ENGLISH

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INTRODUCTION TO FIPSE MODULES IN ENGLISH

In the summers of 1992, 1993, and 1994, English teaching faculty from the University of South Carolina system and from Coastal Carolina University worked together to create modules for teaching the second half of Freshman English (English 102) and the American Literature Survey course (English 287) which would incorporate collaborative learning and assessment procedures. The results of those efforts follow this introduction. Many of the modules were classroom-tested during the academic years 1992-93 and 1993-94, then further refined during the summer FIPSE workshop in 1994. Sample assignments and student responses to these assignments follow in appendices after several modules.

Modules 1-11 were created specifically for use in English 102: Composition and Literature, a course in the writing of critical essays and a research paper, using an introduction to literature as a basis for the required writing. The course furthers the development of the students' writing skills by fostering logical organization and effective style; it sharpens the student's critical skills by engaging him or her in literary analysis and research. Representative works from the genres of fiction, poetry, and drama are required reading.

The overall purpose of the course is to help students become better readers, thinkers, and writers through reading and responding to works of literature. As a by-product of the exposure to literature, the course encourages an appreciation of the beauty, emotion, and truth inherent in good literature. In addition, the course serves the other disciplines in the development of both writing skills and critical thinking skills.

Students who complete this course should be able to: (1) read and interpret a variety of texts (e.g., fiction, poetry, and drama); (2) communicate effectively about these texts in writing; (3) use and document resources in a research paper; (4) recognize and explain the relationships between a work of literature and the patterns of their own lives; (5) develop their own voices as writers; and (6) understand their own powers as conscious shapers of meaning through their texts.

Module 12 offers suggestions for teachers of the American Literature Survey course (English 287). Module 13 presents useful ideas for introducing group work in any course. Module 14 is designed to help the instructor teach the rules of punctuation to freshmen. Appendix A, the General Assessment Module, provides an overview of the philosophy and of the process which served to guide faculty in creating modules and in using them in the classroom.

MODULE 1: BACKGROUND PROBE (Reading, Listening, and Responding to Folk Tales)

This module is a good introductory activity for the course in Composition and Literature. It is designed to take students back to the time when they probably loved literature most, the beginning. It is a magical moment in the classroom to see the excited look on their faces when they talk about and hear their favorite stories as an introduction to a course on writing about literature (something they never expect in a college course). The module is especially good when used right before a unit on theme and/or character. It gets students thinking, talking, and listening and serves to break the ice between students and the literary world.

GOALS

This module will help students to
(1) discover themes in texts;
(2) read and interpret texts;
(3) develop their own voices; and
(4) use their own experiences to understand texts written by others.

Time Required: 2-3 class periods

ACTIVITIES

1. On the third class meeting of the semester, give students a 5x4 note card. Ask them to think back into their childhoods when stories/tales were read to them by their teachers and parents. Tell them to write down, on the plain side of the card, the first two stories that come to mind.

2. After everyone has finished, ask students to share their choices. Allow them to make comments about the choices of others and to tell aside stories that these memories usually evoke. They may even argue about plots, character names, titles, etc.

3. Instruct them to turn the card over, write their names, choose one of the two stories listed, and write responses to the following questions: (1) What do you believe to be the main point of this story? (2) Why do you remember this story so well? (3) Who was your favorite character? (4) What are the three main events that happened n the story? (5) Did you learn anything of value from the story?

4. Divide students into groups of three's according to story choices. Ask them to read their responses to each other; compare themes and character and main event choices; take turns telling the story to each other; decide on the best version; as a group, respond again to the questions in #3; and, arrive at a common theme that is acceptable to all.

5. As a class, allow groups to share their decisions and ideas with everyone. Write the common themes, along with the names of the stories, on the board. Other class members should be invited to agree, disagree or to ask for clarity if they are familiar with stories other than their own.
6. Ask for two volunteers to tell their stories to the class. Then tell the story "Godfather Death" or any story and follow it with a discussion on the importance of understanding themes in literature (using the two student stories and your own as examples).
7. Give each student copies of a story not named in the previous assignments. (A good example is "The Emperor's New Clothes"). Instruct students to read the story, looking closely for key

characters, hints about the ending, and theme.

8. Ask students to write a sentence that expresses the main idea of the story and can serve as the thesis statement for a two-page analysis of the story. Students should then be reminded that a good way to begin this paper would be to respond to the questions in #3.

9. Ask students to return to their original groups and divide into two's. Instruct them to use the Talk-Write-Rewrite approach. Each member of the two-person group should "talk" ideas out to the other student, who records what the speaker is saying. Included in this talk should be a response to the question "In order to support my thesis, what questions, issues, characters, main points do I have to address."

10. At the end of the "talk," the note-taker should review the notes with the speaker, helping him/her to construct an outline. The student should then hold an in-class conference with the instructor. The conference should begin with the answer to the question in #9.

11. Allow students to construct the first drafts of this paper in class and to discuss their ideas with members of their first groups as well as the instructor.

12. The final assessment should be the two-page analysis of "The Emperor's New Clothes."

MODULE 2: INTRODUCTION TO THE SHORT STORY I

GOALS

By the end of this module on the short story, students will be able to:
(1) read and interpret short stories;
(2) communicate effectively about these stories in writing and orally; and
(3) recognize and explain the relationships between short stories and the patterns of their own lives.

METHODS OF INSTRUCTION

Teaching this module requires a combination of methods: lecture (minimal), discussion groups, peer responses to papers, and instructor feedback on pre-writing, drafts, and final copies of essays.

ASSESSMENT AND CRITERIA

Assessment of student learning and instructional effectiveness varies, depending on the activity being assessed. Criteria for evaluating student responses to each assignment or activity are specific to that assignment or activity. In this module, only the final copies of the two essays required receive letter grades.

SELF-ASSESSMENT

Throughout the module, students are provided with specific criteria for self-assessing their responses to assignments. The type of self-assessment depends on the assignment.

FEEDBACK

Students receive feedback from peers and from the instructor as the module progresses. Working in groups to discuss their responses to journal assignments, for instance, enables students to measure their own responses against those of others in the group. Peer evaluation of pre-writing provides useful information that students can use in revising their work, and the instructor provides both written and oral comments on student responses to all assignments. While students receive credit for all work produced, not all of the writing is graded. Journal responses, for example, receive check marks for honest attempts at completion. Final drafts of essays receive letter grades.

MATERIALS AND TIME REQUIRED

Very little is required in the way of materials, other than a good textbook and handouts that specify instructions for each assignment and criteria for assessing the assignment. In developing this module, X.J. Kennedy's Literature: An Introduction to the Short Story, Poetry, and Drama, 5th edition, was used. Individual assignments were developed by the instructor.

For completion of the activities included in this module, 5-7 weeks of a class that meets for 50 minutes three days a week is required. The time required will vary, depending upon how much class time the instructor is willing to allow for writing and revising papers.

HINTS/COMMENTS

1. One of the keys to success with this module is to vary the activities so that students do not become bored with repetition or submit rote responses.
2. The instructor should be prepared to read comments from students that he or she may not wish to hear; students can be brutally honest.
3. While the activities outlined in this module are specific to the short stories assigned, many of them can be used for any number of stories.
4. Using this method of teaching the short story and the writing of literary analysis allows the instructor and the student to learn a great deal about the effectiveness of the instructor's methods, about the students' learning processes, and about expectations. Too often we assume that students know "what we want," when, in fact, they have only the vaguest ideas. Specifying the criteria by which we will assess their work eliminates, for the most part, this problem.

Module 2 - Section A
A GUIDE FOR TEACHING SHORT STORIES AND THE WRITING OF LITERARY ANALYSIS ESSAYS

What follows is a series of activities for use at the beginning of the semester.

DAY 1

On the first day of the class, students are asked to write a brief essay explaining what they learned in the first semester of freshman English and what they hope to learn in the Composition and Literature course. These essays are collected by the instructor; from the second part of the essay, the instructor compiles a list of common goals, then correlates these goals with the 5 outcomes for the course. Students are asked to read the short story "Greasy Lake" for the next class period and complete the following journal entry:
(1) What is the best part of the story? Why?
(2) Is there anything about the story that reminds you of real life (a specific person, place, situation, reaction, conflict, attitude, etc.)? Tell me about it.
(3) Did any parts of the story seem unrealistic? Which part and why?
(4) What questions do you have about the story?

Day 1 - Criteria for Assessment:

(1) Is your entry a genuine reaction, not a plot summary?
(2) Have you related some element of the story to real life?
(3) Does your entry show that you have carefully read and thought about the story?

DAY 2

On the second day of class, the instructor distributes a compilation of the goals students have described in the essay written on the first day and a syllabus for the course, which lists the five course outcomes. A comparison of student goals and of the teacher-designed outcomes for the course enables students to relate their own goals to the five outcomes. Unrealistic goals may also be addressed during this discussion. Upon completion of graded assignments, students can then use their own list of goals to self-assess how well they have met these goals and how much still needs to be done to accomplish what they hoped to accomplish in the course.

A brief reading quiz on the short story is followed by a lecture on the elements of plot, point of view, and character, which familiarizes students with the vocabulary they will need to understand in order to write literary analysis papers. Each of these terms is discussed as it relates to the story "Greasy Lake."

A discussion of student responses to the journal entry helps clarify confusing elements of the story and prepares students to write the first essay, in which they will be asked to both analyze the story and to relate it to what they know about life.

A journal entry at the end of the class asks students to summarize what they have learned in class. Their assignment is to re-read "Greasy Lake" and do the following journal entry:
(1) Do you see the story any differently than you did after reading it the first time? How? Why? Explain.
(2) Document how long it takes you to re-read the story. What "noise" is going on around you? Where are you? What interruptions are there?
(3) Look closely at the narrator's description of nature (paragraphs 2 & 32). What differences do

you note in the meaning of the phrase "This was nature"? What do you think accounts for this difference?

Day 2 - Criteria for Assessment:
1. Does your response to question 1 indicate a thoughtful approach to the task?
2. Have you done a good job of observing your own process of reading the story?
3. Have you made an honest attempt to answer question #3?

DAY 3
Day Three begins with a lecture which continues to introduce students to literary terminology. Setting, symbol, theme, and initiation story are explained in relation to "Greasy Lake." Journal entries are collected, and students are asked to read a second short story, "Where Are You Going, Where Have You Been?" and a critical article called "Don't You Know Who I Am? The Grotesque in Oates' `Where Are You Going, Where Have You Been?'"

Students should complete the following journal entry:
(1) Tell me what you think happens to Connie after the story ends and why you think so.

Day 3 - Criteria for Assessment:
1. Does your journal entry show that you have read the story carefully and have based your response on that reading?
2. Have you supported your response with good arguments?
3. Did you do the journal response before reading the article on the story?

The class period ends with students responding in writing to the following "muddy question": "What was the muddiest point for you about today's class? In other words, what was there in today's class that you do not completely understand?" These responses are collected and can be used to conclude the discussion of "Greasy Lake" at the beginning of the next class period.

DAY 4
On Day Four, after discussion of the muddy points listed above, students are randomly placed in groups of three to discuss their responses to the journal assignment on "Where Are You Going, Where Have You Been?" A group leader is appointed by the instructor. His or her task is to keep the group discussion focused on the story, to record the responses to the assignment, and to report on the group discussion to the rest of the class. Students must agree on the best responses to the assignment and report the consensus of the group to the class.

After fifteen minutes of group discussion, group leaders report to the class and answer questions concerning the group responses. The critical article is discussed as an example of literary analysis, with particular attention given to using quotations from the literature to support ideas in one's papers and to documenting them correctly.

As a final activity, students are asked to self-assess their contributions to the work of the group by answering the following questions:
(1) What did you contribute to the group work?
(2) How useful was the group work to you? Be specific.

As an assignment for the next class period, students are asked to do pre-writing on the topic for

Paper #1. The topic is "explain how `Greasy Lake' or `Where Are You Going, Where Have You Been?' is an initiation story. Then tell me about you own initiation into the `real world.'" The pre-writing should include a thesis statement, a list of major supporting points, and at least a couple of quotations from the story which will be used in Paper 1. This pre-writing will serve as the student's "ticket" into the next class meeting. Students are told that they will again meet in groups to discuss their pre-writing and to help one another develop ideas for the paper. They will use the following criteria for assessing their pre-writing:

Day 4 - Criteria for Assessment:
1. Is your thesis a complete sentence, not simply a topic?
2. Do your supporting points support your thesis? Should any of them be omitted to preserve the unity of your paper?
3. Have you selected quotations which are useful in making your points?

Individual journal entries are collected and recorded in the instructor's grade book. These are returned to the students on the next day with the instructor's comments and observations.

DAY 5
Day Five is devoted to group discussion of pre-writing for Paper 1 and revising pre-writing. Students are assigned to groups based on "birth order"; that is, each group should contain, as much as possible, one student who is an oldest or only child in his/her family, one who is a middle child, and one who is the youngest in his/her family. The student who is an only or oldest child is assigned the position of group leader, whose role is to get the group going and to keep the group on task.

The purpose of the group work is to share pre-writing and to help one another with additional ideas and suggestions for the paper. Each student in a group is to read his/her thesis sentence and pre-writing to the group, obtain feedback from the group, and then, after the group work is completed, revise and submit the pre-writing to the instructor for additional suggestions. The final activity of this class period is a self-assessment of contributions to the group work and of the usefulness of the activity.

DAY 6
The next class period is devoted to writing a rough draft of Paper 1, using the pre-writing and the instructor's suggestions for improving the paper. Once the draft is completed, students use the following criteria for self-assessing their drafts before submitting them to the instructor:

Day 6 - Criteria for Self-assessment:
1. Have you used the writer's name and the story title in the first paragraph?
2. Have you used the correct punctuation with the story title? Have you capitalized first and last words and all important words in the title?
3. Is your thesis a complete sentence?
4. Does each supporting paragraph have a topic sentence, either stated or implied?
5. Are your supporting points logically organized?
6. Is the essay unified? Is each paragraph unified?
7. Have you used a transitional sentence between Part I and Part II?
8. Have you used at least two relevant quotations? Punctuated them correctly? Indicated page number on which each quote is found?

9. Is your initiation experience a specific event instead of a broad, generalized period in your life?
10. Have you proofread for grammar and mechanics and made corrections?
11. Is your word choice appropriate and effective?
12. Are your sentences clearly written and easy to read?

What questions do you have about your draft? Are you proud of this piece of writing? Why or why not?

Students who do not complete the first draft during class time are allowed additional time outside class to finish and to bring the drafts to the instructor. Pre-writing is submitted with the draft.

Using the above criteria, the instructor reads and comments on the drafts of Paper 1, returning them the following class period to the students for revision. Some class time can be spent in making general comments that will help all students in revising papers and that explain the instructor's marking system. Students may use the same criteria for self-assessing their final drafts as they used for the rough drafts. Those who have completely misunderstood the topic for this paper may be allowed to do a third draft, though no additional class time is allotted for this. Students submit pre-writing and rough drafts with final copies of Paper 1.

Before submitting final copies, students are asked to use the following to self-assess their own learning process in completing Paper 1: How well did the experience of writing Paper 1 coincide with your own goals for this course? Using the essay you wrote on Day One, make a list of your stated goals. Under each goal, evaluate whether writing Paper 1 helped you reach that particular goal. (If you did not write the essay on Day One, use the list of goals stated on the syllabus instead.) For instance if one of your goals was "to improve your spelling," did your spelling improve? Be specific about how and why or why not. Write a brief evaluative summary, indicating what either you or the instructor could have done to help you make better progress towards your goals. Turn in all papers when you have finished this assignment.

Module 2 - Section B
A GUIDE FOR TEACHING SHORT STORIES AND THE WRITING OF LITERARY ANALYSIS ESSAYS

After students have completed Paper One (Section A), they are assigned the short stories "The Storm" and "The Jilting of Granny Weatherall." Journal entries should contain responses to the following:
(1) Summarize what you think Chopin is trying to say about marriage and passion in "The Storm."
(2) React to the last line of "The Storm."
(3) Using 3 adjectives, describe Granny Weatherall.
(4) What is the point of view in "Granny Weatherall"? Why is it important?
(5) Briefly interpret the ending of "Granny Weatherall."

Criteria for Assessment:
1. Are your responses based on a close, careful reading of the stories?
2. Is your reaction to the last line of "The Storm" a genuine reaction, not a summary?
3. Have you used 3 adjectives to describe Granny? Can you justify those adjectives by reference to something in the story?
4. Does your response to question "d" illustrate an understanding of the literary term "point of view."
5. Is your interpretation of the ending of "Granny Weatherall" defensible in terms of the rest of the story?

Students are told to come prepared to do group work in class based on their journal entries. These entries serve as the basis for group discussion during the next class period. Groups may be formed randomly and new group leaders appointed. Some time in class should be reserved for general class discussion and to answer questions brought up in the groups. Journal entries are taken up and marked by the instructor.

The assignment for the next class is to read "Revelation" and do the following journal entry:
(1) What 3 adjectives describe Mrs. Turpin?
(2) What 3 adjectives describe Mary Grace?
(3) What do you think Mrs. Turpin's vision at the end of the story means?

Group work during the following class period requires students in each group to agree on the best response to these journal items. The group leader puts the group's decisions on the board. When all groups have finished, the instructor leads the discussion of the story by asking groups for clarification of the responses. Students are asked to assess the usefulness of the day's group work and to submit their assessment along with individual journal entries.

The story "A Rose for Emily" is assigned, and the journal entry should list and explain three motives for Emily's crime. At the end of the next class period, after discussion of the story, students are given the topic for Paper 2 and asked to bring pre-writing to the next class. The topic is "Using 2 or 3 of the stories, draw some conclusions about the nature of human beings. Part I of your paper should explain the nature of human beings as seen in the literature. In Part II of your paper, agree or disagree with this view of human nature by presenting specific examples based on your own experience." Pre-writing should include a thesis statement and at least 3 supporting points. For a journal entry, students should answer the following questions:
(1) How much time do you estimate you will need to complete the pre-writing?

(2) How much time did it actually take to complete the pre-writing? Record your time.
(3) Is there a difference between the length of time you spent on pre-writing for Paper Two and the time you spent on pre-writing for Paper One? Explain.

