, Ulysses states: "I am a part of all that I have met; Yet experience is an arch . . ." Write a paper in which you apply Ulysses' comment to your own life, explaining how you are a part of all that you have met.

Lesson Eight

1 Have students define *Love* (limit them to fifteen words) on 3 X 5 cards. Read some of their responses.
2 Ask about the different kinds of love: friendship, family, divine. Remind students that we are now studying the third area of our lives that brings us joy. Love. Also remind them that we're examining the *positive* side of love.
3 Begin the discussion of love by playing Carole King's "You've Got a Friend" or another contemporary song. Everyone will want to talk about friendship and how important it is in life. (This discussion can easily take the remainder of the period.)
4 Read a poem on family love such as "Those Winter Sundays" by Robert Hayden. (I used a poem written by one of my students.) Ask students if they have ever felt the way the poet feels toward his father (mother, brother, sister). How important is their family to them? Are they looking forward to leaving home? Do they believe they'll be closer to their brothers and sisters as they get older? (Other questions will spring from students' comments.)

Lesson Nine

1 Have one of the students read "The Great Lover" by Rupert Brooke. Discuss Brooke's changing emotions as the poem progresses.
2 Next turn to the light-hearted, lively approach to love and life as expressed by the Cavalier Poets. Mention some background and introduce the carpe diem philosophy of life.
3 Read: "To the Virgins to make much of Time" by Herrick, "Why so Pale and Wan, Fond Lover?" by Suckling, and "Delight in Disorder" by Herrick. Ask for examples of how these poems illustrate the carpe diem philosophy of life

Assignment. Be a poet, à la Brooke, and finish this line. "These have I loved . . ." Also bring to class your favorite love song.

Optional Assignment Write a poem about someone or some things you love

Lesson Ten

1 To examine a more serious approach to love, read and discuss Christina Rossetti's "A Birthday" and Elizabeth Barrett Browning's "How do I love thee?"
2 Play "Annie's Song," John Denver's melody dedicated to his wife
3 Read Robert Burns's poem, "My Wife's a Winsome Wee Thing." Compare Burns's poem about his wife to Denver's song about Annie
4 Play some of the students' favorite love songs, and discuss as the occasion arises ("Evergreen" by Streisand is quite popular.)

Lesson Eleven

1 In his book *The Four Loves*, C. S Lewis writes that the highest love is that for God, a love that is included in the fourth area of our study, Faith.
2 Ask students to define *faith*. Then read the dictionary definition. (Most will define faith as an *individual* belief in something or someone that can't be seen or touched.) Faith also includes non-religious faith such as that expressed by Bertrand Russell in "A Free Man's Worship."
3 Tell students we are going to have a "Brain Storming" session, listing as many songs about Faith as they can. [My students listed: "O God, Our Help in Ages Past," "You'll Never Walk Alone," "Pass It On," "I Believe," "Let Use Adore" (Jewish), "Kumbaya" (African), and "My Faith Looks Up to Thee."]
4 Discussion questions:
   a What do these and other songs of faith have in common? (We had a passionate discussion when one girl answered, "They're all boring!")
   b Are there any international songs of faith? (Several students mentioned Christmas carols such as "Silent Night" and "Oh Come, All Ye Faithful." Since we were near Christmas, we had a lively discussion of the perennial commercialization of the holiday season and what some of their families do to focus on the spiritual meaning of Christmas and Hanukah.
   c Do you ever sing songs of faith outside your religious services? If so, what have been the circumstances?
5 Play the recording "I Believe." Encourage any reactions or comments from students. (Be sure to allow room for disagreement.)
6 Read and discuss Tennyson's faith as shown in his poem "In Memoriam."
   a How does he feel about God? Death?
   b Do you agree with Tennyson that it is better to have had painful experiences than no deeply moving experiences at all?
   c Does Tennyson appear to have lost his faith?
7 Play the taped poem "High Flight" by John G. Magee, Jr. Provide time for students' responses. (They really enjoy this one.)

Assignment Bring in favorite poems of faith or write one of your own

Lesson Twelve (This may take two days.)

1 Ask students to define *religion* Then read the dictionary definition. (Many students equated religion with denominations and formal, group worship.)
2 Give out copies of Kahlil Gibran's "On Religion." Read aloud and discuss this Eastern writer's major thoughts. Do you agree or disagree with him? Why? Why not?
3 Additional discussion questions.
   a What evidences do you see of religious faith in the world today? Nationally? Locally? (We had an animated discussion of cults, their growing numbers, the horrors of Guyana, the dangers of brainwashing and gullibility, and the importance of critical thinking and questioning in the search for truth.)
   b Do you think religious faith is decreasing.
   c How important is religious faith in your life?
   d Does it contribute to the beauty and joy of your life? How?
4 Introduce the term *epiphany* as it relates to religious faith literally a manifestation or showing forth of some divine being. (Mention the

Christian [illegible] Epiphany, January [illegible] which commemorates the manifestation of Christ to the Gentiles in the form of the Magi.) Explain that there is another type of epiphany used to describe a sudden insight into the essential nature of a person, situation, or object. Often, it is a quick perception of something, usually simple and commonplace, in a new light. [illegible] epiphanies are often religious experiences, but not always.

2. Examine the following poems in terms of the poets' belief in God. Are there any epiphanies in these poems?
   - "Pippa Passes," Robert Browning
   - "On His Having Arrived at the Age of Twenty-three," Milton
   - "Meditation XVII," Donne
3. Play records the students have brought in concerning faith. (*Godspell* and *Jesus Christ Superstar* are favorites.)

Assignment: Think carefully and write a short account of an epiphany you have had. It may be in the form of a poem if you would like.

Lessons Thirteen and Fourteen

1. CELEBRATION DAYS! Students read from their anthologies.
   Final discussion:
   1. As a result of our study, do you feel any differently about life?
   2. Why? Why not?
   3. In what way?

