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y-Second Annual  
College Composition  
xas, 26-28 March 1981

.yes, Ph.D.  
English  
The Ohio State University

CS 206637

CS 206636

presented in a

## Imposing Processes of

Intermediate Freshmen Writers

Writing is among

of human activities.

Analysts, knows the laws

move. . . . The poem,

already there . . . before

the act of writing is

key that will unlock the

begin. . . .

begins

Making It, quoted in

Making a Novel, p. 31.

It is this magical  
basic and intermediate wr  
ive writer. The idea  
reconscious, and all  
n until the right  
ious and i e  
get valuable information.

evades the grasp of the

ally the grip of the apprehen-

ed behind the doors of the

keep trying the keys on the

right door. It's usually a

But when, and if, he succeeds

ce, a treasure of forgotten

a master key to a rare book  
lasting images, experiences,  
the room, she quickly pulls  
open a drawer and plucks out an appropriate idea or phrase. It  
may not be perfect, but it suffices. Quickly finding what she needs,  
she busily goes on, pausing momentarily now and then to pull and  
note a new experience.

We might think of the apprehensive writer as a novice custodian  
of a shadowy, abandoned castle, and the non-apprehensive writer as a

access to the vaulted archives  
ears handily catalogued.  
logy capsulizes the different  
writers<sup>1</sup> discussed below.  
is the non-apprehensive

in the Writing Workshop, a  
e University. Students are  
e basis of a written essay,  
F scores between 11 and 15  
es between 330 and 370).  
cts from among 44 intermediate  
ly-Miller Writing Apprehen-  
a 104 point scale ranging  
a high apprehension score  
or the 44 students was 74.11,  
s, 119 and 32 respectively.  
riting Questionnaire, modeled  
text, Problem-Solving  
court, Brace, Jovanovich, 1981).  
he subjects' attitudes toward

roughly equal

Anna and

of the best of the best

from a low apprehension

score of

Both students also filled

Statements for writing

1

... their writing concerns, their time  
spent writing, the mode they most often write in, and their composing  
habits or rituals.

For the formal protocol analysis, Anna and Nancy agreed to  
write two essays, on separate days, while being videotaped. In  
The Composing Processes of Twelfth Graders, Janet Emig reports

... to test the hypothesis... s... lent was asked to write a  
... five mode and, some days  
... minute essay in the extensive  
... mode. The pe... e... ed the subjects to write an  
... essay in which... ticular word of their own  
... " No audience was specified.  
... they write an essay defending  
... his time they were instructed  
... American society in general,  
... al experience."

During each writing session, subjects were videotaped and audio-recorded. Although the students were asked before taping began to verbalize orally whatever they were thinking as they were writing, the students felt uncomfortable doing so. In fact, each complained that the oral composing, when they attempted it,

artificial and caused them red with the inner speech these students, inner speech enough from the analytical writes, that ordering and is much an obstacle as a experimenters did not interrupt "oud" once they started writing. mental state of the writer while the performance was immediately replayed the and asked her to comment on its, sources of ideas and scanning, word changes,

All this we audio-recorded osely analyzed for number use (if known), number and inable), and any other

a clue to the writer's

paper discusses the most

Nancy's composing processes.

because it takes her so long. For instance, she indicated on the Writing Questionnaire that she had recently spent 72 hours writing three paragraphs and an essay for her composition class. Much of that time, I suspect, was taken up with incubation or with delaying tactics. Her usual habit to prepare to write is to lie down for about an hour and just think



starts out by writing some  
 good sentences, but then through-  
 out the end of a sentence  
 often pauses at the end of a  
 sentence. Then she hesitates

discusses

a question, but after she  
 first draft. She often stops  
 fly, goes on, stops for a  
 , and hurriedly finishes the  
 draft, makes a change or two  
 phrases and "chunks" of  
 she begins the second draft,  
 . When she's ready to begin  
 nd, third, or fourth draft,  
 s of the previous draft, but  
 rereading sections of previous  
 final draft goes quickest  
 en, she will proofread; if  
 true for Anna.) Nancy fin-  
 : in 31 minutes, the second  
 asions well ahead of the

note only one draft. Her  
 most of them relatively  
 lecting some degree of  
 well used, for she takes

search for the right verb, the appropriate subordinating  
 conjunction, the workable syntax, or pauses to reread. Like Mike  
 the apprehensive basic writer described by Professor Lotto,<sup>5</sup>  
 she waits for the nebulousness of her felt sense to coalesce  
 into words. But she also bemoans her inability to put into words  
 what she wants to communicate. Also like Mike, she is restricted



...for the next round (there  
...the first round ... the first  
...and often results in the  
...response to the topic and shape  
...of the ... the ...  
...much ... the ...

...the ...  
...at a much slower pace than ...  
...was ... to her ...  
...of ...  
...time ... only ...  
...Anna wrote ...  
...words ...  
...words ...  
...to be ...  
...for ...  
...the ...

...writing should be. She  
...often fails to find it);  
...a formal topic sentence or  
...igned topic to insure she is  
...not sopt writing before the  
...top. Anna's composing process  
...le, loose, unstressful approach.

...orced-march writing travels  
...hen writing her first essay,  
...al of 658 words in 31 minutes,  
...minute. She spent most of  
...the total time. On the same  
...single draft that was 594  
...rds a minute--about half as  
...though each paused once every  
...e full time to write and  
...five seconds longer than  
...ch greater than Nancy's.  
...pared to Nancy's 40%.

...fferent for the second essays,  
...inutes, producing four drafts

and a total of 618 words--about 17 words a minute. She paused only 35% of the time, about once every 27 seconds. Her mean pause length was just under 8 seconds. Anna wrote one draft of 525 words in 54 minutes, for an average of 9.5 words a minute. She paused about every 24 seconds, averaging 11.5 seconds per pause. She divided her time almost equally between pausing and writing. Over all,

TABLE 1

Writer	Task	Total Time	Number of Drafts	Section Length (Words)	Percent of Time Writing	Percent of Time Pausing	Words per Minute	Number of Drafts	Total Words in Drafts
High School Senior	1	51 min	30	22.1	60%	40%	21.2	2	658
	2	58 min	19	22.1	65%	35%	16.8	4	618
-----									
Sixth Grade	1	58 min	11	20.5	40%	60%	10.8	1	594
	2	53 min	11	20.5	53%	47%	9.5	1	525

non-sequential, or even sequential, order.

more words are written than are

deleted.

For example,

she writes:

arrives. in

more standard, or

less standard, or

from point

while the

forced march. One

the playing of

the way, and

1.1.1

a lesser extent and Nancy to a much greater one.

As Nancy writes, she feels the need to explore various possibilities--new terrain--where she picks up fresh ideas, leaves others behind that are too weakly developed or that serve traitorously irrelevant purposes, and rejects still others that are too complex and too undisciplined to gain control over in the given assignment

the pausing and more time

prisingly, Nancy produces

finishes an assignment well

almost twice the number of

liking difference between

s great verbal distances--

her circuitous route, she

words away from her original

ced march traverses fewer

ely straight line, directly

nation (about 550 words).

best distance between two

the best one--even for a

ruggedness of the terrain,

to cross, the positions of

ars to pick up reinforcements.

not a linear sequence of

to revising. Most writers

prewrite, revise as they

That's what Anna does to

CO RECEIVED

and revisions, she circles them. In the end, though, when words and ideas, but third the straight-line display of words. In her forced ~~feeling~~ to make tactical the blocked ideas, the build-ent pressure of Enemy Time to start-and-stop march straight

ways are more fully developed organization and coherence, Anna's development has been writing extremely difficult it. Nancy finds writing to under stress because she is tions: When she's stuck, she ht begin again, or she might with her practice in writing, writing samples from Nancy es as they wrote, can be

If writing seems to come too hard for Anna, it might well come too easily for Nancy. John Freund lucidly argues in an article entitled "Entropy and Composition" that the hard work of writing cannot happen without some increase in entropy or disorder.<sup>6</sup> The second law of thermodynamics states that when heat is converted

that amount of usable energy. The  
 not used energy is also  
 energy.

The purpose of writing  
 formed thought into struc-  
 is, to decrease entropy  
 without a reciprocal  
 means not without some  
 case of Anna, the entropy  
 creating order (in the  
 ng) and in the shaped  
 features of the piece).

of disorder and the con-  
 ost striking and most  
 st. But for Anna, it is  
 which the designed mes-  
 and at times paralyzing  
 out, there is a reciprocal  
 creating: "in general  
 reductions in entropy in  
 e.g., the lexical, the  
 syntactic, or the semantic), the more the effects of the compen-  
 satory increase are felt as stress in their physical systems . . ."

(p. 504). Because Anna tries so hard to write a perfect first draft,  
 she experiences greater anxiety (high entropy) than Nancy, who  
 prefers psychological calm (low entropy) to perfect first drafts.

nit of usable energy produced  
 nt of unusable energy is also  
 y to define this undirected  
 ier, confusion--or stress

The purpose of writing  
 formed thought into struc-  
 is, to decrease entropy  
 without a reciprocal

means not without some

case of Anna, the entropy  
 creating order (in the  
 ng) and in the shaped  
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l of disorder and the con-  
 ost striking and most  
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which the designed mes-  
 and at times paralyzing

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creating: "in general  
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e.g., the lexical, the

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(p. 504). Because Anna tries so hard to write a perfect first draft,  
 she experiences greater anxiety (high entropy) than Nancy, who  
 prefers psychological calm (low entropy) to perfect first drafts.

me, draft by draft, and so  
write multiple drafts to  
as as a block to thinking  
creativity. The condition  
play of the creative imagina-  
tion, syntax, arrangement, and  
r. If not for those agoniz-  
through, sorts out, arranges,  
and affective impressions,  
the raw material of disparate  
a messy part of the thinking  
at as the examples of Anna  
anxious writers seem to go  
er start-and-stop fashion,  
he machinery of her mind  
t in a single draft, but  
e. Because of the strain  
has to. Nancy, in her non-  
erimental drafts and models  
. She works smoothly,  
ress. Thus, unlike Anna,  
she is rarely so overtaxed that she cannot produce at will.

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write multiple drafts to  
as as a block to thinking  
creativity. The condition  
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. She works smoothly,  
ress. Thus, unlike Anna,

she is rarely so overtaxed that she cannot produce at will.

Or to return to the metaphor with which I began this presen-  
tation, the keys of the imagination are tried, doors unlocked, and  
options chosen or rejected according to their applicability. The  
state of entropy is like a dark and confusing castle of rusty doors,

Hayes 13

t houses neatly catalogued

As the writer attempts to  
has to allow for the increase  
duct where it is manifested  
ious mind of the writer.

Jock Ewing could: "Writing

Hayes 13

t houses neatly catalogued

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t houses neatly catalogued

As the writer attempts to  
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duct where it is manifested  
ious mind of the writer.

Jock Ewing could: "Writing

Appendix 18.111 3 Samples

Following are two one-page samples

from Anna's and Nancy's

For selected sample, no titles  
and the idea to include no  
text at the end of the sample.

at which the writer paused  
on appears, in minutes and



to prove to myself  
speaking in front of

know I was, I always try  
I remember that when  
I was growing up I  
at 17<sup>(25)</sup> and I wasn't  
I never prove. Because

afraid to speak in front of  
I don't know<sup>(2)</sup> why that  
I had to be the only  
I tried to not to act  
to have matter how

to break away from  
this habit. For example, I would stand<sup>(10)</sup> in front of  
the mirror and tell myself that I had to break  
away. I was determined to break this habit. I  
would watched my sisters and I saw they act  
they would they always weren't afraid to speak in front

2. - of course, if  
that position<sup>②</sup>

we can't do it and carry  
we have a

thing to do together..

③ person, so, if

to my feelings on

it seems, & they

every way, therefore

very and draggy

say<sup>⑤</sup> From what

a very quick way.

it grabs the

attention of the person, in which I  
am trying to convey<sup>②</sup> my thoughts

② Going back to my first<sup>④</sup> The other  
evening I had many things to

James Smith, the owner  
here.

of the ... ..

er, "The Empirical Develop-  
ing Apprehension," Research  
1975), 242-56.

es of Twelfth-Graders,  
National Council of Teachers  
-92, et passim.

s coined by Eugene Gendlin,  
3), pp. 35, 165, I use the  
standing Composing,"  
31 (Dec. 1980), 363-69.

as "felt sense" as "feelings  
bound the words, or . . . what  
writer. . . . When writers are

topic calls forth images, words, ideas, and vague fuzzy feelings that are anchored in the writer's body. . . . When writers pause, when they go back and repeat key words, what they seem to be doing is waiting, paying attention to what is still vague and unclear.

They are 1.

ice, and waiting for an  
that captures the sense they

1980-1981

5

Conference on College Composition  
March 1981

Problem: Composing Strategies  
Basic Writers," Session A-12,  
Communication, Dallas, 26

1981, 1982, "Writing  
1981, 1982, 1983.

ition," College English, 41

## Title of Unit - "Introduction to Mythology"

**Specific Objectives:** The student will:

1. Define, with examples, related terms and types of literature: legend, fable, folk tales, fantasy, fairy tale, and a
2. Read and react to myths of creation, deities, and similar
3. Read myths and other stories from man
4. Define myth.
  - A. Identify common themes
    1. Creation
    2. Divinity
    3. Religion
    4. Natural phenomena
  - B. Identify recurring themes
    1. Hero adventures
    2. Incest
    3. Father seeker
    4. Father slayer
    5. Mother murderer
    6. Flood
      - a. Punishment
      - b. Cleansing
    7. Love
  - C. Identify and define terms; give examples
    1. Archetype
    2. Legend
    3. Fable
    4. Folklore
    5. Fairy Tale
    6. Epic
    7. Novel
    8. Short story
    9. Magic
    10. Parable

### Sample Activities:

1. Read samples of fable, legend, proverb, parable.
2. Discuss the differences, similarities, themes, purposes.
3. Find modern and American examples of fables, legends, proverbs, and parables. Cite examples from Bible and other sources.
4. Read and discuss the paraphrased interpretations of Homer, Babylonian, Egyptian, Phoenician, and Persian creation myths.
5. These should be read aloud in class and the names and pronunciations of some of the prominent names written on the board.

