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A LITERATURE-FOCUSED HUMANITIES UNIT FOR THE SENIOR HIGH SCHOOL: ITS DEVELOPMENT AND EVALUATION

by

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Pittsburgh, Pennsylvania

May 1, 1972

Adviser: Dr. Robert C. Slack

CARNEGIE-MELLON UNIVERSITY

College of Humanities and Social Sciences

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For the Degree of Doctor of Arts

Title A Literature-Focused Humanities Unit for the Senior High School: Its Development and Evaluation

Presented by Dorothy M. Hill

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A Literature-Focused Humanities Unit for the Senior High School: Its Development and Evaluation by Dorothy M. Hill
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ABSTRACT

With a committee of three graduate students I planned a literature-focused unit in the humanities for eleventh- or twelfth-grade students. Based on student-generated concepts about love, the unit includes Hermann Hesse's SIDDHARTHA, Paddy Chayefsky's THE TENTH MAN, the film DAVID AND LISA, and two slide arrangements with musical accompaniment, as well as poetry, short stories, and an essay. The graduate students pretested the unit as part of their student-teaching assignment; I then redesigned the unit and tested it at Peabody High School. The dissertation is an account of these procedures and presents the final detailed lesson plans with accompanying summaries.

The last part of the dissertation evaluates the relevance and effectiveness of the unit and explains certain difficulties, such as problems in reading comprehension, encountered in the teaching. I found the unit to be well adapted to eleventh- and twelfth-grade students of average ability. There was much personal response to the literature, considerable subjective interest and some technical understanding of the art and music, and some progress in the students' valuing of themselves and others. The unit was an effective way to cope with social differences among the students and proved the value of discussion as a way to learn.

The appendices include samples of student work and transcriptions of tapes of student evaluation of the unit.

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PART ONE: HISTORY OF THE DEVELOPMENT OF THE UNIT AND ITS RATIONALE

The dissertation that follows sets forth the development, teaching, and assessment of a literature-centered unit in the humanities. Built around a central theme of "love" and student-generated concepts about love, the unit is intended to reach eleventh or twelfth grade high school students of average ability. Its initial form grew from conferences on curriculum at Carnegie-Mellon University and my supervision of three Carnegie-Mellon student teachers at Taylor-Allderdice High School. Later, when it was revised and completed, I tested the unit at Peabody High School in Pittsburgh during the school year of 1970-71.

ASSUMPTIONS AND CONSEQUENT GOALS

The direction of the unit came from my experience in the classroom as teacher and observer and from my reading in the field of English education, humanities education, and curriculum development. The unit arose from my concern with the troubled urban schools which, like our troubled, changing society itself, need the humanities to give some meaning to life.[1]

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[1]Glenn T. Seaborg, Chairman, U. S. Atomic Energy Commission, has given a vigorous expression of this need: "The enormous thrust of science and technology in recent decades has now brought us to a new era of soul-searching. And in such a period the instruments of this self-examination and re-evaluation, to which we must turn with more emphasis, are the humanities. It is through our humanistic studies and activities that we can re-explore, or explore in greater depth and with more meaning, what we are, and decide with more assurance what we wish to become." February 4, 1970, Joint Committee Hearings on the Role of the Humanities: Special Subcommittee on Arts and Humanities of the United States Senate and the Select Subcommittee on Education of the U. S. House of Representatives. Quoted in HUMANITIES, Report of the National Endowment for the Humanities (Washington: Spring, 1970), p. 6.

I wanted to create a humanities unit that would grow out of and center upon an actual human concern of the students. Only if the unit focused upon something that was deeply important to them would it possess vitality and relevance enough to engage them seriously. It would need to be different enough to appeal to the students as something new, but not so different as to appear strange or threatening. Ideally it would help them to discover the humanness in themselves and others.

Too many designs for humanities units fail to have this kind of relevance. Too many are structured according to some abstract principle — various historical periods, or different aesthetic types, or areas of factual knowledge — that is not directly related to the human needs of the students. The familiar humanities-historical approach (studying consecutive periods of western culture in clusters of artistic and historical events) no longer is meaningful to urban children. They are not fascinated by the march of history or by abstract ideas such as "Plato's theory of the universal" or "the medieval concept of courtly love."

A thematic approach might be plausible, but it would have to be closely anchored to reality which the students have experienced. It ought not be vague, or so oversimplified that it would seem artificial. The shape of the unit and the structure of its parts would have to be very clear, especially since the unit was being designed for less gifted children.[2]

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[2]"Good teaching that emphasizes the structure of a subject is probably even more valuable for the less able student than for the gifted one, for it is the former rather than the latter who is most easily thrown off the track by poor teaching." Jerome Bruner, THE PROCESS OF EDUCATION (Cambridge: Harvard University Press, 1960), p. 6.

I decided to use literature as a structural base because I was accustomed to working primarily in the field of English and because much literature does contain themes. I would search in several pieces of literature for a theme real enough to be of deep concern to students. When I had found this theme, I would select materials in art and music related to it to use with the literature. The teaching plan would then have to make clear the interrelationship of all the parts and the relevance of the unit to the students' experience.

This latter function of curriculum is especially important. Secondary-school students not only reject literature they see as unrelated to them; they may not even allow it to be taught at all. I have found that they can rarely be expected to make, unaided, their own connections of literature with life. Therefore in my planning I would have to motivate the students to discover the theme and its component concepts as a part of their lives. Then by gradual discovery during discussion of all the material, I would get them to see these concepts embedded in the works they studied. The connections thus made would be strong ones.

I expected that the inclusion of art and music would stimulate and vitalize the teaching of the literature. I did not intend to use audio-visual aids solely as explanatory support for literature, for example, showing a film on Buddhism to make clearer Siddhartha's philosophy, or a series of slides illustrating orthodox Jewish ceremony to help students visualize the synagogue service in THE TENTH MAN. I intended rather to use works in other media for their own sake. When a film writer and a novelist, both holding a concept of love as healing or love as destroying, utter that concept through their respective media, they create unique

works. The students, studying these works, experience the art form and the concept simultaneously. They also are enriched in a secondary sense, in that the novel or play, instead of being "another book to read," appears as one of several artistic voices, like the painter's, the sculptor's, the composer's, expressing a human concern. Thus the students ought to see the work of literature as another of several possible artistic expressions and not as an isolated subject.

With such assumptions as these, I began the initial planning, keeping in mind the type of students to whom I am accustomed — the urban high-school students in my classes at Peabody High School.

ANALYSIS OF SCHOOL, COMMUNITY, AND STUDENT

The city of Pittsburgh is characterized by pockets of segregated ethnic cultures — German, Black, Irish, Southern European communities divided from each other by the city's location on hillsides and in valleys around three rivers. The schools have certain common urban characteristics but are individuated by the tempers of the communities in which they exist. Peabody High School, more than any other Pittsburgh high school, is a cosmopolitan mixture of cultures, races, and religions. It draws from both middle and low income areas, and is situated near several college campuses. This location means that the parents of Peabody students are doctors, engineers, teachers; unemployed unskilled workers on welfare; small businessmen and tradesmen; skilled and unskilled workers in large industries. The students are Jewish, Black, Italian (some immigrants), with many other minorities including Orientals. They are aware of their differences and articulate enough to talk through many difficulties. They lack, of course, the cohesiveness and spirit that exist in smaller, more nearly homogeneous schools. The siphoning off of ten per cent of

the able students into the Scholars Program leaves the majority of these inner-city students with less vital courses in the humanities disciplines and often with less sense of purpose.

These "average" students exist in a world too troubled to have much meaning to offer them. They feel the shifting values in philosophy, theology, politics, without being able to analyze the change. Lacking security, they cling to the temporary stability of slogans and routine, often not able to take an independent stand; yet they complain of the tedium in school life and ask for innovation and risk. Frequently anti-literary, they are suspicious of reading, at times even antagonistic to it. Offered little challenge to their imaginations by the concrete-steel-and-plastic world they live in, they may be greatly impoverished, in spite of years of sight-sound experience through television and stereo. Surrounded by people, they are nevertheless lonely in a society increasingly polarized and unresponsive to them. Knowledge, through the mass media, of betrayal, expediency, and self-interest has taken away much of their innocence.

In eleventh and twelfth grades, at ages sixteen to eighteen, students are more sensitive than earlier to the meaning of human relationships. They are growing more aware of themselves as individuals and so question everything that relates to them, especially love in all its forms, even if they may be inexact in their attempts to qualify or define the term. At this time these students are part of a society that feels the pain of divisiveness. In the microcosm of the urban school, they know the separation caused by social stratification, racial tension, varying political attitudes. Everything that divides their

society divides them. Thus they feel the need for unity even more than other generations, and a unity based not on intellectual fairness alone, but on warmth of feeling. The world is cold; the school is often cold. They recognize the driving force of the motto, "Every man for himself," and the desperation caused by it. They know that for warmth man must reach out to others; if artists too have expressed this need in so many different media — painting, sculpture, literature, and music — the authenticity of the need is made all the stronger.

PLANNING PROCEDURE

COMMITTEE OF GRADUATE STUDENTS

I began working on this curriculum unit at Carnegie-Mellon University in September, 1969, while holding a fellowship in the national Training of Teacher Trainers Program. This government-sponsored program emphasized the special complexities of the urban school, offering courses like a seminar in urban affairs, a graduate seminar in curriculum development, and a sensitivity program at the University of Pittsburgh.

Associated with my TTT program was an assignment to supervise the work of three Carnegie-Mellon graduate students in English who were engaged in completing their undergraduate student-teaching requirement. One of these graduate students had just completed his service years in the United States Navy; another was returning to graduate work after seven years of home-making; the third had just completed undergraduate work at another university. It was agreed that these particular graduate students, rather than use the standard curriculum of the high school, would teach material which they and I developed together. This material, naturally, would be the unit I had in mind. They would help me find subject-

matter that was new to high-school students, yet close to the students' needs and interests, and justifiable as serious works of art. After we had worked together on the unit, the graduate students would take the curriculum we had planned into the high school where they were to complete their student teaching. I would thus be able to consider the teaching a kind of pretest of the curriculum unit.

Together in the conferences we began a process of investigation, rejection, and selection which considered three alternative titles to control the structure: "The Theater and the Humanities," "Mysticism and the Supernatural," and "Love." The first alternative came from our mutual interest in the theater although we considered a theater "genre" topic more appropriate for a semester's or a year's work than for a six- or eight-week unit. The consideration of Paddy Chayefsky's play THE TENTH MAN seeded other ideas, however. The "dybbuk" idea fascinated us and suggested the second alternative, "Mysticism and the Supernatural." With the current interest in the occult and in eastern mysticism particularly, we would have a theme that attracts many young people. As we discussed the matter, however, we had increasing difficulty in resolving our differences on terms like "mysticism," "supernatural," and "superstition." Some of the works we considered, but rejected along with the theme itself, were plays — Jean Giraudoux' ONDINE; Henrik Ibsen's PEER GYNT; James Barrie's DEAR BRUTUS; Friedrich Durenmatt's THE DEADLY GAME— and other literature like Carl Jung's "Essay on Alchemical Studies," William Butler Yeats' "The Mask," and Cotton Mather's "Observations of a Bewitched Child." Rejected also were the Bergman film THE SEVENTH SEAL and several popular rock albums like The Rolling Stones' "Sympathy for the Devil."

A concept other than "mysticism" in THE TENTH MAN suggested a different theme, "love as healing." This one we found workable. We intended to keep the theme thus limited but found difficulty doing so because the living culture of the students, exemplified for instance at the time in many Bob Dylan songs, evoked images of loneliness, alienation, lack of love, and destructive relationships. Later we found we would have to include more than one aspect of love in our theme.

We chose Hermann Hesse's novel SIDDHARTHA, growing every day in popularity with high-school students, for its many-faceted appeal and its stylistic excellence as a piece of fiction. It could be used in combination with THE TENTH MAN exemplifying the theme of "love as healing." We decided to use these two works, along with the film DAVID AND LISA, as main works in the unit.

Other pieces of literature we rejected were: Langston Hughes' "Soul Gone Home," closer to the "mysticism" theme or "love as destruction"; S. Ansky's "The Dybbuk," too ponderous and formal for high-school students' interest; poems like E. E. Cummings' "Realities" and Theodore Roethke's "The Sensualist," too obviously erotic. "Victorian Flowers," a short film recording an unknown artist's climb into and out of a schizophrenic period, was illustrative of schizophrenia but not related directly to the "love" theme; Tschaikovsky's "Romeo and Juliet" overture and Wagner's "Prelude and Love-Death" from TRISTAN AND ISOLDE were too dramatic (they seemed to demand undivided attention) to use as companions to a series of art slides we planned; Berlioz' "Symphonie Fantastique" was closer to the "supernatural" theme than to the "love" theme.

Erich Fromm's essay "The Theory of Love" we chose over essays by

Alan Watts and Plato, both of which seemed more difficult. Ravel's "Daphnis and Chloe: Suite No. 2" was interesting musically, related even in program to the theme we had chosen, and, not being insistent, better suited to use with slides.

We built two collections of slides on the subject of love: one of contemporary photographs, a second of copies of art masterpieces. From these we eliminated repetitions of subject and overly familiar paintings. We took pains to select works less familiar to students— the paintings of Chagall and some oriental and African paintings and sculptures — to bring the students, through the unfamiliar, to a fresh outlook on art.

Student Teaching of the Material - A Pretest

The last part of the conferences with student teachers, arranging a sequence of materials and deciding on methods of presentation, proved the most difficult, partly because of the student teachers' lack of experience, partly because of complications with the various critic teachers' schedules. At Taylor-Allderdice High School, then, in February, 1970, the materials were to be taught to: a twelfth-grade advanced placement class; a twelfth-grade average class; and elective speech and drama class; a tenth-grade average class; and a tenth-grade Scholars Program (honors) class. Out of this chaos I could derive at least one advantage; with such a spread of class variation, I would be surer of what level and range of students could best take the material.

Collecting all available information after the student-teaching experience — my observation of class sessions, my conferences with the student teachers and critic teachers, and taped student reactions after the teaching was completed — I saw what had gone well; SIDDHARTHA and

DAVID AND LISA had been enthusiastically received. I learned what needed more work to be effectively taught — THE TENTH MAN and the slides. The most frequent objection of the students was their inability to sense the design of the unit. This was to be expected, considering how often, contrary to previous agreement, the planned sequence had been interrupted by materials from the regular school curriculum. Any vestige of sequence that remained had been shattered by the erratic scheduling of audio-visual equipment. The students were justly vehement in their objections to the confusion they experienced and were very sure of their right to reasonable sequence and evident relationship of parts.

The variety of ages and abilities among the students using our materials confirmed my original planning aim; the material went best with the twelfth-grade average class, for whom I was originally planning, and with the tenth-grade scholars class, which can usually handle twelfth-grade material. The relevance to the students of the theme, "Love as a Healing Force," was underscored by one class' translating it to their school's current need — "Let's Get Together" — and basing on it a school assembly program. Support for the humanities emphasis was offered by many students who appreciated the opportunity for non-verbal expression.[3]

The disregard of the student teachers (and even the critic

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[3]One student furnished the following reinforcement of non-verbal expression from Julian Huxley's THE HUMAN CRISIS (Seattle: University of Washington Press, 1963): "The basic split remains. Here and everywhere else in education, we need nonverbal learning. We need to be exposed to art. We need to learn to appreciate art without having to be examined in art appreciation. We need to encourage creativity....." pp. 34-35.

teachers) for the design of the unit and their tendency to add poems, essays, and stories they found as they went along, had at least one merit to soften my dismay; I had some new suggestions for material, like the short story "A Summer Tragedy."

THE WRITING OF NEW PLANS

Beginning to rewrite and restructure the unit in the spring of 1970, after the student-teaching at Taylor-Allderdice High School, I thus had the advantage of some previous testing of the material. My first aim now was unity — insuring an understandable sequence of materials linked to the theme; my second and related aim was relevance to the students. I decided to establish this relevance — and also establish points of unity — by using the photographic slides we had collected, arranging them in a pattern with song accompaniment.

The slide-tape would be pointed enough that the students could name the subject, love, and the obvious divisions — boy-girl love, courtship, and marriage; adults' love for children; and brotherly love or compassion. After they had picked out these divisions, I would ask them two questions: What is love? What effects does love have on human beings? During the discussion that followed, I would draw out any specific concepts they mentioned so that we had a fairly complete list. Periodically thereafter I would return to the list or parts of it, asking the students which concepts were reflected in the work studied at that time. By referring to all of these concepts about love, I would keep the love-as-healing idea which had intrigued the students during the student teaching, and accede as well to a reality we had discussed in the first planning stage — that love has many faces.

Note on Testing

My own testing and consequent evaluation of the unit is reported on in Part Three. I began the teaching of the material with a twelfth-grade average class at Peabody High School in September, 1970. Before we were more than two weeks into the unit, however, my complete schedule was changed (the urban teacher must be flexible in the extreme). I began the unit again with an eleventh-grade average class and was this time able to complete the testing.

CONTENT OF UNIT

Following is a brief description of the material in the unit in the order in which I taught it at Peabody High School in the fall semester, 1970.[4]

1. Forty slides of photograph and advertising art.

   Songs: "What is a Youth?" Eugene Walter;
   "Aba Heidschi," German folk lullaby;
   "Bridge over Troubled Waters," Paul Simon.

   The slides had three basic divisions, signalled by the music: young love and marriage, with a premonition of old age; the joy of children and adults' involvement with them; brotherly love. In the first and last parts, some slides illustrated phrases of the songs.

2. Concepts that developed out of the discussion of the slide-tape:

   Love is companionship.
   Love is understanding.
   Love is wanting.
   Love is respect.
   Love is accepting others' faults.
   Love is admiration.
   Love is caring.
   Love is commitment.
   Love is sharing.
   Love helps you.
   Love hurts you.
   Love reaches out.
   Love makes you realize yourself.
   Love makes you grow up.

[4]The accompanying charts set forth the relationship of the material to the concepts about love suggested by students and to the divisions of the slide-tape.

3. Play in three acts: THE TENTH MAN, Paddy Chayefsky.

Evelyn, 19, is brought to the Orthodox synagogue in a dingy neighborhood by her grandfather who believes in exorcism of her dybbuk as a possible alternative to hospitalization for schizophrenia. Arthur, an embittered though successful lawyer unable to love, is the "Tenth Man" to complete the quorum for the morning service. He finds his dybbuk exorcised instead of Evelyn's, and he and Evelyn decide to try to make a life together.

4. Poems: "Sonnet 6," Elizabeth Barrett Browning;
"The Clod and the Pebble," William Blake.

"Sonnet 6" stresses the involvement of love which challenges the poet's individual, independent life. "The Clod and the Pebble" presents some of the ambiguities of "selfless" and "selfish" love.

5. Film: DAVID AND LISA.

Two young patients at a psychiatric institution find a way to relate to each other and thus to begin to reach out to the world.

6. Essay: "The Theory of Love," from THE ART OF LOVING, Erich Fromm.

According to Fromm's "theory," love is the act of a mature person, an act characterized by giving, care, respect, responsibility, and knowledge.

7. Poems: "Psyche with the Candle," Archibald MacLeish;
"Silent Noon," Dante Gabriel Rossetti;
"No Man is an Island," John Donne.

MacLeish says that love is a mystery, and that "to look at it lets it go." Rossetti pictures two lovers in a setting of natural beauty of which they seem a part. Donne in poetic prose talks of universal involvement.

8. Short stories: "A Summer Tragedy," Arna Bontemps;
"A Clean, Well-lighted Place," Ernest Hemingway.

Poem: "Love Poem" John Frederick Nims.

"A Summer Tragedy" describes the last act, a double suicide, of an elderly destitute husband and wife. The kind of domestic tenderness that they experience with each other is a feeling that Nims echoes in his poem about his wife. "A Clean, Well-lighted Place" portrays, along with the loneliness and alienation of old age, a muted response of caring in the person of the old waiter.

9. Slides: Fifty slides of art masterpieces;
eight black-and-white photographs.

Orchestral suite: "Daphnis and Chloe, Suite No. 2," Maurice Ravel.

The slides emphasize the primacy and continuity of love through life and imply the interest of artists in all ages and civilizations in loving human relationships. Each of the two sections into which these slides were divided was begun in the same order: first, a single sculptured human face; second, a Michelangelo Creation painting. The first section pictured bright moments and contained a Chinese animal painting, "Sky Horse," intended to be singled out as a symbol. The second division of slides presented darker, more complicated subjects and contained a Japanese painting, "Tigers and Bamboo," symbolizing, not the joy of the "Sky Horse," but the more confused involvements of life. Interspersed for emphasis and effect were eight black-and-white photographic slides.

10. Novel: SIDDHARTHA, Hermann Hesse.

Poems: "The Waking" and "I Knew a Woman," Theodore Roethke.

Songs: "The Sounds of Silence," Paul Simon;
"The Fool on the Hill," John Lennon;
"Where Do I Go?" Gerome Ragni.