Supplementary Materials

[illegible]
- Richard Amour, [illegible]
- Richard Bach, *Jonathan Livingston Seagull*
- Louise Baker, *Out on a Limb*
- Saul Bellow, *The Adventures of Augie March*
- Joseph Gaer, *How the Great Religions Began*
- Kahlil Gibran, *The Prophet*
- James Herriot, *All Creatures Great and Small*
- Virginia C. Hudson, *O Ye Jigs and Juleps*
- Catherine Marshall, *Christy*
- [illegible]

[illegible]
- Bertrand Russell, [illegible]

[illegible]
- [illegible]

[illegible]
- Robert Frost, "Stopping by Woods on a Snowy Evening"
- William Shakespeare, "Sonnet 116"
- Walt Whitman, "I Hear America Singing"
- William Wordsworth, [illegible]
- Other poems [illegible]

[illegible]
- [illegible]

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Attachment

Serendipity

Today my heart goes hoppety skippety
I've just had another serendipity,
Those tiny bonuses injected
Into a day all unsuspected
My eyes grow moist and my nose un snippety
Whenever I get a serendipity.
That word that Horace Walpole coined,
And that Ogden Nash, and I purloined

I thought I owed a bill to the grocer,
I tried to pay him, but he said, "No sir."
Did I let the cash burn holes in my pocket?
In a cold bank vault did I cruelly lock it?
Not on your life! My feet went trippety
And I bought me a hat with that serendipity!

One rainy day was enough to tie me
In knots when my only bus went by me,
I hated the rain, but I stepped out in it,
Getting slishier sloshier every minute
But a handsome man saw I was drippety.
And he picked me up - that's serendipity!

Oh, serendipities are tiny,
But they make one's days,
Awfully gold and shiny
When life's banana peels go slippety
Along comes another serendipity

Anonymous

The Jewish Experience in American Literature

Unit Plan by Max Nadel

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Teacher's Comments

[The following comment is that of Jack Hochhouser of New Rochelle High School in New Rochelle, New York.]

This unit deals with aspects of Jewish experience. Since some knowledge of Jewish character and faith is necessary for an appreciation of the topic, we spent time during the first session in which the theme was introduced to determine what information members of the class had about Jewish people and what their attitudes were toward them. In the class in which the unit was taught the few Jewish students helped to provide some of the answers to questions raised by teacher and students.

I found that the students were not interested in the problems treated in Hugh Nissenson's "A Pile of Stones." They were not sympathetic to Bill's intense and philosophic interest in Judaism, and they didn't believe that Milton was any the less an attractive person nor any the less a good friend because he had no deep interest in his faith. The story seemed to them to be artificial and contrived. Most of my students believed that religion was one of many experiences in life, you participated to a greater or lesser degree in observances and practices, and only if you had a special interest in the history and philosophy of your particular faith or any other, was it necessary to study such content. They agreed that faith could be an aspect of your identity, but it wasn't profoundly important and religion could be, or need not be, a quality of your ethnicity.

In any event, this is perhaps not the best story to highlight Judaism and to encourage students to consider the religious tie to their ancestral history. A better story for these purposes might be Arthur Miller's "Monte Sant' Angelo."

The rest of the selections—Bernard Malamud's "Angel Levine," the passage from Edna Ferber's *A Peculiar Treasure*, and Karl Shapiro's two poems brought more interested and more favorable responses from the students. They found "Angel Levine" an amusing and provocative story. They analyzed the character of Manischevitz, comparing him to Job. They sought to determine Malamud's purpose in creating a disreputable Black Angel called Alexander Levine to bring divine aid to a doubting sufferer. There was discussion of Malamud's view on Black Jewish relations inherent in the story. I used the introduction and the questions for analysis sparingly.

There were no difficulties in teaching the selection from Edna Ferber's *A Peculiar Treasure*. The class was sympathetic to Ferber's account of her growing up Jewish in a small midwestern mining town, and her experiences encouraged students to talk about situations in which they felt the sting of prejudice. Naturally, the focus of one of the two lessons on the selection was on anti-Semitism, and the class talked about the damage that can result from mindless prejudice. Reference was made to Alex Haley's *Roots* and Elie Wiesel's *Night*.

The two poems by Karl Shapiro were not easy to teach, but for these lessons I found the lesson outline useful. The questions posed in the unit helped me to determine the focus of my approach though I did not use all of them and added a good many of my own. The students understood the poems, saw them as comments on the tragedy of displaced persons, and interpreted them as one way in which Jewish people view their relationship with God. They compared Shapiro's view of the Jewish character and experience with Malamud's as expressed in "Angel Levine." All in all, the unit gave the students valuable insights into what it is to be Jewish.

I spent two lessons on the unit. I found the introductions and the questions for analysis useful but felt they were unnecessary. Whatever information was needed for an appreciation of the works was inherent in them. The additional information a teacher needs to teach an understanding and appreciation of a work of literature should be sought individually. There were too many questions for analysis. They hampered my inventiveness and originality and were repetitious and limiting. They might be useful for a beginning teacher, but even then, such detailed assistance was not needed.

Overview

After reading Dr. Joseph Mersand's "The Literary Impact of Jewish Culture" in the February 1975 issue of *English Journal*, which included a statement by me on one of the themes of the article, I pondered how I would go about teaching a number of selections from American Jewish literature to a tenth or eleventh grade class.

A number of concerns affected my conception of a unit in American Jewish literature. First, I conceived of the unit as one segment of a course in ethnic literature. My unit might serve as a prototype for similar units in Black, Puerto Rican, Asian, Italian, Irish, and other ethnic American literatures all together making up a semester course. Second, I decided to use five selections which could be covered in a period of approximately two weeks. A section on suggested activities would be added to the material on each selection, in the event that a teacher wished to expand the unit and include experiences of research, reporting, and various creative activities. Third, I sought selections which were readily available in recent texts and which dealt with significant themes relating to the Jewish experience in America. The themes were: the Jewish character, the Jew's relationship to God, problems of Jewish people in American society, identity, and folklore. Fourth, I chose to employ a traditional lesson format with some modifications. In the case of the short stories and the passage from an autobiography, I proposed as motivation to begin each lesson with a discussion of a short essay which dealt with a major theme of the selection. I planned to lead the class from this exchange into a close reading of the work. For this purpose, I prepared many questions, not intending, of course, to use all of them. The time available for the study of a work, the grade level, the ability, and the experiences of the students would determine the nature of the examination of the content. Edith for the lessons on poetry my approach was to be even more traditional. I wanted to be aware of my aims and to share them with my students, to motivate the study by discussing their personal experiences or views on current topics related to the themes of the poems, and to help by explaining the more esoteric allusions, even using a paraphrase of a poem.