MODULE 3: INTRODUCTION TO THE SHORT STORY II

This is the opening module of a course introducing literature to students. Its purpose is to expose students to new ways of thinking about fiction, in order that they may become better readers of literature, develop better analytical skills, and produce meaningful papers that reflect both the skills they have learned and their awareness of how literature is relevant in their lives.

Some suggestions for preliminary class discussion:
--Literature does not belong in books, it belongs in people (e.g. oral storytelling traditions).
--Pages are therefore only one medium. Performance is another.
--Every word is there for a purpose.
--There is no one "correct" way to read.
--Reading effectively is not a one-time event; the story is not "used up" when it is read; the student must learn to go back to it again and again for more understanding.
--We all have ideas to share; there are no wrong answers if proof from the text can be supplied.

OUTCOMES

In this module, students will learn:
(1) to take notes which include quotations from the stories with the page number in parentheses;
(2) how to employ different critical theories as they apply to the stories in the module;
(3) how to read effectively and how to come to a conclusion about what they have read;
(4) the functions of plot and story line;
(5) about figurative language.

Module 3
WEEK ONE: OPENING STRATEGIES--HOW AUTHORS BEGIN, AND WHY

Time required: Two 75-minute class meetings

CLASS DISCUSSION

An informal warm-up session asks the following two questions: (1) what happens in the story? and (2) what HAPPENS in the story? Students are asked to describe the story line, then to expand on the emotional and philosophical implications of character development. Character distinctions are glanced at with the question "In our movie version of the story, which actor will we cast to play the hero? the villain?" This forces students to refer to descriptions in the text and visualize individual characteristics that the author has deliberately included in the story. What kind of story is this? Does it remind you of anything else you have read?

The instructor reads the first few sentences of the story, and students are invited to reread the same 3-4 sentences two or three times. The instructor asks questions about every detail contained in these same sentences, searching for the implications.

EXAMPLE: "Young Goodman Brown" by Nathaniel Hawthorne

The following details are contained in the first few sentences:
Sunset; threshold; journey; Salem Village/witchcraft; New England Puritanism; Wife's name= Faith; pink ribbons; YOUNG GOODMAN Brown.
Students are forced to focus on the opening strategy Hawthorne has used and to make concrete conclusions about setting.

ACTING/ROLE PLAYING

In order to learn how to grasp the importance of the emotional condition of the characters, informal acting out is encouraged to answer the questions--in this case "Why is Young Goodman Brown going?" and "Why is Faith anxious?" Feedback is given, usually spontaneously, by the students to each other, who like to speculate about why Faith does not want her husband to go out at sundown, and by the instructor to the group, who can add all the relevant details about witchcraft, etc.

MAPPING OUT: AN EXAMPLE FROM "Young Goodman Brown"

Students are asked to draw a picture of the story. The instructor can give an example by pointing to specific imagery or detail. Students reading "Young Goodman Brown" are now ready to consider the implications of the movement from "civilization" to an area deep in the woods where no church ever was. Students will benefit from this kind of visualization of practically any story (Miss Emily's house standing among new gas stations, Miss Brill in her shabby room, etc).

GROUP DISCUSSION: ANALYZING A STORY

As this is the first group session of the semester, topics are assigned by the instructor (later, students will be asked to develop the areas for discussion themselves). The groups are requested to take notes in the form of direct quotations from the story with the page number in parenthesis, so that they can provide specific examples when they give their class presentation. Examples of

topics: imagery, character,"speed" of the narrative, and, specifically for "Young Goodman Brown," theological implications (or whatever topic is relevant to the story being considered).

GROUP PRESENTATION: ANGLES ON A STORY

Ask the groups to report their findings to the class, using whatever means they care to do so, e.g.:
--one reading group notes while another member of the group writes on blackboard
--group members have a debate on issues
--one or more member acts out to illustrate points being made by the group presenter.

GROUP DISCUSSION: FORMING CONCLUSIONS

Students are now encouraged to talk about their conclusions rather than about the story--to analyze rather than to summarize. By now, students are hopefully generating their own questions about the story. For "Young Goodman Brown" for example, we focus on:
--what do you think happened in this story?
--why do you think Hawthorne wrote it in this manner?
--why did Young Goodman Brown end his days in misery?

INDIVIDUAL WRITING/ASSESSMENT

Students write out their conclusions, not for a grade, but for feedback. They are encouraged to read each others' ideas and share material (peer assessment). They are encouraged to consider how much their interpretations of the story have changed after these class sessions (self-assessment). The instructor has time here to discuss different interpretations with individuals who are confused. Enjoyment of the story is discussed again at this point.

Module 3
WEEK TWO: WAYS TO READ (INTRODUCTION TO CRITICAL THEORY)

CLASS DISCUSSION

Students are asked to categorize various short stories they have read, and dissention is encouraged; the debate is whether any particular story can be slotted into any one interpretation. This naturally leads to the question of how many ways there are to "read" a story; the answer is posited by the instructor that perhaps any theory is valid if it can be confirmed by the text itself.

EXAMPLE: "The Yellow Wallpaper"
Students are asked to decide which "readings" of "The Yellow Wallpaper" may be viable; if they miss one, the instructor will suggest it.

GROUP WORK: WAYS OF READING "The Yellow Wallpaper"

Have students form groups to examine whether it is possible to prove a reading of the story as:
--feminist complaint
--gothic mystery (John wants her to go mad)
--a story about the repression of the imagination in the creative writer
--simple diary of a madwoman.
--any other reading they care to consider, no matter how weird.

The writing they are doing in groups at this point is note- taking which must include the page numbers in parentheses for all direct quotations they write down.

CLASS PRESENTATIONS: PROVING DIFFERENT INTERPRETATIONS OF A STORY

Each group must present their findings to the class, using whatever means they care to do so. Each group member is invited to talk; the class takes notes. Debate can often break out as students challenge each others' logic or proof. The instructor refrains from evaluating interpretations, but can act as arbiter when questions of proof from the text arise.

INDIVIDUAL WRITING: PREFERRED READINGS

Students review their notes and decide which reading they prefer, which interpretation of the story best matches their world view. Then they write a short essay that presents their conclusions (with quotations from the text) and hand this in for either a grade (if the instructor is grade-oriented) or formative assessment that helps the student develop confidence in her own interpretation.

FEEDBACK AND SELF ASSESSMENT

Students hand in their conclusions for feedback, not for a grade. They are encouraged to read each others' work before and after handing in their work--not as an imposed assignment, but as an informal sharing of ideas. Sometimes students will come up with ludicrous theories to test the validity of the premise that any reading is possible--informal feedback from the instructor can simply point out that they are lacking sufficient proof from the text. Students begin to feel

comfortable with their own interpretations, although usually they gain confidence when they match notes with others and find corroboration from their peers. This increases confidence and motivation for an upcoming research paper the students must write on short fiction.

Module 3 - APPENDIX

NEGATIVE ROLE PLAYING

Exploring Possible Problems in Group Dynamics
(Don't let students see which role they're choosing)

THE "I WANT EVERYONE TO LIKE ME" ROLE
You have a tremendous need for everyone to like you. Only make extremely complimentary remarks to people (no matter how dumb their ideas are). **Constantly** say "how brilliant," "what an interesting remark!" and "I think what you're saying is so important." Be way too nice.

LEADER
You are a natural born doer. If someone gives you a task, you try to do it as efficiently and quickly as possible. You have the characteristics of a leader: you ask others' opinions, listen, while trying to keep the discussion moving forward. You are friendly and cooperative. Good Luck!

TOO COOL TO CARE
Your job is to sleep. Begin by just shutting your eyes as the meeting begins. After a minute or two, put your head down on the desk. Finally, a minute or two later, SNORE--as loudly as possible.

FIGHT PICKER
No matter what is said in the meeting, find something dumb about it. Be sarcastic. Or just plain mean. Appropriate remarks would include "Don't you think that's rather immature?" or "gimme a break; anyone could have thought of that!" or "this topic is stupid" or "are you trying to take over the group? Give someone else a chance." Say anything you like, as long as it is irritating and attacks the person speaking.

ATTENTION DIVERTER
Your job is to change the subject and constantly move the group off-task. Ask people what they think about what you're wearing. Ask them if they've seen a recent movie. Ask them about their cars. Or their boyfriends. Complain about getting up this morning: anything will do, as long as you interrupt constantly and **change the subject**.

MODULE 4: TEACHING "A ROSE FOR EMILY"

This module works well in classes where students find certain characters difficult to understand or when they view the characters' actions as being outside of their own experiences and ways of thinking. It is designed to be a fun activity that requires students to demonstrate a careful reading of the story, demonstrate awareness of the story's world in relation to their own understanding of events, and to articulate their understanding of characters' motives, concerns, frustrations, desires and insecurities.

The module uses the Two-Way Encounter mode, which is particularly effective in helping students understand how writers often use characters to project the central themes of their stories and how character and theme are often interconnected in such a way that students must learn to analyze one to understand the other. Most importantly, the module allows students to view the characters from their own understanding. It is an excellent way to begin bridging the gap between students as writers/thinkers and characters as speakers/thinkers. The group activities embedded throughout allow students to share their own views and listen to those of others.

GOALS

This module will help students improve their ability to:
(1) understand and articulate how fiction can serve as forms of communication between the writer(s) and themselves;
(2) read and interpret texts;
(3) understand the roles that characters play in supporting the theme(s) in the stories they inhabit.

Time Required: 2-4 class periods

ACTIVITIES

1. After everyone has read the story "A Rose for Emily," divide students into groups of two's. Assign each member of the group one of the characters from the following groupings (or have them choose): Homer/Emily; Narrator/Emily; Emily/Father; Emily/Tobe; or Emily/Town Council.

2. Explain that their assignment is to "become" one of the characters in the coupling; that their roles will be to re-enact any scene in the story where their chosen characters are prominently featured, where the role of the characters is implied but not fully developed in a scene, or any scene that they feel should have been included in the story but was not. (It would be helpful to identify scenes ahead of time, such as one of Homer and Emily's carriage rides, Homer's dying scene, Emily's meeting with the town leaders, Emily's conversation with her students, etc.)

3. Explain that the performance will take the form of a Two-Way Encounter (the two characters facing and talking to each other) which takes place in the presence of a therapist (the instructor's role). The instructor/therapist will ask the characters to base their responses on the following questions: Why do you feel that it was necessary to respond and/or react in the way that you did? How do you feel about your past? Do you feel hurt in any way (or do you feel good about yourself)? If you had your choices, what would you change about yourself and the world around you? How do you feel about yourself? What are your feelings about the person in front of you?

4. Explain that they should not rely on the printed dialogue alone but should feel free to improvise, injecting their own interpretations of the characters' responses as long as the improvisations are in

keeping with the behavior patterns demonstrated by the character throughout the story.

5. Explain that they should also feel free to interpret the characters' attitudes in visual terms, to assume the role in every way (i.e. some may interpret Emily as shy and meek while others may see her as a cunning temptress).

6. Give groups class time to discuss their views on their assigned characters. Advise them to begin this discussion by responding in writing first to the question "what is your opinion of the character?"

7. Instruct group members to (1) discuss each other's responses, asking for clarification and identification of support from the text. Page numbers for support should be noted next to their written answers; (2) answer the following questions: Is my character well defined in the story or is his/her character implied through the actions of others? How is my character's appearance detailed in the text? In what ways does the author's description or lack of description help me to understand my character better? What sentence best summarizes my overall view of my character?

8. Ask students to re-read the story, taking notes on more authorial details about their characters.

9. On the day of the performances, explain that class members who are not performing will act as audience members, listening carefully and taking notes on instances where they disagree with the speakers' responses and interpretations or feel that they are not in keeping with the intentions of the writer. Encourage them to note when they feel a performer has done a particularly effective interpretation. Instruct audience members to bring to the next class clearly noted critical statements based on their notes.

10. After all groups have performed, conduct a general discussion based on the notes taken by the instructor and audience members. Group members should defend their interpretations by pointing out evidence from the story to support their decisions to interpret as they did.

11. On the board, make a list of the common ideas that emerge from the class discussion. Ask students to modify the list so that it closely mirrors the ideas they wanted to express.

12. Instruct students to write a five-minute response to the following statements about their group performances: (1) My group presentation was the best/worst because. . .(2) I could have made my/our presentation more effective by. . . .

13. During the next class period, return the five-minute responses with written comments. Then show the PBS version of "A Rose for Emily." Return the responses to the question "What is your opinion of your character?" Ask students to re-read these early responses as they respond to the question "How has your understanding of your character changed now that you have seen the film, taken part in group and class discussions, and heard other student interpretations?" This should generate a one-page response paper due at the next class meeting.

MODULE 5: PERSONALITY AND POETRY

Often the study of poetry is difficult for students because they have come to see learning about poetry as "sticking to the teacher's interpretation," and they resist the study of poetry. In this first "master module" for Composition and Literature, we want to bring out in the classroom study of poetry the life connections that make poetry meaningful--to bring out the connections between literature and life that stimulate many students to be closet writers of poetry.

During the process (which will take about four weeks), students will also be acquiring a fundamental self-awareness, both as learner in a group and of the content learning that is occurring. This student self-awareness will become the basis for the remainder of the semester's work, particularly small group work, in other units of this course.

Though we are presenting this as a single module, it contains within it eight different mini-modules for assessment in terms of the general outcomes designed for English 102: from individual choosing of poems and development of an analytical paper to small-group work and group presentations to the class. This unit is a prototype for the whole course, introducing both content and process motifs that arise throughout the other modules of the course.

GOALS

The major leaning outcomes relevant to this unit are the development of:
(1) a vocabulary (and other tools) for reading/understanding literature;
(2) self-awareness and awareness of others;
(3) ability to relate literary works to their lives from both micro- and macro-view;
(4) effective communication skills; and
(5) analytical abilities.

INSTRUCTION AND ASSESSMENT

1. Instruction on Literary-Vocabulary Approach: Initial instruction involves very selective focus on some of the most basic literary terminology for the study of poetry--diction, imagery, and form--which the teacher introduces to the student in the early part of the unit. Ideas about imagery, diction, and form could be introduced within the context of looking at the "new critical" approach, or some other critical approach. Rather than being introduced to "decontextualized" terminology, students would come to see even critical terms used to talk about literature as historically valued in that those terms are used to discuss literature differently in various critical "camps."

Students are given reading assignments (using introductory chapters in a text or anthology as starting points) and are guided through class discussions and exercises on the significance and meaning of diction, imagery, and form in poetry.

Students can begin work in their small groups in this early stage, each group being given some poem or pair of poems to "try-out" the analytical terminology on, reporting back to the whole class for comparison of findings with other small groups in the class.

2. Forming the Student Groups: For most of this unit, students need to work in small groups of three or four. We have identified at least two ways to form groups that tie even the initial group-formation process integrally to the purpose/content of the course. The first is based on writing strengths: students decide and state which of the following strengths is theirs--generating ideas,

organizing ideas, proofreading/editing papers, and helping others with their writing. The teacher makes a grid on the board with these writing strengths as headings and fills student names into the columns. The small groups should have at least one person with each strength.

Another method is based on reading preferences. After having students read an overview of critical approaches (for example, Chapter 1, "Critical Tours" in Steven Lynn's Texts and Contexts), ask students to come to class having decided on which one or two of those approaches appeals to them the most, with some informal writing about why the approach(es) appeals to them. The teacher then surveys the class about preferences for different approaches, reinforcing the overview of each approach during this round-robin survey. The teacher can then put students into various small groups according to these preferences, perhaps group people with like preferences together or, as in writing strengths above, have one person with each preference in each group.

3. Writing About Self from Self-Knowledge: Have students write out statements about what each knows about his or her own personality before taking the Myers-Briggs, so that they have something arising from their own self-knowledge to compare with the results from that inventory.

The M-B personality profile is one "tool" (one way into the poem). Another way of making connections between who the students are and the poems they choose is for students to write out their philosophies of life, based on experiences, observations, and people they have known in their lives. These can provide a bridge between their lives/selves and poetry/literature in both this module and the entire course.

4. Taking the Myers-Briggs: Students also take the Myers-Briggs personality profile early on in this module. This profile is not the only personality profile that could be used; other learning profile instruments are available, some that can be given by the instructor without training. For general guidance, the instructor should refer to George Jensen and John DiTiberio's Personality and the Teaching of Composition (1989). The teacher must make sure students see the personality inventory as a way to approach personality and learning differences, not as a stereotyping tool.

5. Choosing/Reading/Initial Writing About Poetry: Students are asked to find two poems that appeal to them, or to find one poem and also write a poem that they can share (or share one they've written before). They will bring four copies of these poems to class for initial presenting to their small group members.

Along with copies of their poems, student should bring a written statement discussing why these poems appeal to them: That day in class the teacher surveys, listing on the board, reasons why their poems appeal to them in order to generate discussion about these differences and similarities.

6. Working in Small Groups: After receiving the Myers-Briggs results, students first summarize and react to their personality profiles in informal writing, reflecting on how well the profile fits their own original assessments of their personalities and philosophies of life, and discussing these matters with their group.

Students present their poem choices to the group to examine and explain how their choices of poetry connect with their personalities and/or philosophies of life. The teacher might use her own poem and analysis as an example to model this process. Members of the group will react, probe, and add to each student's understanding of his or her poem.

As a result of this presentation/sharing in small groups, students will summarize the connections between each student's personality profile, philosophy of life, and the poem(s) he/she shared with the group.

At the end of this initial group work, each student will get feedback from group members on whether or not the poem(s) are rich enough (in imagery, diction, structural implications, and connections to the M-B profile and/or philosophy of life) to use in writing an analytical paper.

During this entire part of the process, the teacher should carefully observe how groups are working and where necessary provide feedback to help groups work more efficiently.

7. Group Presentation to the Class: Using the tools presented thus far for understanding poetry/life connections, each group will prepare and deliver a short oral presentation to the rest of the class on one or two poems from the group's collective pool (which one or two decided by vote). These oral reports should further the class members' knowledge of and understanding of the poems being reported on and should make evident the contributions of every member of the group.

8. Writing a Paper: Students produce individual essays (2-4 pages) analyzing their own poems. After listening to reports, taking notes, and giving feedback, students return to their own poems, their earlier freewriting, and the group work (notes on oral and written reports) as a basis for thinking about, analyzing, and writing about a poem of their choice, demonstrating in that individual essay all aspects of what the student has learned bout poetry in this module. These papers will be analytical, but in a different, more personal, self-reflective vein.