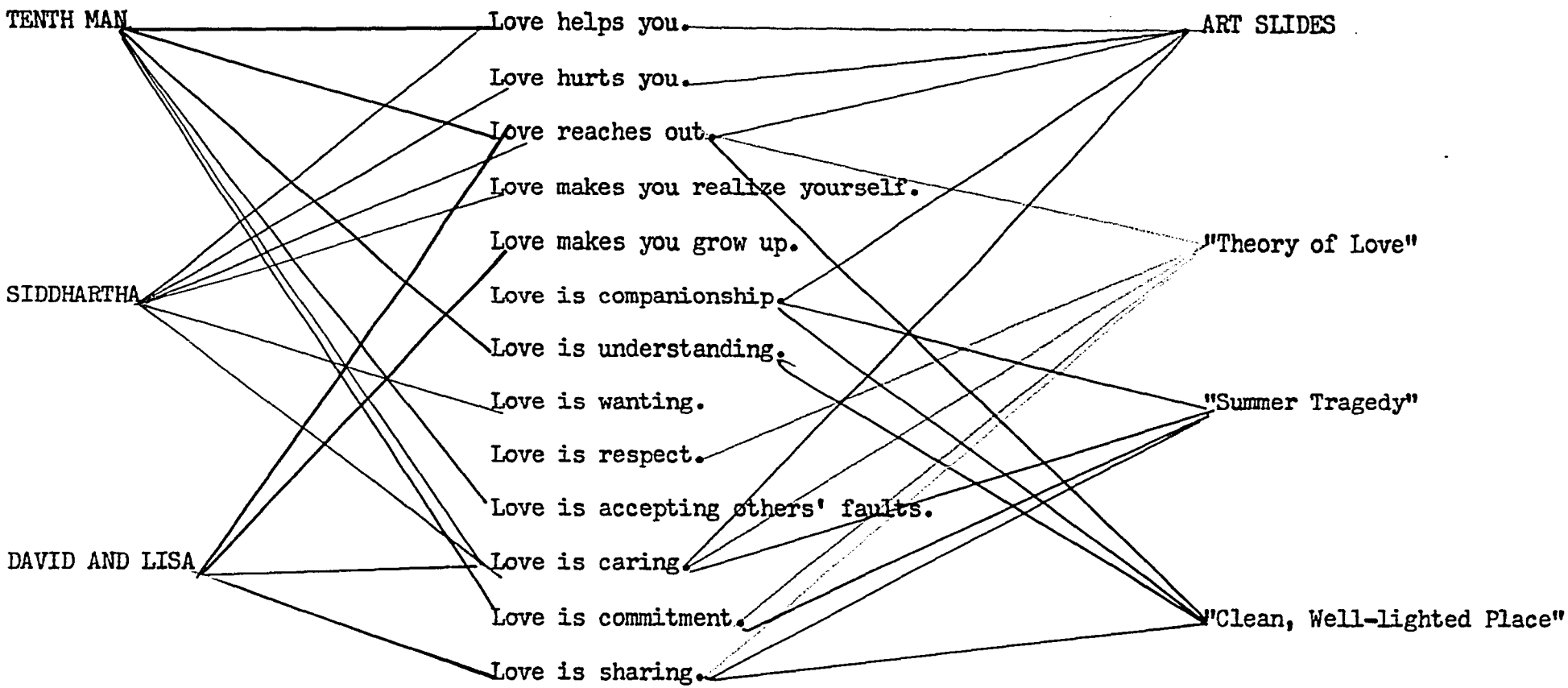
Young Siddhartha makes a pilgrimage away from his father's house to the ascetic Samanas, to the followers of Buddha, to the wealth of Kamala's world. Near suicide, he finds new life in the simplicity of the ferryman Vasudeva and learns to listen, to serve others, and to love, through his suffering over his son. The Buddhist integration of thought and feeling, its attitude toward death, are presented in SIDDHARTHA and also in "The Waking." "I Knew a Woman" parallels in some respects Siddhartha's relationship with Kamala. The songs illustrate the loneliness of Siddhartha in the Samsara of life and the intuitive wisdom of Siddhartha, the "Fool," who leaves wealth, family, and city.

11. Student projects presented in fulfillment of assignment at the beginning of the unit. (Projects are more fully explained on pp. 23-24 below.)

Because one of my aims was the expanding of the students' literary and cultural experience, different literary genres are included, and different eras.

RELATIONSHIP OF MAJOR SUBJECT MATTER TO THE THREE DIVISIONS OF THE INTRODUCTORY SLIDE-TAPE

RELATIONSHIP OF WORKS TO STUDENT-SUGGESTED CONCEPTS ABOUT LOVE
(concepts developed in discussion after slide-tape)



OBJECTIVES OF UNIT

I had revised and arranged the curriculum unit with the following objectives. The students would, through their own questioning, better understand themselves and others — become more aware of the intricacy and preciousness of human relationships. They would open their minds to alternatives they had not entertained before: how it feels to be old like the men in THE TENTH MAN who fill up their days with visits to their cemetery plots, for instance; or how some people search for themselves through self-denial, as Siddhartha first did. Periodically during the course of the unit they would write a theme connecting what they had read and discussed and what they had personally experienced. At the end of the unit, by presenting their own response to the part of the unit they chose, they would again put together life and literature, matching some images perhaps like the "dybbuk" in Evelyn's and Arthur's minds with dybbuks they and their friends had experienced; conformity, insecurity, school frustrations.

Necessary, of course, to this growth in understanding of themselves and others is an understanding of the literature. I wanted the students to comprehend the situations presented and the ways in which the human beings portrayed handled the situations — their motivation, their response to their own needs and those of others. To help in this comprehension of the literature, the students would learn or relearn some technical facts about literature; that different genres demand different reading techniques (close attention to imagery in poetry, for example),

and that since each author speaks with his own voice, they must listen to the uniqueness of that voice and not expect one writer to speak like another.

Closely related to these objectives, in fact only artificially separated from them, were some affective aims. The students would value writing, music, and art as ways of expression open to them, even if on a limited scale, as well as to artists. They would through this unit take one step in valuing themselves — not making merely an intellectual judgment about themselves but experiencing also an affirmative feeling of their own worth. They would value relationships with others more than formerly so that they might feel as well as see intellectually the importance of reaching out to others. The extent to which these affective aims were achieved would depend most especially, of course, on the rapport among students and between students and teacher.

There are two contributions made by this dissertation. Foremost is the unit itself, ready now in permanent form to be used with other students in other years. Its strength and relevance have been tested. Valuable, also, however, is a consideration of the process which carefully shapes such a unit. Studying the process will, I hope, aid other teachers to be more flexible in the techniques of curriculum design.

PART TWO: THE UNIT LESSONS

Day 1	I.	Forty slides. Music: "What is a Youth?" Eugene Walter. "Aba Heidschi," German folk song. "Bridge over Troubled Water," Paul Simon.
		Discussion.
2	II.	Discussion continued. Long-range assignment made.
3-6	III.	Play: THE TENTH MAN, Paddy Chayefsky.
7-8	IV.	Poetry: "The Clod and the Pebble," William Blake. "Sonnet 6," Elizabeth Barrett Browning.
9-11	V.	Film: DAVID AND LISA.
12-13	VI.	Essay: "The Theory of Love," Erich Fromm.
	VII.	Out-of-class assignment — theme on poetry, prose. "Psyche with the Candle," Archibald MacLeish. "Silent Noon," Dante Gabriel Rossetti. "No Man is an Island," John Donne.
14-15	VIII.	Short Stories: "A Summer Tragedy," Arna Bontemps. "A Clean, Well-lighted Place," Ernest Hemingway.
		Poem: "Love Poem," John Frederick Nims.
16	IX.	Fifty art slides. Eight photographic slides. Music: "Daphnis and Chloe, Suite No. 2," Maurice Ravel.
		Out-of-class compositions due.
17-26	X.	Novel: SIDDHARTHA, Hermann Hesse.
		Poems: "The Waking," "I Knew a Woman," Theodore Roethke.
		Songs: "Where Do I Go?" Gerome Ragni; "The Sound of Silence," Paul Simon; "The Fool on the Hill," John Lennon.
		Discussion of out-of-class themes.
27-29	XI.	Further work with art slides.
30-31	XII.	Further work with music.
32	XIII.	Discussion of SIDDHARTHA compositions written in class.
33-35	XIV.	Presentation of projects assigned on Day Two.

I. SLIDE-TAPE

SLIDES: Forty photographs, some reproductions of newspaper and magazine pictures, showing love relationships and illustrating phrases of the songs.

	Subjects	Music
1.	Love between boy and girl, man and woman.	Nino Rota and Eugene Walter, "What is a Youth?" from ROMEO AND JULIET, Franco Zeffirelli film production.
2.	Love and companionship between children; love of parents for children.	"Aba Heidschi," German folk lullaby, Vienna Choir Boys.
3.	Brotherhood; scenes of friendship and compassion.	Paul Simon and Arthur Garfunkel, "Bridge over Troubled Water."

The slides with tape accompaniment should be shown without any preface. Begin the consequent discussion with these questions:

1. What is the overall topic of the slide-tape?
2. Did you notice any division in the arrangement of the slides? What division?
3. Besides these kinds of love, what others can you name, applying the the word "love" in its widest possible sense?
4. How would you define the word "love"? What synonym could you use?
5. What effects does love have on human beings?

The photographs and songs are designed for an immediate and obvious student response. The class' comments should be open, not structured into any technical discussion of the psychology of loving. As the class talks, the teacher should list on the board and keep for future reference definite statements about the nature of love made by students. These concepts will form the basis of the assignment that follows in Section II, and, when referred to again, will help keep the unit focused on the definite theme of love.

II. DISCUSSION AND LONG-RANGE ASSIGNMENT

The first day's discussion, if still offering material for development, should be continued. Next, the teacher should review all the points the students made earlier and then show the slide-tape again. This procedure will summarize the discussion visually as well as verbally.

The teacher should then explain that the literature, art, and music to be studied in the next six weeks will relate to the concepts that the students have brought up about love. At the end of the unit the students will be expected to present a personal response, through art, music, or writing, to the material and/or concepts they have studied. Choosing one of the works which has particularly awakened their imagination or a concept which has interested them, the students should present their response in an individual, imaginative form. Here are some concrete suggestions:

1. Make a slide-tape, using slides from the public library's collection and your own tape of music and sound effects. Show what a specific concept like "love involves risk" means to you.

2. Put together a slide-tape using slides you have made from your own photographs of people or objects or magazine and newspaper pictures. Use your own collection of songs on tape to fit the pictures. Plan the order of songs and slides to show a progression in a love relationship—from hope to realization, for instance; from joy to sadness to joy; from illusion to reality.

3. Make a pair of collages or photo-montages to convey a specific pair of ideas or images suggested to you by something you study.

4. Make a short film with an original script. It might be a documentary or an imaginative story. Your aim will be to present your understanding of some aspect of love at work within a family, a friendship, etc.

5. If you have a tape recorder at home, make a tape of mood-

music you have collected from the work of different composers. Show by your verbal explanation or by some other means your conclusions about the role of music in evoking feelings of sadness, joy, apprehension, etc.

6. Keep a notebook in which you collect your own writings on one or a few of the concepts we listed today. Write your own poems or stories. Illustrate them with clipped pictures or original drawings. Give the notebook an original title.

7. Write a play and present it to the class. Make it a sequel to something we have read or express an original idea.

III. PLAY: THE TENTH MAN, Paddy Chayefsky.

LESSON ONE

Have the students take parts and read aloud as much of the first act as time permits. Stop the reading at various points to sum up the action and to make sure the identities of the characters are clear to the students.

Before the entrance of Foreman and Evelyn, discuss the following questions:

1. What are the place and purpose of the old men's meeting?
2. How are the old men alike? How do Schlissel and the Cabalist differ from the others?
3. What does the title of the play mean?
4. What different purposes do the stage directions serve?

Before the entrance of Arthur, discuss these questions:

1. What are the distinctions between different branches of Judaism — Orthodox, Conservative, and Reformed? Look up the meaning of Cabala; dybbuk.
2. Which character believes Evelyn is possessed by a dybbuk; which one is skeptical, and why?

SUMMARY

Four fragile, eccentric old men gather at the shabby Orthodox synagogue for the daily morning prayers, at which they need a quorum of ten. They seem alike as they complain about their daughters-in-law and winter, as they plan to fill in the day with a visit to Zitorsky's burial plot. Two are immediately distinct, however; Schlissel, the atheist; the Cabalist, remote in his continual praying and his knowledge of the Cabala, the esoteric medieval book of scriptural interpretation.

Old Foreman's certainty that his granddaughter Evelyn is possessed by

a dybbuk, a wandering spirit which has chosen to inhabit her body, is reinforced by Alper and Zitorsky, both of whom are impressed with her mysterious knowledge. Zitorsky thinks she knows his personal secrets. The Cabalist has heard the dybbuk's voice in his midnight prayers. Schlissel, however, sees Evelyn's talk as being a result of her grandfather's stories and her mental instability.

ASSIGNMENT: Finish reading Act One; read Act Two, Scene One. Be sure to look up words that are unfamiliar.

LESSON TWO

QUESTIONS FOR DISCUSSION:

1. From the conversations of the old men, the reaction of Arthur to the service, and the telephone conversation of the Rabbi, how closely would you say religion is linked to the lives of the people in the play?

2. How does the fact that Evelyn must be hidden contribute to the dramatic tension?

3. Evelyn says she is "slightly paranoid" and "hallucinates"; she is described as in a "catatonic schizophrenic" state. What do these terms mean?

4. How do Evelyn's appearance and talk differ when her emotional state changes?

5. On what disappointments of his own has Arthur's suffering centered?

6. Explain how the old men have grown more individual at this point in the play.

7. What dramatic effects are achieved by the act's consisting of two rooms?

8. What dramatic effect is achieved by the Cabalist's chanting as Arthur and Evelyn meet at the end of the scene?

SUMMARY

Evelyn arouses dramatic tension because "the dybbuk" is a different phenomenon to different characters and because her presence at the synagogue is secret. To some of the old men, religion is important for its ritual; to the Cabalist, it is a work of hope and a contact with the Unseen. Evelyn is therefore a reason for ritual to them and even a sign of God's presence. To the Rabbi, however, for whom religion is a

business matter, Evelyn is an inconvenience. To Schlissel and especially to Arthur, without belief in religion or in God, but with some knowledge of abnormal psychology, her being at the synagogue is an injustice to her since she needs psychiatric help. She suffers hallucinations; as a catatonic schizophrenic, she swings away from reality into other identities and sometimes into a state of rigidity and stupor. They think she should be institutionalized.

Characters begin to be defined more precisely. Zitorsky is inclined toward the visionary, Alper toward careful rabbinic reasoning. Arthur reveals the pain of finding that his profession, his affluence, his family have brought him no meaning and certainly not the happiness he hoped for after an unhappy childhood.

The division of the set into office — where Evelyn is hidden and where the Rabbi and Arthur contact the outside world — and synagogue emphasizes the fact that certain humans view reality differently. Is reality a concern, like the Rabbi's, with practical, immediate matters? Is reality Arthur's disillusion? Or the Cabalist's faith? The question is raised whether Evelyn's (and Arthur's) hope lies in the science of psychiatry or in a spiritual healing.

The tension aroused by these questions is eased for the moment at the end of Scene One as Evelyn's love for Arthur is linked with the Cabalist's ecstatic chant of hope.

ASSIGNMENT: Read Act Two, Scene Two.

LESSON THREE

Have a student read aloud the stage directions for two pieces of action: at the end of Scene One, the reunion of Arthur and Evelyn while the Cabalist chants; near the start of Scene Two, the party and dance of the old men and the dance of Evelyn. Ask for volunteers to role play these two scenes so that the class sees the meaning and importance of the action.

DISCUSSION AFTER ROLE PLAY:

1. What feelings does each of the characters in these scenes express? How are the feelings of one person related to or influenced by those of others? How are the scenes related?
2. Reread the conversation between Arthur and the Cabalist. What do you now think the dybbuk is? Is the playwright pointing out the nature of the dybbuk here or is he leaving it an open question?
3. Who makes the decision that the exorcism be performed? Why is it significant that this person is the one who decides?

SUMMARY

Evelyn's conviction that she loves Arthur is as total in its deep joy as the Cabalist's conviction that God hears him. Arthur is swept for the moment out of his apathy into a world that is positive. The Cabalist's joy and Evelyn's seem parallel — as though echoes of the same voice — but separated, since the two characters are not aware of each other in this scene. In the feast and dance the Cabalist's joy has spread to Zitorsky, the Sexton, and Alper. Zitorsky is frightened by the dark side of Evelyn's feelings which he brings out in his dance with her. The Cabalist is now directly aware of Evelyn's mood as he sees her struggle with the dybbuk.

The dybbuk may be an other-worldly spirit seizing Evelyn's spirit irrationally and fiercely. It may be an old word for a psychological phenomenon — the emotional distress of a deeply disturbed personality. It may be a coming together of human and divine, a sign of the mystery of human life, love and Love uniting. Although the playwright does not take sides, he gives the Cabalist, who believes in the "Inexpressible Unknown," the last word in a dispute with Arthur. The young lawyer is certain that religion is all invention and that life has no meaning. Yet Evelyn's extremity breaks through his apathy so that he is the one to order the exorcism; thus he experiences emotion and through his decision admits the possibility that the Cabalist also suggests: ". . . because you are deaf, must it follow that we are lunatics?"

ASSIGNMENT: Read Act Three.

LESSON FOUR

QUESTIONS FOR DISCUSSION:

1. When Evelyn is rational in Act Three, she and Arthur talk but do not agree. Which thoughts of each in turn disturb the other?

2. We tend to gloss over the words of a religious ceremony as being formal and sometimes unrelated to life. Yet the words of the ceremony of exorcism are part of the force that moves Arthur. Read aloud the part of the ceremony that takes place before the policeman's entrance. Under the traditional religious phrasing, what currents of meaning do you see as having already been part of the play's concerns?

3. The Cabalist is important to this act because he conducts the service. In what other way is he important here and in the rest of the play?

4. What lines in Act Three foreshadow Arthur's reaction to the exorcism?

5. Read aloud the Cabalist's speech in Act Two, Scene Two — "It is not nonsense. . ." (p. 66); Arthur's speech in the same scene — "Mr. Hirschman, a good psychiatrist. . ." (p. 69); and Arthur's prayer in Act Three — "God of my fathers. . ." (p. 96). Has there been a change in the meaning of dybbuk? Explain your answer. How do these three speeches relate to the remarks by Schlissel and Alper which close the play?

6. What problems are solved at the end of the play? What problems are left unsolved?

SUMMARY

Arthur's emotional paralysis, which Evelyn breaks temporarily, settles in again. She names his dybbuk, an inner death, an inability to love. At the same time that he experiences love for her, his intellect

analyzes the life he has already known and the demand involvement with her might make, and he is "in flight."

The Cabalist's importance in bridging the gap between literal adherence to ritual and literal denial of religion can be seen in this act and also earlier in the play. Although he insists on the reality of the dybbuk's presence ("She will die. . . unless the dybbuk is exorcised"), he can also answer Arthur's accusation that religion is man's invention to relieve pain (". . . the concept of the Inexpressible Unknown is inconceivable to you. . . . It is a very little piece of life that we know.") For much of the play he is remote in his corner with his prayers; yet, with his entrance into Arthur's and Evelyn's life he utters what seems to be also the playwright's sense of the reality of the situation: "The girl is quite right. . . . He loves nothing. . . . That is your dybbuk." The two extreme views are brought together also by Alper, who suggests at the end the possible equating of "God" and "love."

The ceremony of exorcism draws together several human experiences; a sense of guilt; a sadness at the darkness and oppression of life; and the hope, even in darkness, of deliverance.

The immediate dramatic problem of Arthur and Evelyn seems to be solved; they both have a reason to enter into life. Yet even in his new-found hope, Arthur admits the sorrow of Evelyn's insanity with his joy in her beauty. For their future we have Evelyn's faith: "Many schizophrenics function quite well if one has faith in them."

IV. POETRY AND QUOTATIONS

"The Clod and the Pebble," William Blake;
"Sonnet 6," Elizabeth Barrett Browning.

Read each poem aloud before discussion.

QUESTIONS FOR DISCUSSION:

"The Clod and the Pebble"

1. How does the clod define love?

2. How does this definition relate to line 4, "And builds a Heaven in Hell's despair"?

3. How does the pebble define love, and in what way does that definition relate to line 12, "And builds a Hell in Heaven's despair"?

4. What is the physical difference between a clod and a pebble?

5. How does that difference relate to a discussion of different sorts of loving persons? What does "trodden" mean?

6. Do you think the poet is saying that one type of loving person, the clod or the pebble, is to be preferred? Is he saying that there is a goodness in both types of love? Or is he stating a riddle?

"Sonnet 6"

1. What is the situation that the poet is describing? How has she changed since the time before she knew her lover?

2. Does the decision for the lovers to part seem to be hers or his? On what words do you base your statement?

3. Is the parting a happy one? Why or why not?

4. Would you call the last four lines a description of love? If so,

what aspects of love that we have already discussed in the unit are included here?

5. Does this poem treat an idea common also to "The Clod and the Pebble"? If so, what idea?

Consider these two lines:

"Hell is other people." Jean Paul Sartre.

"All real living is meeting." Martin Buber.

What do these quotations mean to you? Do they relate to ideas in the poems? To ideas in other parts of the unit?

SUMMARY

The complexity of meaning behind the concepts developed in the first days of the unit is emphasized by these two poems. How does one strike a balance between reaching out to others in love and keeping a personal identity? Should one give self completely to others? If he does, is the loss of self fulfilling or degrading? If one insists on his own identity, does he thereby lessen or strengthen his love?

"The Clod" is a part of living matter, the earth from which life springs. It sees a usefulness in being trodden down; love as sacrifice "builds a Heaven." "The Pebble," inanimate, washed by life-giving water that goes on to bring life to clay, sees love as building Hell — as aggrandizement. The person who loves in the Clod's manner undergoes a violation of self. Yet are these two types of love truly distinct? Blake sees the two attitudes toward love as real but paradoxical. He is stating a human enigma.