A basic goal of all the lessons was to be understanding. Even where there was conscious ambiguity, students were to determine what the author's purpose was in introducing it.

General Objectives

The student

1. understands the Jewish character
2. appreciates the Jew's relationship with God
3. knows the problems of Jewish people in American society, identity, and folklore
4. analyzes author's purpose in selected stories and poems
5. compares and contrasts Jewish experience with personal ethnic experience
6. improves reading, speaking, and other communication skills

Evaluation

The general objectives of this unit may be evaluated by the following measures.
1 participation in class discussion,
2 participation in activities related to selections read,
3 participation in culture presentation on concluding day of unit.

Materials

"A Pile of Stones" by Hugh Nissenson in Myron Simon's *Ethnic Writers of America*. New York: Harcourt Brace Jovanovich, 1972.

"Angel Levine" by Bernard Malamud in Malamud's popular anthology, *The Magic Barrel*. New York: Farrar, Straus & Giroux, 1955.

A selection from *A Peculiar Treasure* by Edna Ferber in *Growing Up Jewish*, edited by Jay David. New York: Pocket Books, 1970

Two poems by Karl Shapiro: "Travelogue for Exiles" in *Ethnic Writers of America* and "The 151st Psalm" in *Speaking for Ourselves* by Lillian Faderman and Barbara Bradshaw. Glenview, Ill.: Scott Foresman, 1969.

Daily Lesson Plans and Activities

Lesson One

1 Explore the background and knowledge of the students to determine what information they have about Jewish people and what their attitudes toward them are.
2 Summarize the ideas and views which evolve from the discussion and record them on the chalkboard.
(See Attachment for the outline that evolved from Jack Hochhouser's class.)

Assignment Read for Lesson Two "A Pile of Stones" by Hugh Nissenson.

Lesson Two

1 "A Pile of Stones" by Hugh Nissenson

Introduction (to serve as motivation for the lesson)

There is much talk among teenagers today about identity. They wish to know who they are, believing that once they get to know themselves, they will be able to fulfill themselves in creative ways and live full and rich lives. They talk of realizing themselves as individuals, of finding for themselves the right partners, the right forms of leisure, the right jobs, and the right places to live so that existence can become a condition of constant discovery and frequent renewal. Their tendency, therefore, is to be critical of their present situation which they label "establishment" and to seek ways of escaping from it.

Vaguely they are aware of the ethical substance of America and the faith of their ancestors, and at times they are moved by the exotic and cultural appeals of their ethnic heritage. By and large, however, they turn away from these. Without much thought, many confuse the practice of democracy with the ideals of democracy and become critical of the institutions of the country. Many also become embarrassed by the differences they note between the ethnic ways of their parents and the American patterns about them. If they are unhappy, they often seek a new and strange ethnicity. They turn to Eastern philosophies and practices and reach for answers in beliefs and customs totally different from those with which they are familiar.

A personal identity is a difficult attribute to acquire in a world of so many identities. In America, a land of diverse immigrants, one recognizes two sources of identity, a national source and an ethnic one. One is American and Italian, Irish or Asian. One is American and Black or

American and Jew. The first element is the product largely of school where students learn the history, culture, and values of the United States. The other element is the product of home, community, and church, synagogue, or mosque where ethnicity and faith combine to add a dimension to the emotional, intellectual, and cultural composition of a boy or girl, man or woman.

One is complete enough, can function satisfactorily, without loyalty to one's country or without participation in or knowledge of the history and culture of forebears or without a faith, whether it be that of one's fathers or one of a variety available in the world outside the home But it seems a waste to reject those connections into which one is born when these possess the content and emotional power to round out one's life Without a country, without a culture, without a tradition, without a faith, a person is empty indeed. Each of these fills a personality vacuum.

This is the theme of Hugh Nissenson's "A Pile of Stones."

II *Questions for Analysis and Discussion*

1 Which of the following statements can be supported by evidence from the story? Cite the evidence to support the statements you choose.
   a The author's purpose in writing this story is to show that Milton, having ignored his religion, was really no longer a Jew.
   b Bill was a charming man, a good friend, and good husband. His one fault was his religious fanaticism.
   c Prayer has meaning only when it is spontaneous and unplanned The formal prayers at regular services are meaningless and never in truth rise to God.
   d It is possible for one to be friends with, and love others, and yet not really understand them.
   e Religion and the observances which enrich one's faith are necessary elements to a full life. To ignore one's religion is to be half a person.
   f The author is more sympathetic in his treatment of Bill than he is in his depiction of Milton
   g Where there is love, two people can be quite happy even if they do not see eye to eye on all matters.
   h Nina's psychological analysis of Bill's deep interest in religious study, though humorous, was nevertheless correct
   i The characters of this story are superficial. They have no depth They are used to support the author's thesis.
   j The author is critical of Milton for not learning from Bill the richness of the faith he has deserted.
   k According to the author, Milton's attitude toward Judaism is typical of the attitude of many young Jews today.

2 The author obviou does not agree with the attitudes and views expressed by the narrator. List the areas, as you can infer them from the story, in which they disagree.

3 Explain how it was possible, according to what you can gather from the story, for Milton and Bill to have become such good friends.

4 Does the author accept Bill's death as a tragic irony? Does the author hold Bill accountable for his death because Bill was reckless in trying to swim in treacherous water?

5 Try to reconstruct the backgrounds of the two friends. From the information in the story describe the worlds in which Milton and Bill

lived when they were not in school How had these worlds influenced their beliefs and their thinking?

6 In their little gathering before Christmas, when Nina, Milton, and Bill were talking about Bill's absorption in religion, Nina had something further to say but was drowned out by the playing of "Silent Night." What do you think she was going to say? Why is this scene ironic?