Hint: Teachers would do well to try writing this paper on a poem of their own choice along with their students, so that they can better see the complexity of this task (juggling several different kinds of information into a coherent and organized essay) and can, thereby, better help and discuss problems with student as they experience these complexities and difficulties.

CRITERIA FOR ASSESSING STUDENT LEARNING OUTCOMES

Of the criteria below, numbers 1,2,3, and much of 5 will be assessed through formative rather than summative feedback for the student. In other words, students will not receive a grade, but an assessment (comments and/or questions, verbal and/or written) that seeks to facilitate or develop the thinking or writing abilities that are a part of the activities in this module.

1. Development of a vocabulary (and other tools) for reading and understanding literature, specifically the ability to identify poetic imagery, diction, and form and to use these in service of the analysis of poems, as evident in "maps," group presentations, and individual essays throughout the entire module.

2. Development of self-awareness and awareness of others; and 3. Development of ability to relate literary works to their lives from both micro- and macro-view. Here instructors look for written or verbal commentary from students where they are actively thinking about their own personality or philosophy of life and/or those of their fellow small group or whole class members. Instructors can also look for commentary in the students' self-assessment of work in this module where students discuss changes in or sharpening of their previously held viewpoints or ideas or prejudices. These changes or refinements in the views that they held coming into the course are indicative that students are bridging the gap between their micro-world (gut-level responses, experiences, etc.) and the macro-world (the larger historical-social-political "scene" of our world or, perhaps, of the

world which "reads and values literature.")

4. Development of effective communication skills, as evidenced by the students' abilities to summarize (poems /profiles /connections), to orally discuss/present their own poems in their small groups, to deliver effective group oral presentations, to write effective analytical essays, and to articulate their learning in the final self-assessments.

Specific criteria for group oral presentations include: evidence that all members of the group are actively involved, evidence of the use of common approach/vocabulary taught in the unit, evidence that the presentation teaches something about the poem beyond what the audience would see on a first reading, and evidence that all guidelines for presentation are met.

Specific criteria for written essays include: an interesting, descriptive title, a clear focus, identified in the beginning, examples/support for the focus, clear connection of examples to the focus, ideas fully explained, an ending to "close off" the paper, interesting content, interesting word choices, and following the expected text conventions in regard to spelling, sentence structure, agreement, etc.

5. Development of analytical abilities as evidenced throughout mini-modules 1-8. In mini-modules 1-6, informal writings, instructors would give formative feedback, working side-by-side with the student by commenting as a reader who is looking to understand and facilitate the thought processes of the student. The instructor looks for ways in which student are learning and applying the technical terminology to help themselves and each other break open both their poems and, in another sense, their personality. Formative feedback would be in the form of questions from the instructor that get the student to think carefully or more broadly about their use of some term and the opening up of the poem or personality that the use of that term entails.

In mini-module 7, small group presentations, we would expect students to move to the next stage in their development of analytical abilities; for each group to produce in their presentations what we are calling "selective summary." Students have at this stage become familiar enough with the terminology or viewpoints presented that they can use these to select the important points (lines, images, words, etc.) of the poem to use in teaching others about the poem that they present.

In mini-module 8, the individual essays, we look for students to move to the next developmental stage: the use of the terminology/critical viewpoint becomes secondary to the thesis (arrived at through previous use of terms and viewpoint). The thesis that guides the essay represents a synthesis of the analytical points arrived at through use of the terminology/critical viewpoint. The thesis also represents an explicit statement about the underlying principle which guided the selective summary of the poem in the small group presentations to the class.

SELF-ASSESSMENT

On the day students bring to class their portfolio of materials produced in this unit, including the finished individual essay, students will write short, individual papers (1-2 pages) or complete a survey about how the group experience helped them to see and learn more, particularly about themselves as learners in a group and also about the connections between personality and poetry.

FEEDBACK (formative/summative assessment)

Students will receive informal/formative feedback from both their small group members and from the instructor throughout the module. The instructor will specifically provide feedback on group work, group presentations, the analytical essay, and the self-assessment.

The teacher has conferences (ongoing, informally, during class time or more formally) with students as a way of moving them along on revision of their papers.

HINTS

1. Helping students break open their own knowledge/rationale: Throughout this unit, we have included exercises for externalizing and breaking open the embedded knowledge that students bring to the class and the (valid, often more complex than we give them credit for) rationales behind their choices and ideas. Realizing the need to bridge the gap between what the course outcomes are and what students bring to any activity is an important step for us as teachers in designing these assessment modules.

2. The importance of instructor modeling learning processes and products: Whenever possible, the instructor should do these activities along with the students, including taking the Myers-Briggs inventory, giving an oral presentation, and, as stated above, actually writing an individual essay to use in modeling with the class.

MODULE 6: FIGURATIVE LANGUAGE I

Figurative Language I is a five-week module incorporating student assessment techniques which will focus on figurative language, so that students should be able to recognize a variety of figures of speech in literature and contemporary culture and to use them in their own writing. Two important objectives of the module are to facilitate group learning activities and to encourage self-assessment.

GOALS: To enable students to:

(1) differentiate between figurative and literal language,
(2) recognize a variety of figures of speech in literature and in contemporary culture, and
(3) use figurative language effectively in their own writing.

ACTIVITIES

By instructor: giving lectures, directing questions to students, answering questions from students, administering pop quizzes followed by in-class grading and discussion, moderating class discussion among students, facilitating group discussion, meeting in conference with students, providing feedback on the students' assessments.

By students: group work on literary analysis, oral presentations using visual displays, use of computer software on figurative language, peer grading of pop quizzes, meeting in conference with the instructor, writing a critical essay, and directed self-assessment.

ASSESSMENT

1) Pop quizzes using matching, fill-in-the-blanks, or true/false questions.
2) Oral presentations by individual students of popular use of figurative language, with optional use of visual displays.
3) Group discussion, with findings collected by and reported orally to the class by group leaders.
4) A faculty-student conference regarding a student essay on figurative language to which the student brings prepared questions.
5) A critical essay on figurative language by each student in the class.

CRITERIA

1) At least 70 percent accuracy on pop quizzes is considered passing.
2) Oral presentation of figurative language should include at least three different, original examples (not borrowed from other students).
3) Group discussions should stay on task. At a minimum, the oral summary by the group leader should communicate effectively; exceptionally good summaries should show originality and insight in the identification of figures of speech or in relating these to contemporary culture.
4) Criteria for the faculty/student conference:
   a. Does the student know the strong points in his/her draft?
   b. Does the student know the weaknesses or flaws in his/her draft?
   c. Does the student know how the instructor can help to complete the draft?

5) Criteria for the critical essay:
   a. Does the essay communicate effectively and observe writing conventions?
   b. Does the essay interpret literary and contemporary uses of figurative language in reasonable and sound manner?
   c. Does the essay contain proper documentation of sources?

SELF-ASSESSMENT

At least once each week, students will answer on a note card one or more of the following:
   a. What new concept did I learn in this class today (or in the previous class)?
   b. What concept did I not understand?
   c. After comparing notes with my classmate, what fact or idea did I leave out of my notes?

FEEDBACK

The instructor will make general remarks to the class that acknowledge the answers to the self-assessment questions and that respond concretely to the concepts not understood.

MATERIALS AND TIME REQUIRED

1) Textbooks:
   Perrine, Lawrence, and Thomas R. Arp, eds. Literature: Structure, Sound, and Sense. 6th ed.
   Fort Worth: Harcourt, 1993.
   Hodges, John C., et al. Harcourt College Handbook. 12th ed. Fort Worth: Harcourt Brace Collegiate, 1994.
2) Notebook, manila folder for portfolio, loose leaf paper, and pens.
3) Magazines and newspapers for clippings to be used in oral presentations.
4) Class time: Two and a half hours per week for 5 weeks.

OTHER RESOURCES

1) Software in the Academic Success Center.
2) Poetry, fiction, and drama works in the university and county libraries.
3) Contemporary culture reflected in all the visual, audile, and audio-visual media.

HINTS/COMMENTS

Group work and self-assessment take time that could be used in the lecture method to "cover" more works of literature. Neither the instructor nor the students will regret this loss if there are commensurate or greater gains in understanding and appreciating figurative language. Strong reinforcement of each student's participation is important, either by recognition of and commendation for positive input, or by loss of class participation points for days absent without cause or failure to contribute to group or class discussion.

OBJECTIVES OF MODULE

Objective 1

Understand the concept of figurative language and how it differs from literal language.

Resources: Popular culture materials: songs, ads, video clips, cliches, old sayings, poems, stories.

Assessments: Self-assessment of present knowledge.
Discovery assignment with class presentations.

Criteria: Discovery assignment demonstrates accuracy in distinguishing figurative from literal language.
Conscientious and punctual completion of discovery assignment.

Objective 2

Recognize and identify designated figures of speech (simile, metaphor, personification, symbol, etc.)

Resources: Textbook assignments
Practice exercises in textbook

Assessments: Quizzes
Team competition
Programmed instruction (optional)

Criteria: Accurately identify 70% of figures of speech drawn from literary works on quizzes.
Contribute actively to team, in team competition.
Conscientious and punctual completion of practice exercises.

Objective 3

Relate figures of speech to one's own life and culture.

Resources: Assigned poems and stories
Optionally, popular culture materials on reserve.
Videos on reserve

Assessments: Group discussion and evaluation
Written analyses of figures of speech
Written responses to others' interpretation
Oral summary presentation

Criteria: Individual students take active part in group project and discussion. Group leaders will identify each member's contribution to the presentation.

Oral presentation demonstrates understanding of language in literature and culture.

Criteria - continued

Oral presentation conveys an understanding of figurative language in literature to a student audience.

Objective 4

Synthesize in writing what one has learned about figurative language in one's culture and in related works of literature.

Resources: Independent student research

Assessments: Students prepare essay based on figurative language drawn from both literature and popular culture.
Student/faculty conference on essay draft.

Criteria: Essay consistently applies figurative language from literature and popular culture to a broad theme.
Essay employs documentation of sources and conventions of writing.
Essay shows evidence of the ability to use an understanding of figurative language to evaluate cultural expression, trends, and events.

Module 6 - APPENDIX

SUGGESTED SCHEDULE OF ACTIVITIES
for a five-week module during a fall or spring semester

Week 1: Understanding figurative language, how it differs from literal language, and reasons for using it.
Reading assignment: Perrine (6th ed.) page 580-581; 586-588; 194-199.
Mon.: Beginning assessment: Ask students to answer on cards,
"What is figurative language?" "How can you tell the difference between literal and figurative language?" "What are some uses of figurative language?" The lecture will focus on the uses of figurative language.

Wed.: Final assessment: Each student will bring in a written assignment that identifies three examples of symbolic language in media, e.g., clippings from magazines or newspapers or written quotations of what was heard on radio or heard and seen on television or film. The examples must make clear the distinction between symbolic and literal use of language. Criteria: Accuracy in identifying figurative language and originality in the examples chosen.

Week 2: Learning to identify and recognize certain figures of speech: metaphor, simile, personification, apostrophe, synecdoche, and metonymy.
Reading assignment: Mon.: Perrine, pages 580-591; Wed.: Perrine, pages 592-598. Optionally, programmed instruction about figurative language on software or instructional videos could be assigned. The class lectures this week will focus on Chapter 5 in Perrine.

Mon.: Beginning assessment: Read "Metaphors" by Sylvia Plath. Students are to identify the literal terms of its metaphors. Class activities include team competition in identifying figures of speech. Homework assignments will include practice exercises.

Wed: Final assessment: Students are to answer the 10-question
exercise on figurative language on page 588, identifying the quotations as literal or figurative and naming the figure of speech. Criterion: 70 percent accuracy in the identification exercise.

Week 3: Learning to identify and recognize more figures of speech:
symbol, allegory, paradox, overstatement, understatement, and irony
(verbal, situational, and dramatic). The lectures will cover all of these figures of speech, but only the poetry in Chapter 6 in
Perrine will be covered this week.
Reading assignment: Mon.: Perrine, pages 599-619. Wed.: Perrine, pages 171-175 ("Hills Like White Elephants" by Ernest Hemingway) and pages 212-228 ("Greenleaf" by Flannery O"Connor).

Mon.: Beginning assessment: Students will write down the symbols they find in "Redemption" by George Herbert (Perrine, pages 809-810), and give the literal and figurative meanings of the symbols.
Another round of team competition on figures of speech could be included. Homework assignment: practice exercises in textbook.

Wed.: Final assessment: Students will answer another exercise on figurative language on page 629, identifying quotations as literal or figurative and naming the figure of speech. Criterion:

Seventy percent accuracy in identification.

Week 4: Learning to relate figures of speech to one's own life and culture. Reading assignment: Mon.: pages 620-629; pages 229-238 ("Gooseberries," by Anton Chekhov). Wed.: Perrine, pages 630-639. Prior to the group work, there will be some lecture time devoted to the poetry in Chapter 7 in Perrine.

Mon.: Beginning assessment: Students will work in groups, looking for a set of symbols and figures of speech, as well as a key theme or idea, in selected poems or short stories. Four discussion groups are suggested, with one group studying "Hills Like White Elephants," a second group analyzing "Greenleaf," a third group analyzing "Gooseberries," and a fourth group analyzing "Batter my Heart, Three-Personed God" by John Donne, and if a fifth group emerges, "Because I could not stop for Death" by Emily Dickinson could be used. As each group focuses on its particular work, it should seek to show the relationship between the figures of speech and the theme. Students will write about their findings, answering the following questions:

a. What is the dominant figure of speech in the reading?
b. Is any singular or unusual insight conveyed by the figure?

Each student will prepare a short written evaluation of the answers provided by other group members to questions "a" and "b" above. Under their group leader's direction, each group will consider individual responses, iron out discrepancies, and reach a consensus. Each group will select a secretary to record their individual and joint findings. What each member of the group has contributed should be noted for future reference. Either the group's secretary or the designated spokesperson should be prepared to present the group's findings orally to the class and turn in a brief written summary to the instructor.

Wed.: Final assessment: Spokespersons from each of the four or five discussion groups will present their findings orally to the class and turn in the written summary of the group discussion. Criteria: Oral presentations should communicate effectively; written summaries should follow conventions of writing and supply
the necessary documentation of sources, especially page numbers.
Criteria:

1. Identify figures of speech accurately.
2. Apply figures of speech clearly and consistently to theme.
3. Respond completely and conscientiously to other group members' interpretations.
4. Make a consistent and reasonable application of literary knowledge to interpretations.

Week 5: Learning to synthesize in writing what one has learned about the meaning of figures of speech in literature and in contemporary culture.
Reading assignment: independent research on one of the poems in the anthology edited by Perrine and Arp. Each student should choose and study a poem not previously studied.

Mon.: Students will analyze the poem chosen for study, giving special attention to figures of speech and their use in the poem.
Students should attempt to demonstrate how these figures of speech support the theme of the poem, and, if possible, relate that theme to one in contemporary culture. Students should have nearly completed a rough draft of their explication or analysis by class time. With rough draft of the essay and prepared questions in hand, each student will then meet individually in a brief conference with the instructor at a scheduled time during the regular class time, in lieu of a lecture.

Wed.: The essay on figurative language in a poem is due at the beginning of class on this out-of-class assignment. Class time that day could be used examining new examples of figurative language or other aspects of poetry in the textbook and/or by reading some of the student's essays. One possibility for such readings would be for each student to read the poem he or she chose to analyze before reading his or her critical essay.

MODULE 7: FIGURATIVE LANGUAGE II

GOALS

To increase students' understand of how art works and how it relates to their personal lives. To that end the genre approach has been abandoned. In this module, works in a variety of genres are included and a bridge is built between those traditional texts and popular culture. Ample opportunity is provided for student writing in a variety of formats. In addition, there is opportunity to foster oral communication skills. Particular attention is paid to sharpening students' interpretive and critical thinking skills and to establishing the relationship between art and life. For this purpose assessments focus on requiring students to connect their reading with personal experience and needs. Identifying relationships between the literature and popular culture is also encouraged.

ACTIVITIES

Instruction: The assignments and activities which follow employ a variety of stock metaphors: the rose, the journey, the river, the machine, etc. What these metaphors reveal about personal values and the role those values play in our life choices is the glue that holds this study together. For example, carpe diem, or "seize the day," is a motif that runs through western literature. The values explicit in this theme are echoed in the song "Today " which Jimmy Rogers sang in the hootenanny years of the sixties. Often this notion is expressed in terms of the rosebud metaphor. In this study of metaphor students might read a series of such rosebud poems including "To the Virgins to Make Much of Time," "To His Coy Mistress," Blake's "Sick Rose," and others; "A Rose for Emily"; and perhaps another song from some years ago, "Love Is a Rose," sung by Linda Ronstadt. They might also read "Ulysses," "The River" (song sung by Garth Brooks), Crane's "The Open Boat," etc., from a variety of genres.

Some of the examples might approach seizing the day in terms of sensual pleasure; in others, making the most out of life might mean something else. What it means to any of us depends on our values. In addition, such groupings of materials and the attending discussions and assignments which follow introduce the students gradually and naturally to the notion of theme in literature and to a variety of contemporary issues and other potential topics for research papers. Topics for further study might include gender related issues, environmental issues, the twenties, the fifties, the sixties, the American dream, naturalism, romanticism, etc.

ASSESSMENT

The assessment strategies for this unit will be multifaceted, involving classroom assessments, performance assessments, and self assessments.

The most effective classroom assessments for this type of study might be (1) the "Do/Say," to be used early on in the unit when the students are learning terms, (2) the paraphrase, which can be adapted to the peer group, and (3) focused listing, useful for assessing reading comprehension. In the "Do/Say" exercise, students are required to bring 3 x 5 cards with them to class. Following a lecture on figurative language in which concepts are introduced and terms defined, at the beginning of the next class meeting students are to define **metaphor** on a card and to give an example.

After collecting the cards the teacher can get an idea of how well the students have absorbed the material. Following assignments in which poems were read, students are placed in peer groups and asked to paraphrase poems from the assignment. Later the students present their group's paraphrase and defend it to the class. In focused listing students are asked to list on 3 x 5 cards the main idea of a previous lecture, the theme of a selection, or the main features of a selection.