In "Sonnet 6" the poet expresses a certain loss of individual freedom through love — the lover standing "in thy shadow," not able

to "command the uses of my soul," no longer serene alone. Love can bring sorrow; the parting, which proves the existence of the bond, is "doom"; it brings "tears"; yet there is also a personal joy. The beloved is in the lover's heart and prayers as intimately as the taste of grapes to the wine. Love is an alteration of self here, but not a loss of identity; there is a new sense of extended being.

V. FILM: DAVID AND LISA

QUESTIONS FOR DISCUSSION

1. What troubles David? What is Lisa's difficulty?

2. Why do you think the hospital staff is having difficulty communicating with David and Lisa? Do you think you could have helped the teenagers?

3. What becomes the real source of help for David and Lisa?

4. Explain whether you would classify the film as a love story, as a documentary on mental illness, or as another type of film.

5. Do you see that this film relates in theme, plot, or character to THE TENTH MAN?

6. What moments in the film do you remember as very moving? What factors made each of these moments effective? Was it the use of the camera, the dialogue, the lighting, the place of the moment in the story, or something else which made you remember the scene?

SUMMARY

David and Lisa are both frightened — David of human touch, of being involved with others, of time; Lisa of her own identity. She splits into a second personality, a younger, rhyming Muriel. The hospital staff cannot penetrate either David's or Lisa's defenses, but the boy and girl, both afraid, understand one another's fears and need for security. Their contact is a beginning of sharing, a kind of preliminary to love. The film is not really a love story because we know very little about David's and Lisa's personalities. It is not a documentary since there is little factual data about the particular illnesses. It is a story drama-

tizing the relationship of friendship to inner growth.

Like THE TENTH MAN, DAVID AND LISA is concerned with the schizoid's adjustment to an impersonal world. The possibility of caring loosens the hold of the illness. The film touches the mystery of how one person offers another hope. THE TENTH MAN depends in the classroom on the play's dialogue and on the imaginative reading by students. DAVID AND LISA is memorable partly for bits of dialogue — "I see a girl who looks like a pearl" — but even more because of effects possible only to film — Lisa running through the streets; a closeup of David and Lisa's linked fingers.

NOTE: Since the film comes in three reels, at least three day are necessary, unless the school schedule provides other time to see it in one sitting.

VI. ESSAY: "The Theory of Love," Erich Fromm.

QUESTIONS FOR DISCUSSION:

1. Does the essay seem to have a plan? If so, what ideas form the structure?

2. What is the larger concept into which the basic ideas are placed? Do you believe this concept of love? Why or why not?

3. Near the end of the essay, Fromm mentions the aspects of love — care, respect, etc. — as attitudes found in the mature person who develops his own powers productively. Do his terms "productive" and "non-productive" relate to the terms "loving" and "non-loving"? To any others? How?

4. What reason does the author give for discussing "sadism" in this essay on love?

5. Fromm explains love as knowledge. What does he mean in this apparently paradoxical statement, "In the act of fusion I know you, I know myself, I know everybody, and I 'know' nothing."

6. What does the term "polarity" have to do with his subject, "The Theory of Love"?

7. What is the tone of this essay? Does the tone work for or against your understanding of Fromm's ideas and your acceptance of them? Why?

8. How does Fromm's discussion of the nature of love relate to the theme of the film DAVID AND LISA?

9. Both the film and the essay treat in some detail personal involvement with another human being. Do you respond more readily to the concept when it is presented in this film, or in the essay?

10. What concepts already discussed in this unit, particularly in

relation to THE TENTH MAN, are presented in this essay?

SUMMARY

Treating love as an active giving of self, Fromm explains its aspects as care, respect, responsibility, and knowledge; the discussion of knowledge contrasts love with sadism and domination, which are imperfect forms of knowledge. To him, extending the concept of male-female polarity to all nature explains creativity. The productive nature of the four aspects of love are contrasted with the exploitative "giving up," which is not love at all.

The handclasp of David and Lisa at the end of the film symbolizes each one's growth toward the other. Fromm discusses didactically this sort of growth. Both the film and the essay are related to THE TENTH MAN. In that play Arthur is at first unable to give himself in love; he learns to see Evelyn as she is, ill, and to love her and be responsible for her.

ASSIGNMENT

Composition, detailed in Section VII, to be done outside of class. The discussion of "The Theory of Love" may well require two class sessions, or at least one session and a half, in which case part of the second session would be used to explain the writing assignment. The students should be given a week's time to complete the composition. Reading assignment for the following day: the short story "A Summer Tragedy" and the poem "Love Poem."

VII. COMPOSITION TO BE WRITTEN OUTSIDE OF CLASS

"Psyche with a Candle," Archibald MacLeish;
"No Man is an Island," John Donne;
"Silent Noon," Dante Gabriel Rossetti.

Directions to students:

These selections are all concerned with a form of love. Remember the handclasp at the end of DAVID AND LISA and Erich Fromm's insistence that "in the act of giving lies the expression of my aliveness." Using one of these three selections, discuss in an essay these questions:

1. Is someone personally involved? Who?
2. What kind of "giving" goes on here?
3. What does the speaker think about love?

SUMMARY

In "Silent Noon" the lovers reflect in their wordless love the natural splendor around them. This is the wholeness toward which students see David and Lisa moving at the end of the film. John Donne emphasizes the involvement of each man, not only with his loved one and with nature, but also with all men. "Psyche with a Candle" scarcely treats involvement, but deals with the choice: either nourish love without examing it, or, when one analyzes it, see it vanish.

VIII. SHORT STORIES AND POEM

LESSON ONE

"A Summer Tragedy," Arna Bontemps.
"Love Poem," John Frederick Nims.

QUESTIONS FOR DISCUSSION:

"A Summer Tragedy"

1. How soon in the reading did you suspect what would happen at the end? How soon were you certain of it? If you guessed the ending early in the story, did that spoil the story for you?

2. Looking back over the story, what words or phrases do you find that foreshadow the ending?

3. Do you think of Jennie and Jeff as having separate destinies, or do you think of them as a team? Why?

4. What facts of their two lives seem to make their decision inevitable?

5. Was the effect of the ending on you intensified by your involvement with the characters? How did you feel about them at specific moments — as, for example, when Jennie broke down in tears, or when Jeff had difficulty with his tie?

6. Did these words describing Jenny — "shrunken voice," "wasted, dead-leaf appearance," "as sharp and bony as a starved bird" — repel or attract you to her?

7. Explain how their decision to end their lives did or did not suggest that Jennie and Jeff had lost all sense of life's meaning.

"Love Poem"

1. The title is "Love Poem." Does the speaker really love the woman?

If so, how do you know?

2. What is there about her that is amusing to him?

3. Do these actions get in the way of his love for her or increase it?

4. What talents does the poet say his wife possesses? How would you value these talents?

5. What do the last two lines mean?

6. Does the attitude of the poet toward his wife remind you of anything else we have read in this unit?

SUMMARY

Jennie and Jeff have lived with a meaningful love and, still united, decide on suicide as a solution to a life become inexorably painful. Their vulnerability endears them all the more as it contrasts with the force of will they exert to carry out their decision. Love here and in "Love Poem" is viewed as mutual dependence. The different moments of the story are an illustration of Fromm's principles of care, respect, responsibility, and knowledge.

ASSIGNMENT: Read the story, "A Clean, Well-lighted Place." Read SIDDHARTHA within a week.

LESSON TWO

"A Clean, Well-lighted Place," Ernest Hemingway.

QUESTIONS FOR DISCUSSION

1. What does this piece of dialogue reveal about the characters of the speakers?

> "Last week he tried to commit suicide," one waiter said.
> "Why?"
> "He was in despair."
> "What about?"
> "Nothing."
> "How do you know it was nothing?"
> "He has plenty of money."

2. Going back through the story, put together all of the remarks of the young waiter. What do they tell you about his view of life and his sense of values?

3. Does the author seem to be taking the point of view of one of the characters? Which one? On what do you base your judgment?

4. How do you explain the difference between the younger and older waiter's attitude toward the customer? Is there any factor other than their age involved in their attitudes?

5. Why do you think the older waiter smiles after saying he "knew it all was nada y pues nada"?

6. Why does the "place" need to be "clean"? Why "well-lighted"?

7. Do you see the older waiter as cowardly? heroic? loving? uninvolved? What in the story supports your opinion?

SUMMARY

The story presents two human miseries: loneliness and absence of meaning. The older waiter needs a light and cleanliness to keep

away the uncertainty that darkness brings. He sees life as a nothingness which others like the younger waiter have "lived in. . . and never felt." Yet his own suffering opens to him an understanding of others' pain. He is "reluctant to close up because there may be someone who needs the cafe."

IX. SLIDES (list attached).

Music: "Daphnis and Chloe, Suite No. 2," Ravel.

The slide-tape in Section I contained simple photographs designed, along with the words of the songs, to evoke for the students immediate and vivid subjective associations. The divisions were clearcut; man-woman love, especially young love; love of children; compassion.

In this collection of slides the divisions are less obvious; the first presents joyous love, the second, the complexity and pain often resulting from loving relationships — although there are overtones of the opposite idea in each division. These slides represent a wide variety of painting and sculpture — Indian, Chinese, African, as well as European styles; academic, primitive, romantic, and modern. There are few photographs — eight black-and-white ones only, used for accent and surprise. The intention therefore with this slide-tape is not to draw the students' attention inward to several self-related concepts, but rather to push their interest out beyond the range of their own subjective worlds, to widen their view and awaken their curiosity. The music, unfamiliar to most of them, does not contain lyrics linked to their personal worlds; thus it serves as a muted background to the slides.

The programmed diffuseness, for one thing, leads students to a view of the complexity of life of which they are as yet only dimly aware. It aims to arouse their curiosity about questions to which

they do not as yet have any answers:[5] what binds together human as seemingly different as Chinese and Europeans; what is felt of love at the moment of death; does trouble inevitably mean the death of love? It seems psychologically sound as well to prod students to look beyond their world and thus to encourage in them attempts at openness and freedom of mind.[6]

The most important reason, however, for the design of this slide-tape is its position in the unit. Following the first slides there were a play, short stories, and poetry to move the students into consideration of sets of individual human relationships. After this second slide-tape with its collection of images without chronological or cultural order, the students will encounter the novel SIDDHARTHA, a work which shifts explicitly from the personal to the universal. Siddhartha moves from his own joy and anguish to a life of service to others and to a perception of "unity," of the "simultaneity of all experience."[7] These

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[5]"The energizing lure of uncertainty made personal by one's own effort to control it. . . is almost the antithesis of the passive attraction of shininess and the vivid. . . . This important human motive [curiosity] seems among the most reliable of [human] motives. . . ." Jerome Bruner, TOWARD A THEORY OF INSTRUCTION (Cambridge: Belknap Press, 1967), p. 117.

[6]"It is a personal psychological conviction that the man who is most free will be most healthy. Freedom means the widest scope of choice and openness to experience, therefore the greatest probability of adaptive response. . . ." John M. Shlien, in PERSON TO PERSON: THE PROBLEM OF BEING HUMAN, by Carl Rogers and Barry Stevens (New York: Real People Press, 1967), p. 154.

[7]"[Siddhartha]. . . listened to the river, sunk in the past, simultaneously affected and encompassed by all the periods of his life." Hermann Hesse, SIDDHARTHA (New York: New Directions,1951), p. 94. "When he did not listen to the sorrow or laughter, when he did not bind his soul to any one particular voice and absorb it in his self, but heard them all, the whole, the unity: then the great song of a thousand voices consisted of one word: Om - perfection." SIDDHARTHA, p. 111.

latter concepts are difficult to grasp. Some visual preparation is in order. Therefore each series of varied images is prefaced by a slide of a single sculptured face which is, as it were, the face of each person in the class. He looks at his life, not as a chronological succession of events, but as past, future, joyful, sorrowful events together. He looks at life, not as he knows it alone in his culture, but as Indian, French, sixteenth-century, twentieth-century life. The view that results imitates Siddhartha's vision and conveys some idea of the unity of all life.

The slides should be shown in fairly rapid succession (5 - 8 seconds each), allowing more time for paintings which seem more detailed. A definite pause should be made when the new division begins. Showing the slides should not require more than 12 - 15 minutes, thus leaving time for discussion during the same class period. A very responsive class may structure the discussion themselves, and may carry over their interest in the slides to a second day. Some guiding questions are listed below, but the teacher should not be bound only to them.

1. Do you see this series of slides as a random collection, or is there a point and a subject to it? Was there a direction to the arrangement; were there several divisions?
2. Does the pattern of the slides here have the same point you see in some of the literature? What point? Does the mood of the subject of some of the slides remind you of anything in the unit you have read?
3. Remember the first slide-tape we used. How is this one different from it?
4. Whom does the slide of a single human face represent — you? me?

humanity?

5. How do you think the slides which follow relate to that first slide of a single face? Are they the life story of that face? Your life story? Does it matter that the events represented are not in chronological order or that the people represented are from different countries? Why or why not?

6. Let us look at the slides again. If you see a progression in the two divisions from one state to another — like simplicity to complexity — try to find the ways in which the change is conveyed: art style, subject, feeling, arrangement.

7. After seeing the slides twice, do you remember any individual pictures? What is interesting about each? Do you see a relationship between these and other pictures?

8. What function did the music have during the showing of the slides?

ORDER OF SLIDES

1. Rodin, "Thought."
2. Michelangelo, "Creation of the Sun and Moon."
3. Michelangelo, "Creation of Adam."
4. Munch, "Puberty."
5. Dali, "Figure."
6. Hsu Pei-hung, "Sky Horse."
7. Goya, "Boys Picking Fruit."
8. Mueller, "Liebespaar."
9. Nolde, "The Family."
10. Photograph, two boys arm in arm.
11. Rivera, "The Grinder."
12. Gauguin, "Maternity."
13. Modigliani, "Bride and Groom."
14. Chagall, "Birthday."
15. Rivera, "The Rug Weaver."
16. Photograph, Times Square.
17. Kao Ch'I-P'ei, "Landscape."
18. "Shah Jahan."
19. Photograph, American country scene.
20. Indian, "Death of Elephant Demon."
21. Egyptian, "Mother and Child."
22. Rodin, "The Hand of God."

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23. El Greco, "The Holy Family."
24. Delacroix, "Entombment."
25. Photograph, woman in Appalachia.
26. Veracruz Culture, "Head of Old Man."
27. Michelangelo, "Fall of Man."
28. Van Gogh, "Watching over Cradle."
29. Photograph, cat in drugstore doorway.
30. Policastro, "Santiago del Estero."
31. Swabian School, "Two Lovers."
32. Da Vinci, "St. Anne with Virgin and Child."
33. La Tour, "Joseph the Carpenter."
34. Photograph, four children.
35. Etruscan Sarcophagus.
36. Basaldua, "Meeting."
37. Chagall, "The Wedding."
38. Munch, "The Sick Child."
39. Nolde, "In Difficult Times."
40. Rembrandt, "The Sacrifice of Isaac."
41. Rivera, "Oazaca."
42. Van Eyck, "Wedding Portrait."
43. Chagall, "The Dream."
44. Daumier, "Two Sculptors."
45. Praxiteles, "Hermes and Infant Dionysus."
46. Belgian Congo, "Figure."
47. Munch, "Inheritance."

48. Ghirlandajo, "Old Man and Grandson."

49. Kano Tannyu, "Tigers and Bamboo."

50. Photograph, man's face in anguish.

51. Goya, "Execution."

52. Sahibdin, "Persian house."

53. Photograph, lonely boy by wall.

54. Gauguin, "The Moon and the Earth."

55. Gauguin, "The Yellow Christ."

56. India, "Seated Buddha."

57. Rembrandt, "An Old Jew Seated."

58. Blake, "Agony in the Garden."

X. NOVEL: SIDDHARTHA, Hermann Hesse.

The manner in which the teacher handles the novel depends to some extent on the nature of the class studying it. A student already interested in Hesse's work and highly capable in the study of literature will read the novel through in one sitting. Other students will require two or three assignments to finish the reading. The best discussions will come after the book has been read completely, although with some classes the teacher may feel the discussion should begin after a first assignment of four or five chapters so that the students can have help adjusting to the milieu of SIDDHARTHA and to Hesse's deceptively simple style.

Some classes will suggest readily many of the major points for discussion listed below so that the teacher may then add more complex questions. Four to six days of discussion time are here expanded by work on related materials. The time can be expanded still more, depending on the energy of the students. The novel should not, however, be overworked.

LESSON ONE - two approaches:

1. DISCUSSION QUESTIONS AFTER COMPLETION OF READING

How are the happenings in each of the twelve chapters related to the chapters' titles?

What happenings and stages in Siddhartha's spiritual development explain the separation of the novel into Part One and Part Two?

2. ALTERNATE APPROACH - GROUP WORK

Ask the students to consider the plan of the book as a whole. Are

there evident divisions? After they have decided on three or four divisions that seem evident to them, divide the class into that many groups, assigning one of the divisions to each group. Ask each of the groups to list concepts developed in that section of the novel and to decide whether the concepts evolve from the events. Reassemble the class and have each group explain the concepts it has listed. Decide which concepts are returned to again and again throughout the book.

SUMMARY

Siddhartha walks away from his Brahmin father to begin his search for Atman, the eternal spirit, which he will find when he conquers self. Neither the ascetical Samanas nor Gotama, the Illustrious One, whose teaching satisfies his friend Govinda, answers Siddhartha's need. After awakening to his aloneness, Siddhartha enters the world of men and women by learning the art of love and the skill of business. Pleasure and acquisition of wealth bring him to despair. Spiritual regeneration occurs with the help of the ferryman Vasudeva; from suffering and renunciation Siddhartha travels to self-knowledge and acceptance of life.

Part One is the preliminary search of the youth Siddhartha, still attached to his past. In Part Two Siddhartha experiences a man's crisis and finds a mature solution.

ASSIGNMENT:

Give out a copy of Theodore Roethke's "The Waking" to be discussed the next day in class.

LESSON TWO

POEM: "The Waking," Theodore Roethke.

DISCUSSION QUESTIONS

1. What meanings can you give to "sleep" and "waking" besides the literal ones?

2. Why is it that some people fear what they "have to" do and where they "have to" go? How has the poet then managed so that he "cannot fear" his fate? Where is it that he has to go?

3. How is "take my waking slow" related to the first part of the same line, "I wake to sleep"?

4. Give some examples of how a person might "think" by "feeling."

5. Why do you think "Ground" and "Tree" are capitalized?

6. Where are the people who are "so close beside me" — in the Ground? In the poet's life?

7. How can you connect "who can tell us how?" with "What is there to know?"

8. The stair is a "winding" one. Does this idea relate to any other concept in the poem?

9. If "Great Nature" has "another thing to do," a second thing, what is the first thing it does?

10. Is this a poem about death? Life? Love? Use lines from the poem to support your answer.

11. What do you think the poet is trying to assert in using so many opposites like wake - sleep; think - feeling; shaking - steady?

12. Do you see the poet's attitude toward living as similar to Siddhartha's? If so, at what periods in Siddhartha's life?

13. Coming back to the novel SIDDHARTHA, discuss the concept of time that Siddhartha acquires. Is it different from our usual twentieth-century Western concept of time? Is it related to Roethke's concept of time in "The Waking"?

SUMMARY

The poet of "The Waking," like Siddhartha, sees the supposed opposites of mind and body, emotion and reason, as a unity. He takes his living (waking) slow; death (sleep) will come inevitably. But love is also a part of the natural cycle, and because of love the poet faces his fate without fear. Siddhartha too in his love for his son conquers his separation from others.

The problem of time to the western mind, a problem of the impermanence of all things, can make humans prisoners of the clock and the calendar. Hesse seems to assert that Siddhartha has conquered the problem by managing to get outside of time. Although some students may object that he was racing against time in his search, they will agree that his peace at the end of the novel transcends fear of death and change.

LESSON THREE

SONG: "Where Do I Go?" by James Rado and Gerome Ragni;

Further discussion of SIDDHARTHA.

1. Play the record of the song, "Where Do I Go?" from the musical HAIR. Give out copies of the lyrics.

DISCUSSION QUESTIONS:

a. What different leaders does the singer follow? Taken together, do they form a pattern of his search?

b. What stages of the singer's search are the same as Siddhartha's?

c. How does the music reinforce the feelings generated by the words?

d. How is "Awakening" (a chapter title from SIDDHARTHA) related to the search pattern in this song?

2. In SIDDHARTHA, reread the conversation between the ferryman and Siddhartha on page 40. What did this conversation mean to you when you first read it? What more does it mean now?

3. What does the river teach Siddhartha? Are the teachings related to different stages in Siddhartha's growth? To his experiences?

4. Define terms that may need explaining:

Nirvana	and names:	Siddhartha
Atman		Gotama
Samsara		Vasudeva.

SUMMARY

The singer of "Where Do I Go?" like Siddhartha searches for meaning. In the natural world, in children, in young love, and through experiences of decadence and hypocrisy he comes finally to his own self as guide. But he is still asking "Where?" and "Why?" at the end of the song, unlike

Siddhartha who, through acceptance of evil and good as facets of life, through seeing past, present, and future together, has reached a timeless peace.

"May your friendship be my payment," the ferryman tells Siddhartha; he is to be another time a giver in Siddhartha's life. Through Vasudeva's help, Siddhartha learns to listen to the river "with a still heart," to listen to the voice of humanity in it and eventually thereby to acquire a wisdom for the use of other men.