7 One of the subjects of this story is the nature of prayer. What is Bill's view of prayer? Why did the Hasidic story have so great an appeal to Bill? What was Milton's view of prayer? Was Milton's view similar to that of Nina? What, in your opinion, was the author's view?

III *Suggested Activities*

1 A number of people in the field of religion are mentioned in this story: Paul Tillich, Reinhold Niebuhr, Dietrich Bonhoeffer, and Martin Buber. A committee of four or five members might be organized to prepare short reports on the lives and fundamental religious beliefs of these four leaders, and to present them to the class.

2 A number of terms related to Jewish beliefs and observances are mentioned in this story: Hasidim (the pious ones), Bar Mitzvah, Passover, gefilte fish, payis (side curls). A member of the class might be asked to find out the meaning of these terms and report to the class. A good source is Hayyim Schauss' *The Jewish Festivals* published by the Union of American Hebrew Congregations, 1938 (available in paper back).

3 Two students might report to the class on the beliefs and observances of Presbyterians and Congregationalists. Students should try to determine what might lead a person like Bill to become interested in Judaism A good source to consult is Leo Rosten's *A Guide to the Religions of America* by Simon and Schuster, 1955.

4 Two students might prepare a dialogue between Milton and Bill in which Bill seeks to get answers about the Jewish faith and Milton seeks answers about Christianity The dialogue can be presented to the class.

5 A group of students might get together to write a short fantasy in which Bill appears before a bar of judgment in heaven and questions the Judge about the justice of taking his life at a time of his greatest happiness and success. In this fantasy Milton can appear as a witness in Bill's behalf

6 A minister and/or rabbi might be invited to the class to discuss the subject of prayer in the light of views expressed in the story. The class should prepare in advance a number of questions to ask the guest.

7 A Hasidic story is frequently a parable. The reader is expected to draw the theme from the relationship between the events of the story and the realities of life Sometimes the story illustrates an ethical theme. The teacher might begin by reading to the class the parable of the prodigal son in the New Testament When the class has analyzed this tale in terms of its meaning, one or two Hasidic stories in Martin Buber's *Tales of the Hasidim* could be read to the class. Students can be encouraged to discuss the themes of the stories and the techniques by which the themes are highlighted (*Tales of the Hasidim* was published in two volumes by Schocken, 1947 and 1948.)

Assignment Read "Angel Levine" by Bernard Malamud

Lesson Three

I "Angel Levine" by Bernard Malamud

Introduction (to serve as motivation for the lesson)

Every religion has its folklore and its superstitions, and this is true of Judaism, too. From the very beginning, although the Jewish people conceived of the earth as a world over which God reigned, sole and supreme, and was worshipped by them with dogged tenacity, they also believed in angels and demons, the angels ready to serve God and protect man and Satan and his cohorts seeking through evil to destory the handiwork of the Lord.

The Jews called upon God regularly, first, through sacrifices in the Temple, later through prayer. They focused their faith on the almighty Figure who demanded of them righteousness, justice, devotion, and loyalty. They came to believe, largely through the influence of the prophets and rabbis, that misfortune was a punishment for sinfulness. They were strengthened in adversity by the hope for an age of eternal peace and concord, heralded by the appearance of the Messiah, a descendant of David. Nevertheless, they also conceived of a realm beyond the earth in which the Almighty reigned and which was peopled by spirits who served as God's messengers. The Hebrew word *malachim* means messengers as well as angels. The netherworld, the Jews believed, was an extension of God's world in which the forces of evil dwelt, ready to tempt mortals to disaster. But the Heaven and Hell of the Jews was an imaginative, not a real world, and was never clearly defined as was the Heaven and Hell of the Christians.

The Bible mentions angels of God who served as His messengers. In works by Jewish writers written in Babylonia, Palestine, and Alexandria before and after the destruction of Jerusalem by the Romans, writers conceived of a world of revelation in which dwelt various kinds of beneficient and malignant spirits that took various forms and fought for the soul of man. These mystic conceptio expanded and formalized in time, were written down in a book called the *Zohar* and became a religious and philosophical system called *Kabbalah*.

Mystic conceptions have tremendous appeal to people, especially in times when the center does not hold. The real and the rational are inadequate to explain the benignity and the malevolence of nature, the complexity of humanity, the relationship of humankind to the universe and to God. Humanity, therefore, trusts also the epiphanies of mortal imaginative and intuitive powers, sees the supernatural as real, believes in miracles, in resurrection, in the existence of spirit and soul, in an eternal afterlife.

However, people will also view the supernatural as metaphor and symbol and use the world of spirit and eternity to clarify and illustrate the experiences of everyday life. It is therefore an amusing and imaginative conception in the milieu of the twentieth century, when Jew and Black are seeking identity, for Bernard Malamud to create a modern Job whose prayers to God are answered through the efforts of a black angel called Levine whose appearance and behavior belie his heavenly status.

II *Questions for Analysis and Discussion*

"Angel Levine" combines realism and fantasy, pathos and humor, in an attempt to define the nature of faith.

1 The first two paragraphs recount the woes that befell the tailor, Manischevitz. What series of misfortunes did Manischevitz suffer? Is it believable that all these terrible things could happen to one person? What purpose does the narrator have in beginning this story with such a catalogue of calamities happening to a Jewish tailor? How is Manischevitz conceived? You notice that he talks to God. In fact, he has established such an intimacy with God that he calls Him "sweetheart." What is the narrator telling you about the protagonist? What expectations does he arouse in you concerning the story he is telling?

2 What is the tone of the first two paragraphs? Although tragic things happen to Manischevitz, you are not moved to deep pity. Why is this? Is it because the suffering is exaggerated? Is it because the lightness of tone promises that Manischevitz will find relief? Is it because Manischevitz accepts his fate with resignation? Can you think of other reasons?