**Title of Unit - "Myth, Magic and The Hero"** (See also units on Indian and ancient African literatures)

**Specific Objectives:** The student will:

1. Demonstrate recognition of mythical symbols as used in literature, art, advertising, science, and other areas.
2. Explore the continuing need for myths.
3. Read and discuss examples of the epic from various countries.
4. Gather together in written form the character traits of the hero from various epic and myth stories.
5. Explore the need and return of the hero in the '70's.
6. Demonstrate his knowledge of the world of literature of myth.

**Day 1: (Teacher Guide)**

- I. Identify differences Egyptian/Greek
  - A. Egyptian
    1. Fear of the unknown
    2. Preparation for life after death
    3. Secrecy
  - B. Greek
    1. Humanism
    2. Enjoy life now
    3. Creative freedom of expression
    4. Little magic
    5. Questioning, beginning science
    6. Love of learning
    7. Contributions to Western civilization
- II. Identify Roman similarities
  - A. Romans borrowed ideas
    1. Gods and goddesses
    2. Cultural ideas
    3. Improved some
- III. Greeks modelled gods and goddesses in human terms
  - A. Physical perfection
  - B. Human weaknesses
  - C. Action in existing surroundings

**Day 2:**

**Films: Myth of the Pharaohs** (A special style of animation, resembling drawings found in Egyptian tombs, introduces Egyptian gods and goddesses and the symbolic life of a pharaoh) 13 minutes - Wayne County order #2C1701

**Films: Mythology of Greece and Rome** (Examines the myths of Ancient Greece and Rome as stories about gods and man invented in an attempt to explain natural phenomena and man's behavior. Includes stories of Ceres (Demeter) and Proserpina (Persephone), Apollo and Daphne, Pegasus and Bellerophon) 16 minutes - Livonia Public Schools AV order #1336

### **Day 3:**

Greek Creation myths - students will have read stories and now will hear lectures on creation of world and man according to the Greeks; the influence of the myths in today's world.

- I. Creation of the world
  - A. Chaos
  - B. Heaven
  - C. Earth
  - D. Titans
    1. Creation
    2. Destruction
  - E. Olympians
    1. Genealogy
    2. Roman counterparts
    3. Domains
    4. Signs and symbols
  - F. Influence of mythology today
    1. In advertising
    2. In art
    3. In literature
    4. In drama
    5. In philosophy

### **Day 4:**

Show F/S kits on Myths and Legends

### **Day 5:**

Show kit Myths and Legends

Brief introduction to Norse mythology

- Compare to Greek
  - A. Creation
  - B. Major gods and goddesses
  - C. Influence on our culture
    1. Names of days
    2. Attitudes

### **Day 6:**

Discuss the similarities and differences in the Greek (Odyssey), Roman (Aeneid), English (Beowulf), French (Song of Roland), and Spanish (El Cid) heroes, themes, and ideas.

### **Day 7:**

- I. Attributes of heroes
  - A. Courageous
  - B. Intelligent
  - C. Leadership qualities
  - D. Good example

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- E. Publicly admired
- F. Adventurous
- G. Martyr image
  - 1. Theseus
  - 2. Odysseus
  - 3. Aeneas
  - 4. Prometheus
- H. Brute strength
- I. Innocence
- J. Glorification
- K. Royal (or divine) at birth
  - 1. Hercules
  - 2. Thor
  - 3. Tarzan
- N. Popular Heroes today
  - A. Criteria for heroes
  - B. Class reaction
  - C. Read Return of the Hero

In class assignment: (handout) "Potpourri - something for everyone on the topic of heroes"

#### **Day 8:**

Read Gentlemen's Quarterly articles on "The Return of the Hero" and "Kris Kristofferson: a Style of His Own"

Reaction/discussion

Class writing and group interaction



**Title of Unit** Asian Beginnings: The Early Literature of India, China, and Japan

**Time:** 4-5 Weeks

**General Objectives:** The student will:

1. Be shown the role that literature has played in the formulation, expression, and evaluation of fundamental institutions and ideals in the early history of India, China, and Japan.
2. Examine the influences that these institutions and ideals have had in the shaping of the literature of India, China, and Japan.
3. Examine Indian, Chinese, and Japanese literature as an art both independent of and related to their respective national influences.
4. Become acquainted with the early poetry and prose of India.
5. Develop skills in analyzing and interpreting the poetry and prose of India, China, and Japan.
6. Become familiar with the literary elements present in the poetry and prose of India, China, and Japan.
7. Gain a better understanding of global man through this study.

**Specific Objectives:** The student will:

1. Be shown the role that literature has played in the formulation, expression, and evaluation of fundamental institutions and ideals in the early history of India.
2. Examine Indian literature as an art form.
3. Be able to interpret and analyze theme in sample literature of early India.
4. Become familiar with the philosophy of Indian writing through a representational section of the work of Indian poetry and prose writers.
5. Become familiar with the earlier form of poetry in India by identifying the author's use of symbolism, imagery, figurative language, form and structure.
6. Be able to write a short essay analyzing and interpreting the major emphasis and theme of a given poetic or prose work.

**Sample Activities:**

1. Read and discuss a representative selection from the Vedic Hymns that deal with the early liturgical and nature minstrel songs of India.
2. Read and discuss a representative selection from the great Indian epic Mahabharata that deals with the many variations of the themes of love and war. (The story of a great war fought by gods and men, and the love of beautiful women. Compare this to Homer's Iliad.)
3. Read and discuss a representative selection of the Ramayana (the story of a hero's hardships and wanderings and of his wife's patient waiting for reunion with him. Compare this to Homer's Odyssey.)

## **Sub-Category: The Early Literature of China**

### **Specific Objectives: The student will:**

1. Be shown the role that literature has played in the formulation, expression, and evaluation of fundamental institutions and ideals in the early history of China.
2. Examine Chinese literature as an art form.
3. Be able to interpret and analyze theme in sample literature of early China.
4. Become familiar with the philosophy of Chinese writing through a representative section of the work of Chinese poetry and prose writers.
5. Examine and experiment with calligraphy as a form of art.
6. Become familiar with the earlier form of poetry in China by identifying the author's use of symbolism, imagery, figurative language, form and structure.

### **Sample Activities:**

1. Read and discuss a representative selection from Book III - *Shi-Ching* or the *Book of Odes* by Confucius. This book brings the precious gift of harmony into troubled lives.
2. Read and discuss a representative selection from Book VI - *Lun Yu* of Discourses and Dialogues (*Analects*) of Confucius. This book is a treasury of mottoes and maxims regarding social conduct which is at the center of Chinese social tradition.
3. Read and discuss a representative selection from the *Book of Tao* by Lao-tse. It is complementary to Confucian doctrine. This book emphasizes man's relations with the great harmony of nature of which man is a part.
4. Read and discuss a representative selection of the poetry of Li Po and Tu Fu. Identify the author's use of imagery, symbolism, and figurative language.

## **Sub-Category: The Early Literature of Japan**

### **Specific Objectives: The student will:**

1. Be shown the role that literature has played in the formulation, expression, and evaluation of fundamental institutions and ideals in the early history of Japan.
2. Examine Japanese literature as an art form.
3. Be able to interpret and analyze theme in sample literature of early Japan
4. Become familiar with the philosophy of Japanese writing through a representative section of the work of Japanese poetry and prose writers.
5. Become familiar with the earlier form of poetry in Japan, both Tanka and Haiku. The student will also identify the author's use of symbolism, imagery, figurative language, form, and structure.

### **Sample Activities:**

1. Students will demonstrate their understanding of Tanka poetry by writing Tanka Poetry.
2. Read and discuss a representative selection of Haiku poetry. (Haiku - 17 syllables - arranged 5-7-5).
3. Students will demonstrate their understanding of Haiku poetry by writing Haiku poetry.
4. Read and discuss a representative selection from the No plays of Japan as an example of Japanese drama.

### **"Teacher Strategies for World Religions"**

Note: Since world religions are so closely allied to national literatures, we suggest here various approaches, terms, concepts, which the teacher might use. The religions may be treated separately or within the ethnic/national context.

#### **SHINTOISM**

- I. Give Students Characteristics of SHINTOISM, Based on the Following
  - A. Where
  - B. Founder and When
  - C. Brief History and Leaders
  - D. Supreme Being
  - E. Sacred Writings
  - F. Creation of Universe
  - G. Basic Precepts and Principles
  - H. Holy Places and Holy Days
  - I. Rituals
- II. Students are to Learn the Definition of the Following Poetic Terms:
  - A. Symbolism
  - B. Imagery
  - C. Figurative Language (simile, metaphor, etc.)

- D. Form and Structure
- III. Tanka
  - A. Students are to become familiar with the form and structure of Tanka poetry
    - 1. 31 syllables
    - 2. Arranged 5-7-5-7-7
  - B. Students are to analyze the theme and meaning of selected Tanka poems and be able to identify symbolism, figures of speech, and imagery that are contained within
  - C. Teacher should stress the relationship of the characteristics of Shintoism to Tanka poetry (see pp. 270-274 in *Literature of the Eastern World*)
- IV. Haiku
  - A. Students are to become familiar with the forms and structure of Haiku poetry
    - 1. 17 syllables
    - 2. Arranged 5-7-5
  - B. Students are to analyze the theme and meaning of selected Haiku poems and be able to identify symbolism, figures of speech, and imagery that are contained within
  - C. Teacher should stress the relationship of the characteristics of Shintoism to Haiku poetry (see pp. 278-282 in *Literature of the Eastern World*)
- V. No Plays
  - A. Give students background information on the Japanese No plays.
  - B. Students will read a sample Japanese No play, "The Damask Drum," (see pages 283-289 in *Literature of the Eastern World*)
- VI. (Optional) Give students Background and Summary of *The Tale of Genji*, A Representative Japanese Novel.
- VII. *Shogan* - A study of the novel and videotapes of the television drama.

## HINDUISM

- I. Give characteristics of Hinduism based on the following:
  - A. where
  - B. founder and when
  - C. brief history and leaders
  - D. supreme being
  - E. sacred writings
  - F. creation of universe
  - G. basic precepts and principles
  - H. holy places and holy days
  - I. rituals
- II. Stress the elements of HINDUISM that are evident in the following suggested readings:
  - A. Have class read a selection of *Verdis Hymns - Rigveda*.
  - B. Compare this version of the creation to the *Book of Genesis*.
  - C. Give brief identification and background of the **MAHABHARATA**.

- D. Have class read "SAVITRI'S LOVE" from the MAHABHARATA.
- E. Give students brief identification and background of the Ramayana.
- F. Summarize the story of the Ramayana before looking at individual selections.
- G. Have students read "Rama and The Monkeys" from the Ramayana.

## **BUDDHISM**

- I. Give characteristics of Buddhism based on the following
  - A. where
  - B. founder and when
  - C. brief history of founder and leaders
  - D. supreme being
  - E. sacred writings
  - F. creation of universe
  - G. basic precepts and principles
  - H. holy places and holy days
  - I. rituals
- II. Have class read a selection from *The Dhammapada*, or "Words of the Doctrine," a book of Buddhist aphorisms.
- III. Stress the relationship of these aphorisms from *The Dhammapada* to Buddhist doctrine.

## **CONFUCIANISM**

- I. Give characteristics of Confucianism based on the following
  - A. where
  - B. founder and when
  - C. brief history and leaders
  - D. supreme being
  - E. sacred writings
  - F. creation of universe
  - G. basic precepts and principles
  - H. holy places and holy days
  - I. rituals
- II. Students are to read and discuss selections from the *Book of Odes* by Confucius.
  - A. Stress the relationships of these odes to the element of tranquility in Confucian philosophy.
  - B. Students are to read and discuss (either as a class or in groups) a representative sample of the aphorisms that are contained in the *Book of Analects* by Confucius.
  - C. Each student should be able to discuss at least three sayings.

## **TAOISM**

- I. Give characteristics of Taoism based on the following:
  - A. where
  - B. founder and when
  - C. brief history and leaders

- D. supreme being
  - E. sacred writings
  - F. creation of universe
  - G. basic precepts and principles
  - H. holy places and holy days
  - I. rituals
- II. Students are to read and discuss sayings from the **Book of Tao**, by Laotse.
  - III. Stress the characteristics of Taoism that are evident in this reading assignment

## **Title of Unit - "Ancient African Literature"**

### **General Objectives:** The student will:

1. Become familiar with the literary culture of ancient Africa by studying its myths, stories, tales, songs, and legends.
2. Recognize ancient African literature as an integral and influential part of the world's literature.
3. Become aware of the universal nature of this literature in its conceptions of the origins of life, death, etc.
4. Determine literary characteristics which are specific and peculiar to Africa.
5. Observe and recognize the incorporation in African literature of common literary techniques, e.g. figurative language, symbol, theme, etc.
6. Develop the ability to write a composition which includes the information inherent in the above objectives.
7. Develop ability to differentiate among literary genres: story, myth, legend, etc.

### **Specific Objectives:** The student will:

1. Demonstrate awareness of universality of mythology in African literature by comparing several "origin" myths with those of other cultures.
2. Demonstrate awareness of literary qualities in the mythology of ancient Africa by citing examples, in writing, of the uses of personification, symbol, and theme.
3. Demonstrate knowledge of differences between Myth, Legend, Song, Proverb, Tale, by citing differences orally and in writing.
4. Objectify knowledge of African myth by pointing out orally and in writing, mythological incorporation into the legends and stories.
5. Identify in writing certain universal themes found in African Stories.

### **Sample Activities:** The student will:

1. Read up to 8 myths and discuss, citing examples of universality by comparing.
2. Discuss specific African qualities of myths.

Students will divide into groups, each group preparing a chart showing:

- a. Myth
- b. Story or Legend which demonstrates use of myth
- c. Universal theme inherent in story
- d. Aspects of story which indicate specific "Africanism"
- e. Literary devices used.

Examples				
Myth	Story Which Demonstrates Myth	Universal Theme	Specific African Traits	Literary Devices
Death originating as a result of man's evilness - or as a punishment	"Eye of Death"	Death is mysterious & awesome	? ? ?	Personification

6. Students will combine these into a chart to be used in room on wall.

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## **Title of Unit - "Middle Eastern Literature"**

**Note:** Since religions are so interwoven with the literatures of the Middle East, we suggest classroom activities which facilitate discussion in both areas.