The river, which Siddhartha crosses leaving his boyhood behind and recrosses in the bitterness of adult disillusion, becomes his special country when he lives with Vasudeva. From it he has learned that "it is good to strive downward" as he did through the Samsara of his life with Kamala, when his life of wealth and pleasure turned to ennui. The river teaches him that "everything recurs"; his son repeats with him his own leavetaking of his father; Kamala and Govinda return to him, proving that "past and future are separated only by shadows." The river utters the "Om" of perfection, unifying within itself the paradoxes of time and change.

NIRVANA	The extinction of individuality, without loss of consciousness. A condition in which all pain, suffering, mental anguish, and samsara have ceased.
ATMAN	Sanskrit for Spirit.
SAMSARA	The wheel of life, the chain of birth and rebirth, discarnation and reincarnation, endless except for self-realization.
SELF-REALIZATION	The comprehensive, permanent, and harmonious realization of one's potentialities.
SAMANA	Profound meditation, absorption in the spirit. The final stage in the practice of Yoga in which the individual becomes one with the object of meditation.

YOGA	Sanskrit for union. The development of the powers latent in man for achieving union with the Divine Spirit.
VASUDEVA	In Hinduism, the father of Krishna, who in turn is the most popular Hindu deity, and incarnation of Vishnu.
ISHWARA	The personalized God, first stage in the manifestation of Brahman. Ishwara manifests himself in three aspects: Brahma, the Creater; Vishnu, the Preserver; and Shiva, the Destroyer.
GAUTAMA BUDDHA SIDDHARTHA	The founder of Buddhism in the sixth century B. C. The word "Buddha" means "The enlightened one."

LESSON FOUR

Further discussion of SIDDHARTHA;

SONG: "The Sound of Silence," Paul Simon and Arthur Garfunkel.

1. Discuss what symbols recur in SIDDHARTHA and what each means.

2. Play the record, "The Sound of Silence." Give out copies of the words and discuss the following questions:

   a. How would you describe the mood of the singer? What words and phrases in the song set this mood?

   b. Like Siddhartha, the singer gains insight through a dream. What do you think his dream indicates about modern life?

   c. What does "neon" light symbolize? Are there any other symbols in the song? If so, what do they mean?

   d. What do you think "the words of the prophets" say?

   e. Is the mood of the singer like a mood of Siddhartha at any stage in the novel?

   f. Would you call this a poem as well as a song? Can it be read without the music, or do you think the words and music are inseparable?

SUMMARY

Besides the river, other motifs unify the novel. The forest represents the life of the spirit, contrasted especially with the material life of the town. To become a Samana, Siddhartha enters the forest; Vasudeva's farewell is, "I am going into the woods, into the unity of all things." The songbird of Kamala symbolizes for Siddhartha "all that was good and of value in himself." When he leaves her, Kamala releases the bird from its cage. The Buddha's "secret smile" reflects peace. At

the end of his search, Siddhartha possesses that "mask-like smile" which to Govinda is the smile of unity of the Perfect One.

The singer of "The Sound of Silence" gains insight into the hollowness of a material life like Siddhartha, through a dream. Barren and menacing, the uncommunicative life of the modern city is symbolized by neon, light without beauty, and "sounds" without meaning. The singer's state of mind is like Siddhartha's desolation when he sees the waste of his life of wealth.

ASSIGNMENT:

Give out copies of Theodore Roethke's poem, "I Knew a Woman," for discussion the next day.

LESSON FIVE

Further discussion of SIDDHARTHA.

POEM: "I Knew a Woman," Theodore Roethke.

DISCUSSION QUESTIONS:

1. How important is love in Siddhartha's search? Love of what? Of whom? Which love is most vital to him? Why?

2. Does Kamala's failure to see Gotama before she dies make her death tragic? Why or why not?

3. In the poem, "I Knew a Woman," what does the student—teacher relationship described there tell us about the speaker?

4. Does this relationship seem completely fulfilling for both the man and the woman? Give evidence from the poem for your answer.

5. What does the use of the past tense indicate about the relationship?

6. Are lines 5 and 6 meant seriously or humorously? Explain.

7. Would you make a comparison between the speaker and Siddhartha? If so, where would the likeness end?

SUMMARY

Siddhartha's relationships with the people who cross his path challenge his search for meaning. His drive to know himself, to reach Atman, is vital; how is it related to love? Driven restlessly from experience to experience, always feeling "superior to the others," he begins to see that to "love nothing and nobody" is an illness. In his own helpless love "like a deep wound" for a son who rejects him, Siddhartha at last ends his search. When his friend Govinda returns,

Siddhartha, enriched by the new understanding derived from suffering, brings Govinda a revelation of peace. He has found, he tells Govinda, "that love is the most important thing in the world." Kamala's pain at losing the Siddhartha who had never been able to love her but only to learn the game of love, is turned to peace when he shares, with this new loving attentiveness, her last living moments.

Siddhartha and Kamala enjoyed a "prodigious mowing" like the pair in "I Knew a Woman." The poet, however, rests in his surrender to the woman. Siddhartha must move on to fatherhood and loss before gaining the peace he can then offer a Kamala who has become a pilgrim too.

LESSON SIX

SUMMARY OF SIDDHARTHA DISCUSSIONS

1. Now that we have finished reading and discussing SIDDHARTHA, what special difficulties would you say the book presented to you?
2. What concepts or aspects of the book meant most to you personally?
3. How would you describe Hesse's writing style in the novel? Does the style itself seem to be part of the effect of the book on you?
4. Do you see SIDDHARTHA as related in any way — plot, characters, ideas — to any other literature or art in this unit? In what way specifically?

SUMMARY

Three difficulties need to be met for students accustomed to demanding contemporary relevance in literature: the fable-like recounting of the story; the remoteness in time of the happenings; the contemplative Eastern mindset of Siddhartha's world. As a lyrical novel, SIDDHARTHA is not intended to be realistic, but rather allegorical and legendary. Although Siddhartha and his world may seem to some students far removed from their own time and place, the readers of the novel ought to be able to see in the title character that combination of seeker and meditative man which is always scarce but necessary in any age. Hesse tells us fictionally what we realize if we consider it — that the horizons of the western world are no longer Europe and the Americas; that, in fact, to look at the humanness of any person is to see horizons disappear.

LESSON SEVEN

SONG: "The Fool on the Hill," John Lennon.

1. Play the record of the song, "The Fool on the Hill." Distribute the lyrics to be followed during the playing and then discuss the song:

   a. What are the two opposing forces in the song?

   b. What do "the sun going down" and "the world spinning round" represent — events or ideas?

   c. Why is it that "nobody ever hears" the Fool?

   d. In his response to people, is the Fool like Siddhartha? Why or why not?

   e. What is the opposite of "foolish"? What do the two words mean to you? Is the word "Fool" used ironically here? Explain.

2. Does the novel SIDDHARTHA make a distinction between knowledge and wisdom? What is the difference?

3. Read aloud Govinda's vision recounted on pages 120 to 122. Would you classify this as knowledge or wisdom?

SUMMARY

The Fool, with a mystic grin like the Buddha's and Siddhartha's, possesses a special understanding of life. Like the curious travelers on the ferry, the people in this song do not "want to know" the Fool or hear his understanding. Unlike the situation in SIDDHARTHA, in the world of the song there is no one to hear the Fool and no communication between him and others. Certain travelers do gain comfort from talking with the ferrymen Vasudeva and Siddhartha. Siddhartha recognizes his former separation from others, when he thought himself "a star," as

arrogance. "Too much knowledge had hindered him." Knowledge alone is insufficient in Siddhartha's search; the wisdom that comes through experience of suffering and love brings the peace that communicates itself wordlessly to Govinda.

LESSON EIGHT

Discussion of out-of-class compositions assigned in Section VII.

ASSIGNMENT: Review SIDDHARTHA. In-class expository theme tomorrow.

LESSON NINE

IN-CLASS EXPOSITORY THEME.

Choose one topic:

1. How important is Vasudeva to Siddhartha's search for himself?
2. What contribution does Siddhartha's son make to Siddhartha's understanding of the meaning of life?
3. Is the Siddhartha-Kamala relationship similar to the relationship presented in "I Knew a Woman" or is it different? In what ways?
4. In what way is the theme of "awakening" in the novel SIDDHARTHA related to the "waking" of Roethke's poem?

XI. FURTHER WORK WITH ART SLIDES

The images portrayed in these slides are rich in associations from which students can profit. Without going too closely into the matter of technique, the teacher can yet bring in details about the way an idea is expressed. He should ask students also to think about links with concepts and literary works already studied.

The class should be broken up into smaller groups if the arrangement is practical and there are several projectors and space available. Each group can then study three or four slides, and, after group discussion and research, bring their findings to the rest of the class.

SOME SUGGESTIONS FOR INVESTIGATION:

1. Rembrandt, "The Sacrifice of Isaac."

   What is the biblical background for this painting?
   What contrast of loyalties is portrayed? How?
   Does the concept of love as willingness to sacrifice appear in any modern situation? Explain.
   Does anything in your response to the painting link with your response to THE TENTH MAN? To SIDDHARTHA?

2. Michelangelo, "Creation of Adam"
   Auguste Rodin, "The Hand of God"
   Swabian School, "Two Lovers."

   What seems to be the artist's idea of God in each of the first two works?
   Considering a suggestion in all three works, touch as an expression of love, would you connect these paintings with anything else studied in this unit?
   Do these works suggest to you any connection with the current interest in sensitivity sessions?

3. Edvard Munch: "Puberty"; "The Sick Child"; "Inheritance."

   Munch's work is said to be highly autobiographical. Investigate the circumstances of his life and try to see the relationship with the emotions you feel in looking at his paintings. Does the artist use color, line, or composition in any special way to help convey to you this emotion?

4. Choose some slides from this collection or other collections showing two different concepts, e.g., erotic love and spiritual love. If you are able to get copies made, tape copies of the two slides into the same binder and show them on the screen this way. Discuss the meaning of the differences and the meaning of the unity thus displayed.

5. Marc Chagall, "The Wedding."
"Shah Jahan."

Discuss the symbolism of the angel in the background of each painting.

6. Jan van Eyck, "Wedding Portrait of Giovanni Arnolfini and his Wife."

The painting is actually a legal document. In an art history text, find the explanation for this fact and the meaning of the details of the painting. Does this knowledge change your reaction to the painting? If so, in what way?

7. "Etruscan Sarcophagus."

Investigate the portrayal of love on ancient tombs, beginning with this one. Bring a series of slides to class to show differences in the formality of the gestures, etc., in different periods and with different civilizations.

8. Choose a series of five or six slides from the collection we have already seen to illustrate a poem or song already studied.

9. Choose a group of two or three paintings in which you can detect a definite movement of line. Study the movement of each in detail and show the class how the eye moves around the painting. Discuss the meaning of this movement.

XII. FURTHER WORK WITH MUSIC

Play the record of "Daphnis and Chloe" without using any accompanying slides. During their listening, have the students take notes of free subjective associations they make with the music. After the record is finished, have them assemble some of the notes into a definite form. Ask them to write a composition from these notes.

After they have read their compositions to each other, give them the program notes for the music.

XIII. DISCUSSION OF SIDDHARTHA COMPOSITIONS.

Possible answers to the four composition questions should be discussed. Why did many students choose a certain topic? Why did many avoid another?

Read one or two well-written compositions, or have students examine dittoed copies of the writing. Discuss the coherence, the originality, and the writing style of each in detail.

Ask students which material — THE TENTH MAN, "Daphnis and Chloe," or SIDDHARTHA — gave them the best opportunity to write readily and confidently. Why?

XIV. STUDENT PRESENTATIONS

The teacher should summarize the unit in some individual form. The concepts, sequence, associations, and media should be reviewed. The collages, slide-tapes, films, etc., can then be presented against this background. The number of class sessions required for the student presentations depends, of course, upon the nature of the offerings and the discussion they evoke.

(See the following pages for descriptions of two actual presentations.)

Following are descriptions of two presentations offered by students at the end of the unit testing at Peabody High School.

One group of students presented a silent film. The camera moved across still figures posing and pages of magazine pictures. Against a musical accompaniment, the record, "Herbie Mann: Memphis Underground," one of the students read a prose-poem he had composed, "Black Love is Beautiful." The visual portion as well as the words read showed that the students had linked with their own lives some situations and concepts from the unit. Fromm's "respect," for instance, and the close understanding of the "Summer Tragedy" couple facing their last adversity together were connected with the students' personal and social situations.

Discussing their presentation afterwards, the students explained what they had learned of film technique from this venture. The film was really their second attempt, they said. The first had failed because the actors could not agree on their places and time before the camera, and the cameraman had adjusted poorly to the demands of action filming. They agreed that their compromise had still not been satisfactory, however. They were not sure how much advantage filmed pictures had over a succession of slides. Also, they said, they would, another time, record both the music and the reading on tape so that the sound would be synchronized with the film more professionally.

A student who had been interested throughout the six weeks in the dark sides of love — jealousy, betrayal, ambiguity — had combined this interest with "love of country," a type of love discussed early in the unit. His booklet, "Another Sort of Love Story," commented on Vietnam and Hiroshima; it was not a "notebook" accompanied by pictures, but instead a series of formats using captions and pictures working with each other to full advantage. Accompanying pictures of war violence were slogans such as: "With God on our Side"; "The Great Patriotic War: Nothing Like It Since Time Began." A caption, "Consider It," was followed by a picture of women war captives and the slogan, "For Men Only."

Pictures of Hiroshima's victims were labelled: "You Judge It by What It Does." The booklet ended with clippings relating to the suicide of Yukio Mishima, captioned, "Lover (or Fanatic?) of Country."

Although to some students the booklet seemed to be bitter criticism, the student presenting it insisted, and some students agreed with him, that he was questioning, What is love of country? When is it admirable? What does it ask of us? What should it ask of us?

PART THREE: EVALUATION

Profile of the Testing Class

The particular class with which this unit was tested was an eleventh-grade "average" English class in a three-track system in which each English teacher is scheduled to teach four classes of twenty-five students. The curriculum requires an in-class composition once every week. In the testing class there were seven black and twenty white students; of the white students, seven were Jewish, eight were graduates of a Catholic parochial grade-school system, and five were Anglo-Saxon Protestants. The students' economic backgrounds ranged from deprived to affluent; some students gave four to six hours every day to badly needed part-time jobs, whereas several had fifty dollars extra to spend on winter ski trips sponsored by the school. There was little homogeneity of intelligence; the range of IQ was from 84 to 119, with a median IQ of 104. No common ground seemed to exist except a fairly universal antipathy to reading and a reluctance to speak freely and to write compositions.

The students' usual attitude was self-contained silence; a supervisor of student teachers, for instance, mistook their near apathy for "good behavior." In earlier class discussion, before the unit was begun, the students had often polarized into groups. Several had been interested only in sports; others had wanted to talk of large social issues. During a speech unit on contemporary topics the students had argued freely and angrily on matters of race relations, abortion, and capital punishment. They remained polarized afterwards, however. They seemed to relate best through this hostility, some of it being an outcome of overcrowding, some resulting from an increase in tension,

which in fact later broke out into violence and shut down the school for two days.

PRELIMINARY EVALUATION

When I had finished the unit, I could immediately recognize two positive results in the six weeks' study. First, at every stage the students had involved themselves in the work and had not rejected what was offered them. Considering the previous inability of many to respond to each other except on a level of hostility, and the fact that much of the unit forced them to look at their feelings in response to the literature, I was pleased that they kept at the material and treated it as worth their attention. There were not the objections of "Why do we have to read this?" and "Can't we do something else?" which so often express student discontent.

Although a unit like this one might seem an unlikely choice for these students, divided as they already were into islands of silence, and lacking the cohesiveness which one might suppose a prerequisite for emphasizing the common human tie of love, yet the class atmosphere gradually changed for the better. After beginning the discussions feebly, the students gained vigor enough to reach finally a sort of restrained enthusiasm. Typically, they understated their reactions. Anything not condemned with anger could be taken as approval. A statement of outright approval, however low key, was a compliment to the unit. Occasionally a student remark like this one would show open enthusiasm:

> I think this class is one of the best. It seemed like this year I liked to come to it. The class is fun. This unit is good; I think there should be more like it.

A student teacher who visited the class for a series of observations during the last week of the unit remarked on the students' frankness and ability to communicate. Several comments from students I happened to see during the summer were very positive, coming as they did after the pressure of grades and school and community tension had eased.

A second positive result immediately evident was that the unit had had for the students an understandable structure which they felt was indispensable. When we met in committees to tape their afterthoughts, I asked several times what material they would suggest dropping from the unit. I knew they were not afraid to say exactly what they thought, especially if it was negative. Each time the response was the same; I was not to drop anything. If I did, "the whole unit would be missing something." During the progress of the lessons, in fact, the students had seen the thematic relationships connecting the different works. Before I could ask for associations between works, for instance, they called attention to "A Summer Tragedy" as being in one sense a collection of illustrations for the concepts Erich Fromm had presented in "A Theory of Love."

LATER EVALUATION

ACHIEVEMENT OF GOALS

I tried to keep a record of my reactions to each day's lesson. At first the pages of the journal were fairly detailed and I included student answers to questions, some digressions in class, and even casual comments before and after class. As the second week began, however, and my other classes and the backlog of papers demanded my time more insistently, the entries became briefer. For purposes of evaluation, along with the journal, I now considered tapes of student comment after the conclusion of the unit, a questionnaire filled out by the class, and compositions written in and out of class. My concern was the extent to which I had achieved my original goals.

These goals, as set forth in the Rationale, were as follows. First, I wanted the unit to have a relevance which would "grow out of and center upon an actual human concern of the students. . . something deeply important to them." Without relevance, the unit would not reach the students and would not be a real "humanities" study helping them to see the humanness in themselves and others. Second, the relevance needed emphasis through a planned structure. I would build this structure by choosing a theme "closely anchored to reality the students had experienced" and by interrelating the parts through the design of the teaching plans. Both goals, relevance and structure, had been underscored as necessary in the earlier testing in 1969-70 at Taylor-Allderdice High School.

My third goal was to write into the unit some way of using art and

music, not to explain but to parallel the literature, so that the students would see the different media of painting, scupture, and music as different ways of uttering a similar reaction to life.

Relevance

From my memory and record of student discussion and writing, I can assert that the material and the theme conveyed personal meaning and therefore were relevant to the students. Not that the material illuminated dark corners of the students' lives. There were no explosions of great insight. Rather, the unit had meaning because they allowed it to enter their lives at all.

The most obvious proof of relevance was that the students internalized the situations as they discussed them in class and that they saw every character as a real person. This student, for instance, saw in Vasudeva the kind of mentor or friend he wished he had in his own life:

> Vasudeva was my favorite character in SIDDHARTHA because everything about him — his philosophy, his patience, and his contentment, all made him someone that I wish I knew.

In reading THE TENTH MAN the students became excited by the possibility that a dybbuk could actually exist, and they were genuinely concerned by the threat that it posed to the characters in the play. One student commented during the reading in class:

> The dybbuk might go into somebody else. . . . I hope it goes into Schlissel.

Noting the Cabalist's extreme orthodoxy and remembering people she knew who observed the last letter of religious law, one girl called him "Mister Jew." As the students discussed the Fromm essay, they

commented on the "doctorish" language but had no particular reverence for it. The essay to them was a writing to be weighed by the scale of their own experience. Looking back over the essay, one student said:

> This is called "The Theory of Love," and he didn't prove what he said. . . . He didn't go into — well, every now and then someone doesn't follow this pattern.

In their writing, the students related the situations and ideas to people and events they had experienced. One boy linked the song "The Sounds of Silence" to a personal experience in friendship and to experiences of his older friends returning from service in Vietnam.

> If by some chance you should hurt someone, and they become very angry, they stop talking to you. You become very lonely in a way as you feel you lost your best friend. This person tells your other friends and they turn from you and don't speak. You have to find new friends, but until you do the sound of silence is all around you.
>
> During war when men are fighting in jungle lands, the sound of silence is valuable, because when the guns go off people start dying and armies are wiped out.
>
> In some ways the sound of silence helps, but in another way it can break your heart.

A girl recognized a parallel between Arthur in THE TENTH MAN, who "did not want to love" and therefore had to be exorcised of the "demon" which was making him incapable of loving, and a boy near her own age who after much hatred learned to love.

> He was known as a "rotten kid" who showed either hate or indifference toward everyone and everything. Recently he captured his neighbor's pet cat. He tortured it by bringing a lit match to its body. He then cut it open with his pocket knife. The cat was then hung up on his neighbor's tree. The juvenile authorities arrested him.

> The judge at the juvenile court sentenced him to six months of labor at a local veterinarian's office. This "rotten kid" learned to love and treat animals with humanity. He especially became attached to a little puppy that needed special attention because of its ill health. The puppy and the boy became inseparable.
>
> He had no faith in love all his childhood and early teen years because he was a victim of parental neglect. He had hated the world and he thought the world hated him. But after his rehabilitation at the veterinarian's he saw that love does exist and he came to love animals and develop faith in the loving of lovable creatures.

Another student had a friend who, like Arthur, loved "no one or anything."

> He does not love money or material things or other people. He lives in his own world doing his own thing. My friend, if I should call him that, ran away from home. He said he really didn't love his parents, he only needed them for growing up. This I can't believe. He is still on his own now. I saw him once and he says he is still making it. I bet he's on drugs to escape this world and to find a new one. He needs to straighten out but he doesn't realize how wrong he is and doesn't want to be helped.

Several compositions underscored the special appeal of the theme of love to 1970-71 students. The students seemed to feel that their generation would be the "caring" one, attuned to personal rapport with other individuals or groups of people. They saw the achievement of "social justice" as a result of loving concern for the deprived.