3 In the second section of this story, the black angel, Alexander Levine, appears to help Manischevitz. This is apparently in response to Manischevitz's call to God for help. Does the appearance of a black angel come as a surprise? What is the effect upon you of the phenomenon of a threadbare black angel, who insists that he is Jewish and who is able to recite in sonorous Hebrew the blessing for bread? Does it undercut the pity that may have been aroused by the description of Manischevitz's miserable dwelling and his sad fate? What is Levine's explanation for not looking like an angel? Why does Levine leave without making an attempt to carry out his mission to help Manischevitz? Is the narrator suggesting here that if a Jew believes in God and calls upon God for help, the ways God uses to help must not be questioned? Is this one of the themes of the story?

4 In the third section of the story, Manischevitz, desperate, goes to Harlem to look for Levine. He finds him in a cabaret, more shabby than before, and when Levine dances with one of the black women in the cabaret, Manischevitz gives up his quest and goes home. Why does Manischevitz again doubt Levine? What does he expect of an angel of the Lord? What notions about angels do you think he has? Where did he get his notions? How are the angels we meet in the Bible described? Why should we expect an angel to be some kind of ideal creature? What explanation does the narrator invite you to arrive at to explain Levine's degeneration? Is it because he has failed at his task? Why does Levine need Manischevitz?

5 There is a passage in this section in which Manischevitz protests against the injustice of God. (His characteristic stance is one of patience and resignation. However, he does voice a protest against what he considers to be God's injustice.) Why does the narrator introduce this passage? What is the relationship between this passage and the fact that Manischevitz turns down the help proferred him by Levine? Is there suggested in this another theme of the story, that God expects some action, some decision, on the part of people, a difficult action or decision, before he will intervene to help them? Manischevitz is passive. He bemoans his fate, and yet he makes no gesture toward the angel Levine.

6 In the final section of the story, Manischevitz, his wife dying, is driven by despair again to seek Levine. He does not find him in a synagogue

but in a saloon. There is a synagogue where the cabaret had been. Why does the narrator introduce the synagogue? There are four blacks in the synagogue, including a thirteen-year-old boy. They all wear skullcaps and are engaged in a discourse on the nature of spirit and the essence of divinity. The discussion seems a parody of the verbal exchanges that occur among Orthodox Jews studying the Talmud. (Even though the discourse seems a parody, it is not satirical. The narrator respects the blacks seeking to understand the nature of spirit. He also respects the Jews who find intellectual stimulation in the study of the Talmud.) The angel of God is not found in the synagogue but in the cabaret, half-drunk. Why are the black students studying the scroll in the synagogue introduced? Why is Levine not in the synagogue but in the cabaret? How is Manischevitz's faith being tested? Why does he finally acknowledge that Levine is an angel sent by God? How does Levine respond to Manischevitz's assertion of faith? What does the narrator intend you to learn from the tailor's remark with which the story ends, "There are Jews everywhere"? What is the narrator's conception of Jewishness? Is Jewishness conceived as a matter of color or of practice? Is it conceived as a matter of belief? Is it conceived as a matter of character and behavior? Can one say that the basic event of the story is the testing of Manischevitz? Can one say also that the story deals with the testing of Levine? Is it true that Levine needs Manischevitz as much as Manischevitz needs him? When the liberated Levine ascends to heaven, he drops a black feather which is whitened by snow. What does this symbolize? In what ways does the narrator link the tailor to all humanity?

7 There are two worlds in this story: the first, the realistic world of Manischevitz and that of the Harlem of the angel Levine; and the second, the spiritual world of God and His angels. What, in your estimation, are the values of each of these worlds? What, for example, is the relationship between Manischevitz and his wife? What is the nature of the tailor's faith? What is important about God and His angels as the narrator conceives it? How does the narrator mingle the two worlds to produce the world of the story?

Assignment Read for Lesson Four from *A Peculiar Treasure* by Edna Ferber.

Lesson Four

1 From *A Peculiar Treasure* by Edna Ferber

Introduction (to serve as motivation for the lesson)

Between the years 1820 and 1861, there was a second immigration of Jews to America. They came from Central Europe, from countries where religious freedom, economic opportunities, and political equality were denied them. The victories of Napolean had brought them a taste of liberty. Under the leadership of men like Moses Mendelssohn, they had begun to break down the ghetto walls. They wanted a taste of Western culture and the opportunity for a broader education. However, with the defeat of Napolean and the restoration of reactionary governments, their hopes were dashed. They found themselves once again cast into the inferior role of ghetto dwellers. Many could not accept a return to the former state of a repressed and persecuted minority, and so they left for America.

America at this time was a big, sprawling country. The Jews were only one of the many peoples from abroad who came seeking opportunities in the New World. Many of the German Jewish immigrants joined their brethren in the cities, found work, learned trades, and settled down. Others, without trades and uneducated, turned to peddling. They purchased, usually on credit, merchandise that they believed pioneering families would need—clothing, medicines, household utensils, trinkets—placed them in a pack and peddled their wares in outlying communities. As their business improved, they bought a wagon and horses. This made it possible for them to carry a larger and more varied store of goods and to travel farther.

As peddlers, they reached distant places of the growing land, places like California, Oregon, Texas, Oklahoma. They became part of the pioneering movement that helped build the country. They were the "newspapers" of their day, bringing stories of events from place to place as they traveled with their goods. They brought elements of romance and color into the hard lives of the early pioneers. They were often treated as guests, and their appearance was anticipated with pleasure. Their lives were hard, and they looked forward to the time when they, too, could settle down. Eventually, they did settle in small and growing communities, opened stores, sent for their families, and joined the social and political life of the town.

The German Jewish peddlers and storekeepers maintained, as best they could, the traditions and observances of their fathers. But circumstances forced them to modernize them. Coming as they did from countries where there were movements to liberalize the rituals of the religion, many of them began to do the same in the new land.

The holiest day of the year for the Jew is Yom Kippur, the Day of Atonement. It is a time of fasting, confession, and repentance. The Jewish peddlers made every effort to reach a town in time to join their fellow Jews to celebrate the Jewish New Year and the Day of Atonement. The Jewish storekeepers closed their shops on these days and attended services in their synagogues.