### **JUDAISM**

**Specific Objective:** The student will determine the characteristics of Judaism based on the following:

- A. Where
- B. Founder and when
- C. Brief history and leaders
- D. Supreme being
- E. Sacred writings
- F. Creation of universe
- G. Basic precepts and principles
- H. Holy places and holy days
- I. Rituals

**Sample Activities:** Read selections from the Hebrew Bible

- A. Story of Creation: **Genesis** 1:1-31 and 2:1-3
- B. Story of Joseph: **Genesis** 37-50
- selections from:
- C. **Psalms:** (1, 8, 19, 23, 45, 95, 96, 98, 130)
- D. **Proverbs:** (2, 3, 6, 10, 12, 13, 15, 19, 20)
- E. **Ecclesiastes:** (3, 12)

### **CHRISTIANITY**

**Specific Objective:** The student will determine the characteristics of Christianity based on the following:

- A. Where
- B. Founder and when
- C. Brief history and leaders
- D. Supreme being
- E. Sacred writings
- F. Creation of universe
- G. Basic precepts and principles
- H. Holy places and holy days
- I. Rituals

**Sample Activity:**

- A. "Beatitudes": **Matthew** 5:1-12 (compare to **Luke**)
- B. "Beatitudes": **Luke** 6:20-38
- C. "The Magnificat": **Luke** 1:26-58
- D. "The Sower": (Parable) **Luke** 18:9-14
- E. "Story of Creation": **John** 1:1-5
- F. "Story of Creation": **John** 1:1-5
- G. "Charity": **I Corinthians** 13:1-13

## **ISLAM**

**Specific Objective:** The student will determine the characteristics of Islam based on the following:

- A. Where
- B. Founder and when
- C. Brief history and leaders
- D. Supreme being
- E. Sacred writings
- F. Creation of universe
- G. Basic precepts and principles
- H. Holy places and holy days
- I. Rituals

### **Sample Activities:**

- 1. Read selections from the Koran
  - A. Surah 12 (compare to story of Joseph from Hebrew Bible)
  - B. Surah 1, 19, 56, 78, 79, 81, 82, 91, 92, 94, 96, 97, 99, 104, 107, 112
- 2. Read selections of Arabic poetry and prose
  - A. From *The Thousand and One Nights*
  - B. From "The Rubaiyat of Omar Khayyam"
  - C. Selected poetry and prose

## **Title of Unit - "Beginnings of Drama and The Epic"**

### **Description:**

This unit concentrates on the nature of the dramatic experience from the points of view of the creator, participant, reader. It is an examination of the origins of theater.

### **General Objectives: The student will:**

1. Examine the beginnings of drama in relation to the beginnings of mankind.
2. As much as possible participate in determining the nature of drama.
3. Read 2 Greek plays and several excerpts from world epics.
4. Will consider drama as a synthesis of the arts of the time and epic as the expression of man's hopes for himself.

### **Specific Objectives: The student will:**

1. Examine and respond to elemental dramatic forms: pantomime, rhythmic chant, dithyramb.
2. Trace how drama takes definite form in the worship of gods and the exultation of earthly rulers.
3. Examine and be able to describe the historical and developmental beginnings of theater from Egypt, 4000 years ago.
4. Note the various types of drama in preparation for later forms.
5. Identify and describe the elements of drama: plot, action, conflict, setting, character and dialogue.
6. Relate the basic concepts of Aristotle's *Poetics* to drama.
7. Be able to describe the functions of the Greek Chorus and possible offshoots in the 20th century.
8. Identify the basic structure of drama, particularly in relation to *Oedipus Rex*.
9. Will be able to define and use the related vocabulary: character traits, unities, imagery, Katharsis, climax, denouement, irony, diction, soliloquy, comic relief, proscenium.
10. Be able to draw and label a sketch of the Greek "theatron".

### **Sample Activities:**

1. Student can do a presentation for classmates on a special area of drama such as:
  - A. How Greeks staged their plays.
  - B. The preparation and careers of actors.
  - C. Designing and making tragic masks. How do these compare with masks in other parts of the world?
2. Present a scene from an early play.
3. Do a study of one-act plays and their history.
4. Write a critical review of a current stage, movie, T.V. or opera production of global interest.

**Title of Unit - "The Development of the Literature of Europe From the Fall of the Roman Empire Through the European Age of Discovery"**

**General Objectives:** The student will.

1. Be shown the role that literature has played in the formulation, expression, and evaluation of the fundamental institutions and ideals in the early history of Europe, particularly England, France, Germany, Italy, and Spain.
2. Examine the influences that these institutions and ideals have had in the shaping of European literatures.
3. Examine European literature as an art both independent of and related to the respective national influences of the European countries.
4. Be able to compare and contrast the art and form of the literature of the several European nations: England, France, Germany, Italy, and Spain.
5. Become acquainted with the epics, drama, poetry and prose of early European literature.
6. Develop skills in analyzing and interpreting the early literature of Europe.
7. Be encouraged to do an in-depth study of the early literature of Europe.
8. Become familiar with and use the terminology for the literary elements present in the epic, poetry, and drama.
9. Examine the various writing styles of European authors.
10. Gain a better understanding of global man through this study.

**Sub-Category:** The Dark Ages - The Early Years 450-1000 A.D.

**Specific Objectives:** The student will:

1. Be shown the role that literature has played in the formulation, expression, and evaluation of fundamental institutions and ideas in the early history of Europe - The Dark Ages from 450-1000 A.D.
2. Be able to interpret and analyze the theme in the early literature of Europe, particularly the European epic.
3. Discuss the epic as a mythological approach to the development of a national hero and heroic adventures.
4. Examine the role of the Christian church as being the center of power and influence in an age of almost constant war, pestilence, and famine.

**Sample Activities:**

The student will read and discuss a representative selection from one of the following national epics:

The English epic - **Beowulf**

The French epic - **Song of Roland**

The Spanish epic - **Song of the Cid**

The German epic - **Nibelungenlied**

**Sub-Category: The Middle Ages - Medieval Culture 1000-1400 A.D.**

**Specific Objectives: The student will:**

1. Be shown the role that literature has played in the formulation, expression, and evaluation of fundamental institutions and ideas during the Middle Ages.
2. Examine the beginnings of a revival in the drama where the church included short mystery plays in the liturgy.
3. Be shown the development of the popular ballads that were spread throughout Europe by the troubadours.
4. Discuss how the popularity of the ballad led to the development of the more literary epic poems by Chaucer and Dante.

**Sample Activities:**

1. Read and discuss the significance of the first mystery play *Quem Querentis*.
2. Read and discuss a representative selection of ballads from England, France, Germany, and Italy.
3. Read and discuss a representative selection from any one or combination of the following literary epics:  
*The Divine Comedy* - by Dante  
*Le Morte D'Arthur* by Sir Thomas Malory  
*Canterbury Tales* - by Chaucer
4. Read and discuss a representative selection of poetry, particularly the sonnets, by Dante and Petrarch. Explain the form of the Italian sonnet.

**Sub-Category: The Renaissance, 1400-1600 A.D.**

**Specific Objectives: The student will:**

1. Be shown the role that literature has played in the formulation, expression, and evaluation of fundamental institutions and ideas during the Renaissance.
2. Trace the continuing development of drama during the Renaissance, particularly the mystery plays, miracle plays, and morality plays.
3. Consider the literature of the Renaissance interpreted as a literature that was a rebellion against the domination of a narrow, ignorant, monarchical tyranny.
4. Read sample literature of the Renaissance interpreted as a literature urging men not to accept dogma and authority without question and to experiment for themselves.
5. Read sample literature of the Renaissance interpreted as a literature that encourages individuality in life and individuality in conscience as well as personal freedom and a belief in the goodness of men - HUMANISM.

### Sample Activities:

1. Discuss the cyclic plays. Distinguish between mystery plays, miracle plays, and morality plays and their development. Read and discuss section of **Everyman** as an example of a morality play. Why are versions of this play popular in several European languages? (e.g. **Jedermann**)
2. Read and discuss a representative selection from Machiavelli's **The Prince**. This is a final effort to present a belief that the state can do no wrong. What other literary works or politicians have espoused this same idea?
3. **Gargantua and Pantagruel** are by Rabelais. Examine the satire on humanity and the petty foibles of man. Do you know of other works (novels, films) which do the same thing? Do they apply to all humans throughout the globe?
4. What are the characteristics of Humanism and show them as they appear in works of art you can identify and demonstrate

**Sub-Category:** The Elizabethan Age, 1485-1625 A.D.

### Specific Objectives: The student will:

1. Be shown the role that literature has played in the formulation, expression, and evaluation of fundamental institutions and ideas during Elizabethan England.
2. Develop skills in analyzing and interpreting Elizabethan literature and Shakespeare in particular
3. Preview the elements of tragedy and examine Shakespeare's approach to tragedy

### Sample Activities:

1. Read and discuss a representative selection of the poetry of Elizabethan England. Select from the poetry of Edmund Spenser, Sir Walter Raleigh, Ben Jonson, Christopher Marlowe, John Donne, Sir Francis Bacon.
2. Read and discuss a representative selection of the sonnets of Shakespeare. Concentrate on the form and structure. Students will attempt to write their own sonnet
3. Read and discuss one of Shakespeare's tragedies. Select from:  
**Macbeth**  
**King Lear**  
**Romeo and Juliet**
4. Review dramatic structure as it applies to Shakespeare's plays (Rising action, technical climax, denouement, dramatic climax)

## Title of Unit: - "History of The English Language"

**General Objectives:** The student will:

1. Review the stages of language from the most primitive pictogram, and ideograph to the present system of English alphabet, words, and sentence structure.
2. Recognize that the English language is a composite of many languages.
3. Develop the ability to recognize the native roots of many common "English" words and speculate as to the reasons these words would have been inculcated into the English language.

**Specific Objectives:** The student will:

1. Demonstrate awareness of the development of language from the pictogram, and ideograph through the Roman alphabet by drawing diagrams which illustrate these concepts.
2. Demonstrate a familiarity with the historical development of European languages by drawing a chart which illustrates this development.
3. Find authors for each of these time periods:

### Example

I. Old English = 449-1066

Roman, Greek German  
Influence

II. Middle English = 1066-1500

"Insular" language  
Norman Invasion  
French and Latin Influence  
Reduction of Inflectional  
endings  
Loss of Grammatical gender  
Printing Invented (Coxton)

III. Early Modern English =  
1500-1800

Great Vowel Shift

IV. Modern English = 1800-

4. Prove some knowledge of language changes and borrowings by citing words in current usage which were borrowed
5. Recognize examples of borrowings and conjecture as to the specific area of influence of these countries. e.g. political, religious, industrial.
6. Identify the country of origin of several words borrowed into English and indicate the approximate date of borrowing (Using the O.E.D.)

### Example:

altar	drama	vacuum
cut (v)	radish	royal
count (n)	school	portion
dike	disciple	male
educate	hymn	female
genius	priest	

(Perhaps also speculate as to area of influence in England, e.g. religious, political, etc.)

### Sample Activities:

1. Student will prepare individual chart indicating examples of pictograms, ideograms, logograms, including specific references, approximate dates, country of origin, etc.
2. Student may be quizzed in several quizzes or in one major test, following completion of the unit. Possible questions:
  - A. Ask student to reproduce Indo-European "tree"; either a general view of it, or specifically the "branches" which lead to the English language.
  - B. Ask student to identify three major divisions of English (Old, Middle, and Modern), with approximate dates.
    1. After each division, list major contributing influences from other languages.
    2. After each country's name, suggest reason for influence, e.g., Latin influence in Old English direct result of Roman invasion of England; French influence in Middle English direct result of Norman invasion.
  - C. Ask students to list various borrowed words into English and cite specific area of that country's influence, e.g., Latin words "bishop" and "minister" borrowed into Old English = religious influence from Roman Catholicism brought into England.
  - D. In possible essay exam., student would discuss major changes in language from Old English to Middle English, or from Middle to Modern, by citing word order, spelling conventions, vocabulary, etc. or
  - E. Teacher can let student read a passage from one time period and ask student to speculate as to the approximate time period, by his knowledge and awareness of the spelling, word order, etc.
3. How many languages currently influence modern English? Give examples of this influence. Is this the same in all English speaking countries? How do you know?



# ENGLISH/SEQUENCE II

## SEQUENCE - II

### Outline Of Sequence II First Semester

	Social Studies	English
Unit I	Colonialism 1620-1760	Puritanism
Unit II	Federalism 1760-1820	Neo-Classicism
Unit III	Expansionism 1820-1850	Early Romanticism 1820-1850 Gothicism Transcendentalism 1835-1860

### Second Semester

	Social Studies	English
Unit IV	Regionalism/Conflict 1850-1865	Later Romanticism/ Exoticism, 1840-1875
Unit V	Reconstruction, 1865-1870	Local Color/Realism
Unit VI	Industrialization 1870-1900 Urbanization Immigration	Realism (1865-1900)
Unit VII	Imperialism 1885-1905	Pragmatism/Naturalism (1890-1940)
Unit VIII	Progressivism 1900-1915	Muckraking/Progressivism
Unit IX	World War I 1915-1920	Literature of the First World War
Unit X	Roaring Twenties 1920-1929	Lost Generation
Unit XI	Depression & New Deal 1930-1939	Depression/Social Criticism
Unit XII	World War II 1940-1945	Literature of the Second World War

### Notes:

1. Before beginning each unit, the teacher should examine the list of suggested activities at the end as well as the list of unit activities to decide on which would be most effective and appropriate at that time.
2. The writing component is on-going. It should not be considered as a single unit.
3. The humanities component is on-going. It should not be considered as a single unit.
4. We try to avoid recommending specific books or pamphlets although there is a bibliography in the Teacher's Handbook.

### General Objectives For Sequence II (English)

1. To enable students to see the American Arts as a reflection of America's past and present events and values.
2. To assist students in developing their multi-cultural awareness.
3. To increase the student's awareness of the human condition, rights and responsibilities, pride and suffering, understanding and prejudice.
4. To develop a learner ability to analyze the arts and to appreciate the American literary and cultural heritage
5. To explore the reactions of world writers, painters, and composers to human hopes and fears in time of revolution and war.
6. To continue to explore the universality of man especially as evidenced in the works of American minorities of global origins.
7. To assist student in understanding philosophies which underlie multi-national values.
8. To improve and develop oral and writing skills in exposition and to encourage personal (i.e. creative) expression
9. To enable students to see foreign literary and historical influences in American literature.
10. To increase student understanding of the literary forms of biography, essay, novel, poetry, short story, and drama.
11. To provide a list of literary devices and terms that students can recognize when found in the short story, novel, drama, and poetry
12. To structure opportunities for students to develop their ability to perceive content and speech techniques by listening to oral presentations and evaluating them.