> I agree with the feelings of John Donne; if we all felt the unity he does, we would have less poverty, less oppression, and less isolation. More people would care about our environment and each other; they would realize and feel the loss of an unknown destitute child. I believe this feeling of loss and of caring would move people into positive action — action without regard to money, but action concerned with helping and healing.

The most individual expression of what meaning to themselves the students saw in the content came at the end of the unit when the projects assigned during the first week were submitted. (A description of some of these projects is given in Appendix D and also pages 73 and 74.) Some students had been talking about what they planned to do almost from the first week; others waited until they saw what their classmates were doing. The intensely personal response to the unit and theme was surprising. The students had never to this extent channelled the unit into so much of their own lives. Pets, sports, black pride, anti-war rage, all were part of their statement: "This is how I relate to the word 'love.'" This sharp expression of their personal outlook was due to the chance for reflection over a period of weeks. With time, they had drawn out and considered ideas which otherwise would have been lost in the immediacy of a class situation. The means of expression were individual — slide-tape, film projected image, collage. A girl who stared out the window continually and never entered class discussion created the most original collage submitted. The pictures filled the poster to the outer edges of the rectangle, but within the collage space was left for large letters L - O - V - E to show through from the background paper. At the bottom of the poster she had printed the word "IS." Instead of relying on the pictures alone to tell what "Love Is," she had arranged cut-out words near certain pictures to explain them — "Care" near a picture of a blind man being helped down steps, for instance. Her collage thereby declared that love is care, love is kindness, love is giving, etc. A boy who was interested in sports but uneasy during discussion of emotions gave a lively, garrulous slide-talk of his "love of skiing." Thus the

talker, the inarticulate student, the inventive student, each used the medium best suited for himself.

Structure

Structure as well as relevance was insured by the organization of the slide-tape which began the unit. The photographs and songs were close to the students' experience. The concepts developed in the discussion which immediately followed the viewing provided a framework for the unit. A desirable sense of sequence for the literature occurred when these concepts were referred to at different times during the six weeks to interrelate the various works. Thus the danger of fragmentation was lessened.

Student Response to Art and Music

Part of my broad goal was to awaken in the students some curiosity about and interest in art and music, especially when I used the second set of slides. Although the students did not give the slides and music unqualified acceptance, there was little display of boredom or distaste. Some of the class appreciated such a "different kind of learning" and wanted the teacher to use more such "technical equipment" in their English classes. They responded to its use by bringing in their own pictures to be projected and records to be played. I had hoped, however, that in addition to immediate subjective reactions, the students would see the sculpture, painting, and music as the action of a creative intelligence expressing itself. I thought the students would understand that these works were one way to utter a concept which might have been otherwise expressed verbally in a poem or a short story. However, they did not. Their response remained basically subjective. They liked a picture that portrayed

sadness in childhood, for instance, because they remembered a sad mother or an unhappy child. They did not concern themselves with the artist as a real person who wanted to convey an idea to them and used form and color to do it.

This employment of art and music contributed in a minor but positive way by strengthening the students' own attempts at the end of the unit to use design in their collages and musical background with their projections.

ACHIEVEMENT OF OBJECTIVES

The students found the material relevant, but I had also set more specific objectives. The students would have to understand the literature — understand clearly the situations, motivations, and ideas in the various works. I wanted them to have some increased understanding of different literary genres and some specialized knowledge of art and music history and technique. They should understand themselves and others better, become more "aware of the intricacy and preciousness of human relationships." There should be evident some increased personal flexibility in the students, some new acceptance and valuing of others or at least a realization of the alternatives possible in lives outside their own. They should be able to communicate effectively in writing and discussion this understanding of literature and lives around them.

Understanding of Literature

I evaluated the understanding of literature by means of papers and discussion. Since the class was relatively small and we were committed to a composition a week as part of the English program, I

did not feel any need for a formal objective or essay test. The students' understanding or lack of understanding was evident during the class discussion and in the writing.

The class discussions became more open and free as the work progressed. The tendency mentioned earlier of the students to relate personally to every character and situation helped to keep the material explained and understood; it assured someone's questioning an interesting point until it was clear. This persistence, of course, occurred only with questions the class wanted answered. There were some further matters I would have liked them to consider, like the meaning of the words of the religious ceremony in THE TENTH MAN or the variations in the names of "God" and "Spirit" in SIDDHARTHA, which were never questioned.

The students' writing showed a basic understanding of the interdependence of character motivation and plot — how the happenings in the story result from the motives and previous actions of the characters, and how the characters' motivation and consequent responses are often governed by their personality traits.

All the students recognized at least (a step forward for some of them) that a character reacts internally as well as externally to a situation. It is clear that in this comment the student perceived the inner drama of Siddhartha's reunion with Kamala and his first meeting with his son:

> Imagine the turmoil within this man who had formerly been an observer of life, people, and emotions when he faced this climactic confrontation with those whom he truly held dear.

Many students recognized also that this inner response might become the character's motivation in a new situation. The resolution of Arthur's emotional conflict in THE TENTH MAN, for instance, would create new situations for him.

> Before the dybbuk is exorcised out of Arthur, at times he begins to feel some sort of passion, but quickly rejects this as if the dybbuk comes upon him at a time when he wants to feel for others. After the dybbuk is exorcised from Arthur, his life is just beginning to open up, as if he has been born again. Now he will enjoy life with meaning and much more desire.

Some students understood as well that the inner response of a character might in turn give him new insight. This boy saw that Siddhartha's growth through the pain of loss gave him a better understanding of his own past:

> When Siddhartha's son ran away it caused him much pain. I think it was this pain that made Siddhartha realize how he had hurt his own father when he went away to become a Samana. Siddhartha also must have realized how unhappy his son had been living with him, and this is why he stopped looking for his son.

The students understood the way in which one character can influence another. One student liked the manner in which Vasudeva, "like a wise man. . . left most of the conflict and problem-solving to Siddhartha," and went on then to say that Vasudeva had a "tempering importance in the life of Siddhartha. . . . Vasudeva guided Siddhartha as he did his water craft, never forcing but directing, controlling, and yet not controlling." Siddhartha left Kamala, said another, and yet their influence on each other continued.

> Though Siddhartha claims to visit Kamala purely to learn the art of love, I feel the reasons and the relationship go far deeper than that;

> if not, why didn't the pupil graduate and seek to put his knowledge to use with someone he loved? Why didn't Siddhartha test his knowledge? Why didn't he form another relationship with someone else? The answer is simple; Siddhartha loved Kamala and she loved him.

This kind of understanding — that characters interact with one another and that they have emotions which influence their actions — may seem so obvious that it is a wonder I make a point of it here. A teacher who has had any experience with the type of students discussed in this evaluation, however, will agree that such students do not commonly have this "obvious" understanding. For them to demonstrate such understanding is a decided achievement.

That the students understood ideas expressed in the literature became evident when student compositions referred to those ideas. The following student explained John Donne's metaphor for human interdependence by using her own comparison:

> Mankind can be described as a mammoth jigsaw puzzle. There are millions of interlocking pieces; each piece has the name of a human being on it. The puzzle is incomplete if some pieces, even just a few, are missing. When completed, the puzzle forms a picture — a beautiful picture of brotherhood and unity.

In the following composition there are evident an understanding of the plot of THE TENTH MAN, a recognition of how emotion influences action, and an understanding of a basic concept in the play, the idea that each person has his own dybbuk.

> In the play THE TENTH MAN we find two people who are possessed. Evelyn is possessed by a wandering spirit and Arthur is possessed by the tangible. I believe that these two people are really possessed by loneliness, and the exorcism offered a chance to remove the barriers they had set up to defend themselves against loneliness. Evelyn's dybbuk is really an attempt to gain someone's attention,

> as is Arthur's refusal to love and believe in God. I think Evelyn's home life didn't suit her; she wanted to be more involved in life and have different types of experiences. Instead, she had to remain at home doing housework, and her future could probably be told by relating the past of her mother. Evelyn was being forced into a life of pureness and holiness and noninvolvement. Because she was expected to be pure and innocent, she chose to get attention by pretending to be possessed by someone who was just the opposite.
>
> Arthur had at one time been very involved with life, but the experience had been unhappy. He succeeded in his work but his wife divorced him. This was a tremendous blow to him because he really did love his wife. When she divorced him she took away his faith in love. He had been hurt by love once and was avoiding being hurt again by avoiding love. He lost his faith in God because he blamed God for allowing his wife to be taken from him.
>
> When Arthur met Evelyn, her simplicity permitted him to drop his defenses and let her enter his heart. Because he had been so committed to "non-loving," however, he felt he couldn't love her. Evelyn found in Arthur a companion who would let her enter the world, but she thought it was her dybbuk that held him at her side. At the exorcism Arthur felt he no longer needed his "defense system," so he chose the exorcism as the perfect time to free himself of it. Looking at the situation from this viewpoint, I feel the wrong dybbuk was not exorcised, because Evelyn still felt a need for her defense system and later Arthur would exorcise the dybbuk by proving he loved her for what she was.

Technical Knowledge of Art, Music, and Literature

I had anticipated the students' showing the kind of interest that would involve them in some investigation of literary and art technique. Some understanding of literary technique began without special effort, since to understand the language of the writer one must also confront the problems of the specific genre he has chosen. The students must learn, in reading a play, to supply with their imaginations the characters' facial expressions, tones of

voice, etc. In discussing a poem they must recognize the movement of image into idea. But considering painting technique was a more difficult matter. I could not expect the students to show any more spontaneous interest in how a painter achieved a pictorial effect than in how a writer achieved a literary effect — a process about which they were equally incurious. And they could rest in some superficial understanding of the painting, pretending that the language of the painting did not matter.

I tried to lead into details of technique by considering biographical matters. I did not really want the students to make a major point of the artist's specific life experience as influencing his work except with the question on Munch in Section XI. When I reworded this question more simply — "From the three Munch paintings you have seen, what would you guess about the kind of life he was experiencing?" — a student's answer pointed toward some regard for technique:

> He probably had a very rough childhood. . . .
> Probably he experienced pain and death. . . .
> The slides are done in deep, dark death tones.

But to get the students to notice technique at all — line, composition, color, tone, etc., was a challenge. With carefully planned questions I did evoke certain comments about these matters.

Occasionally I was successful, in small-group work, in getting a perceptive answer to direct questions about technique, like this comment on "Two Lovers":

> "The Sacrifice of Isaac" reminds me of the way some parents blindly sacrifice the happiness of their children because they feel they must do something.

But the most common response did not refer to the cognitive; the students described their experience of viewing a slide or listening to a record as emotion. When the two media were mixed, the emotional response was single. The sense of peace and then conflict in the "Daphnis and Chloe" record, for instance, was linked by some students with emotion felt in watching the accompanying slides: "I felt restfulness. . . . Some slides made me feel anguish and pain."

In an attempt to deepen the artistic experience for the students in some way, I had them listen to the record "Daphnis and Chloe" again without reference to the program of the ballet music. I found that the emotional response to the music was in addition a springboard to creativity and thereby a tapping of certain cognitive processes. Before playing the record, I asked them to write down, as they listened, thoughts that occurred to them spontaneously — ideas, random details, images, notes for a story. After this was done, they were to review what they had jotted down and select the most workable parts to shape into a composition. I played the record again as they wrote again. The resulting compositions did not step from the emotion into discussion about the music or its structure. But the original emotional responses had now passed into emotional-cognitive form. (Copies of three of the compositions are included in Appendix B.) From their jottings the students had created compositions of varied forms with a rich spread of associations. Five students attempted a straight description; one discussed an idea in semi-expository form. Most students wrote complete narratives, five of which were presented as dreams. The narratives were varied; the only common features were the presence of conflict and a frequency of forest settings. The emotional response had thus opened

compartments of their minds and selected stored experiences, so that the music now became a metaphor, making connections with their own lives.

Understanding and Acceptance of People

Another objective was that the students should be more aware of the depth in themselves and the differences among people which make human relationships interesting, intricate, and precious — not merely painful.

The continued increase in communicativeness through class discussion helped students to achieve this intellectual awareness of themselves and others. In comments summarizing the unit, several pointed out how much they had learned from hearing each other talk. Apparently the school tension, which had surfaced in earlier months as hostility, contributed to the desire to communicate later in a friendly way. "Tension thrives [in this school]," said one student; "the discussion [of love] can bring out the best in people."

Works which contributed to this awareness were mentioned specifically in questionnaires and postcourse discussions — SIDDHARTHA, of course, most of all, being the popular favorite. The title character's search is something like their own search for identity. The very strangeness of Siddhartha's Hindu world, like the exotic quality of the orthodox synagogue in THE TENTH MAN, was not rejected as something foreign, but was accepted as an example of "what other people believe." THE TENTH MAN seemed to be a rich source of awareness of others to one girl, who valued knowing the "different" characters who were yet

> so real that they were like the person sitting

> next to me. . . . Some of the characters were young, some old, some afraid of love, some awkward with or without its presence, some in love with life. . . . All these showed people as they really are.

"A Summer Tragedy" made another student realize "how rough some blacks really had it." Perhaps because of the differences among the students in the school itself, many in the class emphasized that people have to try to understand each other, that there is much tragic lack of insight into others' needs.

> It seems that the cries of the oppressed are not heard; their words are like the rain that falls to the ground and is never really noticed. The protests of the college students and of the Blacks go as unnoticed as a daily rain. The only notice the rain receives is when people put their umbrellas up to shield themselves from it. The notice the protesters receive is like an umbrella. This umbrella is the umbrella of society, the police. The police remove the ugly protesters so others will not see or hear them beg for justice.

Besides these major works listed in their comments after the unit, the students mentioned also "The Theory of Love," the slides, and several poems as contributing to their understanding of themselves and others.

Valuing of Self and Others

The achievement of affective objectives is less easily recognized than the achievement of cognitive objectives. The extent to which a student learns through literature to put a higher value upon himself, others, and the literature, may not be seen for years after he has studied, if it ever can be measured. As the unit went on, I realized that the students, through their discernment of individual differences, were beginning to value themselves and others

more highly. In questioning them at the end of the unit, I found general comments like this one:

> Love can cause unbelievable heartache and become extremely burdensome, but without its magic touch true living would be non-existent.

The subject matter we had been dealing with gave this girl the time and place to put into words her intense appreciation for someone she loved, even if she did it thus obliquely. Other comments were more directly personal:

> Often I discussed the ideas of the unit with my boyfriend and in that way we both became more aware and more understanding of our relationship.

Some students felt the unit helped them individually:

> The unit gave me confidence in myself and helped me decide on working and helping people by first understanding myself and them.

They were perhaps demonstrating that any time a student becomes truly involved with literature he already begins to exercise the process of valuing all of life.

SPECIFIC RECOMMENDATIONS AFTER THE TEACHING OF THIS UNIT

A CONSIDERATION OF THE AGE LEVEL AND ABILITY OF THE TESTED STUDENTS

The point needs to be re-emphasized here, as indeed it is considered throughout this evaluation, that the unit being discussed is designed for students without superior abilities. All teachers can describe the superior student — the one who ideally has both superior intellectual ability and a high energy level. He needs less structure — in fact, rebels at much imposed structure. He is bored with a teacher's making connections for him; he wants to make his own. He is more capable of independent study, being a fast and able reader with a curious mind, a drive for in-depth study, and an attention to the technical details of any interesting field of study. He shuns the familiar and welcomes the challenge of the unknown. If he has had a good educational start, in the last two years of high school he wants something that will pay off academically in his college years. He needs to have his whole person engaged in learning, just as does any student, but quite often he seems to guard his privacy more carefully; he may be reluctant to offer details in discussion or writing about his life and feelings, perhaps becuase he is already aware of others' widely varied responses to his self-revelation.

The average student, on the other hand, the type of student with whom this unit was tested and for whom very little is specifically

designed, has different needs. He requires more structure, especially if he is an urban child with a sense of alienation. The lack of pattern in his family life and the chaos of events in the city around him, combined with the frustrations of pushing along through the day in an overcrowded school full of noise, litter, and general disorder make it more difficult for him to concentrate, especially without the gift of superior intellectual ability. Reading is often a problem for him; he cannot read difficult material very rapidly and gets lost more easily. He ought to encounter literature with some depth to it; his teachers should not limit his horizons by giving him only easily absorbed mass-culture literature written at a superficial level. Yet with more difficult literature he requires constant guiding in reading because he is apt to miss details and meanings which may seem obvious to a brighter student. He is restless with the technical aspects of literature, language, music, and art, especially if they seem to represent a body of knowledge rather than an answer to a student's question. It is easier for him to be open about personal matters; if he is fairly sound psychologically, he tends to reveal more of himself than does a superior student, perhaps because he has less awareness of the implications of what he says. My remarks throughout the dissertation as well as in this part of the evaluation apply especially to this "average" student. The planned structure, the reading help, the underplaying of technical aspects and accenting of the personal mentioned here fit his unique needs.

I want to mention as well the differences I have found between eleventh- and twelfth-grade students. The seniors, closer to the reality of work and college, seem more mature. They have often solved some

of the more serious problems of their own identity and at least act sure of themselves. They are the adults of the high-school world and have come an enormous emotional distance in the five or six months since they were juniors. Their very proximity to the adult world, however, through work-study programs, added family responsibilities, and the imminence of important choices like postgraduate training and enlistment in the armed services makes them less patient, as the year goes on, with the high-school routine. The juniors, untroubled by such major decisions, cushioned as they are from the world of adults by the presence of the seniors, are less mature. They feel older than others in high school but less sure than seniors of their own identities and their own future direction. They are often just beginning to sense the existence of their own inner world. They can be playful to an extreme, but their inattention as the school year continues is not as deep or as serious.

The teacher using this unit for a separated class of juniors or of seniors would have to consider these tendencies in group behavior, although of course there are individual variations within every group. With seniors I would stress the adult aspects of the unit literature — the ideas about responsibility for others, the testing of strength, and adult love. With the juniors I would emphasize more strongly the personal search and growth, the inner-directed qualities of some of the literature. I would be aware of the possibility of more sentimentality and more humor in the attitudes of the junior students and of more seriousness toward love in the attitudes of the seniors. I would expect and encourage the end-of-the-unit projects on the senior level to be more future-directed, looking toward family formation and vocations. On the junior level I would expect

the projects to be more oriented toward the individual student's need to be himself.

One must consider the fact that many high schools are now eliminating both cumulative sequence in English and class grouping by grade level. The Carnegie-Mellon experience with the INSIGHT literature text series bears out the former fact especially. The publishers are now asking for the sequential, cumulative series to be broken up into paperbacks for use with students of various class levels. In the event of a change in class grouping, the unit discussed in this dissertation could be taught to a mixture of juniors and seniors. The considerations of each level mentioned above could not then be planned for, of course, but only kept in mind as explanations of individual student reactions.

PROCEDURES FOR INSURING READING COMPREHENSION

Whether or not these average students comprehended the reading was my constant preoccupation. The senior class with which I began but never finished the unit had taken home the essay "The Theory of Love" to read and had been able to discuss it the next day. The junior testing class, once they had seen the essay and its title, were interested in it and challenged by it, much as a class that has heard of HAMLET wants to read the play even though one foresees that for them language will be a great barrier. After a slow start earlier with THE TENTH MAN which I attributed partly to the reading difficulty, however, I felt such a take-home assignment would not be wise. In fact, during post-unit discussion one student agreed that it would have been "too hard for me to do that way. It [the essay] would have gone into the drawer." Since there was class interest in the subject of the essay, I decided to find some

way to teach it entirely during class time. First I reviewed with the students the concepts we had developed during our first class discussion of the unit; they did not have difficulty remembering them. I had already divided the paragraphs of the essay into sections which dealt with some of these concepts. As the concepts went on the board, I underlined the ones contained also in the essay. I then asked the class for volunteers to lead committees which would investigate what the essay said about each of these underlined concepts. After that much was done — the five concepts listed, the five committee heads chosen, the five divisions of the essay marked out, it was not difficult to divide the class into these five groups and have them read the specific parts and discuss them, reporting back to the class and then rereading the entire essay. Although I believe this procedure is not to be compared to the experience of reading the parts of the essay consecutively oneself, it is an alternative to avoiding the essay altogether because it is "too difficult."

One might ask: since such a class will have reading difficulty with other forms of literature as well, is it better always to give them guided reading in class? If this procedure worked with the essay, why not with a play or short novel? Should the students read the whole work in class, a play especially, even read it aloud to hear different voices for different characters?

The students' answer to this question is a decided "No." Whereas they did not object to the in-class procedure of reading the essay, they were frank in their objections to my method of handling THE TENTH MAN in somewhat the same way. I had discovered that the class possessed

a certain slowness of comprehension in the beginning reading, and I thought it would help to read more pages of the play aloud in class and raise questions as we went along. The comments of the student evaluation committees emphasized strongly that they had wanted to read the play on their own, not in class. Even though the reading was difficult for some students, they did not feel there were enough poor readers to keep to as slow a pace as the class actually did. They felt that they would have gone into more depth in discussing the play if the questions had come after outside reading had given them a chance to know what questions to ask.

Considering the fact that with such decided opinions, the class might well resist a piece of learning completely, I believe that although they did need special help with the play, I would not teach it again the same way: Instead, I would have them read aloud even less than my lesson plan required — instead of "as much as time allows," perhaps only ten minutes at most. Then, in out-of-class assignments, I would use some method both to guide their reading and to keep them questioning the play. I might use student leaders to handle certain points of discussion, a specific time every class session to open the discussion to new questions, or dittoed points given out with the reading assignment. Rereading of parts of the play in class after discussion would not be so tedious to the students as a paragraph by paragraph first reading, and would convey more effectively the tensions of the play by thus spotlighting them.