America was a land of many immigrant groups. In general, there was a healthy camaraderie among the varied populations that came to the country. Yet no new group was totally free from ethnic slurs and insults directed against it by the more established members of a community. Certain groups, like the Chinese and the blacks, suffered more than others. The Jews, too, had their share of ethnic antagonism, a sufferance which had come to be the badge of their people. This is one of the themes of the selection from Edna Ferber's *A Peculiar Treasure.**

II *Questions for Analysis and Discussion*

1 Edna Ferber's father decides to move from Chicago to a small Iowa coal mining town called Ottumwa. Why does Mr. Ferber decide to move? Why did he choose Ottumwa as a place to open a business? What did Ottumwa (an Indian name) mean? What did it mean to Edna? How does Edna, looking back on her father's decision to move to Ottumwa, show that it was a foolish move?

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2 How did Julia Ferber react when she saw the town of Ottumwa? Why didn't she protest when her husband decided to move? What was the position of women like Julia Ferber in the family in those early days? Is it true today that a family *must* go where the father (the breadwinner) can make a living?

3 Edna Ferber says that the seven years that the family lived at Ottumwa created in her whatever hostility there is in her personality toward the world she lives in. Is this an exaggeration? Is it true that the environment one lives in during childhood and adolescence colors the view one has toward the world? Examine your own experiences. Have you been affected, for good or ill, by the place where you lived, by the people in that community, by the schools you went to and its teachers?

4 Edna Ferber also says that the bitterness of those seven years gave her a foundation of strength and a love of justice. Does this contradict her first statement? Is it true that adversity and unhappiness strengthen character, that if you have an easy life, you grow soft and weak and incapable of dealing with the hardships and disappointments of life? What has *your* experience been?

5 What did Edna Ferber learn from her mother's diary? What qualities helped Mrs. Ferber face the unhappiness of living in Ottumwa? What is ironic in the visit Edna Ferber makes to Ottumwa as an adult?

6 What pleasures did Edna and her sister find in Ottumwa? Why were they left so much alone? What qualities in the American maid-of-all-work does Edna Ferber praise? What does she remember of Sophy and Sarah? What were her reactions when Sarah took her into a coal mine? Why didn't her parents object to her going to early Mass with the Catholic maids? What did she like about the Mass? What two activities absorbed her most of all? Almost all writers are readers, and Edna Ferber was no exception. Do you think that her parents should have selected the books for her to read?

7 Edna Ferber's parents were busy in their store, and so she and her sister were pretty much on their own. She witnesses a hanging; she attends a frenetic revival meeting; she is taken to the circus at night; she is almost trampled underfoot at a political rally; she watches the penniless, desperate Coxey's Army on their way to Washington during the panic of 1893 to demand food and work. What effect does she say these experiences had upon her? Do you agree with her that children ought not to be sheltered closely as they grow up?

8 Edna Ferber describes her most bitter experiences at Ottumwa—the insults that were flung at her because she was Jewish. What explanations does she offer for the stupid and cruel things that the loafers outside Sargent's drugstore shouted at her as she carried her father's Saturday lunch to their store? How does she say it affected her? She says "It was nothing more than a couple of thousand years of bigotry raising its hideous head again to spit on a defenseless and shrinking morsel of humanity." She uses the word "morsel" in two senses. What are they? Why does she nevertheless consider the years at Ottumwa enriching? What did Ottumwa's anti-Semitism teach her?

9 Rosh Hashanah the Jewish New Year, and Yom Kippur, the Day of Atonement, are the two most sacred holidays of the Jews How did the Ferber family and their Jewish neighbors celebrate these holidays? How did the Ferbers observe Passover, the holiday that cele-

brates the exodus of the Jewish slaves out of Egypt? Why was there not a greater devotion to Jewish ways among the Jewish families in Ottumwa? How does Edna Ferber explain her loyalty to her people and her faith?

10 Edna Ferber discusses some of the elements that provide the materials for the work of writers. Where, for example, did she get the information about the Mississippi at floodtime, a description of which appears in the beginning chapters of her novel, *Showboat*? She says that writers' memories often go back into an unknown past, that they have a kind of sixth sense. Do you agree? Is it possible that one's heredity gives one information that one is not aware of having learned consciously? She draws an interesting analogy between a writer's mind and the trunk kept in the storeroom of the Ferber household. Does the comparsion help to make clear how a writer functions? Is the mind a storehouse of information, experiences, and ideas from which writers draw the materials for their works? Consider the work of a writer you like and try to determine where the elements of that writing came from.

III *Suggested Activities*

1 Have students write an autobiographical sketch describing any one of the following:
   a Your first experience with death.
   b An encounter with violence.
   c An encounter with discrimination and insult.
   d Fun in winter.
   e Unusual people who influenced you.
2 Assign to various students the reading of autobiographical sketches by writers of different ethnic groups—black, Chicano, Puerto Rican, Asian, Irish, Italian, Slavic, Scandinavian—and to report to the class similarities and differences in the ethnic experiences.
3 Have Jewish pupils in the class report on how Rosh Hashanah and Yom Kippur are observed in their homes and communities. Pupils of other ethnic groups can describe how they observe their New Year.
4 Have one or two pupils report on two novels by Edna Ferber, *So Big* and *Showboat*, and explain how her early life provided the information and experience for these two works.
5 Edna Ferber writes about her interest in dramatics. Have pupils investigate plays written by her and report to the class on the themes and content of these plays.
6 The selection in this guide comes from *Growing Up Jewish*, a paperback antnology, edited by Jay David and published by Pocket Books. There are four other selections in this book dealing with Jewish life in South Carolina, Georgia, California, and Oklahoma. Have pupils read these and report on what they learned about Jewish ways and values in these communities.
7 Have pupils write a conversation between a Jewish student and a Chinese (or Puerto Rican, black, Irish, Italian) student in which they discuss their religion (or their family, or their customs, or the food their mothers make).
8 Plan a conversation (or debate) between a Jew who is a Northern abolitionist and one who believes that slavery is acceptable so long as the blacks are well treated. Some research into Civil War documents

will be needed to provide the material for the arguments. The purpose of this is to emphasize the values that motivated Jewish opinion.

9 Give your class the following assignment: pretend that you are Edna Ferber. Using the information she gives you in the autobiographical sketch, write a diary recording the experiences you had in three or four consecutive days.