### "Humanities - An Interpolation into the SS/E Curriculum"

Humanities is a record of man's variegated searching for the truth within as well as beyond his own experiences. As a study it records the attempts of the human species to express and to create in many modes. The areas listed below will be inserted and integrated historically and/or functionally in the SS/E components of the Global Education curriculum and, where possible, in other components. This

Integration will be as informal as possible to permit as much esthetic spontaneity and student involvement as possible.

For a valuable education that truly opens the students' minds and also stimulates further growth, several levels of experience are necessary:

- The students participate in the art-making or performing, in activities suited to their own ages, time and place.
- The students see or hear about similar experiences of others from different settings.
- The students try out a new form from an unfamiliar culture.
- The students talk about why people do that particular art activity and why certain people do it in certain ways at certain places in time.
- The students continue to participate both as audience and as artists in a widening range of arts activities.

**General Objectives:** The student will:

1. Study the principles of world arts and their operation in the everyday world (rather than simply "appreciate")
2. Recognize, respond to, and initiate creative expression.
3. Recognize alternate uses of leisure time.
4. Be able to pose 3 or 4 fundamental human questions and show how artists have attempted to answer them.
5. Know what is meant by "taste" in the arts.
6. Have a firm background in the elements of artistic function, medium, and organization.
7. Be able to relate given works of art to the cultural period within which they were created.
8. Recognize humanity's effect on the environment.

**Specific Objectives:** The student will:

1. Identify and define subject and function in individual works of art relative to sources of subject matter in literature, art, and music with examples.
2. Identify and define medium in art relative to:
  - A. Sculpture
  - B. Painting
  - C. Drawings
  - D. Etchings
  - E. Prints
  - F. Engraving
  - G. Lithograph
  - H. Silk Screening
3. Identify (by sound) and describe medium in music relative to the:
  - A. Strings
  - B. Woodwinds
  - C. Percussion
  - D. Brass
  - E. Entire orchestra

4. Identify and describe the media used in
  - A. Dance
  - B. Theater
  - C. Opera
  - D. Cinema
  - E. Television
5. Demonstrate his knowledge of organization in specific works of:
  - A. Music - by describing rhythm, melody and timbre, counterpoint, harmony, scale.
  - B. Visual arts - by describing line, color, pattern, texture, composition.
6. Identify and describe the architectural elements of arch, post and lintel, vault, dome, buttress, truss, cantilever.
7. Describe given architectural styles in their historical perspective.
8. Respond to the question "What makes this work of art great?" by making a supported judgment.
9. Identify resources which meet aesthetic-humanistic needs.

**General Activities:** Students will demonstrate participation in the arts by:

1. Attendance and evaluation of a concert, film, T.V. program.
2. A visit to a museum.
3. Submission to the teacher of an original work of art.
4. Listening and describing on paper personal reactions to recordings.
5. Demonstrating the use and musical literature of a given musical instrument.
6. Identifying on a chart rhythmic patterns, melodic lines of a work of music.
7. Setting an original poem to music.
8. Visually illustrating the imagery of original literary works
9. Choosing one artist for an in-depth study.
10. Presenting an A/V analysis of an artist to the class
11. Organizing a balanced concert of student talent
12. Participating in such a concert.
13. Charting a visual work of art with analysis.
14. Preparing a presentation on community architectural planning.
15. Presenting an A/V analysis of an unusual community building
16. Demonstrating various aspects of the dance.
17. Reading poetry selections.

## Unit I - Puritanism - 1620-1780

### Specific Objectives: The student will:

1. Receive background information on early American literature and be able to relate it to early American history.
2. Read and react to literature which reveals the puritan philosophy by such authors as William Bradford, Cotton Mather, Jonathan Edwards.
3. Read and analyze the poetry of such Puritan writers as Anne Bradstreet, Michael Wigglesworth, Edward Taylor.
4. Read and compare literature which reveals the Puritan philosophy by writers other than from the Puritan era:  
    *The Scarlet Letter* - Nathaniel Hawthorne  
    *The Crucible* Arthur Miller
5. Attempt to examine non-judgementally characteristics of Puritanism, reflective of those social and religious values which differed sharply from other national cultures of the times.
6. Attempt a journal/diary over a one-month period in the style of the early American (and European) authors.

### Sample Activities:

1. The teacher will present by lecture, discussion, group work or other technique:
  - A. The early written accounts of colonial migration to America.
  - B. The characteristics of Puritanism as a literary movement.
  - C. The life and works of various Puritan writers such as Captain John Smith.
2. The students will read and either discuss orally or analyze in writing a representative selection from works by American writers of this period:  
    William Byrd II  
    William Bradford  
    Jonathan Edwards  
    Anne Bradstreet  
    Michael Wigglesworth  
    Edward Taylor
3. The student will write:
  - A. A paper based upon their concept of Puritanism as derived from the works of several of the Puritan authors.
  - B. A letter to the editor of an English newspaper that discusses some of the conditions of colonial life that have been omitted or misrepresented by Captain John Smith in his "advertisement" in English newspapers.
4. The student will read and either discuss orally or analyze in writing a selection of the writing of at least one of the following foreign authors:  
    John Milton - *Paradise Lost*  
    Dante Alighieri - *The Divine Comedy*

## Unit II - Neo-Classicism - 1760-1820

### Specific Objectives: The student will:

1. Perceive this movement as a literary and philosophical outgrowth of Puritanism and be able to describe this.
2. Receive the background information regarding American revolutionary period and relate it to the literature of the period in examining such documents as:
  - The Declaration of Independence
  - selections from The Federalist papers
  - The Constitution of the United States
  - Washington's Farewell Address
  - Paine's Common Sense, The American Crisis
3. Compare America's concept of freedom and democracy with earlier works by global writers: Plato, John Locke, John Stuart Mill and react in discussion and/or writing.
4. Read and analyze the poetry of Philip Freneau to see him as a bridge between neo-classicism and romanticism.
5. Be able to compare selected writings of American Neo-Classical writers to selected writings of such European authors as: Addison, Pope, Swift, Dryden, Voltaire.
6. In a group, attempt to write their own Global Education "Constitution" on the basis of the European or American or ancient statements of rights which they have examined

### Sample Activities:

1. The teacher will present (in various ways)
  - A The early American historical documents - their significance and structure.
  - B The characteristics of Neo-Classicism as a literary movement
2. The students will read and either discuss orally or analyze in writing representative selections from the following American writers:
  - Benjamin Franklin
  - Thomas Paine
  - Thomas Jefferson
  - George Washington
3. Students will read and either discuss orally or analyze in writing a selection of the writing of at least one of the following foreign authors and compare it to the works by American authors
  - A. The Republic - Plato
  - B. On Liberty - John Stuart Mill
  - C. Two Treatises on Government - John Locke
  - D. Gulliver's Travels Jonathan Swift
  - E. "A Modest Proposal" - Jonathan Swift
  - F. Candide - Voltaire
  - G. Democracy in America - Alexis de Tocqueville
  - H. Utopia - Sir Thomas Moore

### **Unit III - Part A - Romanticism/Gothicism - 1820-1850**

#### **Specific Objectives: The student will:**

1. Perceive this movement as a literary and philosophical, outgrowth of American Neo-Classicism and England's Romantic Movement and be able to describe this.
2. Be able to relate the feelings and beliefs of America's Early National Period to those found in the literature of the early American Romantics: Washington Irving, William Cullen Bryant, and Edgar Allan Poe.
3. Be able to compare selected writings of Byron, Shelley, Keats, and the romantic poets of England's Romantic Period to those of American Romantic writers.
4. Identify the moods and development of Gothicism as a sub-element of Romanticism reflected in stories by Poe.
5. See the logic development of the ratiocinative tale as incorporating the logic of Neo-Classicism and the mystery of Romanticism as found in the works of Poe and Arthur C. Doyle.
6. Attempt (in writing) either a short, short story, or a description of mood in the style of Poe or Doyle.

#### **Sample Activities: The student will:**

1. Read and either discuss orally or analyze in writing representative selections from the following American writers:  
Washington Irving  
William Cullen Bryant  
James Fenimore Cooper  
Edgar Allan Poe
2. Read and either discuss orally or analyze in writing a selection of the writing of at least one of the following foreign authors and compare it to the works by American authors that the students have read:  
A. The poetry of Lord Byron  
B. The poetry of Percy B. Shelley  
C. The poetry of John Keats  
D. Frankenstein by Mary Shelley  
E. The stories of Arthur C. Doyle
3. Write:  
A. A major paper based upon their concept of Romanticism or Gothicism as derived from the works of several of the Early Romantic or Gothic writers.  
B. A composition on one element of Romanticism found in the work of art.

### Unit III - Part B - Transcendentalism - 1835-1860

**Specific Objectives:** The student will:

1. Perceive this movement as a continuation of Romanticism and a continuation of the sentiment against Puritanism and Neo-Classicism and be able to describe this.
2. Be able to trace the connection between Idealists of the Transcendentalist period and today.
3. Read and be able to answer test questions on the writings of Ralph Waldo Emerson and Henry David Thoreau.
4. Compare Thoreau's concept of civil disobedience with those of Gandhi and Martin Luther King and respond with a personal conclusion evaluating the personal significance for him/her.
5. Read the poetry of Walt Whitman in terms of the elements of Transcendentalism that might be contained therein and be able to answer test questions on selected poems.

**Sample Activities:** The student will:

1. Read and either discuss orally or analyze in writing representative selections from the following American writers:  
Ralph Waldo Emerson  
Henry David Thoreau  
Walt Whitman
2. Read and discuss the following works by other notable figures who have expressed themselves on human rights:
  - A. Selections by and about Gandhi on civil disobedience.
  - B. Selections by and about Martin Luther King on civil disobedience.



## Unit IV - Later Romanticism - 1840-1875

### Specific Objectives: The student will:

1. Perceive this period as a continuation of the earlier Romantic movement and as an alternative to the Transcendental period and be able to describe the difference.
2. Read and be able to answer test questions on the Romantic poetry of Longfellow, Holmes, Lowell, and Whittier.
3. Be able to draw specific comparisons and/or contrasts between American Romantic poetry and the Romantic poets of England.
4. Read representative selections from the American Romantic novelists, Hawthorne and Melville, and compare literary selections to Daniel Defoe and Sir Walter Scott - evaluating their significance in personal terms.
5. Having studied the techniques of Romantic poets, write at least one poem of his/her own and explain why it is "Romantic."

### Sample Activities: The student will:

1. Read and either discuss orally or analyze in writing representative selections from the following American Writers:  
Henry Wadsworth Longfellow  
Oliver Wendell Holmes  
James Russell Lowell  
John Greenleaf Whittier  
Nathaniel Hawthorne  
Herman Melville
2. Read and either discuss orally or analyze in writing a selection of the writing of at least one of the following American authors in column A and compare it to the writing of at least one of the European authors in column B:

#### Column A

Nathaniel Hawthorne:

Herman Melville:

Louisa May Alcott:

#### Column B

Daniel Defoe:

Sir Walter Scott:

Jane Austen:

Charlotte Bronte:

Emily Bronte:

William Makepeace

Thackeray:

The House of Seven Gables

The Blithedale Romance

Moby Dick

Typee

"Billy Budd"

Little Women

The Adventures of Robinson

Crusoe

Moll Flanders

Ivanhoe

Sense and Sensibility

Pride and Prejudice

Jane Eyre

Wuthering Heights

Vanity Fair

Charles Dickens:

Oliver Twist

A Tale of Two Cities

Great Expectations

Miguel de Cervantes:

Don Quixote of La Mancha

Alexandre Dumas:

The Count of Monte Cristo

Robert Louis Stevenson:

The Three Musketeers

Treasure Island

Rudyard Kipling:

Dr. Jekyll and Mr. Hyde

Kim

Captains Courageous

3. Search out and either discuss orally or analyze in writing a selection of writing on civil wars.
4. Write:
  - A. A major paper comparing and contrasting the concepts of Romanticism seen in American writers with foreign romantic writers.
  - B. A book report for each of the novels that the student reads.

## Unit V Local Color - 1865-1895

**Specific Objectives:** The student will:

1. Perceive this movement as a literary and philosophical outgrowth of Romanticism and Nationalism and be able to describe it.
2. Read aloud and respond in class to selections from authors of various regions of this country such as Mark Twain, Bret Harte, Sarah Jewett, Sidney Lanier.
3. Compare the writing of American regional writers to other global writers of the same time period and reach a personal conclusion.
4. Demonstrate his ability to perceive the relationship of literary contributions by minority writers to the development of an understanding of the historical and contemporary problems of minority Americans.
5. Choose a locale (preferably in Michigan) which s/he has visited and describe it in terms of unique and local color

**Sample Activities:**

1. The teacher will give a lecture on:
  - A. The characteristics of local color or regionalism.
  - B. The different literary regions of the United States
  - C. The life and works of various local colorists.
2. Students will read and either discuss orally or analyze in writing representative selections from the following American writers:  
Samuel Clemens  
Bret Harte
3. The student will read and either discuss orally or analyze in writing, a novel or details of local color from the following list:
  - A. Mark Twain:  
The Adventures of Huckleberry Finn  
The Adventures of Tom Sawyer  
Roughing It  
Life on the Mississippi
  - B. Walter Van Tilburg Clark:  
The Ox-Bow Incident  
The Track of the Cat
  - C. Willa Cather:  
Death Comes for the Archbishop
  - D. Selected stories by O. Henry
4. Students will write a major paper on local color or regionalism based on writings of such writers as Kamala Markendaya, Yukio Mishima, Khushwant Singh, Yasunari Kawabata.

## Unit V! - Realism - 1870-1900

### Specific Objectives: The student will:

1. Perceive this movement as a literary and philosophical outgrowth of Regionalism; and be able to describe it.
2. Be able to identify the characteristics of Realism as a continued reaction against Romanticism.
3. Be able to identify the characteristics of Pragmatism as a philosophical outgrowth of Realism.
4. Read and react to a representative selection of late 19th century American writers.
5. Compare the characteristics of the American Realism Writers to their British counterparts: George Eliot, Thomas Hardy, Joseph Conrad, Charles Dickens, and Henry Fielding.