With the novel SIDDHARTHA the matter of reading comprehension comes up again. Most readers find the language simple and the action uncompli-

cated and assert that Hesse's philosophical and religious concepts are the difficulty. Yet I found in class discussion that some essential narrative details, like Siddhartha's near suicide, went unnoticed by some students and I had to do some oral rereading in class to clear up the problem. It is necessary, then, with this novel, to ask for specific identification of each character rather than assume that the identification will be brought up with the discussion. Details of place and time and reasons for each change of location Siddhartha makes must be pointed out before one begins discussion of deeper matters.

The fact needs to be underlined, therefore, that with all three of these works there are reading problems for average-ability students, but each work needs to be dealt with in a different way.

STUDENT RESPONSE TO THEMES IN SIDDHARTHA

SIDDHARTHA is an intriguing novel because of the variety of its themes. Three of these themes are very close to the students' experience and for this reason are the first ones to which they respond: the revolt of the son from the father, the search for personal identity, and, close to both of these, the rejection of all teaching except that of individual experience. Because many high-school students are undergoing a similar crisis of revolt and search in their own lives, the treatment in the book of Siddhartha's probing for meaning within himself has a deep attraction for them. His farewells to life-styles and teachers from whom he has nothing more to learn, his entering into new experiences, represent their ideal as well.

There are other ideas, less evident to students, that need to be stressed, however gently and indirectly, by the teacher. One is that in spite of his rejection of teachers, Siddhartha does in a sense become Vasudeva's pupil. By directing Siddhartha to "listen to the river," by living fully the life he would like to pass on to Siddhartha, Vasudeva is being the perfect teacher and Siddhartha is learning from him. The concept Vasudeva stresses of the value of meditation — of listening, of being still, of finding unity — is not one that every student understands on his own.

Another important theme in the novel is Siddhartha's love for

his son:

> Once, when the boy's face reminded him of Kamala, Siddhartha suddenly remembered something she had once said to him a long time ago. "You cannot love," she had said to him and he had agreed with her. He had compared himself with a star, and other people with falling leaves, and yet he had felt some reproach with her words. It was true that he had never fully lost himself in another person to such an extent as to forget himself; he had never undergone the follies of love for another person. He had never been able to do this, and it had then seemed to him that this was the biggest difference between him and the ordinary people. But now, since his son was there, he, Siddhartha, had become completely like one of the people, through sorrow, through loving. He was madly in love, a fool because of love. Now he also experienced belatedly, for once in his life, the strongest and strangest passion; he suffered tremendously through it and yet was uplifted, in some way renewed and richer. (p. 99)

One can regard this theme, as Siddhartha does, as a focal point in his life.

A related theme is the connection between the wisdom and love Siddhartha finds within him and his serving of others. The wisdom he learns from the river helps him to serve others in a kind of love:

> . . . His smile began to resemble the ferryman's. . . . Many travellers, when seeing both ferrymen together, took them for brothers. . . . It sometimes happened that a traveller, after looking at the face of one of the ferrymen, began to talk about his life and troubles, confessed sins, asked for comfort and advice. (pp. 88,89)

Yet the wisdom he communicates is not yet perfect. Vasudeva says, "You have suffered, Siddhartha, yet I see that sadness has not entered your heart." Through the sadness of love, when it does enter his heart with the loss of his son, his wisdom grows deeper and he gives still more to others:

> No longer knowing whether time existed. . . wounded

> deeply by a divine arrow which gave him pleasure . . . Govinda stood yet a while bending over Siddhartha's peaceful face which he had just kissed, which had been the stage of all present and future forms. . . . He was overwhelmed by a feeling of great love, of the most humble veneration. (p. 122)

These latter themes, Vasudeva's power as a teacher, the acquiring of wisdom through meditation, and Siddhartha's value to others through his acquired wisdom and love, are not recognized immediately by the students; but the last especially is the reason for including the book in this unit. The drawing power of the first three themes mentioned should help the teacher to open to the students the latter but equally important ones.

NECESSARY ALTERATION IN THE UNIT

A minor point that needs to be made about the material in this unit is that the songs used, although they seemed to fit well in 1971, will have to be changed when the unit is used again. Nothing is quite so dead to young people as a two-year-old former favorite. Although treating the lyrics of a popular song as a poem and also using the music is an ideal way to draw student interest, the song must be truly current to have a contemporary impact.

GENERAL RECOMMENDATIONS ABOUT DEVELOPING A HUMANITIES COURSE

THE INDUCTIVE PROCESS

It is a workable idea for the curriculum developer to determine upon a theme which appears in a body of literature and then use other material as well to create a humanities unit. For the student it is probably more effective to reverse the process and, using slides and music, draw out through discussion concepts which are focused on in the literature to be studied. Suppose the unifying subject of the literature were "adolescence" or "the city"; selecting contemporary pictures and music to evoke concepts about adolescence or the city would be capitalizing upon what is really an everyday process. We look at people and places, we listen to songs on the ever-present electronic media, and we form ideas and conclusions when we watch and listen with attention. Advertising constantly uses this sort of inductive process, often first making the visual or auditory effect and then focusing upon the pointed question. Using such a device in teaching is using a way of experiencing which is quite familiar to the students. It has an added advantage; if the art and music in not dogmatically arranged to make a strong point, part of the course shaping is left to the students.

LIMITATIONS IN THE USE OF ART AND MUSIC

One might ask why, in planning a humanities unit, I did not give equal time to art, literature, and music. I have already mentioned in

the Rationale, of course, that I feel more comfortable with literature, being trained primarily in that field. I would have liked to use an art or music specialist with a schedule flexible enough to allow for visits to my classes; that way the students' awareness of these fields would be deepened by a more detailed treatment of history and form. That alternative was not a practical one at the time, however. Even had it been, we could not have presumed that the students' backgrounds were the same. A few students had considerable training like private music lessons or several years of an art or music elective. Others had missed even the advantage of grade-school studio time due to their families' moving from one neighborhood or city to another.

Assuming that the students have not already taken sequential courses in music or art or that a specialist in those fields is not available, how can a curriculum designer presume to do anything at all about these other dimensions of the humanities? I found that it is possible to do much. When I referred to technique in small-group discussions, I found the students responded. At other times, I used art and music together or separately to call forth subjective reactions from the whole class, to emphasize the theme of love, or to suggest writing subjects. Even these somewhat tangential uses had much value, including the fact that the unit did not thereby depend entirely upon the employment of one skill, reading. If I were to begin now to plan another literature-focused unit or course in the humanities, I would continue to explore new and interesting ways to present classical and contemporary art and music to students and confine the treatment of

technique and history to small-group or individual work.

LITERATURE AND SOCIAL DIFFERENCE

The problems of racial, ethnic, and social differences among students, with the unfortunately common accompaniment of suspicion and hostility, do not seem ready to disappear from urban schools; indeed, they will never disappear until they are faced. Two often-stated requirements for dealing with problems of such intensity are the use of small-group discussions and the presence of interpersonal sensitivity and honesty. But not all teachers are gifted with or trained in the needed sensitivity to cope with such confrontation, and classes are seldom small enough to allow relaxed discussion of problems. Many times, directly discussing such problems in a classroom setting only accentuates the hostility. Good literature, on the other hand, besides being enjoyed for itself, can also serve as a means of relieving the students of some of their suspicion and fear of each other. It often brings to the students literary characters as strange and unpredictable as those they see, without understanding, every day. These fictional characters are vulnerable; they make mistakes, they suffer, they clash, unite, and separate, experience joy and sorrow, just as their young readers do. The life of the story continues, as indeed real life must go on. But the aesthetic distance the students achieve through mimesis and myth thus makes strangeness less suspicious, while their absorption in the poem or story binds them closer to the writer's created world. Many students are able to effect thereby some transfer to real life and lose some of their fear of the living strangers sitting nearby.

DISCUSSION AS A WAY TO LEARN

Since the day of Socrates the student-centered method of learning has been a well-known theory. Even with the contemporary advent of the open classroom, however, there is a tendency among some teachers to regard themselves as dispensers of knowledge and judges of performance to such a degree that they lose their students. My experience in teaching this unit and in listening to student reactions afterwards underlines the need to stress once again the value of student questioning, student involvement. If discussion-centered learning were a long-established fact, students would not make so insistent a point of the need for it. It must be emphasized, of course, that the learning should not stop only with the questions the students happen to ask. The teacher must find ways to draw the class on to questions they have not thought to ask. But the student-centered, student-originated discussion remains important; without it there is a tremendous loss of intellectual vitality. The following remarks of students about the class show that talking was important and valuable to these students; that if one starts from where they are, the focus thereby shifts to them and they feel at least that learning occurs.

> When we explained things in class to each other, I understood it better. . . . When Shelley explained the scripture, the ceremony in the synagogue, I got a lot out of it. It's an informal way of learning.
>
> I liked it when we broke up into groups; we talked about how SIDDHARTHA related to today.
>
> Things I didn't think of while I was reading it were brought out in class.
>
> In class you hear the discussion and it makes

the poem clearer. You hear all the different ideas and you catch on.

THE COMPOSITION OF A CURRICULUM COMMITTEE

In the process of building, teaching, and evaluating this unit, a fact emerged which I had formerly known but had not experienced, the fact that both the novice and the experienced teacher are necessary members of a curriculum committee. The young teacher does not merely know about the spiritual current of the times; he is immersed in it as in a living atmosphere. The experienced teacher has a more academic knowledge of this same current, but a more practical grasp of the reality of school routine and of the painful steps necessary to effect change. He has a command of resources and tools to give shape and durability to the valuable but less practical insights of the novice. If they work together in mutual respect and honesty, the new and the experienced teacher make a curriculum dynamic.

NOTE:

DAVID AND LISA is a valuable, integral part of the curriculum. It is especially unfortunate, considering its impact on the students during the pretest at Taylor-Allderdice High School, that no money was available to pay for its use a second time at Peabody High School. Since it was not used in this testing, its relevance is not reflected by the comments in Part Three. For student comment on its use at Taylor-Allderdice High School, see Appendix G.

PART FOUR: TEXT MATERIALS

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SLIDES OF ART WORKS

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2. Michelangelo Buonarroti - 1475-1564, Italian. "Creation of the Sun and Moon." Detail from Sistine Chapel ceiling. Reclining figure of God the Father hurls out into space the sun and the moon.
3. Michelangelo Buonarroti. "Creation of Adam." Detail from Sistine Chapel ceiling. Two reclining figures, God and Adam; fingers about to touch.
4. Edvard Munch - 1863-1944, Norwegian. "Puberty." Nude of adolescent girl seated on a bed; shadow on the wall behind her.
5. Salvador Dali - 1904 - , Spanish. "Figure." View from rear; young girl looking out a window.
6. Hsu Pei-Hung - 1896-1953, Chinese. "Sky Horse." Galloping horse; front view.
7. Francisco Goya - 1746-1828, Spanish. "Boys Picking Fruit." Group of boys playing on a hilltop; two boys on the shoulders of the other two.
8. Otto Mueller - 1874-1930, German. "Liebespaar." Modern pair of adolescent lovers standing in casual pose.
9. Emil Nolde - 1867 - , German. "The Family." Father and mother gazing down at infant.
10. Diego Rivera - 1886-1957, Mexican. "The Grinder." Mexican woman kneeling, grinding meal.
11. Paul Gauguin - 1848-1903, French. "Maternity." Woman seated on the ground, nursing a child. Two figures stand in the background.

12. Amedeo Modigliani - 1884-1920, Italian. "Bride and Groom." Middle-aged couple on their wedding day.
13. Marc Chagall - 1889 - , Russian. "The Birthday." Couple floating on air, the woman holding flowers.
14. Diego Rivera. "The Rug Weaver." Mexican woman, child on her back, weaves a rug and speaks with a child standing nearby.
15. Kao Ch'I P'ei - 17th - 18th century, Chinese. "Landscape." Finger painting. Mountain peaks emerge from clouds.
16. "Shah Jahan Enthroned with Raja Gaj Singh of Marwar." C. 1633, Indian. Two potentates engaged in friendly discourse.
17. "Gajahamurti (After Death of Elephant Demon)." C. 1690, Indian. Gajahamurti and consort sitting in the clouds in triumph.
18. "Mother and Child." C. 1900 B. C. Egyptian. Bronze statue of mother with child at her breast.
19. Auguste Rodin. "The Hand of God." Sculpture of a great hand holding an embracing pair of lovers in it.
20. El Greco - 1541-1614, Spanish. "The Holy Family" (detail). Mary with the Christ Child at her breast; St. Anne looks on.
21. Eugene Delacroix - 1798-1863, French. "The Entombment" (detail). Figure of dead Christ in tomb surrounded by disciples.
22. Central Veracruz Culture, Mexican. "Head of Old Man."
23. Michelangelo Buonarroti. "Fall of Man." Detail from Sistine Chapel ceiling. Adam and Eve at the tree with the serpent; Adam and Eve leaving the Garden of Eden.
24. Vincent Van Gogh - 1853-1890, Dutch. "Watching over the Cradle." Father and mother work beside the cradle of their sleeping child.

25. Enrique Policastro - 1898 - , Argentinian. "Santiago del Estero." Destitute mother and child walking, with lantern.

26. Swabian School - early 16th century, German. "Two Lovers." Formalized depiction of two courtly lovers, the young man offering flowers.

27. Leonardo da Vinci - 1458-1519, Italian. "St. Anne with Virgin and Child." Mary sitting on the lap of Anne, her mother, and playing with her child, Jesus.

28. Georges La Tour - 1593-1652, French. "Joseph the Carpenter." Child watching his father working at carpenter's bench.

29. Etruscan sarcophagus - 6th or 5th century B. C. Tomb sculpture of Etruscan nobility - husband and wife.

30. Hector Basaldua - 1900 - , Argentinian. "Meeting." Two women conversing, a child standing beside one of them.

31. Marc Chagall. "The Wedding." Husband kissing his wife on their wedding day; background, giant spray of flowers.

32. Rembrandt van Rijn - 1606-1669, Dutch. "The Sacrifice of Isaac." Appearance of Angel of the Lord to Abraham, staying his sacrifice of Isaac.

33. Edvard Munch. "The Sick Child." Mother with head bowed in sorrow at bedside of sick child.

34. Emil Nolde. "In Difficult Times." Distressed faces of an old couple.

35. Diego Rivera. "Oazaca." Man, woman, and child pausing to rest along the roadside.

36. Marc Chagall. "The Dream." Two lovers in their room; background, the village.

37. Jan van Eyck - 1385-1441, Flemish. "Wedding Portrait of Giovanni Arnolfini and his Wife." Detailed fifteenth-century wedding portrait.

38. Honore Daumier - 1808-1879, French. "Two Sculptors." Two sculptors in studio look down at half-finished figure.

39. Praxiteles - c. 350 B. C., Greek. "Hermes and Infant Dionysus." Statue of Hermes holding the infant Dionysus in his arms.

40. Belgian Congo. "Figure." Seated female figure, elbows on knees.

41. Edvard Munch. "Inheritance." Mother seated in a clinic with a sick child on her lap.

42. Domenico Ghirlandajo - 1449-1494, Italian. "Old Man and Grandson." Grandfather looks down at his grandson with evident aff. tion.

43. Kano Tannyu - 1602-1674. "Tigers and Bamboo." Tigers advancing through a bamboo forest.

44. Francisco Goya. "Execution." Victim lies dead at center of picture, surrounded by others in attitudes of desperation.

45. Sahibdin - 17th century. "Persian House." Lovers seated in central room flanked by porches; servants wait in doorway.

46. Paul Gauguin - "The Moon and the Earth." The moon, represented by a female figure, talking with the earth, his giant head surrounded by vegetation.

47. Paul Gauguin - "The Yellow Christ." Christ on the cross; Breton landscape in the background.

48. "Seated Buddha" - 16th century, India (Nepal). Gilt bronze statue of Buddha.

49. Rembrandt van Rijn. "An Old Jew Seated." Bearded old man sitting in an armchair, his head leaning on his hand.

50. William Blake - 1757-1827, English. "Agony in the Garden." Jesus in prayer visited by seraph; disciples asleep in background.

PART FIVE: BIBLIOGRAPHY OF WORKS CONSULTED

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APPENDICES

APPENDIX A: JOURNAL OF CLASS SESSIONS

DAY ONE

The slides and song tape took twelve minutes. The discussion following that went well. Concepts came smoothly, easily. Everything fell into place almost as if they had been coached, but they hadn't. "Love of God" came out last and slowly. I think I really pulled it out. Class responses to the slides:

What was the subject of the slides and music?

The slides were about love;
about people helping each other;
about people reaching out.

They showed romantic love;
mother-child love;
brotherhood.

What is love?

Love is:	affection	wanting	companionship	understanding
	fun	respect	admiration	caring
	sharing	compassion	commitment	mutual feeling
	accepting people's faults			

What kinds of love are there?

man-woman love	love of life	love of money
love of children	love of an idea	love of religion
brotherhood	love of nature	love of God
		love of work

What would you say love "isn't"?

Love isn't exploitative. People sometimes exploit each other for:

money sex power social status family solidarity.

What does love do?

Love hurts;
makes you angry;
helps you;
makes you realize yourself;
makes you grow up.

DAY TWO

I reviewed the concepts they suggested yesterday. More talk about a few of them, with some laughs. "Love is fun" — Ted liked that. "Love of money" is a reality to them; they suggested it very seriously yesterday, then later began to realize it is involved in exploitation, use of another person at times. I gave the long-range assignment. They were anxious about a due date. I told them the assignment would be due in about six weeks.

DAY THREE

Started THE TENTH MAN. We sat in a circle. Some volunteered to read certain parts. Others had to be coaxed. We read aloud to p. 17. They said it was a funny play. All much amused at the old men. Linda called the cabalist "Mr. Jew." At p. 17 I asked, "What dangers are there at this point?" Their answers:

The dybbuk might go into somebody else.
I hope it goes into Schlissel.
It sounds as though it is dangerous for Evelyn.
There's the danger that they won't have ten men for the service.
The grandfather is a kidnapper; the police might come.
The men in the white coats will come for Evelyn.

Their comments on the old men:

They're alike because they're clubby.
They know each other well.
They are lonely.
They have a hard time filling in the day.
They don't take things too heavily.

Some poor readers having trouble reading aloud - vocabulary seems too much for them.

DAY FOUR

I began with the questions: What is the stage setting like?
What is the problem of each character or group of characters?

I drew the setting on the board as they explained it. I felt they might have been having trouble visualizing the play.

We read aloud, pp. 17-26. From their previous answers, I thought I'd better go more slowly. We talked a little about the argument over rabbis — their "funny" names, like "Korpotchniker." For homework, finish the act and read Sc. 1, Act 2.

DAY FIVE

We answered questions 1-4. One student looked up the words mentioned in question 3 for the class. Questions 5-8 I had them work on in groups after that. They said the questions were hard. Student comments:

Arthur is an ordinary guy. He doesn't want to use a prayer shawl.
The rabbi is social; he isn't really religious at all.
He doesn't seem like a rabbi.

Assignment: Read Act Two to the end; write a summary of what happens in each scene.

I added more discussion questions not in the lesson plans:

Who enters at the end of Act One?
Is this an important entrance? Why?
At the beginning of Scene One, Act Two, what is the service concerned with?

DAY SIX

We discussed the summaries of Act Two and went over the group answers from yesterday to questions 5-8.

I tried them on role play as called for in the lesson plans. They were too afraid of each other. Walter asked if he would get credit for it - an extra grade. General enthusiasm not high. I dropped the idea. We discussed Act Two and I assigned Act Three for tomorrow.

DAY SEVEN

Their comments on Act Three:

He didn't give us an answer to what the dybbuk is.
People might say Arthur and Evelyn are taking a terrible risk, but then there's her remark about how she retains reality with him.
Arthur seems to be a thorough kind of guy so, yes, once he had this conversion he'd stick with it for a while.
Maybe they really don't love each other yet. But they are

using each other to fill loneliness. That's o.k. Love may come later.
How can those old guys just go back to what they were doing before?
Evelyn said the cabalist would die. Why should he, when his problem's solved? Well, he's old.
Is Foreman going to die? No, the cabalist says, don't make a bargain.

Extra study questions to pick up all the threads of the play:

1. There are many issues in the play. Discuss who is involved in each of these and what is decided: old age — love — religion.

2. The event at the end of the play — pp. 94-96 — is a dramatic moment the author has prepared us for. List at least ten facts and/or remarks before this that have foreshadowed what will happen.

DAY EIGHT

In-class theme. With either of the following quotes, discuss the meanings of the lines; how the quote applies to the situation in the play; how it could apply to life as you know it.

Cabalist: Yes. The girl is quite right. He is possessed. He loves nothing. Love is an act of faith.

Alper: My God. I think we have exorcised the wrong dybbuk.

DAY NINE

Part of the period taken up with review. What was the play "about"? Their answers:

Exorcism
two people finding the answer to their problems in one another
the dybbuk
religion
old age
all of these
primarily about Evelyn and Arthur; all the rest is related to this.

I suggested the "dybbuk" idea for an end-of-unit project; make collages on Arthur's and Evelyn's dybbuk — or on anyone's today.

DAY TEN

Finished in-class compositions.

DAY ELEVEN

More discussion of the play.

DAY TWELVE

Discussion of compositions. I read a few to the class.

No hope of money to rent DAVID AND LISA. No way to get it without renting it. We have to go on without it. No good to say it's on the Late Show. That was September 7.

DAY THIRTEEN

Good discussion on "The Clod and the Pebble."