Lesson Five

I Read aloud as class reads along silently two poems by Karl Shapiro: "Travelogue for Exiles" and "The 151st Psalm."

II *Discussion*

The two poems by Karl Shapiro are from a volume called *Poems of a Jew*. They present in metaphoric terms views of the Jew, his place in the world, his relationship to his God, and the fate that is his because of his Jewishness. They are poems of complaint and protest, but also poems of acceptance resignation, and affirmation.

My aims in teaching the two poems are:

1 to study the poems to determine how a sensitive Jewish poet sees himself and his people;
2 to analyze the structure of the poems and the means by which the poet conveys the experiences of the poems;
3 to examine the relationships between images and themes and between structure and themes.

III *Motivation* ("Travelogue for Exiles")

I would motivate the analysis of "Travelogue for Exiles" by discussing what an exile is with a reference perhaps to Edward Everett Hale's "The Man Without a Country." I would encourage students to talk about the human need to have a home, a place where, as Robert Frost says, one must be taken in. Another subject students might talk about briefly is the status of the objectors to the Viet Nam war who have exiled themselves to Canada. Many of them have expressed a wish to return to the United States. Why? Another subject for brief discussion might be the plight of many Russian Jews who wish to leave the U.S.S.R. How did they come to lose their loyalty to their Fatherland? Why do people need a Fatherland?

IV *Questions for Analysis and Discussion*

1 A travelogue is a "lecture on travels, usually accompanied by the showing of pictures." It is generally a dispassionate account though the lecturer may be dramatic and intense about his feelings for the places he describes. What makes this travelogue ironic? How does the poet indicate that the audience at this travelogue is not a typical one listening to a typical lecture? Who are the people in this audience? Is there any suggestion in the poem how they came to be in the situation they are in? What are they seeking? Can you identify the lecturer? Does he reveal any feelings for the unfortunate predicament of his audience?
2 The poem treats three places that might be a haven for the exiles. The metaphors used by the poet define the quality of each place:
   a Sky—sea-clean air, terminus of prayer, hallowed dome, heavens.
   b Sea—tireless tide, tomb, cradle in the curly foam, waves, waters.
   c Land—factories, grass, forest, loam.
   d What characteristics make each place attractive? What is ironic in the poet's making the places attractive?

3 How is the sky the "terminus of prayer"?
What are the virtues of the sea? What image is suggested by the expression "the sea-wind and sea agree"? In the last stanza reference is made to factories, grass, forest, loam. What elements of life on land are suggested by these references?

4 The three stanzas follow a similar pattern. There is a statement attractively describing each of the areas where the exiles may find a home, a question raising the hopes of the exiles, and a decision stated in italics, rejecting hope. Are all the lines voiced by one speaker? Is it the speaker that mouths the voice of the sky, the sea, the land? There is an urgency in the first lines and a decisiveness in the concluding lines. Is the speaker playing with the emotions of the audience? Can a case be made for the conclusion that the speaker is God and the "promised land" offered to His people does not exist?

5 This poem appears in a volume called *Poems of a Jew*. Does the poet intend the reader to think that the exiles are the Jewish people who throughout history have not been able to find a place where they can stay and be accepted for a long period? We have heard of the Wandering Jew. Are the exiles Wandering Jews? Is such an interpretation farfetched? May one conclude that the poet intends the Jew to be the metaphor for all the displaced and disinherited peoples of the earth, just as Jesus has become the prototype for all the suffering gentle people in literature and in daily life? May one conclude that the author conceives of all humanity as being exiles in the universe?

6 The sky "replies." The sea "agrees." But the land "commands." What emotional impact is achieved by this progression? Does this progression accentuate the hopelessness of the exiles?

7 Why does the poet choose the sky, the sea, and the land as possible homes for the exiles? Can people live in the sky and in the sea? How are the three places used in the poem?

8 What is the central emotional impact of the poem? Is it one of despair, hopelessness, rejection, aloneness? Is it a poem dealing with the alienation of humanity in the universe? Does it deal with the alienation of one people in the universe? Does it deal with both elements where the alienation of one people becomes a metaphor for the alienation of all humanity?

V *Motivation* ("The 151st Psalm")

I would motivate the analysis of "The 151st Psalm" by informing the class that the poem expresses a view about God and His relationship to the Jewish people, and that throughout history people have had many views of God, including, of course, the view that He does not exist. To help students understand the poem I would discuss briefly with them a number of different views of God: God as loving Creator and Father, as angry avenger, as suffering savior, as divine seeker from whom there is no escape and no turning.

I would then read the following passage to the class: The Jews, like the metaphysical poets, have a close relationship with their God. They venerate Him and they pray to Him. They sing and dance in praise of Him. They love Him and they fear Him. And they also complain to Him, question His ways, and criticize Him. The Jews, also like the metaphysical poets, maintain a dialogue with their God. The 150 psalms in the Bible, as are many passages in Job, are dialogues with God. They are poems of complaint; of love, praise, veneration, and worship; of pleas for aid and

mercy; and of expressions of defeat and victory, despair and hope, sorrow and joy.

Karl Shapiro adds a new psalm—the 151st—to the collection, and his is a complaint which ends in a statement of praise and the familiar plea of the religious to God: "Be with me."

VI *Paraphrase*

After reading the poem to the class and asking a student to read it to the class, I would give them the paraphrase below to read and then lead them into an analysis of the poem using questions from those listed.

The speaker informs his God that many of His people are in America. God apparently has not noticed the move of Jews to America, being busy picking flowers. The gathering of flowers has two meanings in the poem: the simple meaning of whiling away time and a more subtle symbolic meaning. When picked, flowers are beautiful, but they soon fade and decay; and if the Jews are God's flowers, they have been chosen for sacrifice; hence the cry, "When will You leave us alone?" and the ironical query, "And what new altar will You deck us with?" Altars are decked with sacrifices.

The speaker wonders when God will again demand, this time from His people in America, an ultimate sacrifice. He conceives of God as a protector (Pillar of Fire), as a traveler seeking shelter in a barn, as a beggar at the gates of America, and as One who asks the ultimate sacrifice of His people God becomes many personalities in one, sharing the experiences of His people, and making demands of those who love Him.