### Sample Activities: student will:

1. Read and either discuss orally or analyze in writing a selection of at least one of the following American authors in column A and compare it to the writing of at least one of the foreign authors in column B.

#### Column A

Mark Twain:  
Thornton Wilder:  
William Dean Howells:  
Willa Cather:

Edith Wharton:

O.E. Rolvaag:  
Richard Henry Dana.  
Conrad Richter

The Gilded Age  
Our Town  
The Rise of Silas Lapham  
O Pioneers!  
My Antonia  
Ethan Frome  
The Age of Innocence  
Giants in the Earth  
Two Years Before the Mast  
The Trees

#### Column B

Thomas Hardy

George Eliot.

Joseph Conrad.

Nordhoff and Hall  
Henry Fielding:

Selections from Rudyard Kipling  
Henrik Ibsen:

Leo Tolstov

Fyodor Dostoyevsky.

Far From the Madding Crowd  
Return of the Native  
Tess of the D'Urbervilles  
The Mill on the Floss  
Silas Marner  
Lord Jim  
Youth  
Mutiny on the Bounty  
Tom Jones  
A Doll's House  
Hedda Gabler  
War and Peace  
Anna Karenina  
Crime and Punishment  
The Brothers Karamazov

**Anton Chekhov:**

**Three Sisters**

**The Cherry Orchard**

2. Write a major paper comparing and contrasting the concept of Realism seen in American writers with foreign realistic writers.

## Unit VII - Naturalism - 1900-1940

### Specific Objectives: The student will:

1. Perceive this period as a literary and philosophical outgrowth and continuation of a merging of Realism, Pragmatism, and Determinism and will be able to describe the similarities and differences.
2. Identify the characteristics of Naturalism as a philosophy of literature.
3. Be able to define determinism and its sub-forms (natural, scientific, psychological, economic, social).
4. Read and summarize several articles by Darwin, Freud, Marx, and Comte for the background information needed in understanding the determinism underlying Naturalism in American literature.
5. Read representative selections from the naturalist writings of Stephen Crane, Jack London, Frank Norris, Theodore Dreiser, and Sinclair Lewis and compare them with works of the European Naturalist writers: Zola, Balzac, Flaubert.
6. Find works of art which show clear characteristics of Naturalism and justify these characteristics in the work (film, picture, literature, painting, etc.) as he/she perceives them.

### Sample Activities:

Student will read and either discuss orally or analyze in writing selection of the writing of at least one of the American authors in column A and compare it to the writing of at least one of the foreign authors in column B.

#### Column A

Jack London:

Frank Norris:

Theodore Dreiser:

The Sea-Wolf

White Fang

The Octopus

Sister Carrie

An American Tragedy

#### Column B

Emile Zola:

Honore de Balzac:

Gustave Flaubert:

D.H. Lawrence:

Herman Hesse:

W. Somerset Maugham:

Germinal

Nana

Pere Goriot

Madame Bovary

Sons and Lovers

Women in Love

Demian

Siddhartha

Of Human Bondage

## Unit VIII - Muckraking and Progressivism - 1900-1915

### Specific Objectives: The student will:

1. Perceive this period as a literary reflection of the social conditions in America at that time.
2. Read selected writings of the muckrakers: Upton Sinclair, Jacob A. Riss, Lincoln Steffens, Ida M. Tarbell.
3. Understand the origin and define the term "muckraker" and "yellow journalism" and collect several examples from current newspapers.
4. Respond in discussion to the correlation between the literature of that time period and the subsequent federal laws and programs that were instituted to resolve some of the problems that were brought to the forefront by the muckrakers.

### Sample Activities: student will:

1. Research, read, and write a report summarizing a representative selection of the writing of Lincoln Steffens.
2. Read and discuss orally or analyze in writing a selection of the writing of at least one of the following American authors
  - A. Upton Sinclair: *The Jungle*
  - B. Lincoln Steffens: *The Shame of the Cities*
  - C. Jacob A. Riss: *How The Other Half Lives*
3. Write a paper discussing the correlation between the literature of the Progressive period and the subsequent federal laws and programs that were instituted to resolve some of the problems that were brought to the forefront by the muckrakers

## **Age of Disillusionment**

### **Unit IX - Literature of the First World War - 1915-1920**

#### **Specific Objectives:** The student will:

1. Perceive this period of American literature as the beginning of disillusionment by examining the works of several authors whose subject matter was W.W.I.
2. React to the literature of the First World War through discussion and writing.
3. Read and clarify the values contained in a representative selection of the fiction and poetry of World War I by both American and foreign authors.
4. Be able to list several characteristics of American idealism that were prevalent before and during World War I.
5. Be able to perceive the attitudinal change that affected the tone of American literature from one of idealism to disillusionment.
6. Compare and contrast in writing the literary treatment of World War I between American and foreign authors.

#### **Sample Activities:** The student will:

1. Explore in the visual media:
  - A The characteristics of the Age of Disillusionment
  - B The romantic concept of war in comparison with the realistic concept of war
2. Read and either discuss orally or analyze in writing at least one of the following works on World War I by American authors.
  - A Ernest Hemingway: **A Farewell to Arms**
  - B Willa Cather: **One of Ours**
  - C John Dos Passos: **Three Soldiers**
  - D e. e. cummings: **The Enormous Room**
3. Read and either discuss orally or analyze in writing a representative selection of the works on World War I by foreign authors such as:
  - A Erich Maria Remarque: **All Quiet on the Western Front**
  - B Alexander Solzhenitsyn: **1914**
4. Read Mark Twain's story "The War Prayer." Is there irony in this story? Which character is really dealing with the truth? Does or should religion have a part to play in the formation of human attitudes toward war?



## Age of Disillusionment

### Unit X - Lost Generation and Symbolistic Period - 1920-1930

#### Specific Objectives: The student will:

1. Perceive this period as a natural outgrowth of a combination of Realism, Naturalism, and the disillusionment following W.W.I and be able to describe it.
2. Be able to list the characteristics and influences that have contributed to the disillusionment of the 1920's. (Allen's *Only Yesterday*)
3. Read and clarify the values contained in a representative selection of fiction and poetry by the three groups or "lost generation" writers:
  - A. The expatriates in Paris: Gertrude Stein, F. Scott Fitzgerald, Ernest Hemingway, e. e. cummings, and Sherwood Anderson (along with Ezra Pound, T.S. Eliot, and James Joyce)
  - B. The Greenwich Village writers: Ring Lardner and Sinclair Lewis.
  - C. The Southern group: Robert Penn Warren and William Faulkner.
4. Focus on the Symbolistic approach to fiction that is evident in Ernest Hemingway and F. Scott Fitzgerald as representative of the age and discuss the significance and meaning of symbols in life.
5. Read and clarify the values contained in the poetry of Carl Sandburg, Robert Frost, William Carlos William, Wallace Stevens, T.S. Eliot, e. e. cummings and others.

#### Sample Activities: The student will:

1. Read and either discuss orally or analyze in writing representative selections from the following American writers:

Robert Frost	Ernest Hemingway
Carl Sandburg	F. Scott Fitzgerald
e. e. cummings	Sherwood Anderson
William Carlos William	Sinclair Lewis
Wallace Stevens	John Dos Passos
	Eugene O'Neill
2. Read and either discuss orally or analyze in writing a selection of the works of at least one of the American authors in Column A and compare it to the writing of one of the foreign authors in Column B

#### Column A

Sherwood Anderson  
F. Scott Fitzgerald

Ernest Hemingway  
Sinclair Lewis

Winesburg, Ohio (stories)  
The Great Gatsby  
The Last Tycoon  
In Our Time (stories)  
Main Street  
Babbalanza

John Dos Passos:

U.S.A. Trilogy  
The 42nd Parallel  
1919  
The Big Money  
The Wasteland

T.S. Elliot

Column "B"

James Joyce:

A Portrait of the Artist as a  
Young Man

Franz Kafka:

Ulysses  
The Trial  
The Castle

Aldous Huxley:

Point Counter Point  
Brave New World

George Bernard Shaw:

Man and Superman  
Saint Joan

Virginia Woolf:

To the Lighthouse

Hermann Hesse:

Steppenwolf  
Narcissus and Goldmund

Thomas Mann:

The Magic Mountain

3. Write a paper comparing:

- A. Their own concept of disillusionment with the writing of the authors of the 1920's.
- B. And contrasting the concept of the lost generation seen in American writers with foreign lost generation writers.

## Age of Disillusionment

### Unit XI - Conformity, Depression, and Criticism - 1930-1940

#### Specific Objectives: The student will:

1. Perceive this period as a continuation of the disillusionment of the 1920's and be able to explain why.
2. Be able to list the characteristics and influences that have contributed to the depression of the 1930's. (Allen's *Since Yesterday*)
3. Trace how the literature of the period is drastically influenced by the economic and social events of the period.
4. Read and respond personally to a representative selection from the following authors: John Dos Passos, James T. Farrell, William Faulkner, Thomas Wolfe, Eugene O'Neill, Ernest Hemingway, and John Steinbeck, attempting to isolate the values contained therein.

#### Sample Activities: The student will:

1. Read and either discuss orally or analyze in writing representative selections from the following American writers:  
John Steinbeck  
William Faulkner  
Thomas Wolfe  
Tennessee Williams  
Pearl S. Buck
2. Read and either discuss orally or analyze in writing a selection of the works of at least one of the American authors in column A and compare it to the work of one of the foreign authors in column B:

##### Column A

Ernest Hemingway:

Pearl S. Buck:

William Faulkner:

Thomas Wolfe:

James T. Farrell:

John Steinbeck

T.S. Eliot

The Fifth Column (play)  
For Whom the Bell Tolls

The Good Earth

The Sound and the Fury

A Pale Yellow Dying

Look Homeward Angel

The Young Manhood of Studs  
Lonigan

In Dubious Battle

Of Mice and Men

The Grapes of Wrath

Four Quartets

##### Column B

Siegfried Sassoon:

Jean-Paul Sartre:

Graham Greene:

Andre Malraux:

Federico Garcia Lorca:

Selections from: the Notebook of Albert Camus

Memoir of a Fox-Hunting Man

Memoir of an Infantry Officer

Nausea

Brighton Rock

The Royal Way

The House of Bernarda Alba

## Unit XII - Literature of the Second World War - 1940-1945

### Specific Objectives: The student will:

1. Perceive this period as a literary reflection of the social upheaval and universal chaos that is depicted in the works of several authors whose subject matter was World War II.
2. React to the literature of the Second World War through discussion and writing.
3. Read and clarify the values continued in a representative selection of the fiction and poetry of World War II by both American and foreign authors.
4. Compare and contrast in writing the literary treatment of World War II between American and foreign authors.

### Sample Activities: The student will:

1. Read and discuss orally with their parents and older friends the events described in the following works on World War II by American authors. They will then share these perceptions in class discussion.

Norman Mailer:

John Hersey:

Joseph Heller:

Kurt Vonnegut:

James A. Michener:

Leon Uris:

Edward Latimer Beach:

Alistair MacLean:

Herman Wouk:

*The Naked and the Dead*

*Hiroshima*

*Catch 22*

*Slaughterhouse-Five*

*Tales of the South Pacific*

*Armageddon*

*Exodus*

*Run Silent, Run Deep*

*The Guns of Navarone*

*H.M.S. Ulysses*

*Winds of War*

*Caine Mutiny*

2. Read and either discuss orally or analyze in writing a representative selection of the works on World War II by foreign authors such as:

• Sir Winston Churchill

Pierre Boule

Karl Bruckner

Jack Higgins

Evelyn Waugh

Alexander Solzhenitsyn

*The Gathering Storm*

*The Second World War*

*Their Finest Hour*

*Triumph and Tragedy*

*The Bridge Over the River Kwai*

*The Day of the Bomb*

*The Eagle Has Landed*

*The Sword of Honor trilogy:*

*Men at War*

*Officers and Gentlemen*

*The End of the Battle*

*A Day in the Life of Ivan*

*Denisovich*

*Gulag Archipelago*

## Suggested Activities - Sequence II ("English")

1. Describe the settings of a. American and a non-American novel and their effects on the characters in the plots. Make a list of positive and negative effects.
2. Given any novel or play you have read that deals with methods of controlling the human mind, identify these methods and show how they change the main character for good or bad.
3. After viewing four or five TV programs for two or three weeks, evaluate them by producing a TV guide that indicates (1) the nature of each program, (2) the audience for whom it is intended, and (3) your critique of the program.
4. After viewing selected photos and/or listening to recordings of dramatic scenes, analyze any reactions you had by listing those ideas or emotional sensations that led to your response.
5. From literature and from other forms of artistic expression (art, music, etc.), find and describe examples that illustrate at least five aspects of minority culture that are distinctive.
6. From your reading and from other observations (photos, television, films, records), suggest at least four specific examples of how minorities have used the weapons of humor or creativity against racism and indifference.
7. Given examples of common propaganda devices, classify them as being associated with (1) name-calling, (2) glittering generalities, (3) transfer, (4) testimonial, (5) plain folks, (6) card-stacking, and (7) band wagon.
8. Given examples of common propaganda appeals, classify them as being associated with (1) survival, (2) safety, (3) belonging, (4) prestige, or (5) fulfillment.
9. Having identified the primary motive of a particular propagandist, classify the motive as showing (1) little concern other than for his or his group's welfare, (2) about as much concern for others as for his or his group's welfare, or (3) more concern for others than for his or his group's welfare. Give a brief explanation for your classification.
10. Develop a propaganda campaign for or against a specific global activity. Your campaign must make use of at least two of the common propaganda devices and at least one of the common propaganda appeals you have been taught.
11. Develop a short panel discussion (15 min.) on the possibility that social values in America are controlled or at least manipulated by TV producers and advertisers. Cite examples and research to prove your points.
12. Evaluate the performance of a moderator in a discussion with respect to the following: (1) giving evidence of being well prepared on the discussion topic, (2) asking questions that start a discussion and keep it moving, (3) holding back his own opinion, (4) keeping the discussion to the point and pacing the discussion, (5) bringing the discussion to a conclusion within the allotted time, and (6) summarizing what was discovered or learned during the discussion.