Some interesting insights:

A clod's soft, a pebble, hard.
The person who loves doesn't worry about himself; he worries about the other person.
Line 4 means that if a person has a really bad life, somebody's love can help him.
The "pebble" kind of person loves only because he needs it and to please himself.
Line 12 means love wrecks a good life. If somebody is envious of you or spiteful and so gets you to love her, then you are let down.
It's not that one kind of love is good and one is bad. This is like people. Some people give you stuff, so you say you'll treat them mean. So one type, the clod, makes the other type, the pebble.

Student summary of discussion:

The clod is like a person loving, not worried about himself. He's concerned for the other. Symbolically, he's "rooted" — he can afford to give himself. Yet the clod is trodden on; the person who gives himself may invite people to walk on him. The clod builds a heaven because people who give can create Heaven; they are happy, satisfied.

The pebble is always moving, being pushed around; he needs to protect himself, to fend for himself. The pebble is out to

please himself; it sounds selfish, but you need both of them. The pebble builds a hell because people who look to receive will always be unsatisfied; therefore, they are always unhappy, building a hell.

Student comments on the quote, "Hell is other people":

It'd be nice to be all alone.
People make trouble.
People get on your nerves.
It's lonely without people.
You can't live with people, or without them.

Student comments on "Sonnet 6";

He's leaving. She tells him to go on and go. She says he will stay with her.

How could she sacrifice her individual life for him? She's still a person.

She lived everything twice as much after she met him; she prayed for him, too.

"Nevermore alone" — when you have become involved with a person, if he dies or leaves, you still think of him.

Sure, she had a loss to her "individual life" — but she had more gain to her as loving.

My conclusion at this point, thinking over THE TENTH MAN: it took much longer than I thought it would. There were amused reactions about the old men; they were fascinated and in suspense about the dybbuk. They showed less understanding of the love theme than of these two.

DAY FOURTEEN

I'm almost sure they couldn't take the Fromm home and bring it in tomorrow comprehended as the seniors had. So I tried a different method. Reviewed the concepts from the first day, but emphasized only the ones Fromm discusses as well:

understanding (knowing)
caring
sharing (giving)
accepting the other person for what he is (respect)
overcoming aloneness. (polarity)

I added "responsibility."

I had already divided the Fromm essay into parts; I asked the class

to divide into groups according to the aspect listed on the board they were most interested in. I managed to get enough people in each group without much pressure.

They took most of the period for this and part of the next day.

Reactions:

It's romantic; look at that poem he quotes.
No, it's a practical essay; look what he says about giving.
He uses big words.
You keep expecting him to give proof; he doesn't.

I gave out copies of SIDDHARTHA, to be read by Day Twenty.

DAY FIFTEEN

Fromm, continued. They liked and remarked on his idea: "In the act of giving something is born, and both persons involved are grateful for the life that is born for both of them." Some students made special comment of the idea: "Poverty is degrading. . . . because. . . . it deprives the poor of the joy of giving."

We reviewed the meaning of the quotes discussed on Day Thirteen.

Assignment: "A Summer Tragedy." Did I have the trouble getting a set of BLACK VOICES!

DAY SIXTEEN

We discussed the story. They liked it almost as much as the seniors did. The seniors were more vocal about it. I wonder if the reactions throughout the unit would have been different if I had continued to teach this unit to the senior class instead of to the juniors?

My Scholars English 4 classes have been working on posters for their unit, "The Hero and the Alienated." This junior class is more interested than ever now, seeing the posters, in their own end-of-unit projects. They've been talking them over.

Some of their remarks on "Love Poem":

Yes, he loves her. She's his "dear." You see right away he's amused at her in a tender way. He really likes her. He says "be with me."

He thinks her clumsiness is funny. She breaks vases and glasses. She spills coffee all over him. She gets lipstick on him.

She's crazy in traffic. She scares a taxi driver, but she's scared herself of faraway traffic. She's always jumping in front of streetcars.

She's never on time. She's a misfit.

He likes her because she does some really great things. She puts nervous people at ease. She takes people in. She helps drunks. People love her.

If she'd die, there'd never be any more fun in his world.

It's like "A Summer Tragedy." The sense of loss he'd feel without her. Those two in that story didn't want to be separated either.

It's like THE TENTH MAN. Arthur would keep Evelyn in spite of her sickness. This man keeps his wife in spite of her clumsiness.

I assigned the out-of-class poetry theme, due in five days. They'll have a weekend.

DAY SEVENTEEN

Talked over the poetry for the out-of-class composition. We read each poem, made some preliminary comments — not a real discussion.

DAY EIGHTEEN

The story's short, and they keep worrying about how they're going to cope with the assigned composition, so I let them read "A Clean, Well-lighted Place" in class. It didn't take long.

We talked about it fairly easily. Surprising how fast they came to the point about the old waiter's kindness, once they had the two waiters' identities straight. The "nada" thing got them down; they really didn't understand it. Then after I explained it they seemed still unmoved by the idea.

I think I liked the story more than they did.

They're asking more questions about the end-of-unit projects.

DAY NINETEEN

Students handed in poetry compositions. About ten minutes of

barrage about how hard an assignment it was. I showed the art slides with the Ravel record. They all seemed interested - no restlessness. When we started the discussion, a little more trouble than when I did the same thing with the seniors in September. Not quite so quick a response. But they saw the divisions I wanted to make in the subject. I wrote on the board what they suggested:

serenity	trouble, confusion
the sky-horse	the tiger (viciousness, anger)
freedom	complication
play, youth	loneliness (old age)
loving couple	religion
beauty, love	hurts, death, sorrow (love)

DAY TWENTY

We began discussion of SIDDHARTHA well. Followed discussion plan in lesson plans exactly. They weren't so surprised by the book as I had expected, partly because by now they've heard so much about it from other students.

DAY TWENTY-ONE

I was afraid the poem "The Waking" would not hold the whole class as it had the seniors. I took a committee outside in the hall, people who wanted to discuss a poem. The rest of the class worked in groups on SIDDHARTHA.

DAY TWENTY-TWO

We used ten minutes to discuss the questions the class had worked on. We read "The Waking" as a class and the committee summarized their discussion from yesterday. This poem seems to communicate before it is understood.

DAY TWENTY-THREE

I returned the out-of-class compositions. Took a part of the period to talk about writing problems. Read some samples from the assignment. On the whole, compositions were not as good as I had expected.

DAY TWENTY-FOUR

I played the record, "The Sounds of Silence." First we wrote quickly on it; they were to take one line and comment on it. Then

we discussed the whole song. Discussed the Siddhartha-Kamala relationship.

DAY TWENTY-FIVE

Yesterday's discussion led well into this poem, "I Knew a Woman." It didn't take the class long to get the main idea; the subtleties took longer.

DAY TWENTY-SIX

Writing assignment on the Ravel record went very well. Much variety in the writing. They worked intently, with some complaints, and were finished by the end of the period. I had thought it might have to be carried over to another day.

DAY TWENTY-SEVEN

Worked with a few slides and the questions from the lesson plans. I added this question and had some interesting answers — "If you were asked to make a more detailed study of just four or five slides, which would you choose?"

I added these questions and wished I hadn't; the answers were forced.

> Besides being about a subject, like motherhood or first love, does a painting also express an idea about that subject? Look back at the other paintings in the series and see if you recognize any as expressing, not only a subject, but an idea about that subject.
>
> What difference is there between the way a painting expresses such an idea and the way a story or a poem or play expresses it?

I made some of the lesson-plan questions more specific. About "The Sacrifice of Isaac":

> Do you see a conflict portrayed in the picture? What conflict? Do you see this conflict in any modern situation? How could this painting be taken as a symbol?

About "Two Lovers" and "Creation of Adam":

> Does the idea of touch relate to the theme of the unit, love, or to the quotes, "Hell is other people" and "All real living is meeting"?

What little details of light or line or anything else play up the idea of touch and tell you something about what the artist is saying?

DAY TWENTY-EIGHT

Tried to bring together "The Fool on the Hill" and SIDDHARTHA. Could have done better. They had a hard time with the son's words - had never looked at the song as meaning anything before.

DAY TWENTY-NINE

Reviewed SIDDHARTHA. In-class theme tomorrow.

DAY THIRTY

Composition in class.

DAY THIRTY-ONE

Trying to add some specific work with musical form, I played different musical overtures and talked about links of subject with form and feeling. It didn't work.

DAY THIRTY-TWO

I found a film narrated by Alan Watts, "The Mood of Zen." It helped a little in reflecting some of the Buddhist ideas found in SIDDHARTHA.

DAY THIRTY-THREE

Discussed and returned SIDDHARTHA compositions.

DAYS THIRTY-FOUR to THIRTY-SIX

End-of-unit projects.

APPENDIX B: COMPOSITION WORK

SELECTED STUDENT COMPOSITIONS WRITTEN AFTER LISTENING TO RAVEL'S "DAPHNIS AND CHLOE"

I see a lake with a single spring entering into it. It is early in the morning. The trees and grass and flowers are not clearly visible, only the shadowy shapes. As time moves on, a deer with her fawn comes to drink the clear water. Other animals appear too. All nature is moving on in harmony. The birds add to the natural surroundings. Then man comes. Man is nature's most unique and most complex invention. He lives at the lake in harmony only for a short time. Then the lake begins to change. The birds don't sing as much any more. The deer comes only at night to sneak a drink of water, and the flowers all have become plastic. Only the water remains the same because the spring kept it moving. The water is only a little dirty. Man gets disgusted with the faltering nature around him. To himself only man can last. Man packs up his bags and leaves the lake. After awhile his plastic flowers rot. No trace of man is left. The lake clears. The grass grows. Again the real flowers come. The deer and fawn come again. The birds sing. Nature has outlasted man because nature made man and man thought too low of nature to last in it.

There is a slight chill in the spring evening air. The wind is blowing gently. A young man is standing alone near a skinny, contorted

tree, waiting for his beloved — a secret meeting? He looks around him. It is getting dark. Will she come? Was she able to slip away from her parents? He lifted his arm up into a high branch of the tree, closed his eyes, and let the wind comfort him. She probably could not come. He opened his eyes and gazed at the huge orange ball slowly dropping behind the trees, dropping like his spirits were with each tick of the clock. Why was he the one God had chosen to suffer? Then some sudden urge drove his eyes from the sun to peer down the almost empty sidewalk. She was coming! He stood erect, his heart bounded with joy, his eyes reflected the happiness and love that rose within him at the first glance of her. He moved to the center of the sidewalk to dream at the woman who approached. Each step brought in more detail; each step caused his heart to beat faster. Finally she was beside him; the light scent of her perfume assailed him. Their lips sealed tightly together. "I thought you could not come." Her eyes smiled up at him but revealed her presence was not easy. "I love you."

The music that I am listening to brings to mind an auditorium full of people hearing an orchestra at a concert. The gloominess and time of the day, the rain, and birds flying silently outside the window add to the mood of the music.

On the stage a ballet consists only of a man and a woman. They seem to represent some sort of tragedy. He brings her news of something that has happened; she holds back her tears; he is explaining why he must leave. The stage becomes darker. The music subsides.

The man leaves. The woman is left standing in the center of the stage, staring blankly at the exit of the man.

It ends; the curtain closes; the people very quietly get up to leave.

SUBJECT MATTER OF THE COMPOSITIONS IN ADDITION TO THE THREE QUOTED ABOVE

Descriptions

Forest scene at dawn. The sun breaks through. The writer wants to share the beauty of the scene, yet also wants to keep it to himself.

Forest scene. Movement of butterflies, representing cycle of life.

Two young people dance in a forest.

Forest scene at night. A storm is coming. Birds wheel overhead.

A girl rides through the forest on a stallion.

Narrations

Swans swim on a lake. One, injured, cannot fly. Other swans encourage him; he finally flies. It is a miracle.

A storm comes and goes. Then a storm of bombs brings destruction.

A girl is torn between her lover and her father. She chooses her lover, but then she is reconciled with her father as well.

A boy playing the flute sits under a tree in the forest, happy. Rain comes. The boy leaves.

The writer sees a tiny house, a great tree in the middle of a garden, and nearby ponds. Night comes. He is alone.

A battle of the red and black ants.

Two people sit on a bench near a pond. The rain comes. They leave. The rain has taken the joy out of the day.

A passenger on a jet remembers his former love affair; the woman has died. In the terminal, the dead woman's husband kills the passenger.

A newborn forest animal, timid at first, grows to strength.

In a valley surrounded by green hills, appear a deer, a moose, and a wolf. Other animals distract the wolf from the moose.

Three short, unconnected narrations: a Saturday morning cartoon; Leary on acid; Peter and the Wolf.

Narrations - Dreams

In an enchanted forest the animals grow restless. There is a forest fire. A blazing tree falls.

A riverboat passes through wild country, then approaches a town and encounters people and problems. It travels to the sea. There is a shark; it opens its mouth to swallow the dreamer.

An old man is adrift in a boat. The sea is becalmed. His food is going.

A child thinks the forest through which he walks is beautiful. A storm comes.

A little girl sees bear and deer on her walk through the forest.

APPENDIX C: CLASS DISCUSSION

A partial transcript of the taping of an actual twelfth-grade average English class discussing Roethke's poem "The Waking." I began the testing of the unit with this class, but my teaching schedule was changed and I began again with an eleventh-grade class.

Q. Is the poem treating life or death?

A. It's leading more toward death. "Nature has another thing to do." One thing's life, another's death.

A. No, it's about life. "I take my waking slow." It means taking living slow and looking at life. "You wake to sleep" means that you live, and at the end of your living you die.

Q. You say living is waking; why does he take it "slow"?

A. So he can enjoy life more.

Q. Where in the poem does he say he enjoys life?

A. "Going where I have to go." "God bless the Ground."

A. You're on your way to death; you're learning by living.

A. He wants to learn about life instead of having all the answers to life given to him.

A. "Have to" — just being around people makes you have to do certain things.

A. "Have to" — you have to die, and you have to live. Strive to live; keep it up. Don't let yourself down. It means to grow in your mind; education.

Q. Suppose you lived in a country where compulsory education wasn't the thing; this poem wouldn't apply?

A. He means learn by experience. By going through things. From the day you're born to the day you die, you're always doing something. Learning something.

Q. What else is there to living besides learning? Besides going to school?

A. There's emotions, and love. You have a good time. You search for a good time.

Q. You mentioned love. Would you say then that the search for love is built into us? Is there anything in this poem about love?

A. He mentions the "we"; since he mentions birth, there have to be women.

A. "To you and me, so take the lively air." . . . "Of those so close beside me, which are you?" The "you" is somebody the poet knows — a friend, a stranger, a companion.

A. I think it means the people he's surrounded with, the people he learns with.

Q. What about "lovely"?

A. I think it refers to the "you." I think the whole poem is very positive.

Q. "Great nature" is doing something to "you" and the poet. "You" could mean one person? Many persons?

A. Nature is a force that's uncontrollable. Life, sex, the urge to reproduce, the urge to stay alive, to sustain your life.

Q. What is the "other thing"?

A. Death.

Q. If you're seeing "Great Nature" as forces within us, sex to draw us toward love, and another force, death, what is it that draws us toward death?

A. When you reproduce, it's new life. That's someone else's. Then it's their time. You have to die eventually to make room for them.

Q. Summarizing now: waking is living; sleeping is dying. Great Nature is this force, this power in our bodies and in our souls. Part of us is preparing to die and part of us is living and enjoying love.

Now: certain words are capitalized — Great Nature, Ground, perhaps Light if it weren't the first word in the line. How do you understand "Light takes the tree"? Can you see this light as being a special light, special like Great Nature and Ground?

A. "Light" is kind of peculiar for me. It isn't like earth or anything; it isn't like a tree or a rock. Light takes the tree because it's greater than the tree; it's not just a thing.

A. I think he means — like the way the light comes over a hill and envelops a tree. That's the way the earth does with human beings. We can't escape it. It's all controlled.

A. What we said before about the relation of love to death—as you mature toward death, your capacity for love also increases. As you become more able to love, you're also leaning more towards death.

Q. I see. The older you get, the more capable you should be of loving. The more experience. You're more mature. You're more ripened. But also that's where the tragic element comes in.

A. The reason for that could also be that you're trying to grasp onto something so you won't have to go.

Q. Let's go back to the second line. What does this mean: "I feel my fate in what I cannot fear." It's kind of fun what he does with the f's there, isn't it?

A. It's alliteration.

Q. What is his "fate"?

A. Dying.

Q. He's not afraid to die, then?

A. No. Living is such a reality. He's enjoying living so much that dying seems far away. So he just can't live thinking about dying.

A. If you fear something, you know what it's about. If you fear the night, it's darkness, you can see that. If you can't fear it, then it doesn't mean anything to you.

Q. Then if he cannot fear it, it has no meaning? Is fear the only strong emotion? Are you afraid of your girlfriend?

A. It must mean something good.

A. I think he knows he's going to die, but it's useless to fear it, because it's inevitable. So why not enjoy life while you can.

Q. Is the only thing involved in his fate, dying?

A. Living could be his fate too.

Q. What do you make of this line: "We think by feeling; what is there to know?/ I hear my being dance from ear to ear."

A. Hearing all these new ideas, and you don't know which one to accept.

Q. Then you take this to mean the world of ideas: mind.

A. When you're happy, your whole being dances. In your brain you have all your experiences stored up. You know what makes you happy.

Q. Why "ear to ear"?

A. Like a smile.

Q. Getting back to the feeling idea. He doesn't say he thinks by memories. He says, "I think by feeling."

A. I think if he feels towards somebody, then he thinks about it. He meditates — whether it is right or wrong. Just the fact.

Q. If the feeling is related to the thought, which comes first: the thought or the feeling?

A. The feeling.

Q. Would you say he's trying to separate thought and feeling or bring them together?

A. I think they're completely together. In reference to love — you have your feelings first. Then you think about them.

Q. But while you're going through the emotion, you don't think?

A. You think, but the emotion overpowers you.

Q. Is that what the poet is saying: I think after I feel?

A. No. But the thinking and the feeling are related very closely.

A. I don't see how someone could think - like, if a fellow went to Vietnam, and then he came back. His mother would come to the train to see him, and she'd be overwhelmed; she's hugging and kissing him; she doesn't think.

Q. Well, maybe we should take his next sentence with this one. "We think by feeling; what is there to know?" What's important to this mother?

A. She's meeting her son. She's there.

Q. It's a different concept — whether you separate thinking and feeling. The importance of thinking. Whether you separate thinking from life.

Q. What does "This shaking keeps me steady" mean? Is it a physical shaking?

A. It could be his heartbeat. His pulse. Or it could be the shifting of ideas in his mind.

A. Trying to find out answers. Nobody's going to tell him. He's unsatisfied. And that keeps him satisfied.

A. About himself — feeling all these emotions, he knows he's alive. He feels he's in some way normal.

Q. "What falls away is always." What do you make of that?

A. Time, and the years of your life.

A. As time goes on, and you get older, that falls away. . . .

APPENDIX D: DESCRIPTIONS OF SEVERAL END-OF-UNIT PROJECTS

One student chose "love of animals" as the subject of her response to the unit. She came from a warm Chinese-American home, surrounded by relatives, and grew up with a constant succession of pets. She saw the various pets as binding the family together. To her, the relationship of people to pets was more than casual. She saw the attitudes of people toward animals as an indication of character — cruelty or kindness, concern for life or disregard for life.

The book was filled with snapshots of her pets, picture clippings from magazines and newspapers, and some sketches of her own. There was always a personal comment.

> Marco . . . the family dog.
> He is hard to fool but easy to love.

Sometimes the comments had social implications:

> Polo is a rich man's sport. Without the horse, how could he play? Here man is, using animals for self-pleasure.

There were short narratives like this one:

> When I was a sweet, innocent little girl of four or five, I used to drink my milk from a beautiful blue glass that was the color of this ink. My big brother owned several goldfish whose habitat was an aquarium in the living room. These goldfish were fascinating. One day I was drinking a glass of milk from the beautiful blue glass. I watched the goldfish, fascinated again. I wanted to share the milk with the fish. At an impulse, I poured all of my milk in, wondering if they would enjoy it like I had. They died. I felt so guilty.

She included a poem of her own, the first line of which also served as

the book's title:

> Love is a four-legged furry friend
> Or an elephant with a wavy trunk;
> A flock of sparrows, a pair of doves,
> A striped, smelly skunk.

The hard-back art book, painted and drawn very carefully, was dedicated to thirteen pets whom she named, and also to

> . . . my parents, who let my siblings
> and me have all of the furry, feathery,
> hairy, and wonderful beasties. . . .

Besides her own writing, she included also poems by Sara Henderson Hay, Theodore Roethke, and Emily Dickinson, and a lost-and-found column from the newspaper listing lost pets.

Another student massed a montage of clippings on the left and on the right side of a large poster sheet. She printed a caption for each side — on the left, "My Mom and I — We are One"; on the right, "My Mom and I — We are Two; Our Ideas Differ; Our Values Differ; I Have Reached Maturity." She had chosen the aspect of love which at the moment concerned her most; how does an emerging young adult handle the mother-child ties? On the left she had assembled pictures of what she thought her mother most valued, and what she too had once thought important: money, cars, PTA, mothers and children, aspirin, tidy rooms, silver service, color TV, and jewels. On the right there were pictures of her new interests, which she apparently thought differed from her mother's interests: destitute children, pills, riot scenes, the American flag, the ecology flag, peace demonstrations, wounded men, Africans in native dress, and a headline, "Man over his own evils."

Other projects included a slide-tape of peaceful nature and romantic love scenes accompanied by the theme song from the film LOVE STORY, and a

roll of pictures pasted on brown wrapping paper and slid through the opaque projector, the song-record background showing that "Love helps, but it also hurts."

(See also the two projects described in the text, pp. 73-74.)