Some self assessment will accompany each assignment. The individual members of peer groups will assess in writing the group's performance and that of individuals. In addition, the final project provides for a conference and self assessment. Finally, a written self assessment of the working portfolio will be conducted at the end of the unit.

The five performance assessments follow. An effort has been made to require a gradually escalating level of skills beginning with definition and recognition and progressing to more complex interpretation and synthesis.

Performance Assessment #1

Select a magazine or TV advertisement that you feel exploits a particular set of values. Present it to the class and explain it. Construct a series of metaphors suggested by the ad. Ex. "Happiness is_____."

Criteria: The student

1. exhibits an understanding of the concept of figurative language
2. demonstrates a basic ability to analyze an ad
3. communicates ideas orally in an effective fashion
4. presents visual material in an effective manner
5. has organized the presentation and adhered to the time limitations

Performance Assessment #2

Divide into peer groups. Give each group a character from the reading. Ask the group to imagine the character has won the lottery. What specific things would he/she do with the money? What would he/she buy? Why? What values are reflected? Explain the group's thoughts orally to the class. Ask each group to self assess and each member to assess the contributions of self and others.

Criteria: The students

1. reveal a basic understanding of the character and the literary work
2. adequately support their views with appropriate resources
3. work effectively in groups
4. adhere to the parameters of the assignment

Performance Assessment #3

In class: In peer groups read Herrick's poem "To the Virgins To Make Much of Time" and "Love Is a Rose" (song by Linda Ronstadt). Then identify the figures used and discuss the values implied. Are these values gender related? How? What else besides gender might affect values? Each group shares its ideas with the class and each group member submits a self assessment of his/her contribution and that of others.

At home: Each student reads "Hills Like White Elephants" (Hemingway) and "Metaphors" (Plath). What metaphors do these works share? What gender related values underlie the discussion in Hemingway's story? Whatever the couple does, how have they "boarded the train there's no getting off"? Explain. 300 words. Graded essay.

Criteria: The student

1.demonstrates the ability to apply a knowledge of figurative language to an analysis and an interpretation of a work of literature
2. demonstrates the ability to write effectively and appropriately
3. supports ideas with relevant data and examples, correctly documented
4. reveals an understanding of how unspoken values affect our lives by influencing choices
5. reveals an understanding of how gender or cultural differences affect values
6. adheres to the parameters of the assignment.

Performance Assessment # 4

In class: Read "Waitin for the Deal to Go Down" (song by Reba McIntire). Find examples of the language of business applied to the speaker's relationship. What gender is the speaker? What do the business terms imply about this relationship? What do they imply about traditional male/female roles and perspectives? Has marriage ever been considered a business relationship? Is it still? Each group shares with the class and submits group assessment data.

At home: Each student reads the poem "The Brides." In what ways is a bride like a car? A car like a bride? Is this poem about cars or brides? What social and cultural values are implied? What is the author's tone, or attitude toward this subject? Discuss. 400 words. Graded Essay.

Criteria: The student

1. reveals an understanding of how figurative language deepens meaning in a work of art (outcomes #1, 4);
2. writes effectively and appropriately (outcomes #2, 5, 7);
3. supports ideas with relevant data (outcome #3);
4. adheres to the parameters of the assignment (outcome #2).

Performance Assessment #5

Each student reads Crane's "Open Boat." What specific metaphors does this story share with the previous works, say "Ulysses" and Garth Brooks' "The River"? Using those metaphors what does this story suggest about life? How important is metaphor to an understanding of theme? If you believed what the Correspondent comes to believe about life, what values would you embrace and why? 500 words. Graded Essay.

Criteria: The student

1. demonstrates the ability to apply a knowledge of figurative language to the analysis and interpretation of a literary work (outcome #1);
2. demonstrates an understanding of the relationship between a work of art and the pattern of his/her own life (outcome #4);
3. exhibits the ability to write effectively and appropriately (outcomes #2, 5, 7);
4. supports ideas with relevant data and examples correctly documented (outcome#3);

5. exhibits good editing and revising skills (outcome #6);
6. adheres to the parameters of the assignment (outcome #2).

After a draft has been written, a 20-minute conference will be scheduled. Each student will attend with the draft and answers to the following questions:

1. What is the best part of my paper?
2. What part needs work?
3. What was the most difficult part of this assignment?
4. How can the professor help me now?

The Working Portfolio

All work in the course is kept in a folder by the student. At the end of the unit the student performs the following self assessment:

1. How has this unit made you more conscious of your values and the implications they have for your life? (outcome #4).
2. What role can literature play in helping you take control of your life? (outcome #4).
3. What do you consider to be your best writing strength? Your most prominent weakness? Support with documentation. (outcomes #2, 3, 5, 6, 7).
4. What do you think figurative language contributes to a work of art? Discuss, supporting your answer. (outcomes #1, 2, 3, 4, 5, 7).

MATERIALS

The more traditional materials in this course might be accessed by having the students purchase an "Intro. to Lit." text like Perrine, Kennedy, or the Bedford anthology, which would then be supplemented by songs, films, etc. supplied by the teacher. However, it should not be assumed that the materials used in this module are exportable. They are peculiar to this professor only, and another instructor would most certainly select other materials. Furthermore, popular culture texts are soon dated, and after a few years seem as dead to the students as the more traditional works. Consequently, the professor must continually revise and create to make clear the relationship between literature and the students' lives. The real value of this module lies in the methods, not in the choice of texts.

COMMENTS

Student response to this module was gratifying. There was compelling evidence to suggest they left the class with an understanding of how art works and with the notion that art was relevant to their lives. The portfolios also revealed an increase in critical thinking skills beyond those of a control section of English 102 which did not include the module.

ADDITIONAL MATERIALS

This module, which might take perhaps a third of the course, could be expanded to include a consideration of character and theme. Here the emphasis might be on adolescence, still with an eye to the notion of making choices. Materials might include Stephen King's Christine, Edgerton's Raney, Humphreys' Rich in Love, Romeo and Juliet, The Glass Menagerie, and Keats' Eve of St.

Agnes, to mention but a few. Or Christine might be paired with Keats' "La Belle Dame Sans Merci" and the old Eagles' tune "Hotel California." Something might also be made of the themes of coming to terms with the past, coming of age, and making new beginnings. Here again, a series of group based assignments with criteria linked to the outcomes should be designed.

HINTS

Don't over-teach this. Don't lecture on the nature of art. Take your time. Form peer groups often, and let the students discover for themselves. Above all, keep your eye on the outcomes, and make sure the assessment criteria are linked to them.

MODULE 8: TEACHING GWENDOLYN BROOKS I

This module is based on a unit in Kirszner and Mandell's Literature: Reading, Reacting, Writing (Holt Rinehart Winston, 1991) that includes eight of Brooks' poems, two autobiographical essays, two articles by literary scholars, and some additional bibliographical information on Brooks.

This unit is designed as intermediate version of the general assessment module. In this unit the ultimate goal is for students to produce an analytical paper in which they will incorporate information and insights from the autobiographical and critical works into a paper that presents their own ideas about several of Brooks' poems. Although students are told at the beginning of this unit that they will be producing analytical papers as their final products, I do not describe that assignment in detail or assign the autobiographical and critical essays until they have read and written several responses to the poems and thus begun to develop their own ideas about Brooks' poetry.

This unit is a logical move from the earlier papers in the semester and a good preparation for the longer "Discovery Unit" that will follow. The earlier papers require students to respond to particular works and thus help them learn a vocabulary and strategies for thinking and writing about literature. Those assignments also help them reassess and improve their basic writing skills. Having to build an essay based on individual poems and on several critical essays means that students must deal with more information than before and thus improve their abilities to analyze, synthesize, organize, and present ideas in writing.

The "Discovery Unit" requires students to read and assimilate an even larger body of materials from a number of different authors and genres. It will require them to develop, on their own, opinions about works they have read but which will not be discussed in class unless they bring them up. The key goal of the "Discovery Unit" is to push students to feel more confident in the exercise of their own critical skills as readers, thinkers, and writers so that they can continue to grow in that way after completing English 102, the last English course many of them will take. The Gwendolyn Brooks Module is thus an important step toward that goal.

GOALS: The Gwendolyn Brooks module is designed to help students improve their ability to:

(1) read and interpret texts;
(2) communicate effectively about these texts in writing (and orally through class discussions, group work, and conversations with the instructor);
(3) use and document resources in their written texts (through the Analytical paper):
(4) recognize and explain the relationships between works of literature and their own lives (the 1-Minute Papers and Reader Response Papers are especially designed to facilitate this objective);
(5) understand their own powers as conscious shapers of meaning through their texts (the process involved in Step 2 is designed to help meet this goal);
(6) control and improve their texts through revising and editing (again all of Step 2 as well as Step 3 should help meet this goal); and
(7) develop their own voices as writers even as they deal with ideas and facts from other sources.

The "Discovery Unit" that follows readdresses these same goals through a longer list of readings studied and written about over a longer period of time.

Step 1: Reading, Discussing, and Responding

Students are asked to read all the poems by Gwendolyn Brooks included in the casebook in Kirszner and Mandell as well as others of her poems that appear elsewhere in the text. In class we discuss the poems. During this step students are required to complete several assessment exercises, including 1 Minute Papers and a Reader Response Paper of 3 to 5 pages.

These assignments, especially the Reader Response Paper, are important steps toward the analytical paper in which students will be asked to reassess their own responses to Brooks' poetry after having read the critical essays found in the Kirszner and Mandell casebook.

Step 2: Designing the Analytical Paper

At the beginning of this stage, students are given the assignment for the analytical paper and are asked to read the critical essays and the autobiographical material in Kirszner and Mandell. They will also receive their Reader Response Papers back with comments (written and oral) on their ideas and their writing. Class discussions focus on how their understanding of Brooks' poems has changed after they have read the critical and autobiographical essays. Students will be given time in class to develop plans for their analytical papers. This design stage includes group work (in which students can test their ideas and hear--and assess--other students' ideas) and work sessions in which the instructor responds to their plans for an analytical paper.

Step 3: Writing the Analytical Paper

Since the analytical paper they will write is based on their own responses to Brooks's poetry, their reading and understanding of the critical and autobiographical essays, and the outlines they designed and tested with other students and the instructor, writing the analytical paper should be a matter of getting into words the ideas they have been developing.

Step 4: Assessing the Assignment

Students will be asked to respond in writing to a self-assessment questionnaire and to bring that document to a conference with the instructor. This questionnaire will encourage paragraph-length responses to three basic questions:

* How would you evaluate the effectiveness of your paper?
* What did you learn in the writing process, especially in the period between the Response Paper and the analytical paper, about Brooks' poetry?
* What did you learn in the course of the assignment about yourself as a reader and as a writer?

HINTS/COMMENTS

The major problem I have encountered with this module is that some students will simply impose some ideas from the critical essays on their Reader Response Paper instead of rethinking and revising their thinking (and earlier writing) based on their subsequent reading and conversations. Some care on the instructor's part during Steps 2 and 3, including pointed questions and observations during conferences and class workshop sessions, can usually head off this problem.

The Draft Evaluation Exercise--Summarize, Talk, Read, Respond

The Draft Evaluation Exercise is designed not only as a structure within which students can get feed-back from other students but also as a way for them to develop the self-assessment potential in rereading their papers, in writing brief summaries of their papers, and in talking about their papers. This exercise therefore pushes them to go beyond silently reading the words and sentences they have written, an important, but often passive exercise, to the more active tasks of writing (especially the rethinking involved in summarizing) and talking (with the subtle but very real rethinking and reformulating that often occurs when we try to explain ideas to another person).

Furthermore, the exercise also requires peer evaluators to listen, read, write, and then talk, thus increasing the chances for critical insight and creating more opportunities for meaningful feedback to the writer.

Goals of Draft Evaluation Exercise

(1) To provide different ways for students to rethink their ideas, support for assertions, and the phrasing used to communicate those ideas by having students recast those ideas in written form (in a summary and evidence list) and orally;
(2) To give students the opportunity to polish their critical reading skills by reading and evaluating the writing of other students;
(3) To encourage students to have the self-confidence about their writing to seek and learn from the comments of others;
(4) To develop both oral and written communication skills.

Description of The Draft Evaluation Exercise

At the beginning of a class when a draft of a major paper is due, distribute the Draft Evaluation sheets to the students and review with them the process that is described on those sheets (especially sheet 1). After they understand the procedure they are to follow, divide them into groups of two or three and have them go through the four steps of summarizing, presenting, reading, and responding. When they complete this exercise, students keep their own summaries and the evaluation completed by their peers. They use the insights gained from the exercise to revise their papers.

Hints/Comments

Because it is a complex procedure, this exercise does take some time to complete. Allow almost the full class hour for students to work through the process. You will find, however, that after the first experience, students seem to catch on and require less time to finish.

As students are working on their summaries, move among them asking questions and monitoring their work. Some students will need encouragement to produce a full and useful summary; others may move to the opposite extreme, producing more text in the summary than is necessary or helpful.

When students get to the peer evaluation step, they may need some direction about what to look for. At this stage in the writing process, I encourage students to evaluate the clarity of the ideas and assertions and the quality and quantity of support provided to support those ideas and assertions.

Walk around; listen; read; ask questions; make suggestions (but don't intimidate groups; help them see what they are doing well and what they need to do). And after the session is completed (or sometimes even as students are still working), comment on what you see as common strengths or common weaknesses in what students have written or how students are working together.

An Observation: In my Fall 1992 English 102 class this exercise worked extremely well. After we had done it several times, students would actually look forward to working through this procedure. In their final self-assessments, many students mentioned feedback from their fellow students as one of the most valuable parts of the course. That response suggests to me that the students were beginning to internalize the self-assessment principles and practices the exercise was designed to develop. Success, however, does depend on the students' willingness to "buy into" peer evaluations and go through a complex process. The instructor must therefore "sell" the exercise as a task that is fun and valuable.

The Diagnostic Essay and The Final Self-Assessment Essay

I am presenting these two assignments together because they are linked in fundamental ways: they both push students to describe in writing their experiences as readers, thinkers, and writers and to assess their own strengths and weaknesses. The diagnostic begins the semester with an assignment that sets a key theme for the semester (self-assessment) and requires students to begin that process by looking back over their experiences as readers and writers. The Final Self-Assessment Essay requires students not only to look back over the semester's work and assess their progress but also encourages a process of self-evaluation that they should continue throughout their academic, professional, and personal lives.

Goals of the Diagnostic Essay

(1) To provide a challenging writing task that will enable the instructor to evaluate each student's strengths and weaknesses as a writer;
(2) To encourage students to think carefully about their experiences as readers and writers;
(3) To encourage students to go through a planning process that includes organizing (mapping) the paper they will write in class and the examples they plan to include in the paper; and
(4) To establish at the very beginning of the semester the importance of self-assessment as a major emphasis in the course and as a tool for self-improvement.

Diagnostic Essay: The Assignment

English 102 is a course in composition and literature; we will read and write about literature and in the process strive to improve your abilities as a reader, a writer, and a thinker. All those activities are connected. All those activities or (perhaps a better term) skills you can best improve by becoming more conscious of your own reading, writing, and thinking processes. Therefore, throughout the semester we will be pushing you to assess and reassess your reading, writing, and thinking. We will begin that process with this diagnostic essay.

In this essay, which you will write in class next Tuesday, you have two basic tasks to accomplish:

* To describe how what you have read at key points in your life has helped you develop as a writer. (These reading materials can be anything you encountered in any context. The key here is to look at your own experience to find, describe, and

then explain the significance of connections between your reading and your writing.)

* To describe how several specific works of literature (or other publications you have read) have changed your view of people, society, or the world around you. (Any pieces of writing, but especially literature, will work for this part of the assignment **but only if** you the reader can connect them in some way with your own experience or with the patterns you see in your life or in the lives of those around you. How have two or three works influenced how you think and feel?)

Although these two tasks may initially seem difficult to deal with in a single, coherent essay, you should, after some reflection, begin to see connections between your reading, your writing, and your thinking or feeling. This assessment is the first of many self-assessments you will be asked to produce this semester as we work to help you become a more effective writer by becoming more conscious of the connections between reading and writing and living.

Before you come to class next Tuesday, you should map out what you plan to say in your paper. Carefully consider what examples you plan to use and how you plan to organize and present those examples and your analysis. You will do the actual writing during class. Turn in your notes with your paper. You may bring a dictionary to use as you write.

Hints/Comments

The way this assignment is set up does tend to generate student papers that break into two major units. Some students did a good job of connecting the two halves and creating a paper that did have overall coherence. Others struggled. For that reason you may wish to alter the assignment, allowing students, for example, to choose one of the tasks to focus on in their papers.

The openendedness of this assignment offers a great opportunity to learn a great deal about your students--about their writing skills as well as their personal and intellectual interests (or lack of them).

A General Description of the Final Self-Assessment Essay

The final self-assessment assignment for English 102 will be a continuation of earlier self-assessments conducted in conjunction with the two required conferences. The final self-assessment, however, is more formal and focuses on a portfolio of the writing done by each student during the semester.

This assignment begins during the conferences in which I discuss with each student his or her performance on the paper that concludes the "Discovery Unit." At this time we review not only the work done during the "Discovery Unit" but also all the writing done during the semester. The students, with some guidance from me, select one of their major papers for revision. We then talk about the portfolio of writing as the nucleus for a self-assessment portfolio--the last major assignment of the semester. This self-assessment portfolio should contain the following materials when students turn it in:

* All returned written work completed during the semester;
* A careful revision of one paper; and

* A self-assessment essay in which the students discuss their progress as writers during the semester, explain why they chose the paper they revised and specifically how they improved that paper in the rewrite, and define what they believe they need to do to grow as writers.

Goals of the Final Self-Assessment Essay

(1) To create a context in which students must rethink their writing over the entire semester and come to conclusions about their own strengths and weaknesses as writers;
(2) To encourage the habit of self-assessment in hopes that students will continue to reflect on their writing, reading, and thinking after the course is over; and
(3) To have students generate documents that I might use to assess (although in a very subjective way) the success of the course techniques in meeting course objectives.

Hints/Comments

The essays written in response to this assignment tended to break into two distinct parts: the self-evaluation and their evaluations of their rewrites. When I made the assignment during the conference, I encouraged my students to complete the rewrite **before** they start writing the self-assessment part of the assignment. If they come at the assignment in this order, they can begin the thinking about their writing as they confront the rewriting task and thus write a fuller more insightful assessment of their writing and what they need to work on.