13. Practice and present a five-minute reading of humorous prose selections from various world cultures showing similar or different senses of humor. Your reading will be judged on (1) volume, (2) rate of delivery, (3) pitch, (4) gestures, (5) body language, and (6) variation of mood.
14. Recall something said or written that brought about a definite change in your behavior. Write a brief narrative of what happened to make you change, including the following points:
  - A. Circumstance of your life at the time of the change.
  - B. What it was that was said or written.
  - C. How it was said or written.
  - D. Who said or wrote it.
  - E. What the change in your behavior was.
  - F. How long the change lasted.
15. Explain each of the following techniques used by film makers and relate each to the process of communication: (1) framing, (2) long long-shot, (3) long-shot, (4) medium shot, (5) close close-up, (6) close-up, (7) motion, (8) camera position (angle), (9) facial features, (10) background, (11) contrasts, (12) editing, (13) montage, (14) lighting, (15) color, (16) music, (17) sound effects, (18) commentary, (19) dialogue.
16. Make an annotated list of films which you believe would be meaningful to high school students in a film-study course. Explain each of your choices.
17. In a working group, produce a brief film of one of the following:
  - A. A commercial or a parody of a commercial.
  - B. A documentary on a current topic.
  - C. An art film.
  - D. A narrative film with a serious theme.
18. Choose any two works of literature that contrast: one that pictures the future world as a utopia and the other that gives the opposite impression (a "dis-topia"). Show how each deals with: (1) freedom of the individual, (2) the family unit, (3) education, (4) government, (5) work, and (6) leisure time.
19. Find and comment on poems or songs which show man's sensitivity or indifference to his fellows or to his environment.
20. Demonstrate man's sensitivity to people and to his environment with cartoons, photographs, or pictures and with newspapers or magazine clippings.
21. Discuss social values and evils that cause corruption or make some people victims of their society.
22. Recognize definitions of each of the following terms often used in reference to minority groups and recognize one example of each of these terms: (1) prejudice, (2) stereotype, (3) discrimination, (4) bigotry, (5) racism, and (6) intolerance.
23. From minority poetry of your own selection, identify at least three universal themes dealt with that are common to human experience (such as love, grief, and search for self) and describe how the poet individualizes the theme in his poem.

24. Write a one-page essay describing a situation in which you are in a minority. Describe how you feel.
25. Having read an American short story, poem, novel, or play that deals with war, describe two attitudes toward war which are revealed by the thoughts, speech, and/or action of two dissimilar characters.
26. Re-write in your own words (paraphrase) a poem or other literary passage from non-American literature that deals with war. Choose one that is particularly striking for you.
27. Give a literary work that deals with people in a particular society, identify in the makings of that society examples of the following elements: (1) political elements, (2) economic elements, (3) educational elements, (4) leisure time or vocational elements, (5) social elements, and (6) spiritual or religious elements. For example, a competitive grading system is an educational element in our civilization; the stock market and the graduated income tax are economic elements.
28. Choose two characters in a literary work about human society that you have read and evaluate their general behavior as consistent or as inconsistent with the following definition of civilized behavior: "Civilized behavior is the extent of concern one's actions show for the welfare of other people." In a sentence or two explain your evaluation of the behavior of each character.
29. Given stories, novels, and plays about young people with a growing awareness of what it means to be an adult, (1) identify the elements of the adult world of which young people are becoming aware, (2) describe the events that produce this growing awareness, and (3) describe the reactions of young people to their growing awareness.
30. Having classified elements in the makeup of a particular society described in novels and plays that you have read, determine those that encourage civilized behavior, those that discourage civilized behavior. As a guide, use the following definition of civilized behavior: "Civilized behavior is the extent of concern a person's actions show for the welfare of other people."
31. Evaluate the BBC film "The Blue and Gray" and other selected films in a critique a la Time or Newsweek.
32. Present a slide/presentation/discussion on the beginnings of American and other nations' history via the daguerrotype or other antiquated method of recording events and people.
33. Trace "pop" romanticism in songs. Show, by giving examples, how the pop song becomes a global language.
34. Identify main figures in the development of American art. After looking at a collection of slides, identify artist and work. Trace European, African, Oriental influences (e.g. Impressionism, cubism).

# **Readings: Selected By Topic**

<b>Theme</b>	<b>American</b>	<b>World</b>
<b>War</b>	<b>Red Badge of Courage</b> <b>Farewell to Arms</b>  <b>Catch 22</b> + Selected War Poetry	(Remarque) <b>All Quiet on Western Front</b> (Solzhenitsyn) <b>A Day in Life of Ivan Denisovich</b> (Kushwant Singh) <b>Train to Pakistan</b> (Wiesel) <b>Night</b>
<b>Man &amp; God</b>	<b>J.B.</b>	<b>Book of Job</b>
<b>The Land &amp; Man's Struggle</b>	<b>Grapes of Wrath</b> <b>The Jungle</b> <b>Native Son</b> <b>Giants in the Earth</b>	(Llewellyn) <b>How Green Was My Valley</b> (Markandaya) <b>Nectar in a Sieve</b>
<b>Role of Women</b>	<b>Scarlet Letter</b> <b>Portrait of a Lady</b>	(Flaubert) <b>Madame Bovary</b> (Murasaki) <b>The Tale of Genji</b>
<b>The Picaresque</b>	<b>Huck Finn</b> <b>Catcher in the Rye</b>	<b>Don Quixote</b> , <b>Tom Jones</b> , <b>Lazarillo de Tormes</b> , <b>Candide</b> , <b>Monkey</b> (Arthur Waley's trans. of <b>Hsi Yu Ki</b> by Wu Ch'Eng.En.), <b>Golden Ass</b> of Apuleius
<b>The World's Chorus</b>	<b>Our Town</b> <b>Death of a Salesman</b> <b>Glass Menagerie</b>	(Chorus in any Greek Play) (Pirandello) <b>6 Chans. in Search of an Author</b> (King Shudraka) <b>The Toy Cart</b> (found in Trad. Asian Plays)
<b>Short Stories</b>	of Hawthorne, Poe, Twain	<b>Panchatantra</b> <b>1001 Nights</b> <b>Canterbury Tales</b> <b>Decameron</b>
<b>The Future</b>	<b>Player Piano</b>	(Zamlatin) - <b>We</b> (Huxley) - <b>Brave New World</b> (Orwell) - <b>1984</b> etc



# ENGLISH/SEQUENCE III

## WEEK ENGLISH

### Historical Concepts: Futurism & Government

1. Introduction to Futurism/Vocabulary of Futurism
2. History of Futurism
3. How the Future Became Foreboding
4. An Age of Convulsive Change
5. (Global Issue #1)
6. The Basic Principles of Futurism
7. The Terrors of Tomorrow: Realities and Bugaboos
8. The Shape of Things to Come
9. Methods for Studying the Future (Trends, X-Index Matrix, Future Wheels, Tree, Delphi Method, Scenarios)
10. Future Values
11. The Uses of the Future
12. Futurists and Their Ideas
13. The Futurists and Their Ideas
14. Socio-Political
15. (Global Issues #2)
16. Futurist Articles: "The Human Races Who Live in That Lovely Little Earth," "Future Values for Today's Curriculum," "Future Chic"
17. Animal Farm (Orwell)
18. Lord of the Flies (Golding)
19. "Utopia, Dream or Reality?"
20. Alas Babylon! (Frank)
21. 1989: "The World of Tomorrow"
22. 1984 (Orwell)
23. 1989: "Work in the Year 2001"
24. Brave New World (Huxley)
25. (Global Issue #3) (Great Lakes Model U.N.)
26. Death of Everyman (Towell)
27. Hamlet or Death of a Salesman (Miller)
28. Biological/Ethical
29. "Is Anyone Out There?"
30. Ecotopia (Callenbach)
31. "Science and Human Values"
32. The Terminal Man (Crichton)
33. 1989: "Projected Developments Related to Medicine"
34. Deep Range
35. Technological
36. "We're Being More than Entertained," "The Murder"
37. (Global Issues #4)
38. R.U.R. (Capek)
39. I, Robot (Asimov)

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36. "Humanity vs. Fiction"/1999: Architecture Beyond 2000"
39. Conclusions: Problem Solving: Adaptation to Change/Decision Making
40. Final Exams

## **WEEK UNIT SOCIAL STUDIES**

1. I Historical Concepts
2. Political Philosophers
- 3.
- 4.
- 5.
6. (Global Issue #1)
- 7.
- 8.
- 9.
- 10.
- 11.
12. Other Political Concepts
- 13.
- 14.
15. II Socio-Political
16. (Global Issue #2)
17. Inter-Nation Simulation (INS)
- 18.
- 19.
- 20.
21. Urban Environments: Past, Present, Future
22. Architecture: Form and Function
- 23.
- 24.
25. (Global Issue #3 (Great Lakes Model U.N.))
- 26.
- 27.
28. III Biological/Ethical
29. Biological Ethical Issues
30. Examples of Moral Dilemmas in:
31. • Community Life & Health
32. • National Affairs
33. • International Issues
34. • Science
35. IV Technological - Public & Private
36. (Global Issues #4)
- 37.
- 38.
39. Conclusions: Advantages, dangers, spin-offs
40. Final Exams

# ENGLISH/SEQUENCE III

## General Objectives: The student will:

1. Explore, evaluate and choose among future life styles.
2. Examine inter-relationships between social, biological, and technological trends in the past, present, and future.
3. Perceive the interdependency of the people and systems of the global community.
4. Improve skills in critical thinking, basic research, techniques, and problems solving.
5. Be prepared to meet the standards and requirements of freshman composition in university and/or clear communication in other writing experiences.
6. Identify future dangers and opportunities
7. Examine the ideas of major futurists and the methods of futurism.
8. Become aware of the concept of change.
9. Identify possible modifications in human behavior necessary for the future.
10. Be able to formulate 3 or 4 fundamental human questions and show how global artists have attempted to answer them
11. Recognize humanity's potentially positive and negative effect on the environment.

## Introduction (4 weeks)

### Specific Objectives: The student will:

1. List and explain 10 future values for education.
2. Name and explain the main ideas of 3 prominent futurists
3. Identify and be able to use five futurist techniques
4. Acquire and be tested on a vocabulary list for futurism
5. Examine methods of problem solving and use these methods
6. Explore the relationship between futurist techniques and personal life planning.

### Sample Activities:

1. Using problem-solving methods (from hand-outs on futurist methods) students will attempt solutions to specific given problems.
2. Examine a list of future trends. Expand this list with your own ideas.
3. Examine the hand-out "Toward a Dictionary of Futurism." Over a period of one card-marking, add as many new futurist terms (and their explanation) as you can find, finally, consolidate all the suggestions of the class in one pamphlet

4. Try the exercises on personal life planning found in "Personal Life Planning: Expanding the Realm of the Possible" (Futures Information Interchange, University of Massachusetts, pg. 17).
5. What is a "futurist?" What is his/her defining role? What skills does he/she require? How can those skills be taught? Read about 3 futurists (minimum). Write an essay attempting to answer the previous questions. (See "What is a Futurists?" in Futures Information Interchange, p. 1).
6. Design a graphic model for a cultural system showing a picture of the culture as a whole and the interrelationships among the parts

## **Title of Unit - "The Writing Component"**

### **General Objectives: The student will:**

1. Acquire a varied writing vocabulary.  
Express ideas clearly, logically and concretely in writing.  
Organize units of thought systematically into sentences, paragraphs, and essays.
4. Use writing conventions effectively (i.e. capitalization, punctuation, spelling, etc.)
5. Use writing as a functional tool at an acceptable level
6. Understand the use of affective power words and use them in his/her own "creative" exercises.
7. Write a research paper.

### **Specific Objectives: The student will:**

1. Continue to learn how to take notes and how to take essay exams.
2. Continue to write paragraphs with:
  - A. A topic sentence
  - B. Sentence variety
  - C. Sufficient support
  - D. Transitions
  - E. A concluding sentence
3. Write different paragraph types.
  - A. Comparison/contrast
  - B. Chronological order
  - C. Spatial order
  - D. Simple listing
4. Become more proficient in those areas included in the S H S Criterion Reference Test, i.e. capitalization, commas, apostrophes, pronoun reference, etc.
5. Continue to write three part papers developing a single idea
  - Comparison/Contrast
  - Cause/Effect
  - Advantages/Disadvantages
6. Explore the use, the tools, the techniques of research and write a formal research paper.
7. Attempt those areas of writing known as "creative" or "affective" in their modes of expression.
8. Develop a larger writing vocabulary.

\*Note: While this unit appears to be a continuation of the writing skills begun in the first sequence, there are additional skills and activities which make it a suitably culminating writing experience for the high school graduate.

## **Sub-Unit: Expository Writing - The Three Part Paper**

**Time: 3 Weeks**

### **Specific Objectives: The student will:**

1. Study the concept of a three part paper - that is, the idea of an essay having an introduction, body, and conclusion.
2. Become familiar with the standard introductory funnel (general to specific) paragraph with thesis sentence
3. Become familiar with the standard concluding inverted funnel (specific to general), paragraph.
4. Study, then apply the basics of outlining in parallel structure.
5. Use transitions in writing.
6. Study the necessity of having the paragraphs in an essay cohere.

### **Sample Activities:**

1. The student will write an outline of an expository paper, which outline will contain parallel structures.
2. The student will write a three-part expository essay containing:
  - A. An introductory paragraph (general to specific)
  - B. A clearly-stated thesis.
  - C. Standard middle paragraphs.
  - D. A concluding paragraph (specific to general)
  - E. Transitions between paragraphs

## **Sub-Unit: The Argumentative Essay**

**Time: 2 Weeks**

### **Specific Objectives: The student will:**

1. Study and recognize the difference between expository writing and argumentative writing.
2. Study the purposes of writing argumentatively
3. Become familiar with the format for writing an argumentative essay.
4. Become familiar with the concept of pro-con discussion in writing.