Continuing his complaint, the speaker finds God (an immigrant God, for He, too, has come to America from overseas) following him, being near him and within him wherever he turns. The images are from everyday objects—animate and inanimate—tree, beast, dog, table, plate. They are images of things common to people.

This leads the speaker to characterize God as a "shepherd of the flocks of praise," the kindly caretaker of a people who praise and worship Him, and the eternal guardian of His people. The speaker's view has changed. Though he knows the cost of God's concern and involvement with the Jewish people, he calls on God to "follow us." The movement in the poem has been from complaint and protest to acceptance and affirmation, from criticism to praise. (Compare this poem with Psalm 60, verses 3-7, or with Psalm 38. See also Psalm 139.)

VII *Questions for Analysis and Discussion* ("The 151st Psalm")

1 The poem is a prayer. How does the speaker view God? What does he ask of Him? Jesus on the cross, as did the Jew in the concentration camp, asked God why he had forsaken him. What further questions does the speaker in the poem ask God? What, according to the speaker, has happened to the Jews because of God's having chosen them as His people? Where does the speaker find God? Despite everything, the speaker will not deny God Why not? What inferences can you draw from the poem to explain the reasons for the speaker's devotion?

2 How do you interpret the references in the poem listed below?
   a God's preoccupation with picking flowers.
   b The speaker's use of metaphor, comparing American Jews to flowers.
   c The speaker's plea to be left alone by God.
   d The query about God's intention toward America's Jews: "And what new altar will You deck us with?"

e The four questions in the first five lines of the second stanza. What function did the Pillar of Fire perform? What meaning can you draw from the reference to God's seeking shelter in a barn? Why would God whimper at a gate in this great Palestine (America)? How is "wages" used in line 12?

3 *Poems of a Jew* was published in 1958. Israel became a nation in 1948. Does this explain the reference to Israel in line 13 of Shapiro's psalm? Is there evidence in the poem to support the view that lines 13 and 14 are critical of an Israel whose demands upon American Jews might lead to bringing them harm? (In 1958, there was conflict among many American Jews concerning a dual loyalty to America and Israel.) Is there support for the interpretation that "Israel" refers to the Jewish martyr mystique and suggests that there is no ultimate escape from what has come in history to be the fate of the Jew? Which of the above two interpretations do you find the more tenable? Is the second interpretation more in keeping with the tone of complaint and protest in the first two stanzas?

4 Why does the speaker begin his psalm with the query: "Are you looking for us?" What interval of time is suggested by the title of the poem and the question that introduces the poem? Where has God been and what has God been doing from the Biblical Psalm 150 to the poet's Psalm 151?

5 How would you define the tone of the two poems? Are the views of the Jew's relationship to his God positive or negative? How intense is the criticism and protest? Are there elements of affirmation in either of the two poems?

VIII *Suggested Activities*

1 The two Shapiro poems deal with views of God in relation to the way God has treated His people. Gerard Manley Hopkins, for example, in his poem "Thou Art indeed Just, Lord," protests against God's treatment of him. Three areas of research would be helpful in adding dimensions to the understanding of the Shapiro poems. First, some study might be made of Biblical passages in which Biblical figures protest against the actions or the demands of God, figures like Abraham, Moses, Gideon, David, Jonah; or of Biblical passages of complaint against God's treatment of man, selections from the Psalms or from Job. Second, an investigation might be made of selections from those works of Jewish and Christian writers in which people protest against what seems to be God's careless ways in dealing with them, passages from Shakespeare, from the works of the English metaphysical poets, and poets like William Blake and Gerard Manley Hopkins: selections from writers like Sholom Aleichem and Bernard Malamud. Third, some attention might be given to those periods in history when populations turned destructively against the Jews and other innocent peoples for no reason at all, or for frivolous and stupid reasons, in an attempt to arrive at conclusions about the place of God in these events. One or more of the following historical events might be considered: the Crusaders' attacks upon the Jews during the Middle Ages, the Spanish Inquisition, the massacre of the Huguenots, the progroms in Russia in the nineteenth century, the Turkish annihilation of the Armenians, the Holocaust. The findings might be presented as reports to the class.

2 Students might be encouraged to write psalms expressing a view toward God: praise, worship, love, plea for something desired, protest, criticism, etc. The best psalms might be put together in a class anthology.
3 Taking an incident from Bible, story, history, or daily experience, students might be encouraged to write a dialogue between a mortal and God in which the mortal asks why and God seeks to explain the rules and purposes by which He governs the universe and its creatures.
4 Have a multi-ethnic program in which pupils present the costumes, songs, dances, and ceremonial and religious customs of the ethnic groups from which they come. Have each group bring a food dish and beverage that is typical of the culture presented and share it with the class.

Attachment

The following ideas are summaries of student contributions recorded on the chalkboard by the teacher as students recited and exchanged views:

1 The Jews were a people whose early history and early moral beliefs were recorded in the Old Testament.
2 In addition to the Bible, they produced a series of books of tales and laws called the Talmud.
3 From the time when their temple in Jerusalem was destroyed by the Romans until the present day, they have been subjected to persecution in different periods of history. The most shocking persecution occurred during World War II when the Nazis conquered most of Europe.
4 Their customs and religious beliefs are different from those of the Christian peoples and peoples of other religions among whom they lived. This was frequently the cause of the persecution to which they were subjected.
5 In 1948 as the result of an act of the United Nations, the Jews established a nation in the Middle East in the land of their ancient ancestors which they called Israel. The Israelis in almost thirty years of existence engaged in four wars with their Arab neighbors.
6 There are three major religious groups among the Jews of America: the Orthodox, who maintain traditional ways; the Reform group, who are modern in their customs and beliefs; and the Conservative group, who pursue a middle course.
7 The religious symbol of the Jews is the Star of David.

This discussion took a full period of instruction. Some questions were raised concerning the ways of the Hasidim, an extreme Orthodox group, and concerning the wearing of skullcaps, and the use of prayer shawls and phylacteries at services. A few comments were made about similarities and differences between Jewish and Christian observances and about the Jewish concept of one God.