The essays my students wrote were interesting and revealing. Most suggested that students were able to evaluate in an accurate and active way their strengths and weaknesses as writers; therefore, one of the key objectives of the course had been met. Many of the students pointed out common mechanical problems as weaknesses they needed to work on, but others went beyond that level to comment in a fairly sophisticated way on what they had learned through the course and what they wanted to work on as they continued to write. Specifically, they mentioned coherence (at paragraph and essay levels), clarity of phrasing, and providing adequate support. Many commented on class activities and materials as especially helpful. Perhaps the most frequently mentioned activity was peer evaluations, a practice that made some nervous or that some had found less that helpful before. Clearly, they had learned how to teach and learn from each other.

Some students offered comments that revealed that they had come to special insights about their thinking and writing during the semester. I'll share three that revealed breakthroughs that we can attribute, I think, to many of the new assessment techniques we used in the course:

-- I have learned to really think and also to evaluate and critique the work of others as well as the mechanics of a good presentation. Also, I realize that an outline is very important. It helps me visualize what I am going to write about before I start my actual writing.

-- [In a paragraph commenting on the value of analyzing "my own thoughts" another student said that she thinks these self-assessment assignments] also caused me to write better because I felt as though I was getting something out [of] this paper other than a grade.

-- Before this course I was never aware of the fact that the more you write the better

you'll be at writing. It's sort of like math. I always thought that you write whenever it's necessary, in my case anyway. But now I find that once I pick up a pen and start writing it's like magic. New ideas enter my head that I never knew existed before and I think ideas. That's the beauty in writing.

Module 8 - APPENDIX

THE SEMESTER'S WORK FROM FOUR STUDENTS

The comments below come from the writing folders of four students in my English 102 class from the fall of 1992. They will, I hope, show how some of the assessment techniques and assignments developed through the FIPSE program played out in class. Exactly how important a role those techniques played in improvement of student writing is well nigh impossible to determine, given the extremely complex conjunction of variables involved in writing instruction. At least two of the students (Rebecca and Jacqueline) represented here improved over the semester--one (Jacqueline) rather dramatically. One student (Dwayne) seems to have made some progress. The final student seems not to have progressed much at all.

These students were chosen from a class of 18 students to represent four levels of achievement in the course (A work; B work; C+ work; and C-/D+ work). I have provided a short introduction to each student below to fill out what you will see from their writing.

Rebecca: A college-age white female. Rebecca was one of the stronger students I had in this class. She contributed to class discussions and had a very positive attitude toward the course and course materials. As you will see if you read her assessment essay she had to fight some serious personal problems toward the end of the course that nevertheless did not interfere with the quality of her work.

Jacqueline: A more mature (late 20s?) African-American female with a family and children. Jackie was one of the real pleasures of this course. She was reticent in class and very up-tight about her writing. Her earlier work mainly revealed problems in logic and mechanics that come from not writing for a long time. Her progress was fun to watch. See especially her assessment essay for a wonderful statement of discovery about writing.

Dwaine: A college-age African-American male. Dwaine is a physically large (tall and big but not really overweight) young man who was very soft-spoken. He seemed to lack confidence about things academic. He did, however, have worthy things to say about the literature we read, gained confidence and developed as a writer.

Sidney: A college-age African-American male. Sidney probably had the longest way to come of any student in the class. He needed to work on development and mechanics. He seemed, based on his final self-assessment essay and other writing, to have gotten to a point at the end of the semester where he might have begun to have made more rapid progress. He still has a long way to go. I pushed him over the line from a D+ to a C- because he did work hard and was beginning to show progress beyond the D level.

MODULE 9: TEACHING GWENDOLYN BROOKS II

This module is designed to be used in any unit (or upper-level literature course) that seeks to focus on a number of works by one writer. It is a multi-textual approach which introduces students to the focus subject from as many texts as possible. In addition to traditional literary texts, newspaper articles, works of art, dramatic presentations, television shows, movies, documentaries, etc. should be used to give students as many perspectives as possible. It has the potential to be an important first unit in upper-level courses where the plan is to model, via a classroom activity, the approach students should use in their written papers.

Most importantly, the module is designed to place the writer or subject into historical context. Students begin to see the connection between the context and writers' works. In so doing, they begin to "connect" with writers in ways that make them read their works "differently" and more effectively. This is a flexible module which can be lengthened and shortened to fit the needs and time constraints of the course. It can even be used as a model for teaching a larger course which devotes less time to any one writer and covers other writers as well.

GOALS

This module will help students improve their ability to:
(1) View media texts as a means of understanding written texts (and vice versa);
(2) develop their own voices as writers and thinkers even as they deal with ideas and facts from other sources; and
(3) recognize the relationship between themes, imagery, tone, and style found in poems (fiction and drama) and the historical context in which they are written.

Time Required: 6-9 class meetings

ACTIVITIES

1. Ask students to watch three tapes from the PBS Eyes on the Prize series: "The Awakening" (1954-56), "Fighting Back" (1957-62), and "Ain't Scared of Your Jails" (1960-61). (Or show them an instructor-edited video that gives an overview of the period in which Brooks wrote the poems being discussed).

2. Have students write a five-minute response paper to the topic: "Now that you have viewed the three tapes, write a summary for someone who has not seen them, explaining what you perceive to be the African-American experience between 1954-1961."

3. Divide students into small groups of four's. Instruct them to read their responses aloud to other members of the group. After all papers are read, they should then examine and discuss how their responses relate (or do not relate) to other group member responses. Encourage them to explain why they chose to answer the questions in the way that they did. Move among the groups to insert ideas, help students draw conclusions, or listen for emerging themes. Someone in the group should be designated to summarize the groups' conclusions to the larger class.

4. Listen to group reports to the class and write recurring responses on the board. If necessary, raise issues such as anger, frustration , the old ways vs. the new, protest, stereotypes, etc., encouraging students to relate these issues to their statements.

5. At the completion of this activity, there should be a list of issues and themes on the board which represents a cross-section of student responses. Students should feel free to modify the list so that it reflects all views expressed that they feel are important. The final list will become the springboard for their introduction to Gwendolyn Brooks.

6. Ask students to read all poems by Brooks included in the textbook or given to them as handouts. Discuss the poems extensively in class, being careful to keep at the forefront of the discussion Brooks' themes, tone, and style.

7. During the discussion, ask students to write a number of one-minute papers which respond to questions regarding tone, style, historical connections, fear, anger, frustration, protest. These papers should be read and discussed in class with oral feedback from the instructor.

8. Assign a reader-response paper of 3-5 pages. This paper should be designed to help students conceptualize their developing ideas about Brooks' work. (For example, students might be asked to choose and group three of her poems according to theme and tone and to explain how Brooks uses tone to convey the theme(s) of these poems or discuss how the tone of these poems was influenced by the tone of the period in which they were written).

9. Give students class time to develop plans for these papers. Instruct them to write a proposal that contains a thesis statement, a list of framing questions for the paper, a list of poems or issues that will be discussed in the paper, and an explanation of their choice of focus. The instructor should be available in the classroom to answer questions, suggest ideas, and motivate where needed.

10. Ask students to return to their original groups to discuss their proposed paper ideas. Instruct group members to ask questions for clarity and to offer suggestions based on their own understanding of Brooks' work. Students should bring their final drafts to the next class meeting, making sure to include suggestions from class discussion.

11. At the beginning of class, ask students to evaluate their papers based on the following questions: (1) Why did I choose my thesis? (2) In order to support my thesis, what questions/issues did I have to address? (3) In what ways does my focus allow me to enlarge on class assigned readings, viewings, discussions? (4) How did I ensure that I have no more than a minimum of mechanical/usage problems?

12. Allow student who feel that their papers need more work (after answering the assessment questions) to keep their papers until the next class (announce this option in advance).

13. At the next two class meetings, return reader response papers with comments (written and oral) on their views, the strengths and weaknesses of their idea development, and their writing skills.

14. Ask students to read critical essays, listen to an interview of Brooks (commercially available on two cassette tapes) and to read autobiographical material on Brooks. Ask them to respond to the following questions: (1) How has your understanding of Brooks' poems changed now that you have listened to the interview and read the critical and autobiographical essays? (2) How has your understanding of the period between 1954-1961 changed now that you have listened to the interview and read the assignments?

15. Assign the analytical paper, the final assessment of their abilities.

16. Give students class time to develop plans for their papers. Instruct them to write a proposal that contains a thesis statement, a list of framing questions for the paper, a list of poems and criticism that will be discussed in the paper, and an explanation of their choice of focus.

17. Schedule student conferences to discuss their proposals. Instruct them to complete the following self-assessment before coming to the conference: (1) Why did I choose this focus? (2) In order to support my thesis, what questions/issues do I have to address? (3) In what ways does my focus allow me to enlarge on class assigned readings, viewings, and discussions? (4) Who will my audience be?

18. During the conference, respond to the same questions from a reader's perspective, pointing out the strengths and weaknesses of the proposal. Students should leave the conference with a clear approach to writing the final draft. At the end of this session, ask the student: "Tell me again how you plan to develop the central idea in this paper."

19. Assign a date for the final draft.

MODULE 10: TEACHING THE FILM (DRAMA)/NOVEL

This module was designed to be used as the middle module in the English 102 course, after the "Personality and Poetry" module.

CRITERIA FOR SELECTION OF MATERIALS

The first decision on this module was to decide which companion pair, a film and novel, to use. I thought about this for a long time and had several criteria to consider in my choosing process:
--a balanced gender representation in the story, showing both men and women, issues relating to both, details of interest to both the men and women readers in the class.
--an other-culture representation in some way. I particularly wanted an African-American representation because it fits so well in our southern culture (but ultimately did not find it).
--a high-quality (using the language of film effectively) film that would be challenging and interesting to view.
--a "difficult" reading text, so that viewing the film would have the added purpose of helping students read the written text.
--finally, it needed to be a pair that I was already familiar with so that I had that background going into a new kind of teaching situation.

I thought about these criteria long and hard, asking many of my colleagues for their suggestions during the six months before beginning this study with my class. All along I had in mind the possibility of The Unbearable Lightness of Being (TULOB), but I engaged many in the discussion to see if I could find something better, because there were disadvantages to this pair that I will discuss below. I also, during the first few weeks of class while we were doing the "Personality and Poetry" module, kept bringing up the question to my English 102 class for their suggestions, but they never offered much.

After getting a number of suggestions from others, none of which struck me as any better than TULOB, I finally decided to go to my class with two possibilities: that one and The Grapes of Wrath as another possibility. The major problem I saw with TULOB was the focus on sexuality in the film. It even opens with a sexy scene, setting up the element of the story of a womanizing doctor who demonstrates a "lightness of being" in that he has sex with mere acquaintances without getting loaded down with the weight of a relationship. Though I thought the story would appeal to college freshmen, and that they were mature enough to consider the subject matter, I was concerned that the sex in the film might offend the students watching it in class (and to watch the film, we would be in an auditorium that was fairly public if anybody wandered in). One of the ways I considered the problem was to discuss it with an advanced placement high school teacher whom I know well and respect. Though she was not familiar with the story (which I described to her in some detail), she urged me to move ahead with my plans; college freshmen are young adults, she said, who can handle the subject matter of an R rated film.

I rented the film on a Saturday evening to watch by myself to see if I thought it was tolerable for showing in class, and decided that the sexuality was handled in a non-explicit enough and tasteful enough way that it would be all right for my class. Then, after talking openly with the class about my reservations concerning the show of sexuality in the film, and presenting them the other possibility of The Grapes of Wrath, they voted in writing (notes that I collected from them) to say that they thought we should do this story that none of them were familiar with. So we were committed.

The Unbearable Lightness of Being met my criteria for a pair in these ways: --gender representation in the story is balanced, with strong male and female characters, representing issues that are of interest to both men and women, and in addition brings up philosophical ideas (especially in the novel) that would be unfamiliar and interesting enough to challenge the students.
--an other-culture representation. Though it didn't meet my first choice of African-American culture, it was other-cultural in its representation of the communist takeover of Czechoslovakia in 1968. In light of the recent fall of communism and the ensuing problems in Eastern Europe on the news every night, I saw this story as one of value to enlarge the world-views of my rather insulated young students. The effects of communist culture on the characters in the story became a topic of interest to several of the students.
--the film could be considered high-quality in that it uses the language of film in an interesting, challenging, and effective way so that students would have plenty to discuss in analysis of the film.
--the novel by Milan Kundera presents a "difficult" reading text in the sense that it brings up numerous allusions that embed large, philosophical ideas into the story that challenge thinking. And more interesting, I thought, was the fact that the novel is written in a non-linear fashion that makes the story difficult to assimilate upon a first reading. The film, however, puts the story into a linear story-line (though still challenging) so that viewing the film first would ease the task of reading the novel. Below I explore more in detail the reason for a combination of viewing the film first before reading the novel.
--finally, I had been familiar with this pair for some time. Having read the novel more than once and having seen the film twice before I presented it to the class, I knew that the text/film had enough depth to make them merit in-depth study.

Why see a film first before reading a novel? Usually we English teachers/majors say we want to read the novel first because having the images in our mind from a film distorts our own personal imaging/reading. However, after a discussion with a graduate student the semester before, I saw her idea that in our culture, because of the prevalence of media, young people are less sensitive to reading: they read less because of so much media watching and may be less tolerant of the demands made by reading the printed word--of having to form mental images themselves rather than having the ready-made flow of images automatically forming the mental images for the viewer/reader. Because of less practice at reading and more at watching media, they need to identify what the media do for them (form their mental images) and what they have to do in reading printed verbal language (form the mental images themselves). We need to find ways to sensitize them to the printed word: to use the media--what they know best-- as an entryway back to written text.

Using the film to give students the story-line and an introduction to the concepts in the story, was, I thought, a way to help them tolerate the reading of the novel, so that, without the frustration of trying to figure out the story line, they could focus on the ideas and concepts explored in the novel. Seeing the film first would have the disadvantage of filling the students' minds with the images of the film, precluding their formation of a personal image (of what a character looks like, for instance); but the advantage would be a familiarity with the characters and story line before they read so it would be, perhaps in some way, more like what we experience as a second reading of a provocative novel.

PURPOSE/GOALS

General learning goals for this paper (and the other papers in the course):
(1) Development of analytical abilities--specifically drawing and defending possible connections between the film and the novel, between general ideas and specific supporting details from the film and novel--as shown in the student's increasing ability to explore and articulate those connections from

--early free-writes, to
--group discussions, to
--intermediate drafts, to
--final essays, to
--revised final essays

(2) Development of a literary vocabulary, specifically the ability to identify and connect ideas about poetic imagery and diction as it emerges in the novel/film genres, as evident in

--freewriting
--group presentations
--rough drafts
--final papers

(3) Development of self-awareness from the earlier use of the Myers-Briggs in connecting with the film/novel to

--explore the way literature relates to their lives

(4) Development of effective communication skills, especially the ability to

--summarize selectively
--give convincing and organized documentary evidence for claims
--compose and deliver focused and coherent oral reports
--constructively/coherently discuss their own and others' ideas/work

(5) Students will be able to relate literature to their lives. Students will be able to identify works within genres and relate work(s) to their lives, specifically to relate personal reactions after reading works of literature to their memories and previous life experiences (micro-view); and to relate how individual responses are related to the present historical, social, political moment: age, race, gender, class, etc. (macro-view).
(6) Students will be able to demonstrate an understanding that literary works are not created in a vacuum, but in cultural contexts that change, specifically to analyze and explain initial reactions (perhaps as factors related to culture, race, age, gender, religion, etc.; in other words., to see their own culture/background as such a "context"); probe more in-depth reactions, related to initial reactions; and explain enjoyment or lack thereof using reasonable evidence.

INSTRUCTION

In order to introduce the students to the concept of "film language" before the viewing, we read three pieces of information: A chapter (photocopied) on "The Art of Fiction Film," from Reading the Movies by William Costanzo; a chapter, "Introduction to 'Moving Image' Media," from Jan Millsapps' dissertation "A Study in Moving Image Discourse," along with a videotape of a short clip from the film "2001" and a Chanel perfume advertisement, both of which were analyzed in depth in the verbal text in terms of the film "language" portraying ideas; and a copy of my article, "Expanded Language" that makes the case for looking at film as a kind of language, so that one can approach a film as "reading" it. On each of these, students wrote a response journal, and as a group we compiled a list of the elements of "film language" we could identify from these readings. I organized and reproduced the list as a handout for students to study before coming to view the film, so that they could respond to "film language" ideas in their film-reading journals.

Assignment: after each viewing period, write a "film-reading journal" (like the reading response journal) (approximately 3 pages) as soon as possible to capture as much detail from the film as possible.

After viewing the whole film and writing "film-reading journals," students were to type on the computer the best material they had for sharing and discussing in small groups in class. During the time of the viewing, which took a week and a half of class periods, there was no opportunity for discussion, and the film-reading journals had to serve as the stimulus for discussion after we returned to the classroom.

Following the identification of Myers-Briggs concepts and poetic terminology as analytical tools during the "Personality and Poetry" module, we continued in the same vein talking about film language as "analytical tools" for generating analytical ideas about the film. How were the tools of film language (lighting, camera angle, visual/sound transition) used to communicate the concepts in the film?

We spent two more class periods for finishing film journal and reading film language materials listed above. In addition, we used seven class periods for reading the parts of the novel and writing response journals on each part.

During this time, students were reading the novel and each class period bringing their reading journals for their small groups to read and discuss. Often on these days we would also come together as a large group for discussion, trying to get from the groups the best of their ideas for the large group.

Also, during this time students had to do research on some aspect of the novel (an idea or allusions in the novel, history of the country and the time, the author, etc.), write up their research, make a copy of a one-page handout for all class members, and present their research idea orally to the whole class.

Additionally, students were working on revisions of their previous analytical paper on "Personality and Poetry." I had a conference in my office with each student during this time. The student had to bring the paper with my computer-typed comments and talk to me in-depth about what they were doing or had done in their revision. This gave me a chance to answer questions about my comments, to get to know the students better, and to discuss revising with them.