APPENDIX E: EVALUATION — CLASS QUESTIONNAIRE

This is a summary of written answers the class made to several questions. The aim was to have the students assess the personal value of the unit to them.

1. Did any part of the unit make you understand yourself better? Which part?

> No. The material was not helpful in the search for myself because I found myself long before the unit. Actually, I never lost myself.
>
> It gave me confidence in myself and helped me decide on working and helping people by first understanding myself and them.
>
> It helped me learn the importance of knowing who you are and how complicated life can be (SIDDHARTHA) while trying to learn.
>
> I thought about myself a lot when Siddhartha had his early troubles. I get moody a lot. He seemed to get over that.

2. Did any part make you understand others better? How, specifically?

> "Summer Tragedy" helped me realize how rough some blacks really had it.
>
> You understand the other side of the love force better. How cruel you were to others and how they might feel.
>
> Communication can be such a hang-up (the lack of it) that it bugs others besides oneself.
>
> Love is so beautiful and everybody in the unit experienced some kind of it.
>
> People need love for it is a basic human need and through this unit I was able to see this more clearly.

3. Were you more aware of personal relationships through something in this unit? What relationships?

> Often I discussed it with my boyfriend and in that way we

both became more aware and more understanding of our relationship.

Through the poems mainly. It helps me understand what I have and how lucky I am.

"Bridge over Troubled Water" made me more aware of relationships in my family.

I substituted people I know with things in the stories and poems that reminded me of them.

4. Did any part of this unit focus on the differences between people, so that you were a slight bit better able to accept differences in real people?

THE TENTH MAN'S characters were so different. All the characters were so real they were like the person sitting next to me — so real to life. Some of the characters were young, some old, some afraid of love, some awkward with or without its presence, some in love with life, some confused because of love. All these showed people as they really are.

That one poem about the lady who breaks things but her husband still loves her — that was really cool.

There is an Indian family that lives near me in East Liberty. I think I understand them since I thought things over Siddhartha's way.

5. Do you think a unit like this has any special point for high-school juniors or seniors? Why? Why not?

It might open up a few eyes on this touchy subject. It all depends on how it is taken in by the students.

It gives more meaning to life. A lot of people don't understand love and people. This unit opened my eyes and I'm sure it will open a lot more.

Some people use sex as an excuse for love. Love is how people really feel about each other. It is the active concern for one another, which I think is necessary.

I feel it is a good unit and I feel that this unit got students to talk about a serious subject which if you are not going to college or higher education you should try to understand.

No. Parts seemed a bore. I took no interest. When someone is not interested he will not learn as much.

Yes, because it helps them to become aware that you have to accept people for what they are with problems and all, and not for what you want them to be.

6. Do you think this unit has a special point for students at Peabody? Why? Why not?

Tension thrives in the halls and classrooms. People hate; and love, the discussion of it too, can bring out the best in people. Classmates find out much about other kids in exploring love which is so important. The halls of Peabody need love or at least friendship.

This unit, since it deals with a universal topic, should be used universally. It's a topic most students like to discuss; this was a relief; it wasn't stuffy or one that we felt had no value.

Peabody is no different from any other school. All kids and schools are the same. Everyone will have to go out on their own and they will need guidance and help and understanding. Love, truth, understanding and privacy are very important in a person's life and he should be taught this for his own sake.

Yes, since Peabody has a 60 to 40% ratio of white students to black, you have both sides giving their opinions and defending themselves instead of usually the one-sided opinion.

A good unit at Peabody, because there was such a lack of love.

If many students had a unit like this as I was fortunate to have I know they would be a lot more grown up in their way of thinking about love.

7. Other remarks?

I didn't realize how much this unit did for me till I was finished.

I hated class sometimes but loved and looked forward to going other times. I really learned something.

I think that the unit love can only be discussed by a teacher that will not be embarrassed by class questions. Some teachers, I'm sure, will consider the unit just another thing in the way to teach the kids, but I must say you handled it in a way that the kids found interesting.

The use of contemporary music made the unit more enjoyable and made me feel that someone wanted me to learn what I wanted to learn and in the way I wanted to learn it.

APPENDIX F: EVALUATION - GROUP TAPES

Transcripts of two tapes of approximately thirty minutes each. In two separate sessions I talked with two groups of students from the testing class — nine students altogether. The questions are mine; the answers are not differentiated according to actual student.

Group One

Q. Where would you like to start in discussing this unit?

A. THE TENTH MAN. The thing I didn't like was when we read it in class. I couldn't concentrate on it in class. I thought it would have been better if we had each read it on our own.

Q. Anyone else agree?

A. Yes, if we had read it at home. . . . And I would have liked it if we had gone into the ethnic background more than about the characteristics of the people in the play.

Q. What about the fact that a play is a work in which you take parts — and if you take parts you have to hear the different voices, and so on?

A. No, I think we should still have read most of it at home. I read farther on anyway, so that for me the reading in class was just a review.

Q. Did you have any difficulties with the play? You mentioned ethnic background; was that a difficulty?

A. I think we should have gone into that part of it deeper, the Jewish thing.

A. Yes. I found when we explained things to each other in class I understood it better.

Q. What do you suggest as a way to go into the ethnic thing more deeply?

A. A part that stuck in my mind was the scripture — I forget what it was called.

Q. The ceremony in the synagogue, with the prayers?

A. Yes. When Shelley explained that, I got a lot out of it. It's an informal way of learning.

Q. Well, that's something you remember. But how would this have come up if we hadn't been reading the play aloud at the time?

A. I guess it wouldn't have. Well, we could always go at it in a more informal fashion, just picking out parts we were interested in to talk about.

Q. What about SIDDHARTHA?

A. I thought it was good. The thing about a book like that, everyone gets his own interpretation.

Q. Do you think it's a book that lends itself to discussion a good deal?

A. Yes, you like to hear other people's opinions.

A. When we broke up into groups we talked about how it related to today — conflicts with the state, and parents, and so forth.

Q. Why do you think young people think it's such a good book? It's selling very widely today.

A. Well, it's because everyone's been told it's such a good book.

Q. Why does everyone tell everyone else it is a good book?

A. Someone must have liked it. I personally didn't like it and I wouldn't recommend it.

A. I liked it and I liked the class discussions. Things I didn't think of while I was reading it were brought out in class.

Q. Why do you think it appeals to students today?

A. Because the kid left home.

Q. Do you think the part about how Siddhartha said no one can teach you, that you have to learn your philosophy of life by living yourself, appealed to teenagers?

A. Yes, because today a lot of kids are trying to go out and find things out for themselves just like he was doing back there.

Q. Did you find it difficult reading at all?

A. No.

Q. What about the way we brought in the different songs. We used

"The Sound of Silence," and the song from HAIR, and also "The Fool on the Hill" while we were studying SIDDHARTHA. Could you see how they fit there?

A. I didn't think it was necessary.

Q. Do you think I used the song primarily to explain the book?

A. To help explain it.

A. I think you used it because the messages were somewhat similar - to get it across. I could see how the song from HAIR, "Where Do I Go?" fit, but I couldn't see how the other ones did.

Q. You didn't see the relationship between the Fool and Siddhartha?

A. Not really. He seemed like such a different person. But I don't really remember the song.

Q. It talked about the fact that he knew what was right; he had a lot of knowledge and even wisdom; but nobody else thought he knew anything. Siddhartha's situation at the end of the novel wasn't altogether like that, because people came to him for help — so the comparison doesn't fit all the way. What did you think about the vocabulary level of SIDDHARTHA; was it difficult? And did you sit down and read it all at one sitting, or did you read it a little at a time?

A. When I had nothing else to do, I'd sit down and read a few pages. I thought the music was good. I liked the songs fitting in. The only one I didn't see any connection with was "Sound of Silence."

Q. We talked in class about how the singer in that song felt that life was pointless and empty to him and there was a kind of bitterness to life because there was no meaning. That was the parallel with Siddhartha at one point in his life. What about the slides, now; remember the two different sets, the first with the songs and the second set later, not so obviously structured?

A. The art slides.

Q. Yes. Opinions about them?

A. I thought the slides were good. We could get something from them. They were right in front of us.

A. The discussion was okay. Not everyone got all the slides. Not all the time. Sometimes it took a while.

Q. What do you think about a teacher's presenting something that not all the kids get? What about presenting something that you're sure all the students will understand, and then something you're pretty sure some aren't going to get?

A. Well, some of them aren't going to get a lot. I think it depends on the material to be covered. I think some students aren't on the same level as others. If a certain percentage of the class gets a certain point, you've already provided a means of discussion.

Q. So if you aim at the lowest level of understanding, you run certain risks, don't you?

A. It'll bring boredom.

Q. Then it's worth it if not everyone understands everything?

A. Yes. It's better. Some people have more experience and read more.

Q. On the other hand, then, there is some merit if you aim so that you can keep the ones who've had more experience and done more reading and so on, even if not all the class can follow you?

A. Yes.

Q. What about the fact that after seeing the pictures, Ted and some others brought in pictures of their own, you remember, advertisements and so on, and we showed them on the opaque projector?

A. I thought it was good that people brought in pictures because they were expressing their feelings of love or whatever it was. Like we were just saying what other people thought about it. I think it's good to exchange ideas.

Q. What about the two Roethke poems, "I Knew a Woman" and "The Waking"?

A. It seemed as though when we were reading "The Waking" you were trying to force us to say what the author was saying, like, underneath. It seemed we weren't saying what we thought that day, we were saying what you thought the author was saying.

Q. Oh, you felt that I was trying to bring out my idea?

A. No, not your idea; what you thought the author's idea was.

Q. You thought it was my interpretation of the poem rather than your interpretation?

A. No; but when we read any poem it seems there's a certain meaning we have to get from it, from any teacher. Like, there's always an extra meaning to the poem. You can't pull out your own meanings sometimes.

Q. You don't think you have to start with what the author obviously intended?

A. Yes, I guess you do.

Q. Suppose you wrote a poem, and people were talking about it. Wouldn't you expect them to start by asking what you, the author, thought?

A. Yes, but I think sometimes when you read a poem you can just take the literal meaning; there doesn't always have to be a deeper meaning.

Q. Well, then; you thought the literal meaning of "The Waking" was obvious?

A. No, I don't know about that poem; it was kind of hard.

Q. What about "I Knew a Woman"?

A. I liked the poem. And the discussion we carried on was okay.

A. That poem, you could almost tell what it said when you read it, without any deep meaning.

Q. And "The Clod and the Pebble"?

A. I really liked that poem. You brought up some points that I had missed as to what the clod was. And the discussion that followed was interesting.

Q. Maybe it helped that the poem was so deceptively simple on the surface and we got over that very fast. When a poem is difficult on the surface, the way "The Waking" is, you've got to work so hard to get the obvious meaning first. . . .

A. "The Clod and the Pebble" — it was good because you explained the interpretation of it and then we all had examples of it. We could relate to it more than we could to that other poem, "The Waking."

Q. "The Waking" seemed farther away?

A. Yes.

Q. What about the stories?

A. I thought they were both really good; they were short and they were interesting and their message got across.

Q. The fact that the stories were gloomy didn't bother you?

A. Well, you have to face it; that's the way things are.

Q. What did you get out of the assignment to write a theme outside of class — the theme on the poetry, remember?

A. I forgot about it till the last minute anyway, so I think we could have done it in class.

A. I prefer the way it was assigned because students simply read the poems, took their own interpretations, and wrote down what they thought the poems meant, without any interference. That's very important.

Q. What about the film, "The Mood of Zen"?

A. I thought it was good because you could just sit there and relax and you saw like all these simple things. They were just nice to look at. It made you think, that movie.

Q. I'm glad. I found it at the last minute and thought it would help explain some things in SIDDHARTHA. It was very short - only ten minutes, I think. What did it make you think about?

A. Just - like - freedom. Everything was so green.

Q. What was the narrator talking about?

A. About religion. Buddhism. Like SIDDHARTHA.

Q. "The Theory of Love"?

A. I remember when we broke up into groups, we each had one point in the essay to talk about — knowing, giving, and all that. Well, our group really couldn't take too much out of it because it was projected that this is what love is. Shirley and I said, this is called "The Theory of Love" and he didn't prove what he said. He simply said this is the way it usually is. He didn't go into — well, every now and then someone doesn't follow this pattern. It did not relate to me personally.

Q. Do you think the whole thing could have been squeezed into five weeks instead of the time we took, with more of the work assigned to do at home?

A. I think more technical equipment like tapes and films and slides should be brought in. It's a different type of learning experience than just sitting there, you and the teacher, arguing back and forth, throwing glances back and forth.

Q. You think then that the slides and tapes were a valuable part?

A. Yes. Whatever the students brought in also.

A. It doesn't seem like you could have cut anything out of there.

Q. Maybe we ought to throw out the poetry, or the short stories or THE TENTH MAN. You seem to think the unit was a little long.

A. It doesn't seem like you can throw out anything; if you did, the whole unit would be missing something. I don't think the unit could have been what it was without all the stuff.

Group Two

Q. Let's begin with your general reactions to the unit.

A. Well, there's parts of it you liked and parts you didn't like. I liked THE TENTH MAN. SIDDHARTHA I didn't like; it was kind of different.

Q. It seemed pretty far away from your experience?

A. Yes. It showed love and all that. Him and that girl — and his son. And the poems — I liked "I Knew a Woman." That poem was really expressing what the guy had to say.

Q. When you read SIDDHARTHA at home, did it seem to go slowly to you? Did you lose interest in it? Would you say it was an easy book to read?

A. The words were easy. But to understand it — you just couldn't picture it. There's a lot of symbolism in it. It's really different.

Q. What would have made it clearer — to have more class discussion on the symbolism? To have questions to answer in writing? Would that have made you think more about it?

A. I think discussion helps better. But I think the thing was, it was so different. You just can't picture Siddhartha as a Brahmin. And as a Samana. Not to have any clothes — not to like girls, all of that. Discussion helps. On paper you just say your own thing. But you don't hear anybody else.

A. I liked SIDDHARTHA a lot. The thing I didn't like was the art slides. One thing that kind of puzzled me; when I watched the slides, I didn't see how some of the pictures related to the unit. Some of them were sort of strange.

Q. It didn't help you when we talked about it afterwards and some people made a relationship?

A. Well, it made me see what some of the slides were about. I just thought it was strange to study art in an English class.

Q. You all said in class that you liked SIDDHARTHA so much. What is there in this book that appeals to young people?

A. I think the search. He's searching for himself, and I think a lot of kids today are doing that. I think it was a really good book because it was easy reading, and if you read it in one or two sittings. . . . I think a lot of kids could identify with SIDDHARTHA. A lot of obstacles.

A. A lot of people go from riches to rags.

A. Which is what he did, up one day, down the next.

Q. Assuming we want some different kinds of experiences, so that we see and hear as well as read; would you suggest other pictures than the slides we used? Different kinds of pictures?

A. The music seemed slow with the pictures. I didn't see the connection with some of the pictures.

A. I did. I remember there was something we said about the stream of life and all. There were those Chinese ones. Those long ago ones. But they were lovers.

A. I think we should have spent more time with a few of them. Some of them didn't interest me, but others I would have liked to spend more time with.

Q. What about the out-of-class poetry assignment; would you have gotten more out of it, doing it all in class, discussing the poems one day and writing the next?

A. I think so. When you do it at home, you just glance at the poems. In class you hear the discussion and it makes the poems clearer. You hear all the different ideas and you catch on.

Q. Would you suggest taking anything out of the unit?

A. I thought the unit as a whole was good. I think this class is one of the best. I never thought English would be interesting. It seemed this year I liked to come to that class. This class is fun. This unit is good. I think there should be more like it.

Q. You don't think the subject was corny?

A. You know, love seemed to be pourin' out of my head. I found out a lot of things, like, when you said about the definitions.

Q. Yes. There's nothing new about love; it's something you have to re-examine. It's the kind of thing every new person has to find out for himself. In one sense it's completely new, even though people are always writing about it and experiencing it. What about THE TENTH MAN?

A. I thought some of the words were hard. Like "dybbuk."

A. I liked it cause it was weird.

Q. What was weird about it?

A. The characters. The Jewish old men. They were weird, and yet they were right from real life.

Q. Was the story about anything else besides old men?

A. Love. Arthur and Evelyn.

A. I thought it showed they had a lot of faith. All that religious stuff. They met every morning. Nowadays people don't pay that much attention to religion.

Q. You mentioned love and faith. Do they come together anywhere in the play?

A. Yes. The old men's faith brought Arthur and Evelyn together.

Q. What about "The Theory of Love"?

A. I liked it. It was kind of doctorish, but I liked it.

A. I liked it too. I liked the way it was put across.

Q. Remember the way we studied it — each group took a part of the essay to read and talk about in class, and then we put it all together. Would it have been better if we had had it as an outside assignment — if I had said, read it at home and we'll talk about it tomorrow?

A. No, it would have been too hard for me to do that way. It would have gone in the drawer.

APPENDIX G: EVALUATION AFTER STUDENT-TEACHING EXPERIENCE

Sample comments taken from taped evaluations of student-teaching experience at Taylor-Allderdice High School in April, 1970. Students interviewed were from tenth-grade scholars, twelfth-grade average, and twelfth-grade advanced placement English classes.

Tenth-grade Scholars

SIDDHARTHA — I thought it was great. It made me think a lot, even after I put it down, think about myself and the future. One thing I wish is that we might have been able to discuss it more.

— It was very easy to identify with it. There was always some part of it that you could relate to yourself. The East was a good setting, but the book still brought out points you could relate to yourself.

— I don't follow that. Quite frankly, it was a whole lot of talking about Nirvana and finding yourself, but it just didn't make any sense to me. I know he went first one place and then another and he finds his inner self and he's happy and all that, but it doesn't really mean anything.

— That was just the wording, I think, that you didn't understand, It talks about how we have to find what we want to be. If we don't learn about what a person is from SIDDHARTHA, then I don't know what book will teach you.

— I couldn't identify with Siddhartha as a person. He's confused. He goes all these different places. It's kind of learning by experimentation, by experiences. I could identify with the problems he faced, but not necessarily the way he approached them.

— I thought THE TENTH MAN was a very good book. It kept my interest more than books I've had to read, like Rachel Carson. I felt that it was a little bit irrelevant to humanity as a whole. It was sectarian. Since I'm Jewish, I guess Jewish people might understand this book better — the old men, the tricks, the mannerisms. Of course, in a sense SIDDHARTHA is sectarian, too. Both in SIDDHARTHA and THE TENTH MAN you have to understand something of what other people believe — of the Hindu and the Jewish faith.

— The love between Arthur and Evelyn was the main point of the play.

— Things like art and literature and music might have been useful if it had been tied together to show the relationship of all these things together and their relationship to people.

— Although we didn't get a fair sampling of all the media, I still think most of what we got was good. You can have this course, but until you decide <u>how</u> to present it, then this course can be made either very meaningful or can just sit down and rot. I think that if you get kids to really personalize it - how does that story make you feel — you probably have to do a lot more before you introduce it. You ought to have half the year just "getting into the people." And then start showing how all these other people, artists and writers, used their media to express themselves and how did you feel about them; but before you can get into that realm you've got to be able to make the assumption

that these kids have a fair amount of rapport with each other and can talk, and that situation just doesn't exist in a public high school.

— The most impressive thing in the whole course was that we saw DAVID AND LISA and then we read SIDDHARTHA. The two in combination — although they may seem very different — really did mean something to me. Just the fact that — well, I came out of DAVID AND LISA really shocked because it was a really neat ending. It really had a good structure. It was good about people and humanity and I learned a lot about schizophrenia because I read up on it. But when I read SIDDHARTHA — just the idea about the calmness of mind and the fact that the individuals have to do the individual thing. It really just kind of pieced together for me the two works.

Twelfth-grade Average Students

— The curriculum was excellent. I know I really enjoyed SIDDHARTHA, bringing in a common theme and trying to tie in different works, plus the fact that if you look at very many works of literature you can find love as the theme, and trying to bring them together.

— All around us there's different kinds of love or the absence of love; if you can study how different authors feel about it — romantic love, divine love, family love, you can get maybe a better understanding of love that you might come across in your senior year in high school or forever.

— As far as what the unit intended to do, I think it did well. You can't teach an emotion, but you can teach what other authors have felt

about it. You know, we listen to the radio for hours, and we listen to these songs, and this is part of our world; this unit is trying to bring in part of our world with perhaps classical work and perhaps other authors that have a lot to say on the subject. We all talk about love and we all hear about it outside of school and really we didn't invent it. It's been around a long time and studying about it is kind of interesting.

— About the course — it was good. But it should be written down — not on a schedule, because a schedule always gets messed up when you try and meet the schedule. But it should be done one thing at a time but in succession with everything that relates together. And don't bring in things because you have to do them, because you don't have to do anything. Just stick to the curriculum and don't mess around.

Twelfth-grade Advanced Placement Students

— The project is effective when it is dynamic, actively involving the student through discussion. However, when the project is passive (the students required to listen to music or watch slides), effectiveness and interest is lost.

— Much fun, but I am not sure I absorbed knowledge.

— All the performances emphasized an emotional response from the viewer but little intellectuality. A judgment of the curricula therefore depends upon your priorities of personal response.

— The slides were totally ineffective, due to technical difficulties, but more importantly, due to lack of explanation and cross-linking.

— The taped music was totally ineffective. No meaning to class whatsoever. Method of presentation was probably the main cause.

— THE TENTH MAN was an interesting play; novel method of discussion (writing of a collective play review). More outside guidance would help.

— THE TENTH MAN was a cute little interesting play that probably was a mistake in drama class — I know they read it — but a success in English class.