### **Sample Activities:**

1. The student in class will orally debate an argumentative topic in class. One half of the class will assume the affirmative side of the argument; the other half of the class the negative side. This argumentative debate will serve as an example of the procedure in the paper.
2. The students will turn in a preliminary "outline" of their argumentative essay in which they will list their thesis and at least three arguments for and against their thesis. Their arguments should be listed in the order of least important to most important.
3. The students will write at least a three-page argumentative essay containing the following.
  - A. A three-part thesis: A beginning "although" or "despite" clause, a middle main clause and an ending "because" clause.
  - B. Adequate pro-con discussion of their topic
  - C. At least one outside quote supporting the affirmative side and one supporting the negative side.
  - D. An argument pro or con on a specific global issue

## **Sub-Unit: The Research Paper**

**Time: 3 Weeks**

### **Specific Objectives: The student will:**

1. Write a research paper.
2. Become aware that a great quantity of information may be obtained through library research.
3. Become familiar with the many sources of information that the library can offer such as; the card catalogue, the Reader's Guide, the vertical file, reference books, etc.
4. Become familiar with the format for writing bibliography cards and note cards.
5. Take meaningful notes (on note cards) from library resource materials and to be able to condense information.
6. Become familiar with the process of making a research paper outline from the material gathered on note cards.
7. Learn and use the proper format for writing a research paper.
8. Learn and use the correct format for writing both short and extended quotations as they may occur in the research paper manuscript.
9. Learn and adopt the proper format for writing footnotes and a bibliography of source used.

### **Sample Activities:**

1. The students will spend time in the library researching a topic for their papers dealing with one of the topics listed.
2. The students will compile a bibliography.
3. The students will take notes on 3 x 5 cards
4. The students will prepare an outline of their paper.
5. The students will write a five to seven page (minimum) research paper which will include proper quotation, footnote and bibliography form.
6. Select and research a topic from "Potential Research Generalization" (below)



## Potential Research Generalizations

1. Nations of the world are being drawn closer together in large part due to the tremendous advances in transportation and communications technology.
2. In an economically interdependent world, power no longer belongs exclusively to nations with military strength, but to any nation that possesses important raw materials or industrial technologies.
3. Geographic proximity of nations does not guarantee that they have common goals.
4. The variety of regions that make up the world both unify and fragment people of the world.
5. An industrial economy requires large quantities and a great variety of natural resources.
6. The geographic location of raw materials influences where industry develops.
7. Those who have the most to invest in technological development are the most likely to benefit from it.
8. Tremendous changes in science and technology are increasing the economic disparity between the industrialized, developed nations and the less developed, predominately agricultural nations.
9. Development in science and technology during this century have had new and tremendous affects on cultures throughout the world.
10. Technological change during the twentieth century has taken place so rapidly that much of it has been misused or underused.
11. Most "third world" nations, or LDC's are agriculturally based with a rapidly growing population, most of whom live in impoverished conditions.
12. Most of the profitable business activity in the LDC's is concentrated among a few people, and is usually foreign-owned and for export to other nations.
13. Wealth in less developed countries is very unevenly distributed.
14. American companies have found it increasingly advantageous to expand operations to other countries in order to capitalize in new markets, just as businesses in other nations have found it advantageous to establish companies in the United States.
15. Businesses in an industrialized country are most likely to locate "market oriented-companies" in other developed nations where there is a large potential market for sales.
16. Business in manufacturing nations are most likely to locate "supply-oriented" companies in less developed nations where there is an ample supply of raw materials and labor.
17. Even if a nation could be self-sufficient in providing all of its necessities, it would be economically wise to trade with other nations - importing goods where it is comparatively advantageous.
18. As trade increases among nations, interdependence increases.

- 19 The more power a nation has, the greater its involvement in world affairs.
- 20 Foreign policy affects everyone because trade, defense, and travel are foreign policy issues.
- 21 A problem of foreign aid for some countries is their inability to repay on schedule; when debts are rescheduled, the interest accumulates, which can lead to the need for more loans and eventually a dependence upon foreign aid.
- 22 The foreign aid by rich nations to poor nations is in the economic best interests of rich nations.
- 23 Unless nations are willing to give up some of the sovereignty, international organizations cannot have any significant power.
- 24 The United Nations is important because it is a forum for international issues in which almost every nation of the world is represented.
- 25 Throughout history nations have banded together to form various types of alliances to protect each other from the forces of other nations.
- 26 Most of today's common defense alliances are based on agreements with either of the two super powers - the U.S.A. or the U.S.S.R.
- 27 The awesome nuclear destructive capacity of the U.S.A. and the U.S.S.R. appears to have rendered major wars among militarily powerful nations obsolete, leaving the less powerful nations to engage in localized conflicts with essentially small arms.
- 28 While about half of the world's population is undernourished and living in some degree of starvation, a large number of people in the United States and other affluent nations eat too much food.
- 29 What people generally eat is determined by where they live, and most food is consumed in the area where it is grown.
- 30 For more than the past hundred years, improved farm technology and other agricultural advances steadily increased food production, but in the past twenty years this production has leveled off without a corresponding reduction in population growth.
- 31 High production levels of modern agriculture have been heavily dependent on fertilizer use, but the world now faces shortages of fertilizer.
- 32 Population rates of growth among different peoples of the world are directly related to social and economic factors: as a nation or area becomes more industrialized, urbanized, and affluent, birth rates tend to decline.
- 33 Economic and social conditions have a stronger influence on the rate of population growth than do direct, family planning, natalist policies.
- 34 The world's population is presently growing at an exponential rate, where the number of years it takes for a given population to double constantly decreases.
- 35 Most people living in the United States are descendants of immigrants who came to this country in the last 150 years.

36. Forced migration, for the most part, has been imposed on particular religious or ethnic groups.
37. Few nations are willing to accept new immigrants without numerous restrictions.
38. Terrorism is often a politically motivated act used by members of many groups with widely different political and religious view points.
39. Terrorist activity generally is carried out by politically disaffected people who feel very strongly about their cause and who see little hope in non-violent methods.
40. Most of the arms production trade is carried on by the United States and the Soviet Union.
41. Arms production is carried out as much for political and economic considerations by the United States as for military reasons.
42. Many nations advocate human rights, but few nations provide for the rights of all their citizens equitably.
43. Absolute freedom is an ideal that does not exist in reality.
44. With the expansion of technology and urban growth, energy consumption in the world has greatly increased.
45. The more industrialized the nation becomes, the greater its energy consumption and pollution of the environment.
46. Thermal pollution is a side-effect of using fossil fuels (oil and coal) and nuclear energy, placing an ultimate limitation of the use of these resources.

(Taken from: **What Citizens Need to Know About World Affairs.**  
Teacher's Handbook, by Social Issues Resources Series, Inc.,  
P.O. Box 2507, Boca Raton, FLA. 33432)

## **Title of Unit - "Sociological Aspects"**

**Time: 17 Weeks**

### **Specific Objectives: The student will:**

1. Examine and discuss sociological trends as found in specific literary works.
2. Learn basic research techniques.
3. Do a research project on one of 40 outstanding global issues and present the findings orally or in writing.
4. Increase his knowledge of the operation of the U.N. as a world government.
5. Use imagination stretching writing exercises in the areas of extrasensory perception, the occult, the para-normal, the futuristic, and the scientific.
6. Deal critically and analytically with the concept of sociological change as found in specific given literary works.
7. Explore alternative life styles and careers
8. Increase his awareness of family interrelationships as a microcosm of the global system.

### **Sample Activities:**

1. Make up a list of utopias and dystopias and their characteristics.
2. Follow unit, "Utopia, Dream or Reality?" as interest holds.
3. Read novel, *Alas! Babylon*, and trace stages of development for a new civilization.
4. Read *Ecotopia*, recording the characteristics of their society in the main sociological and institutional areas.
5. Choose a research topic from the list given and follow through to the presentation of this topic.
6. Develop a vocabulary list for this area.
7. Assess, via a questionnaire made by students, current teen-age attitudes toward life roles in our society.
8. Contrast the plays *Hamlet* and *Death of Everyman*.
9. Write a series of letters (following *All About Letters*) to U.N. Missions and Embassies explaining G.I.M.U.N. and your needs and making specific request for materials.
10. Read "Social Inventions: (pp. 139-148 - 1999 *The World of Tomorrow*). Use this as a basic document for discussion of institutions and inventions of society.
11. Careers.
  - A Research the statistics on job openings to 1990.
  - B Read article "Work in the Year 2001" (pp. 99-104 - 1999 etc.)
  - C Choose one job cluster and research it taking clear notes on cards
12. Start reading "Space Colonies: The High Frontier," pp. 68-74, 1999, or Gerard O'Neill's complete book *The High Frontier*. Imagine you are a space colonist. Create a work which explains your typical day (poem, short story, play, painting, song etc.)

**Title of Unit:** - "Biological/Ethical Aspects"

**Time:** 6 Weeks (approx.)

**Specific Objectives:** The student will:

1. Examine and evaluate major advances in science toward the year 2000.
2. Attempt to link scientific developments and abstractions to social development and human values.
3. Explore some of the ethical questions raised by specific authors in the light of biological revolution.
4. Explore in literature (fact and fiction), the topics of death, human values, and human rights.
5. Identify a series of skills for the future as reflected in the futurist literature.
6. Experience and evaluate the difficulty of decision-making via simulated conditions.
7. Determine the difference between science in fiction and other forms of literature.
8. Identify several modifications of human behavior likely in the next 100 years.

**Sample Activities:**

1. F/S series "Science and Human Values."
2. Read *Brave New World*, 1984, *Ecotopia*.
3. If you were to redesign man, how would you do it?
4. From a given list of problems and issues, choose a topic for small group discussion and reporting to class (Follow directions given.)
5. Do a speculation exercise on cloning. (See attachment, p. 36 from pamphlet "Guide to Science Fiction").
6. Examine chart "Projected Developments Related to Medicine" (pp 83-4 - 1999 etc.). From time to time, add to this any ideas you may pick up until you have a large chart.
7. Read "The Flying Island" from Swift's *Gulliver's Travels*. This is an example of satire on science and education. Why is this satire? What elements of society is Swift criticizing?

**Title of Unit:** - "Technological Aspects"

**Time:** 7 Weeks (approx.)

**Specific Objectives:** The student will:

1. Identify and describe a minimum of four future dangers and four opportunities in technology.
2. Become more aware of the power of the media by participation in media evaluators and utilization.
3. Identify several main trends in technology and the global impact of these developments.
4. Read imaginative literature dealing with humanity and technology and respond to this orally or in writing or in another artistic medium

**Sample Activities:**

1. Look back at the list of trends found in "Introduction" Unit. Isolate and discuss as a group those related to technological development
2. Plan and carry out media coverage of a student "event" for the School of Global Education or any other project
3. Read **Space Walks: Poems for the Moon Age**. Now create several poems of your own on global/technological issues facing us for the next 100 years.
4. Using Bradbury's "The Murderer" (in Bantam's **The Golden Apples of the Sun**) follow the directions given in "Humanity vs Machines" (see p. 60 of pamphlet, "Guide to Science Fiction").
5. Read and summarize for class the ideas of **We're Being More Than Entertained** - Robert Cerino.
6. Take a 2 or 3 hour trip around your city looking at architecture and taking observational notes. Next, read "Architecture Beyond 2000" (pp 34-45 in 1999 etc.) Finally, list specific constructive recommendations for policy, planning, design, and construction in your city into the years of 2000.
7. What might the world of the robot be like? Use the play **RUR** by Karel Capek and let students play the role themselves.

## **Conclusion: Conflict Resolution: Adaptation to Change**

### **Specific Objectives: The student will:**

1. Identify methods of resolving conflict.
2. Make a concluding list of personal adaptations to be made in the next 5, 10, 20 years.
3. Articulate (orally or in writing) the conclusions he has reached about change for the future.
4. Present a report which will include personal, family, local, national, and international valued goals.
5. Become more aware of personal values, how they conflict in society, and what constructive conclusions can be reached.
6. Be encouraged to maintain an optimistic attitude toward the future despite the serious dilemmas facing global.

### **Sample Activities:**

1. Do one of the activities listed on "Culminating Activities." (see p. 62 of pamphlet "Guide to Scientific Fiction").
2. Consider all you have learned these last 3 years. List what changes you will have to effect in yourself in the next 5, 10, and 20 years.
3. **Future Skills** Below is a list of skills that have been suggested as important for individual success in the future by Toffler and other futurists.
  - A. The ability to understand computers.
  - B. The ability to form close relationships quickly and to leave people with minimal necessary adjustment.
  - C. The ability to solve environmental problems
  - D. The ability to get along with people from different cultures
  - E. The ability to change beliefs and attitudes quickly
  - F. The ability to change jobs easily and learn new skills
  - G. The ability to deal with rapid change
  - H. The ability to fill up increased leisure time
  - I. The ability to cope with rapid technological advances

Discuss, in a small group, which of these skills you think you have acquired. Which of these is not especially important, and which should be there but aren't?

4. Follow the direction for discussion on Crichton's *The Terminal Man*. (A teacher made hand-out on bioethical concerns)
5. Re-examine the discussion notes and hand-outs you have from the Introductory unit of Sequence III. Have you changed any attitudes, ideas, or activities since that time? In what way?

## **SPANISH CURRICULUM**





# FOREIGN LANGUAGE IN GLOBAL EDUCATION

For some time the teaching of foreign languages in the United States has been in hibernation. This decline in programs and enrollment has been due to a number of factors among which was the iniporlous decision by many universities that acquisition of a second or third language was not an integral part of the "educated" person and therefore should be dropped as a requirement. As a result, high schools - always influenced by colleges - cancelled their requirement. But beyond the question of requirement lurks the American ego: we are self-sufficient, we don't need to learn the languages of others. If they want our business, our tourism, they can learn our language. Admittedly, given the size of the United States, many Americans can indeed live their lives in this country without ever having to learn a foreign phrase. International awareness in recent years however, has changed this attitude a modicum - not enough for us to be wholly optimistic - but enough to show progress. Our awareness of global interdependence, our awareness of our own national multi-culturalism, our awareness that others in the world who have learned a second or third language are now cornering world markets have made us more responsive to the necessity for change.

As we look to what is needed educationally for such a change in America, we become aware that the primary need is not so much change in curricular structure (although that is often necessary) as it is change in perception. What better academic discipline to destroy cultural stereotypes, to increase knowledge about other ethnic and cultural groups, to teach skills of communication, and to change attitudes, biases, prejudices than foreign languages?

The acquisition of a second or third language then, is a natural component of a global education. If anything, it should be a goal of a global education. Unfortunately, as with many obvious truths, realization of that goal is not attained as a matter of course. After four years of struggle in the pursuit of that dream, we in the School of Global Education are now emerging with evidence that, indeed, it is worth that struggle.