During this time students were to read their chapter from Texts and Contexts, the chapter each chose from the array of kinds of literary critical theory. I instructed them to bring in their literary critical theory as another analytical tool if they could, but didn't require it for this paper. We were looking ahead to using it in more depth with the module on short stories to follow.

At the end of the module, students wrote an analytical paper on the film/novel. Students were to take some idea from the film and write an approximately 5-page paper, working in commentary on both the film and the novel, as well as some research that would be cited in a bibliography. They were to bring copies of their rough drafts for group members to look at. I gave them a guide for things to look for in the papers in order to help their group members on content for the paper.

Today in-class workshop:
a. Read the drafts of all group members.
b. Underline good points they make.
c. Write questions showing anything you don't understand.
d. Point out places where you think the writer could add more explanation/details.
e. Be sure to leave some time for discussing each of the papers.
Ways of looking at (analyzing) your group members' papers:
a. What is the focus (or thesis) of the paper? Exactly what is it that this writer will state and explain? This is a kind of "argument":
--the writer has analyzed all thinking about the novel;
--from the analysis, the writer pulls out an idea--his/her interpretation--to lay out for the reader and convince the reader that this interpretation "holds water." (An interpretation goes beyond just factual information to include the writer's own opinion of the meaning of the novel/film);
--the writer states the focus/thesis in the paper (usually early on, in the introductory section).
b. The writer uses evidence from the novel, from the film, and from outside research to support the focus/thesis.

As preparation for writing this paper, I also gave them a summary of the learning goals for this paper and other papers in the course, the three major thinking/writing/group work goals for the course. Students handed in their papers on film/novel with all back-up materials.

ASSESSMENT

--reader response journals on initial information assignments ("The Art of the Fiction Film," Millsapps' dissertation, "Expanded Language")
--film journals
--novel reading journals
--oral presentation to whole class on research
--rough draft of paper, copies for group members
--final draft of paper
--revision (optional)

Criteria for Final Paper

1. an interesting, descriptive title
2. 4 - 6 pp analysis
3. computer-typed, beautifully presented
4. clear focus of the paper, identified in the beginning
5. examples/support for the focus in the body of the paper
6. clear connection of examples to your focus
7. ideas fully explained
8. an ending to "close off" the paper
9. interesting to read
10. interesting word choices -- diction
11. research included in the paper
12. correct citation of research
13. expected text conventions
    A. varied sentence structures, complete sentences
    B. agreement between subject and verb

C. correct spelling
D. accurate punctuation
E. colorful, active-voice verbs
F. transitions for coherence/connections
G. avoidance of passive voice when possible
H. consistent verb tense
I. noun/pronoun antecedent agreement
J. correct usage
K. clear pronoun referent
L. underline a book title
M. use single quotation marks inside double quotation marks
N. correct use of possessive

14. use transitions to make connections clear

MATERIALS AND TIME REQUIRED

Time: approximately 7 weeks
Materials:
novel
film
Reading the Movies, by William Costanzo
Millsapps' dissertation
article, "Expanded Language"

MODULE 11: READER RESPONSE/SHORT FICTION

GOALS

A general goal of this module is to get students to articulate their language knowledge in ways (through examples, exercises, and applications) which allow them to engage the theoretical concepts, terms, or approaches--to agree or disagree with the ideas of others and be able to articulate the grounds for their position. Doing so is, I told my students, what most of being educated is about and why so much of being educated depends on being very aware and articulate language users, readers, writers, and speakers. The overall learning outcomes are:
(1) development of a vocabulary (and other tools) for reading/understanding literature;
(2) development of self-awareness and awareness of others;
(3) development of ability to relate literary works to their lives from both micro- and macro-view;
(4) development of effective communication skills; and
(5) development of analytical abilities.

MINI-MODULE 11A: HOW WORDS MEAN

This module seeks to introduce students to the general idea that a word represents a kind of social contract, an agreement among a group of people (a society or culture or community) that what is an arbitrary sound/collection of letters will stand for a particular thing or, more precisely, group of things. Understanding words as social contracts and beginning to think about the implications of that idea for how to read or hear and analyze language around them is a conceptual tool for thinking about the value of studying literature and about the value of literature itself in problematizing our everyday experiences of language.

INSTRUCTION

Instructor outlines briefly the question of "how words mean" as posed by various language philosophers (Nietzsche on the metaphorical nature of language, Burke on "identification," etc.). Instructor might open the module by asking "how do you know what a word means?" and collecting answers on the board. One of those is likely to be "look it up in the dictionary." Instructor might then take a word or two and solicit various associations/contexts for those words from students; then have a student look up the word and read its meanings and compare what the class generated with the dictionary "bare bones."

Discuss the differences and similarities in terms of the social contract. Bring in ideas about words as metaphorical/examples of dead metaphors (a table "leg") and also slang words.

Show how some words are created to refine meaning (e.g., different names for different kinds of chairs useful for interior decorators) and how other words fill a different kind of void, a void created by not having a tacitly approved or socially favored master narrative or schema or set of terms/concepts for talking about/writing about certain kinds of experience and, therefore, slang is created. The overall idea is that some words = counterculture, other words = refinements of a particular culture's set of terms for different instances of a group of objects or ideas. Invite students to come up with examples of each.

ASSESSMENT

After the discussion and in preparation for applying these ideas to the short story "Killing the Bear," have each student write down a definition of/associations with the word "bear" or with the phrase "killing the bear." Collect these.

As a homework assignment, have students read the first short story of the unit, "Killing the Bear" in Texts and Contexts chapter on reader response. Students should stop at each publisher's mark in the story and free-write their reader response as they try to read and understand the story at whatever their current level of critical thinking abilities.

Next class, have students write, based on their reading of the short story, about the way in which that story seems to define "bear." (The story gives several different cultural and personal associations with bears, and it is hard to tell, for a while, whether the bear is beloved or hated by the woman in the story. This difficulty should come out in the student writing). Pass back the previous writing/definitions of "bear" to each student.

Have students meet in small groups and compare their own definitions and associations with those in the story. Some guiding questions are: (1) What does "bear" come to mean by the end of the story? (2) Does this author use "bear" (or "killing") in ways that refine available meanings? Which meanings are refined and how by this story? (3) Does this author use those key words in ways that work counter-culturally? How so? Which/what culture is she working to counter and why? Have small groups report to the class and compare ideas.

This exercise might be used with other words or other short stories and with increasingly abstract words to continue developing student ideas about "how a word means" and how literary authors play intentionally with the cultural and social meanings of words. Students might also be asked to look for and bring in examples of how key words from stories being read in this unit are used in advertisements or news stories, again to keep working on the idea that "how words mean" is complex and, though in some senses stable, in other ways in a kind of flux.

CRITERIA

For outcome #1, teachers should look for an increasing level of specificity and richness in student-explorations of and questions about how a word means and how it means in different textual and cultural contexts. "Richness" here would "look like" an awareness of different layers of meanings and associations with an "assigned" or group-chosen word, with words in the stories they read, with words in their own day-to-day life, and with words chosen in their own writing.

SELF-ASSESSMENT

Through comparison of individual examples, writings, and ideas in the small groups and between the groups within the class discussion periods.

FEEDBACK

Formative in nature. Acknowledge places where students are discriminating various meanings of the word and are able to supply examples of those different nuances of meaning. Formulate questions designed to push students to make these kinds of discriminations, to see the subtleties and richness of even everyday uses of word that usually go unnoticed.

MATERIALS AND TIME REQUIRED: One and a half class days.

MINI-MODULE 11B: THE FUNCTION OF STORIES

INSTRUCTION

Begin by outlining two "broad" answers to the question "why do people tell stories?" tying these possibilities to previous work with how words mean in mini-module 1: (1) people tell/write stories either to refine/reinforce a concept already a part of popular parlance (i.e. to solidify a community) OR (2) to give voice and shape to a set of experiences that have, for various reasons remained uncollected or nebulous.

ASSESSMENT

To make learning this part of a "discovery" experience that connects the business of telling stories to their everyday lives and understandings, have students bring in examples of ads that either explicitly tell or implicitly invoke stories for one of two reasons: (1) to sell a product that relies upon or further refines a power community or group identity already well-established in our culture or society (for example, ads for alcohol that profile a personality who typifies a kind of person or lifestyle deemed generally desirable in our culture or ads that use all visual images and very little copy--except for the company logo--that draw on powerfully present stories abut moments in life or kinds of lifestyles that are valued so generally as to not need many words to explain them) OR (2) to sell a product by creating a powerful or meaningful community or group identity with which the product can be associated, creating a story-line which articulates something or some group of people heretofore unknown, ignored, or unnoticed (for example, ads for women's sports products, like those by Nike featured in women's magazines; though visual images are prevalent too, these ads are often very wordy).

Use these two reasons as starting points for discussing how stories are used in their everyday lives. Give student time to share and compare their ads and their ideas about the stories in those ads with group members. Have each small group compile their ads and supply an accompanying memo describing how the ads fit/didn't fit into one of the two basic categories named above.

Collect these and choose one or two from each small group to discuss with the whole class. Stress how the visual and/or verbal features of the ads hook into or play off of existing assumptions/stories about lifestyles and people. Stress the descriptive features/tactics of the ads and begin to relate these features to the descriptive features/tactics of short stories.

As each of the short stories in this module is responded to and discussed in small groups and with the whole class, continue to use these two basic reasons for storytelling as a basis for discussion. Can students discern why these authors told/wrote these stories? Can their reader response/micro-view approaches provide hints about the kind of macro-view ideas that these stories either align themselves with OR attempt to bring into different focus/work against? This might be a guiding principle for the teacher to use in pulling together/challenging students to think more about the responses arrived at in their small groups.

For outcome #1 (developing vocabulary and tools), teachers should look for an increasing level of specificity and richness throughout this module in student explorations of and questions about the reasons why stories are told or written in their culture (or another culture if applicable).

SELF-ASSESSMENT

Provided through small group sharing/comparing of ads and the stories in them.

FEEDBACK

Formative feedback much like that described in mini-module 1, here tied to the use of selected ads from small groups to facilitate whole class discussion of the function of stories.

MATERIALS AND TIME REQUIRED

Two class periods, continuing into/parallel with the work going on in mini-module 3 below.

MINI-MODULE 11C: COMPARING READER RESPONSES

INSTRUCTION

After students have read the introductory chapter in Texts and Contexts and "Killing the Bear," the teacher should model the process of reader response and show what her own reader response writings look like, how they progress, etc. (See appended to this mini-module an example from my own modeling work.)

The teacher can use her own work to exhibit for students the very non-linear development of different general types of reader response (se "Guide" below) and to get them thinking about the different ways that they can approach the business of producing their own response writings to help them to work towards other interpretations.

ASSESSMENT

Students read 4-5 short stories and free-write reader responses to each over the course of a week's classes, comparing their responses in small groups, using the Guide Sheet to identify each other's reader response tactics. Have students use this guide to facilitate discussing not only the content but also the written shape of their thinking as revealed by their reader response writings. From seeing different kinds of responses, students should learn more about the stories and more about different ways to get richer responses from themselves.

Stress to students that the goal is not to have all of any one kind of response, that a set of reader response notes might incorporate all these different kinds of response as the reader's ideas develop as the story progresses.

Each class would be primarily devoted to using/examining reader response writings in small groups, with time saved at the end for mini-reports from each group for cross-fertilization of ideas and approaches.

Each small group prepares an oral presentation using mapping and outlining to sum up their major findings on the similarities and differences between their responses to a) one story at the beginning of this module and b) one story read towards the end of the module.

A GUIDE TO TYPES OF READER RESPONSES

(1) Undifferentiated summary of who did what
Though there may be an underlying principle of selection guiding the student reader's focus on some aspects of the story in his/her summary, that principle is not articulated explicitly, is not used to formulate questions bout the work, and is not used to focus on drawing connections between certain types of behavior, utterances, or descriptions in the story.
(2) Summary interlaced with questions about why who did what
Informational questions often coming from implicit comparison of "what I'd expect normal people to do" with "what this character did or said" (as well as from not closely reading text or from intentional ambiguity of the author.)
(3) Summary with focus on "associational moments"
Associational moments are places when the previously implicit comparisons of "what I expect" with "what is happening in this story" become explicit as the reader externalizes something that he or she has experienced before that either enriches or calls into question something being described in the story.
(4) Questions, both informational and some interpretive
Interpretive questions often come when readers are beginning to identify potential connections between various places in the story or text where there are unexpected actions or utterances or descriptions; beginning to see a possible pattern of abnormalities and formulate, thereby, possible explanations of the same.
(5) Focusing on interpretive questions with possible answers
Potential answers coming from seeing/explicating rationale behind the patterns observed and incorporating summary in service of explicating these possible answers.

SELF-ASSESSMENT

Students would assess both their own group work and the oral presentations of other class groups.

FEEDBACK

Formative feedback from the teacher and from their small group members on their reader response writings. Summative feedback from both teacher and class members on their oral presentations.

MATERIALS AND TIME REQUIRED

For reading and responding and comparing responses in small groups, one to one and a half weeks of class.

For preparation and presentation of group reports to the class, two classes.

OPTIONAL MINI-MODULE 11D: WRITING AND RESPONDING TO STUDENT-AUTHORED SHORT STORIES

INSTRUCTION AND ASSESSMENT

Parallel with Part 1 of this module above could be another small-group activity. Students would each write their own story (using Chapter 2 in Angles of Vision, which uses a writing exercise to introduce students to the basic elements of a short story from a writer's point of view). Then small groups would trade their group set of stories with another group. Each small group then treats these student-produced short stories in the same manner as they did the stories from anthologies and/or as they did the ads in mini-module 2.

Each student in each group would be responsible for forming/writing up a review of another student's story, focusing on the question of basic reasons for telling/writing stories as a way to give the author developmental comments on his/her story.

CRITERIA

Criteria for assessing student work in this module would combine criteria developed previously in the Personality and Poetry module for "effective written communication" with teacher and student-author assessment of how helpful the student commentary is in suggesting and arguing for certain kinds of re-visionings of the student stories.

FEEDBACK

Feedback would come informally from the student-editor's small group members and in writing from both the teacher and the student-author.

TIME REQUIRED

One to one and a half weeks of class.

MODULE 12A: COLLABORATIVE THEME PROJECT FOR AMERICAN LITERATURE

American Literature Survey (English 287 at the University of South Carolina) is a sophomore level course designed to expose students to a broad spectrum of American authors, ideas, and literary genres from the Seventeenth Century to the present. The problems inherent in the design--attempting, as it does, to chronologically identify, discuss, and critique over 300 years of literature--are obvious. Practically speaking, the course is unwieldy and uninspiring due to its scope. Pedagogically, it often results (as many survey courses do) in an instructor's lecturing at students and testing them on their ability to recall and reproduce on paper significant amounts of material from their notes.

The following module works to improve (and enliven) the learning experience for both the instructor and the students by
*returning the discovery and learning process to the students (via a student-centered activity);
* motivating students to read and interpret a variety of textual material;
* inspiring them to design their own creative presentations on their findings;
*increasing the likelihood of students' achieving the grades which they identify as their goal by improving the clarity of the assignment and identifying the precise criteria by which it will be assessed; and
*teaching practical skills in group dynamics and collaboration.

GOALS

(1) To work collaboratively with course content
(2) To demonstrate awareness of their own and others' thinking
(3) To develop skills of literary analysis
(4) To communicate effectively with an audience in a group setting

INSTRUCTION

1)Preparation for Collaboration: The unit begins with a one hour workshop on the collaborative process. This includes work on group dynamics, communication techniques, and specific practice exercises to "break the ice" and empower students who are expected to work quickly but cooperatively on a project.
2) Assignment: Instructions on the group task are then distributed. Each group will choose one literary theme from the list provided; the team will then choose six texts from the list of films, poems, and short stories which accompanies that theme. The group will have five meetings in which to organize their findings into a presentation for their peers (the students in the class). Creative presentations are encouraged, as are visual aids.

Themes which work well for this project include (1) innocence confronting experience; (2) the American obsession with spaces and landscape; (3) male/female relationships; (4) travel motif. Note: the list of texts to use with each theme should be extensive enough to allow the groups to make choices in their reading/viewing.

3) Meeting organization: students are allowed to design presentations any way they wish, but specific instructions on the **organization** of each group meeting are distributed: each group keeps minutes using a form sheet and will assign each member a role for each meeting (timekeeper, taskmaster, etc.) (These roles are familiar to students who have completed the module on effective

group collaboration). An agenda form detailing the next meeting's goals is also completed, signed by members, and turned in at the end of each group meeting.

ASSESSMENT

The final group presentation functions as the assessment of the project. The specific criteria for assessing the presentation were distributed with the original assignment:

1. The presentation is preceded by distribution of a handout listing the title of the presentation, the group members' names, and the individual contribution made by each to the presentation.
2. Each member of the group plays a clear role in the presentation.
3. The presentation clearly summarizes at least six texts (one of which may be a film) and identifies the role of the theme(s) within it.
4. The presentation communicates effectively with the audience through clear speaking, clear presentation of ideas and concepts, and organizational coherence.

A **self-assessment** is also completed at the project's completion.
1. What do you see as your individual contribution to the group's final presentation?
2. In your opinion, is that contribution identical to your role as described on the handout your group distributed at the beginning of your presentation? if not, how does it differ?
3. What did you learn (good or bad) about group dynamics while working on this project?
4. What difficulties, if any, did you have in identifying/analyzing the thematic content of the texts you read for this assignment?
5. What do you see as the greatest strength of your presentation? the greatest weakness?
6. Based on the project criteria, what grade do you believe your group presentation has earned?

FEEDBACK

After collecting the self-assessment forms from individual group members and the assessment sheets from the other groups who viewed each group's performance, the instructor meets with each group to discuss their reactions to the project, the class's reaction to it, and the grade which the presentation has been given.

Feedback should also be provided to individual groups periodically as they turn in their team's minutes and agenda forms. The instructor should comment on the minutes and offer the group feedback on its progress and monitor any problems indicated by members.

MATERIALS AND TIME REQUIRED

Time: One 1-hour workshop on collaborative learning .....
Four 15-minute meetings (the last few minutes of class time should be periodically set aside and be so indicated on the course syllabus)
One 1-hour final rehearsal meeting
One class period for actual presentations
One 1-hour class for feedback sessions with groups
APPROXIMATE TOTAL TIME= 4-5 full class periods

Materials: (Handouts):
* on group dynamics (included in collaborative workshop module)
* a list of literary themes and texts
* forms for recording minutes
* agenda forms
* self-assessment questions .....

HINTS/COMMENTS

This module does require some preparation time, particularly in generating lists of texts for each theme. But it is worth the effort. Our students were fascinated by the techniques for "controlling" the group process and were re-energized by having control over their learning during this part of the course. Much of the success, we believe, can be attributed to several factors: (1) the exercises on group dynamics which preceded the unit; (2) the structured nature of group meetings, including record-keeping; and (3) the significance of the project grade in the course which enforced its importance and legitimacy.

A final note: to prevent having to assign superior grades to every presentation that meets the minimum standards, grade levels (superior/ above average/ etc.) can be more specifically identified on the handout listing the criteria. For example, for an "A" presentation, criteria #3 might be "the presentation summarizes each work in a clear, thorough manner, and includes description of plot/setting/major characters. The themes are not merely identified; rather they are discussed in such a manner that the audience is led to understand how the motif operates in the work of literature. In so doing, the group presents the material in appealing fashion geared to the audience."

Module 12A - APPENDIX 1

TWO SAMPLE THEMES WITH READING LISTS

Theme 1:	Travel and Movement
Bradford	Of Plymouth Plantation (Book 1)
Rowlandson	Narrative of Captivity
Crevecoeur	Letters from an American Farmer (excerpts)
Bryant	"Thanatopsis"
Douglass	Narrative of the Life
Crane	"The Bride Comes to Yellow Sky"
Kerouac	On the Road
Thurber	"The Secret Life of Walter Mitty"
Dickey	"Falling"
Boyle	"Greasy Lake"
FILMS:	Black Robe
	El Norte
	The Story of An Hour

.....

Theme 2: Relations between the Sexes

Bradstreet	"To My Dear and Loving Husband"
Franklin	"The Case of Polly Baker"
Poe	"Ligeia"
Hawthorne	The Scarlet Letter
Gilman	"The Yellow Wallpaper"
Chopin	"The Storm"
Howells	"Editha"
Parker	"You Were Perfectly Fine"
Hemingway	"The Short, Happy Life of Francis Macomber"
Atwood	"Rape Fantasies"
FILMS:	The Age of Innocence
	The Burning Bed
	She's Gotta Have It

Module 12A - APPENDIX 2

MINUTES OF GROUP WORK

Team Name: ..... Date:

Names of those present and role assigned for today's meeting:

Discussion:

Topic ..... Prog-
ress Made ..... Time
Spent

Parking Lot: (off-task issues which were introduced that can be re-introduced if the meeting's goals are completed)

Evaluation of this Meeting:

Next Meeting Date:

Signatures of Those In Attendance

Module 12A - APPENDIX 3

AGENDA FOR GROUP MEETINGS

Team Name: .....

Date of Upcoming Meeting:

Objectives:

TOPIC ..... TIME ESTIMATE

MODULE 12B: MAKING AMERICAN LITERATURE AMERICAN

INTRODUCTION

This module is for inclusion in a sophomore survey course in American literature. Because this class attempts to cover American writing from the colonial period to the present, the subject is "content dense." Thus instructors may find delivering information through lectures a temptation difficult to resist, and any instructional modules that use other teaching techniques must be broad in the material they cover or only treat major works or authors. Such modules also must be in keeping with the course goal of acquainting students with authors, themes, aesthetic considerations, and cultural issues central to the study of the national literature.

GOALS OF THE MODULE

This module allows students to communicate effectively, to understand basic cultural and aesthetic values, and to develop the vocabulary and skills for literary analysis. Students meet these learning goals through group study and oral reports on early attempts to establish a distinctive American literature as well as through individually written essays judging the relative success of these efforts.

COURSE ACTIVITIES

Instruction

The instructor, through lecture, will introduce the forces that fostered or hindered the development of a distinctively American literature. The class will then divide into groups, each of which will be asked to do library research on and primary reading of the works by one of the following: the Connecticut Wits, the Knickerbocker School, the Southwest Humorists, or Walt Whitman and Mark Twain. Members of the group should then pool their insights to develop a twenty-minute oral report on what their authors did to make their writing American. This report may be in any format deemed appropriate by the group except the reading of a written report. Later, each student in the class will write a three- to four-page essay comparing the contributions summarized by the groups and explaining which authors made the most significant contributions.

The **group task** is as follows:

Your group will be assigned the Connecticut Wits, the Knickerbocker School, the Southwest Humorists, or Walt Whitman and Mark Twain. Through library research, collect information on how your writers attempted to create a distinctive American literature. In doing so, please focus on the authors' style, content, and selection of literary form. Meet as a group to share this information and to develop a twenty-minute oral presentation intended to explain how your subjects contributed to the development of an American literature through innovations in style, content, and/or form. Use any format for the report, except writing and then reading a paper.

Assessment

The oral reports will be assessed on the criteria below.

Criteria

1) Is the report focused, clear, and thorough in its treatment of its subject and conclusions?

2) Does the report attempt to elicit participation from the class?

3) Does the report reflect adequate research on the part of the members of the group?

4) Does the report treat content, style, or literary forms in developing its conclusions?

The **individual task** is as follows:

Write a three- to four-page essay on the creation of a really distinctive American literature. This essay should be based on your understanding of the oral presentations made earlier by groups on the Connecticut Wits, the Knickerbocker School, the Southwest Humorists, and Whitman and Twain. It should credit some author or group with the development of the national literature, and it should explain and defend the choice. The essay should deal with specific works, examining their content, style, and form. Please answer the Self-Assessment questions in writing and turn these responses in with your paper.

Assessment

The typed three- to four-page essay described above will be assessed on the criteria below. Student self-assessment also will be weighed in arriving at the final grade.

Criteria

Student papers will be evaluated by the instructor

1) on expression (grammar, style, organization) to meet the goal of effective communication;

2) on treatment of specifics of the authors' style, content, and form to meet the goal of developing the vocabulary and skills for literary analysis;

3) on the use of specific textual references to defend, explain or illustrate generalizations or assertions made in the essay to meet the goal of developing the vocabulary and skills for literary analysis;

4) on understanding which accomplishments are essential to the development of a national literature to meet the goal of understanding the basic of cultural and aesthetic values.

Self-Assessment

Please write answers to the following questions and turn them in with the paper.

1) Have I clearly identified specifics of the authors' style and content?

2) Have I defended my assertions using specific references to the texts?

3) Have I explained my subject's exceptional contribution to creating a distinctive American literature?

4) Have I edited my essay examining grammar, style, and organization?

Feedback

Students who have completed the first draft of the essay and the self-assessment should submit them to the instructor and schedule a conference. In this conference the instructor will offer a preliminary assessment of the student's paper and suggest ways to improve it.

Materials and time required

Students will be allowed a month to develop the group presentations. After a class period devoted to explaining both the group and individual assignments, students are to work outside class. The papers are due two weeks after the last group presentation has been made. .....

Comments

This assignment should elucidate the aspirations and accomplishments of individual authors and literary schools as well as the cultural and aesthetic issues related to creating a national literature. Thus the topic is sufficiently broad and of such central importance that it constitutes a useful activity in an introductory survey course on American literature.

MODULE 12C: MERRY MOUNT: FROM HISTORY TO LITERATURE

INTRODUCTION

This module is for inclusion in a sophomore survey course in American literature. Because this class attempts to cover American writing from the colonial period to the present, the subject is "content dense." Thus instructors may find delivering information through lectures a temptation difficult to resist, and any instructional modules that use other teaching techniques must be broad in the material they cover, focused on important issues, or only treat major works or authors. Such modules also must be in keeping with the course goal of acquainting students with authors, themes, aesthetic considerations, and cultural issues central to the study of the national literature.

GOALS OF THE MODULE

This module allows students to communicate effectively, to understand the nature of literature, and to develop the vocabulary and skills for literary analysis. Students meet these learning goals through writing an essay about how the Merry Mount episode is treated differently in history and literature.

COURSE ACTIVITIES

Instruction

Students will be given, through lecture, an introduction to early American literature, including an analysis of why early writers wrote non-fiction. The instructor will also introduce literary theory distinguishing literature from other types of writing. Students will then be assigned to read the selections from William Bradford's ***History of Plymouth Plantation*** and Thomas Morton's ***New English Canaan*** treating the dispute between Thomas Morton and the Pilgrim colony; they will also read Nathaniel Hawthorne's story, "The May-pole of Merry Mount," that is based on this historical episode. They will then receive the assignment below.

Using this background material and these readings write a three- to four-page typed essay about the differences between the historical and literary treatments of the Merry Mount episode. Be sure to comment on the following:

a) the motives of each author for writing;

b) the differences in these motives;

c) the specific techniques--narrative structure, characterization, tone, rhetoric, etc.--used to achieve each motive;

d) the nature of the "truth" of each account, taking into account the difference between literary and historical truth;

e) the current significance of each account, i.e., why and how do we care about it now?

Assessment

The typed three- to four-page essay described above will be assessed on the criteria below. Student self-assessment also will be weighed in arriving at the final grade.

Criteria

Student papers will be evaluated by the instructor

1) on expression (grammar, style, organization) to meet the goal of effective communication;

2) on treatment of specifics of the authors' style, form, and content to meet the goal of developing the vocabulary and skills for literary analysis;

3) on the differences between literary and non-literary writing to meet the goal of understanding the nature of literature;

Self-Assessment

Please write answers to the following questions and turn them in with the paper.

1) Have I clearly identified specifics of the authors' style and content?

2) Have I defended my assertions using specific references to the texts?

3) Have I shown the differences between literary and historical or political writing?

4) Have I edited my essay examining grammar, style, and organization?

Feedback

Students who have completed the first draft of the essay and the self-assessment should submit them to the instructor and schedule a conference. In this conference the instructor will offer a preliminary assessment of the student's paper and suggest ways to improve it.

Materials and time required

All the assigned readings are in the text for the course. These works probably are in almost any comprehensive anthology of American literature. The assignment is due in one month; the instructor can explain it in a single class period. Students are urged to allow time for writing, editing, and assessing their efforts. All work will be done outside class. The essay should be written on an electronic word-processing system to facilitate editing.

Other resources

Students especially interested in Hawthorne, literary theory, or source studies might want to supplement their understanding with library research. They can demonstrate this extra effort by using documentation conforming to the guidelines of the Modern Language Association.

Comments

These assignments should elucidate both Hawthorne's story and the differences between literary and non-literary writing. Hence, students have the opportunity to examine a major figure, an important genre, and an interesting facet of literary theory.

MODULE 12D: WALT WHITMAN AND THE AMERICAN POETIC TRADITION

INTRODUCTION

This module is for inclusion in a sophomore survey course in American literature. Because this class attempts to cover American writing from the colonial period to the present, the subject is "content dense." Thus instructors may find delivering information through lectures a temptation difficult to resist, and any instructional modules that use other teaching techniques must be broad in the material they cover or only treat major works or authors. Such modules also must be in keeping with the course goal of acquainting students with authors, themes, aesthetic considerations, and cultural issues central to the study of the national literature.

GOALS OF THE MODULE

This module allows students to communicate effectively, to understand basic cultural values, and to develop the vocabulary and skills for literary analysis. Students meet these learning goals through three essay options that compare Whitman to earlier American poets, examine his influence on later writers, or view him in the context of Emerson's essay "The Poet." This approach is applicable to other major writers whose work breaks with tradition and helps later artists find new directions; the appendix illustrates how a similar module can be developed for Mark Twain.

COURSE ACTIVITIES

Instruction

The instructor, via lecture, will provide a comprehensive introduction to Whitman and his innovative poetic techniques. Students will learn about the poet's use of free verse, cadence, catalog, diction, imagery, and choice of subject matter. Studies of earlier poets will review their employment of accentual verse, diction, and "conventional" subject matter. Before the instructor assigns the Whitman module, the class will examine Emerson's major ideas, particularly those in his essay "The Poet." Thus, students should have all the conceptual background needed to complete this assignment; their task will be to apply some of these concepts as directed in the alternate assignments below.

The task is as follows:

Using the material developed in class about Whitman, Emerson, and other American poets, write an essay three or four typed pages long on one of these three topics:

a) Explain how sections you select from Whitman's "Song of Myself" differ in style and content from three of the following earlier poems: Bradstreet's "To My Dear and Loving Husband," Poe's "The Raven," Holmes's "Old Ironsides," Longfellow's "Divina Commedia," Taylor's "Huswifery," or Freneau's "The Indian Burial Ground";

b) Discuss three similarities or differences between sections you select from Whitman's "Song of Myself" and any three of the following later poems: Hughes's "A Negro Speaks of Rivers," Cummings's "In Just," Ginsberg's "Howl," Frost's "The Silken Tent," Sandburg's "Chicago," or Dickinson's "I Taste a Liquor Never Brewed";

c) Compare the concept of "the poet" expressed in sections you select from Whitman's "Song of Myself" and Emerson's essay "The Poet." In your opinion, which shows a more wide-reaching role for the poet in a democracy? Explain with specific references to the texts of both authors.

Assessment

The typed three- to four-page essays described above will be assessed on the criteria below. Student self-assessment also will be weighed in arriving at the final grade.

Criteria

Student papers will be evaluated by the instructor

1) on expression (grammar, style, organization) to meet the goal of effective communication;

2) on treatment of specifics of the authors' style and content as directed in the selected topic to meet the goal of developing the vocabulary and skills for literary analysis;

3) on the use of specific textual references to defend, explain or illustrate generalizations or assertions made in the essay to meet the goal of developing the vocabulary and skills for literary analysis;

4) on Whitman's relation to the other authors examined in the paper to meet the goal of understanding the recurrent basic of cultural values.

Students who treat the first topic should give evidence of Whitman's role as a seminal poet. Those who explore the second topic should show an awareness of Whitman's influence on later poets. Finally, students examining topic "c" should communicate understanding of Whitman as a social and aesthetic philosopher. Writers on all topics must demonstrate analytical knowledge of Whitman's poetic technique.

Self-Assessment

Please write answers to the following questions and turn them in with the paper.

1) Have I clearly identified specifics of the authors' style and content?

2) Have I defended my assertions using specific references to the texts?

3) Have I shown Whitman's relation to the other authors?

4) Have I met the topic-related criteria for my selected subject as described above?

5) Have I edited my essay examining grammar, style, and organization?

Feedback

Students who have completed the first draft of the essay and the self-assessment should submit them to the instructor and schedule a conference. In this conference the instructor will offer a preliminary assessment of the student's paper and suggest ways to improve it.

Materials and time required

All the assigned readings are in the text for the course. These works probably are in almost any anthology of American literature. The assignment is due in one month; the instructor can explain it in a single class period. Please allow time for writing, editing, and assessing your efforts. Do all work outside class. Please prepare your essay on an electronic word-processing system to facilitate editing.

Other resources

Students especially interested in Whitman or poetry might want to supplement their understanding of both with library research. They can demonstrate this extra effort by using documentation conforming to the guidelines of the Modern Language Association.

Comments

These assignments should elucidate both Whitman's accomplishments and the evolving American poetic tradition. Hence, students have the opportunity to examine a major figure, an important genre, and changing cultural and artistic values.

MODULE 12D: APPENDIX

Using the material developed in class about Twain and other American fiction writers, write an essay three or four typed pages long on one of these three topics:

a) Explain how Twain's use of realistic speech, characterization, and journalistic style in Huck Finn compares with the dialogue, character development, and prose style of selected portions of Cooper's Deerslayer, Hawthorne's The Scarlet Letter, and Melville's Moby-Dick;

b) Discuss three similarities or differences in style and/or technique between sections you select from Twain's Huck Finn and Hemingway's "Big Two-Hearted River," Anderson's "I'm a Fool," and Faulkner's "A Justice";

c) Compare/contrast Twain's ideas about the writer of fiction suggested in his "Fennimore Cooper's Literary Offenses" and "Fennimore Cooper's Further Literary Offenses" with similar observations in Hawthorne's introduction to The House of the Seven Gables and Hemingway's The Green Hills of Africa.

This definition of the task is usable with the sections on **Assessment, Criteria, Self-Assessment, Feedback,** and **Materials** above. Thus, the prototype module easily can be altered--by adjusting the topics--to the study of many other major writers.

MODULE 13: PROACTIVE PAIR LEARNING

INTRODUCTION

This six-part module is designed to aid the instructor in any discipline who wants to introduce students to working in pairs. The goal is for students to listen to each other, evaluate their own and each others' work, and begin to appreciate the advantages of collaborative learning. The components may be graded or not, as the instructor wishes, and this series of meetings can occur at various points in the semester and in conjunction with larger group activities.

GOALS

(1) To introduce students to the benefits of collaborative learning, and
(2) To foster listening, feedback, and critiquing skills working in conjunction with a partner.

ACTIVITIES

MEETING ONE — Reflective Listening"

TIME — 10 mins.
MATERIALS — 3 x 5 cards
PURPOSE — To increase skills in effective listening by creating awareness of judgmental/non-judgmental feedback; to foster accurate note taking.

Students are encouraged to pair up with someone they have not met before. A topic is assigned that is specifically course related but requires emotional response. For example, in an English Composition class the topic might be "Describe the single piece of written communication that has most affected your life (traffic ticket, love note, piece of literature, etc.)"; in a biology course, the topic might be "Describe a biological process which you have witnessed (bug eats bug, animal dies, etc.)"

Students describe the incident to their partners, who record key phrases on the 3 x 5 card so that they can paraphrase the narrative accurately. For confirmation, they then recount the story to the author; the two versions should coincide.

ASSESSMENT — Informal class discussion immediately after this activity should highlight different listening/notetaking strategies they noticed during the exercise. These can be listed on the board.

FEEDBACK — Occurs naturally as students share ideas and instructor praises successful strategies.

MEETING TWO	"Attitude Interview"
TIME	10 mins.
MATERIALS	Pencil and paper
PURPOSE	To increase awareness of one's own study habits and learning strategies.

Students form pairs. Their objective is to interview each other on their approach to the most recent course assignment and uncover the specific conditions under which they completed it --this includes noise level (music? television? children?), interruptions/ other duties, eating, any other distractions, issues.

ASSESSMENT	The partner takes notes, then provides feedback on what they perceive to be the effectiveness of their partner's methods.