Happily, there is ever-increasing support for this concept from a myriad of sources. In January, 1981, Cynthia Parsons went so far as to suggest in the *Christian Science Monitor* that "every state should add a teacher certification requirement of fluency in a second language as a basic requirement of all educated men and women before they can join a school staff." Further, she stated that "all presently employed mono-lingual teachers should be given three years to learn a second language." The basic premise of her article is that we must begin now to teach all students a second language. If such a Utopia were to be achieved, proponents of the global education concept would multiply with alacrity. In the meantime, there are already tools with which to combat Americans' lack of competence in foreign languages.

As Lorraine A. Strasheim explained in her unpublished article for the Michigan Department of Education, "An Issue On the Horizon: The Role of Foreign Languages in Global Education": "Two types of observations are made concerning foreign languages and global education again and again: 'Foreign languages are global education' and 'Foreign languages do not have to do anything but what they have always done to be a part of global education.' If the foreign-language programs of Michigan have integrated strong and contrastive culture components into their course offerings, then these statements may be true." I think that most of us in Michigan would agree, however, that this is not often the case in our "traditional" set-up.

Sharing and inter-disciplinary cooperation have been effective and rewarding aspects of our global education program at Stevenson. We teach Spanish but the program could be equally effective with other languages. Even though not all of our global students studied Spanish, they were included in presentations concerning Hispanic Cultures. The social studies teacher and I prepared such things as bilingual bulletin boards. Since we share the same set of rooms for one year, that type of exchange was almost involuntary. My students often discussed or wrote about, in Spanish, the global topics as they were being covered in the English and social studies classes. Chemistry and mathematical concepts were, at times, discussed and solved in our Spanish classes. We were "spilling" over into one another's areas and it was delightful!

My approach to foreign language teaching has always emphasized the use of the spoken language. Never before, however, have my students been so immersed. One of our more memorable moments involved students outside the global program. From the first day of class, Spanish was spoken almost exclusively. By Sequence II, we used the language even as we "played." One day, we were in the process of decorating the room in a very casual, informal setting, but we were speaking Spanish as we worked. Several non-global passersby were convinced that none of us spoke English. To our delight, we were able to fool them for sometime. They were duly impressed and continued to drop in our classes for the remainder of the year.

In some respects, my approach in global classes was no different than outside but the immersion was somehow much more complete. We spoke Spanish as I have always insisted, but the topics of discussion were more appropriate to global issues. Each student was involved in at least one special project. Many participated in several.

Every student chose a Spanish-speaking country as his/her special interest for an entire year. They all made a cloth flag of their country which was on display in our "International headquarters." It was the individual's responsibility to gather background information from the library, travel agencies, newspapers, and the appropriate embassy. They were encouraged to "discover" a native of their country to visit. There is a Latinos de Livonia Club in our community which provided some wonderful opportunities for exchange of cultural differences and similarities. Each student was required to present

his/her country to the entire group in Spanish. By the end of the year, everyone had a copy of each class member's report in booklet form. We all learned a great deal.

We also worked with the Latin American Studies Center at Michigan State University. They made available to us some videotapes from their "Tele-Revista" series.

In addition, we established an invaluable contact with "LaSed" in Detroit. That federal project serves the Latino community in many ways. Some students from Global Ed. were involved in tutoring Latino children in the Detroit Public Schools. As they taught English to those children, our students were exposed to a great range of "Spanish" experiences. The experiment made television news to everyone's great excitement. There is no way to measure the worth of that experience. Suffice it to say that we all grew in new and beneficial ways.

Other students had the opportunity to teach Spanish to elementary students here in Livonia. They visited the school once a week for at least one semester. That project, too, met with success and enthusiasm on the part of everyone involved.

Once again, all of the aforementioned projects could have taken place outside of global education. It seemed, however, a natural outgrowth of what we focused on as a team.

As our first group prepares to graduate, it is time to take stock. There are some unequivocal pluses. For the first time in 17 years of teaching I have a group of students who are preparing to take the Advanced Placement Spanish Language examination. This is a real pay-off for me. Never before have I worked with students so committed to the pursuit of bilingualism. Long ago, they moved from rejection of the unfamiliar or different. They are now very much open to and accepting of others. Our global program has brought them through a study of the past and present and is preparing them to be active, knowledgeable participants in their own future. They should be highly employable young adults in many career areas.

That brings us to one of the greatest needs for enlarging our foreign language programs. If our schools were to implement the principal recommendations of the Presidents' Commission on Foreign Languages and International Studies (November, 1979), college-bound foreign language students would be in great demand in the job market. Once again, it is such an obvious need. How can anyone of us deny it? Bonnie Busse (*Curriculum Review*, August, 1976) put it nicely: "Our need is not so much for foreign language specialists as for people who can use foreign language skills in their everyday working situations."

We, at Stevenson, have just begun the struggle. I look forward to the opportunity of improving our program. It is thrilling and encouraging to be bombarded by up-to-date and innovative ideas about global education from all over the world. This is the way to go. Won't you come along with us?

-- Margaret Gill

**Text and Title of Course** - Spanish Now - El Espanol Actual  
(Barron's Ed Series)

**Course Description:**

This program presents life-situation contexts for meaningful language practice: universally useful expressions and contemporary situations. The approach is an oral question-answer exchange with a focus on vocabulary building. Six major units of study are presented during the first year sequence. Although the approach is primarily conversational, the application of grammatical structures is included as part of the course content.

**General Objectives:** The student will:

1. Demonstrate proficiency in the pronunciation of any word in the Spanish language.
2. Acquire a basic vocabulary of over 2000 high-frequency words.
3. Demonstrate ability both orally and written to construct basic sentences in the language with correct syntax.
4. Identify and explore Hispanic Cultures and their relation to that of the United States.

**Specific Unit Objectives:**

The student will prove by speaking/listening/writing tests that he/she has acquired vocabulary, sentence structure and facility in the following conversational areas in Spanish:

- a. The home, family relationships, friends
- b. The school
- c. The city (shopping, jobs), buildings
- d. Foods, restaurants, meals
- e. Travel, vacations, languages, nations
- f. Time, days, months, seasons, holidays
- g. Parts of the body, clothing
- h. Animals, flowers, fruits, trees

**Mini-Courses by:**

- a. Any staff person in the school
- b. Outside speakers
- c. Exchange students
- d. Special presentations by Global students

May be taught by both Spanish and English speaking persons

**Selected Activities:**

1. Hispanic foods - cooking
2. Currency in Hispanic Countries
3. Tourist attractions in Spain and Mexico
4. The bull-fight in slides and narrative
5. Music and dances of Latin America
6. Travelog of Specific Countries

7. Current events in the Hispanic World
8. Cervantes - Don Quixote (abridged)
9. Life and customs of Spain
10. Spanish-Americans - history, literature and arts, concerns
11. Modismos Españoles
12. Socio-Economic problems common the Hispanic Countries
13. Latin-America-common culture?
14. Working with local Hispanic groups

# SPANISH/SEQUENCE I

## Special Materials:

Apart from texts, there is a need for several cassette recorders with headsets to avoid any possible interference with the lab facilities of the regular classes (it might be possible to operate the global program and the regular program with expanded language lab facilities.)

## UNIT I - Getting to Know You

- a. Greetings and Salutations
- b. Description - (parts of body, clothes, colors)
- c. Family Relationships - Origin

## UNIT II - Time and Place

- a. Filling time
- b. Calendar
- c. Seasons and weather

## UNIT III - Viewing our Environment

- a. Animals
- b. Plants
- c. Substances

## UNIT IV - Doing and Going

- a. Locations and Directions
- b. Daily Activities
- c. Shopping and Restaurant - (money exchange)

## UNIT V - At Home

- a. The House
- b. At School
- c. In the Community

## UNIT VI - In the World

- a. Countries, continents, languages
- b. Where we've been - Where we are going
- c. Preparing to travel - Includes different types of embarkation

# SPANISH/SEQUENCE II

The emphasis will continue to be on the acquisition of speaking skills, therefore, the courses will be conducted in Spanish. During this sequence, the focus will shift to the cultural aspects of the Spanish-speaking countries.

## Courses of Study - Spanish II

This group will complete their work in *El Espanol Actual*. They completed the first 19 units during Sequence I, the remaining units will be accomplished by the end of the first semester. By that time, they will be able to work with regular and irregular verbs in the present and preterite tenses. There will also be a heavy emphasis on several types of pronouns.

It is expected that the group will be able to move quite rapidly in second semester. They will work out of a grammar text in an attempt to master all indicative tenses by the end of the year. In addition, they will work out of a basic reader which will provide them with cultural information. It will also supply topics for oral discussion.

## Spanish IV

This group completed *El Espanol Actual* during the preceding sequence. In addition, they completed an intensive grammar unit during the last six weeks of the school year. They studied and were tested on all of the indicative tenses and the present subjunctive.

They are now ready to focus on usage rather than formation. They will be working out of an advanced level grammar text published by Amsco. In addition, they are now ready to work with some Spanish literature. During the first half of the first semester, they will read short selections on a broad range of topics. The text is entitled *Lecturas para pensar y discutir* by ALM. The difficulty level is not high so that we may move rapidly. It will provide many opportunities to express their reactions and opinions both orally and in writing. Later on, they will read a play in its entirety and, during the second semester, a complete novel.

Throughout the year, both groups will be involved in some other special projects. Each student has chosen a Spanish-speaking country. That country will be his/her special interest until June. Each student will make a cloth flag from his country which will be on display in our "International Headquarters" all year. It is the student's responsibility to gather background information. They will conduct research in the library, of course. They will also seek out information from the appropriate embassy and/or travel agencies. Each student

will be required to "present" his/her country to the rest of the group at some point during the year. That presentation will be done in Spanish. They will be encouraged to "discover" a native of their country to visit us. There is a Latinos de Livonia Club available to them as an obvious and promising source. By the end of the year, each student will have a copy of each member's report in the form of a booklet - in Spanish, naturally.

There are two agencies with whom we will be working. The Latin American Studies Center at Michigan State University cooperates with our project by making available appropriate videotapes of its "Tele-Revista" series. These are now being broadcast over Public Broadcasting Station WKAR-TV (Channel 23). The center staff have already indicated a willingness to explore other possibilities for involving our students in their program.

In addition, we have established a contact with LASED in Detroit. That agency services the Latino community in a multitude of ways. Some students from Global Ed. have already been involved in tutoring Latino children in the Detroit Public Schools. As they teach English to the children, our students will be exposed to a great range of "Spanish" experiences. We intend to enlarge upon that contact and initiate some new projects. We hope to have some students work with Latino senior citizens and to establish an exchange program with Latino high school students.

Other students have indicated an interest in teaching Spanish to elementary students here in Livonia. They will go to the school once a week for one hour for at least a semester. We have participated in that type of project for two years and have met with success and enthusiasm on the part of everyone involved.

The students, then, are involved in the following activities

- I. Research projects on:
  - Argentina
  - Bolivia
  - Puerto Rico
  - Spain
  - Venezuela
  - Chile
  - Nicaragua, Colombia
  - Mexico
  - Dominican Rep. - Costa Rica
  - El Salvador
  - Cuba
  - Peru
  - Guatemala
  - United Nations
  - Uruguay
  - Panama - Honduras
  - Paraguay
  - Ecuador
- II. El barrio latino en Detroit
- III. Teaching Spanish in Livonia elementary schools



# SPANISH/SEQUENCE III

This Spanish course has as its goal the preparation of the student for the Advanced Placement Spanish Language Test. If there are students who wish to prepare for the A.P. Spanish Literature Test, their course of study will include an intensive study of five Spanish authors.

## Description - A.P. Spanish Language Course

This course is intended for those students who have chosen to develop their proficiency in Spanish without special emphasis on literature. The course covers the equivalent of a third-year college course in Advanced Spanish Composition and Conversation. The stress is on oral skills, composition, and grammar.

The objectives of the course are as follows:

1. The ability to comprehend formal and informal spoken Spanish
2. The acquisition of vocabulary and a grasp of structure to allow the easy, accurate reading of newspaper and magazine articles as well as of modern Hispanic literature.
3. The ability to compose expository passages
4. The ability to express ideas orally with accuracy and fluency.

In an attempt to achieve those objectives, the course will include the following activities:

1. **Pronunciation:** Review of the Spanish sound system, with special emphasis on the most common problems. Students will use cassette recorders extensively to do individual recordings.
2. **Listening Comprehension:** Students will have the opportunity to listen to a variety of voices and to take notes in Spanish. Their listening skills will be improved through the use of numerous auditory comprehension tapes and lectures. There will also be dictation exercises drawn from unfamiliar materials in order to increase the students' power to distinguish subtle sounds in the language.
3. **Speaking:** The entire course will be conducted in Spanish. Students will be called upon to do oral reports on selected topics: the history, culture, and civilization of Spain and Spanish America. They will also do some dramatized presentations drawn from their own writing and from literary selections.
4. **Grammar:** Students will continue to work out of the Amsco Level III grammar text. Emphasis will be on further uses of the subjunctive, relative pronouns, the passive voice, prepositions (especially the usage of *por* and *para*), word formation, synonyms and antonyms and the order of words.

5. **Writing and Composition:** Students will write often. Some of the writing will be directed, using a specified number of given words and grammar points. Others will be based on the description of a picture or on a given topic. They will also write creative compositions.
6. **Literature:** Although the emphasis is not on literature, students will read some selected poetry, plays, short stories, and novels. They will be used more for topics of discussion and for vocabulary amplification than for literary structure, style, and form.
7. **Films:** Selected films will be shown to provide a means of teaching culture and a basis for discussion.

In conjunction with all of the activities mentioned before, students will be encouraged to continue their involvement in the LaSed project. It has been found that students gain a real awareness of the multi-ethnic Latino heritage through their contacts with the children in the barrio.

Through a continued emphasis on the study of all of the Spanish speaking countries, it is expected that these students will complete their course of study in Spanish armed with a working facility in the spoken language and with a positive attitude toward those who speak the language natively. The students will have the opportunity to see the possibilities of combining their knowledge of Spanish with some other skill in order to make themselves highly employable individuals in the future.

As before, the students will plan and operate their projects in conjunction with their other global education classes - emphasizing those continuing global topics which affect the relationships between the U.S. and Hispanic countries.