MEETING THREE	"Strategy Session"
TIME	10-15 mins.
MATERIALS	Pencil and paper
PURPOSE	To collaborate on strategies for completing an upcoming assignment of a certain complexity.

Partners speculate on possible approaches to time management. Each team will create a calendar incorporating all the steps necessary to complete the project on time, including research, draft development, computer time, conclusion, etc. A minimum of four specific due dates for these stages will be listed.

ASSESSMENT	Each pair meets briefly with another team for feedback on the timetable they have created. Problems are referred to instructor.

MEETING FOUR	"Paper Share #1"
TIME	20 mins.
MATERIALS	Each student brings a photocopy of an assignment (essay/homework problem etc.)
PURPOSE	To develop skills in talking about their own work and constructively critiquing the work of others.

Partners read photocopies of each others' responses to the assignments, which will be critiqued according to a checklist designed by the pair. At a minimum, the checklist should provide several specific ways to assess the strengths and weaknesses of the assignment in a positive manner.

SELF-ASSESSMENT	Students write anonymous answers to the question: did your partner's feedback help? If yes, how? If not, why not? Answers will be turned in and read to class.

FEEDBACK	Instructor summarizes effective checklists and lists appropriate critiques on board.
NOTE	This assignment, obviously, can be repeated with various assignments throughout the semester.

MEETING FIVE	"Mapping"
TIME	10 mins. preparation for class presentation
MATERIALS	Pencil and paper, chalkboard space
PURPOSE	To encourage students to visualize complex concepts.

Students collaborate on creating a visual representation of the topic at hand, whether it be the imagery of a poem or the functioning of the digestive tract. They prepare a graphic depictor to present on the chalkboard for a class discussion that will include ways to improve or change each visual aid. For example, a time-line diagram could show cause and effect relationships, historical connections, and specific detail all at once; a "spider graph" could map relationships between interrelated characters, concepts, or images.

ASSESSMENT	Class discussion will lead to a broader understanding of the ways that visual representation can aid memory while increasing comprehension.

MEETING SIX	"Assessment of Pair Project"
TIME	10 mins
MATERIALS	Target handouts
PURPOSE	To assess the effectiveness of working in pairs by actively reviewing their experiences over the semester.

Each student receives a handout depicting a target. They are asked to mark two separate rankings on the target in two different colors:

--What they liked (most to least from bull's eye outward) about working with a partner
--what they learned (most important to least) from the experience

ASSESSMENT	Students compare targets with their partners, and in so doing, review and evaluate the collaborative process.
FEEDBACK	Instructor comments on success or failures with individual pairs, advising and praising. Other types of target mapping may be discussed.

GROUP WORK EXERCISES

The following exercises are designed to introduce group work to students in a traditional classroom setting. These are not discipline-specific, but rather reinforce concepts that are applicable in any situation that requires collaborative effort.

Instructors may want to preface this unit with discussion of the relevance of group work to the workplace and offer a few examples of how frequently adults are required to collaborate in the "real world" (for example, paramedic teams, advertising teams, presentations (oral and visual) that represent a department's work on a project, etc.).

PURPOSE
To increase awareness of group dynamics
To foster skills which facilitate collaborative learning
To develop oral communication skills

ACTIVITIES:
MEETING 1 "Identifying Blocking Behaviors"

TIME 30 minutes
MATERIALS Handouts (appendices 1 and 2)
PURPOSE To recognize blocking behaviors in a collaborative setting

1) Students are invited to share their worst fears/experiences in collaborative work; these are listed on the board and discussed informally as a class.
2) Students then get into groups (4-6 students each) and create labels for each of the 11 "types" on "The Group" handout.
The groups then share the labels they came up with.
3) Each student in each group now draws a slip of paper out of a hat. Each slip describes a blocking behavior which the student must perform without revealing their role to the group. A topic is then given to the group which they must discuss for five minutes. This can be any general topic, but it should require the group to reach consensus.

Examples: Is reading better than watching television? why? Should the university switch to a pass/fail grading system only?

After five minutes, the instructor halts the meetings. The class then discusses the problems they encountered as students acted out their roles: what were they able to achieve as a group if anything? what problems did they encounter?)

ASSESSMENT The class discusses, as a group, what they have learned from these exercises. Discussion questions may include:
* what did you learn about behavior in a group setting?
* how did blocking behaviors interfere with your group's ability to complete your task?
* which behavior did you find most annoying or frustrating?

FEEDBACK Instructor takes notes on the board during assessment discussion. He/she comments on the list generated by the students including praising, clarifying labels if necessary, etc.

MEETING 2 "Positive Performance"

TIME 30 minutes
MATERIAL Handouts (appendices 3, 4, and 5)
PURPOSE To identify, practice, and evaluate positive behaviors that facilitate group work

1) Students form groups of 4-6 each. Each group must come up with graphic indicators (drawings or symbolic pictures) which illustrate positive behaviors.
Each groups' illustrations are then reproduced on the board and explained to the class. Labels that specifically identify the helpful behavior should be created;(for some terminology that may be useful).
2) Appendices 4 and 5 are then distributed (Effective Tools for Group Meetings 1 & 2) and are discussed briefly.
3) "A Quick Five Million"
Each group is told it will be awarded five million dollars provided it can reach consensus within 10 minutes on how to spend the money as a group. (They may not elect to divide the money or simply invest it as a group; rather they must SPEND it). Students first choose roles for the group members (taskmaster, timekeeper, etc.) and then the instructor calls "begin." All groups must rigidly adhere to the handout, using its ten minutes in exactly the way described.
At the end of ten minutes the instructor "awards" the money to the group which has come up with the best spending plan.

ASSESSMENT
Informal class discussion on positive group behaviors. Questions might include:
* which technique did you find most practical for moving the group forward?
* did you find the rigid structure of group time frustrating or liberating? why?
* how did having specific roles to play help/hurt your group's progress?

FEEDBACK
Instructor should write students' answers to assessment questions on the board. Final feedback will include highlighting (circling, underlining) on the board those problems raised which need further work or are unresolved.

MEETING 3 "Dream Team"

TIME 20 minutes
MATERIALS Poster board or large paper and markers

PURPOSE To perform effectively as a group using strategies developed earlier.
To map the group process and evaluate it

1) Each team (3-5 students) is responsible for conceiving, developing, and producing a graphic representation of their "dream _____." Possible examples might include:
* their dream home
* dream car
* dream job
* dream relationship

The group's illustration will require two poster boards. The first depicts the"dream" itself in some form. The second illustrates the meeting itself (tools they employed to facilitate the meeting, management strategies they used, roles each member played, etc.)

ASSESSMENT
Discussion of the second poster functions as an assessment
* what do the posters reveal to the students about the group process?
* were they able to use some of the tools they have learned about?
* what went wrong/right? etc.

FEEDBACK
Instructor should, for fun, draw a "graphic indicator" of poster grades on the posters for the class (smiley faces or other indicators often used in elementary school) while the class watches.

GENERAL COMMENTS

These modules are only suggestions for possible classroom activities. Experience with working in pairs or groups facilitates student interaction in larger groups and promotes confidence in their own communicative abilities. Collaborative learning prepares students for many situations in the professional world by helping them develop skills in cooperation, in organization, and in presentation without sacrificing course content.

MODULE 14: THE JOY OF PUNCTUATION

INTRODUCTION

This module is designed to enable students to visualize the purpose of punctuation and to encourage experimentation, rather than "tell them the rules." Traditionally, high school teaching presents punctuation as an area where students can ONLY make mistakes: it is a limitation, a restriction, and ultimately a dampener, and does not foster willingness among students to learn more about punctuation strategies and how they can affect tone of voice, speed of delivery, or organization of ideas. This module encourages a very different approach to punctuation from what students are used to.

STEPS ONE-FOUR: REVIEW WHAT THEY ALREADY KNOW.

STEP ONE: CLASS DISCUSSION ON IMPORTANCE OF PUNCTUATION
Introducing this topic is always met with a chorus of groans. The class explores this reaction, students voicing reasons why they "hate to punctuate" and trying to come to some conclusions about how previous classroom experiences may have colored their attitudes.

At this stage, a handout is given: a checklist of punctuation symbols commonly used in English (sometimes, Spanish or French symbols are included).

STEP TWO: INDIVIDUAL WRITING--PUNCTUATION CHALLENGE
Give students the challenge: how many of these different forms of punctuation can they use in one sentence? One paragraph? While some students are self-starters, and begin the task, general mayhem breaks out among the rest (What IS ellipsis?). Invite them to form groups.

STEP THREE: GROUP WRITING/TEACHER ASSISTANCE (individual listening)
Students form sentences in groups, utilizing as many ?!([:;'s as they can. Peer teaching goes on in these groups, as students share their interpretation of the "rules." At this point, the teacher explains specific points to confused students or encourages shy (or lazy) students on a one-to-one basis.

STEP FOUR: GROUP PRESENTATIONS OF PUNCTUATION CHALLENGE
Ask the various groups and individuals to report back to the rest of the class, writing sentences on the board or ACTING THEM OUT (yeah--really. Only works in some classes. John is a semi-colon; Mipsy and Wipsy are independent clauses...) Have others critique their performance, with instructor (and/or other students) as mediator.

STEP FIVE: LECTURE/CLASS DISCUSSION--A METAPHOR FOR COMPREHENSION
This is the first passive segment of the module. Students are asked to close their eyes and visualize a page of printed text. What would the text look like if it were printed on one continuous line, stretching out to the right as far as it needed to go? We will now travel along this line of text, as if we were taking a car journey. We will VIEW the punctuation we meet as traffic signals that tell us when to stop, slow down, start onto a new street, or pause to let another vehicle (clause) go by. We come to a period. This is a definite stop sign, isn't it?
Now the instructor maps signals on the board:

THE CAT SAT ON THE MAT. (a period=stop sign)

THE CAT, THE ONE YOU DON'T LIKE, SAT ON THE MAT. (commas= yield signs)

THE CAT SAT ON THE MAT; I SAT ON THE CHAIR. (a semicolon=major intersection between two independent clauses)

THE CAT--YOU KNOW, THE UGLY MOGGY ACROSS THE WAY--SAT ON THE MAT. (the dashes are like barriers that come down at a railway crossing to let a fast train through.)

THE CAT: CREATURE OF MYSTERY, OF INTRIGUE, OF FASCINATION. (colon=warning signal that something is coming up ahead: an explanation, a list.)

THE CAT...HE'S DEAD NOW, POOR THING. (ellipsis=slow down!)
THE CAT (BOOTSEY) ATE ONLY CAVIAR. (parentheses=a lay-by for an aside)

STEP SIX: INDIVIDUAL WRITING TO REINFORCE METAPHOR
Any writing exercise here--revising a previous essay, freewriting, etc. as students are focusing on punctuation, not ideas. Feedback comes from instructor praising experimentation in this exercise and often from students reading each others' work, critiquing each others' use of a specific sign when incorrect, or describing how they now feel confident to use a sign they have been purposely avoiding.

STEP SEVEN: GROUP DISCUSSION--DESIGNING YOUR OWN METAPHOR
Traffic signals are, of course, only one metaphor for punctuation signs. In groups, students come up with their own metaphor (from construction, engineering, music, art, baseball--whatever they're interested in). They are encouraged to be as creative as possible; to enjoy ludicrous analogies: anything to make them remember what the signs mean.

STEP EIGHT: READING MODELS IN LITERATURE
Give students examples of various forms of punctuation as they occur in works of literature. Tone of voice and speed of delivery are discussed; it's a good idea to use a variety of styles, from conversational to contemplative. Ask students what effect the different punctuation forms have; whether they slow down the speed of the narrative... or speed it up!

(The handout I use contains TWO sentences, both about a paragraph long; one is from Oscar Wilde's The Picture of Dorian Gray and is a languid crawl of a sentence that goes on and on in a delightful meandering YAWN of grammatical excellence; the other is from Tom Wolfe's The Right Stuff, which slams its way--across the page--(with the occasional KABOOM!), utilizing every form of punctuation imaginary for dramatic effect.)

STEP NINE: MODELLING (INDIVIDUAL WRITING EXERCISE)
Have students produce a rewrite of one of the models, using the original punctuation and format as a model but replacing the topic of the sentence. Students who are slow to catch on read others' work for inspiration. Again, ludicrous topics are encouraged, as long as they conform to the original punctuation. Feedback is given when students either read their sentences aloud for class discussion, and listeners challenge or praise the logic of a complex structure, or the instructor reads individual papers. Reproducing some of the best on transparency is an effective illustration.

HINTS

This is an informal exercise with a very serious intention. Feedback is constant, as the instructor is able to circulate and give specific students individual attention. At the end of the module, students should have--hopefully--changed their ATTITUDES towards the whole concept of punctuating, not become sudden geniuses at the art. This is merely an introduction that can be referred to for the remainder of the semester. The modeling shows them that anyone can use good punctuation--if he knows how.

SELF-ASSESSMENT

Usually it's not necessary to make this a formal exercise; students seem eager to share their ideas about how their attitudes have changed over the course of this exercise, about how they can now use the dreaded semi-colon without trepidation; however, this can be a written assessment, if further back-up is needed.

They are also asked to list forms of punctuation that they now feel CONFIDENT enough to use easily. Signs missing from their lists will be queried by the instructor or other students. They will be asked in the upcoming weeks to point to every new use of a punctuation sign in their own writing.

Time Required: 2-3 seventy-five minute class periods

MODULE 15: THE GENERAL ASSESSMENT MODULE

INTRODUCTION

The purpose of the general module was to get on paper the pattern we wanted to use with students as they worked through reading units toward an analytical paper. The general module thus became a planning and reference tool for us as we chose and organized materials for the course and as we considered what activities would be useful for students as they moved toward the analytical papers at the end of the unit. In particular, this model helped us remember (and use) assessment techniques throughout the unit. The general module also helped us record many of the things we had learned and talked about during the FIPSE workshops, place them in a workable framework, and integrate them into a course built around reading materials we wanted to use.

As we envisioned it, the module would provide a clear, but very flexible structure within which students would be encouraged to think carefully about what they had read, to analyze their own personal reactions to those works, to record their reactions in writing, and to assess (and reassess) their reactions and their writing. The emphasis on assessment (from the teacher and from their peers) and self-assessment would we hoped operate to embed in their reading, thinking, and writing processes the habit of questioning and evaluation that would stay with them after the semester and thus enable them to continue to improve as readers, thinkers, and writers.

The General Assessment Module

This module requires students to read, analyze, and write about a number of literary documents that deal with a common theme or several works by a single author. The module can be designed to take anywhere from 2 weeks to 3 months and includes a number of different assessment instruments embedded within the process. Obviously, not all the steps presented in the tables below need be followed each time the module is used. Likewise, when the module is used to teach a unit that lasts for several months steps may be repeated and/or lengthened.

Basically, the students are taken through four major steps:

*Reading, discussing, and responding to the materials.

*Designing a written response based on personal opinions and an analysis of reading materials culminating with a written proposal.

*Writing an analytical paper.

*Completing a self-assessment of the entire project.

Step 1: Reading, Discussing, and Responding

Instructor's Actions	Students' Actions	Assessments
Develops a reading list for in-class discussion and a separate list of readings for out-of class reading.	*Read in-class assignments *Read selected out-of-class works *Find additional materials and supplement out-of-class list (if appropriate).	Class Assessments *1 Min. Papers *Class Summaries *Muddy Questions *Questionnaires *Journals Performance Assessments *1 Min. Papers
Leads in-class discussions and writing activities	*Participate in class discussions *Write paragraph-length responses to readings *Write responses to class discussions of readings *Write paragraphs making connections between readings	Class Assessments *Class Summaries *Muddy Questions Performance Assessments *1 Min. Papers *Compare/Contrast Papers (one page) *Concept Maps

Step 2: Designing a Written Response

Instructor's Actions	Students' Actions	Assessments
Continues discussion of readings with focus on emerging theme and variety of approaches seen in the readings	Participate in discussion bringing in more ideas and insights from out-of-class readings	Course Assessments *Class Summaries Performance Assessments *1 Min. Papers
Provides class time for small group work and individual work to explore and develop connections Moves among groups or individual students to prompt, question, suggest, remonstrate, threaten, etc. as needed	Exchange information and different perspectives on topics looking for convergence and divergence; develop group reports and present to class Begin developing concept maps (outlines) for individual papers on unit topic Write short papers (1 to 3 paragraphs to define and/or explore direction for analytical paper	Course Assessments *Group Reports *Class Summaries Performance Assessments *Concept Maps *1-10 Minute Papers *Journals *Out-of-class papers
Assigns proposal	Write proposal containing a definition of the thesis of paper, a tentative outline or list of framing questions for the paper, a list of works that will be used in the paper, and an explanation of why the student wishes to write on the topic	Performance Assessment *Written Paper (Proposal) *Conferences *Group Work Reports *Portfolios

Step 3: Write Analytical Paper

Instructor's Actions	Students' Actions	Assessments
Responds in writing or in conferences with students on their individual proposals with suggestions Provides time in class for discussion of proposal ideas and some in-class writing of analytical paper Assigns Analytical Paper (done earlier; includes list of goals for assignment)	Ask questions to clarify suggestions from instructor Participate in class discussions Work in-class on final analytical paper during time given	
Evaluates Analytical Paper	Write analytical paper	Performance Assessments *Written Paper *Conferences

Step 4: Self-Assessment of Assignment

Instructor's Actions	Students' Actions	Assessments
Returns Analytical Paper	Review written comments of instructor Write Self-Assessment of entire project with special emphasis on written documents produced during unit	Self Assessment *Written Self-Assessment *Portfolio of all work completed
Instructor's Self Assessment		Course Assessment

Course/Curriculum Development

Continued Transfer and Improvement of Skills

COMMENTS

The general module is one of the most valuable things we did for several reasons:
1. It accomplished the key goal of providing a framework within which we could pursue our different thematic agendas and still test the same basic teaching strategies.
2. It helped us to encourage students to evaluate their thinking and writing throughout the process of producing a final document and reminded us of ways to accomplish that goal.
3. It was an invaluable means of reviewing the information and strategies we learned and tested almost two years ago. For that reason, we think that this framework (with some appended definitions and explanations--e.g. "muddy questions") may be the most **transportable** thing we have done. It can be adapted in part or whole to improve writing instruction based on different texts and themes.