### READING STRATEGIES

#### 1. PRE-READING

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Technique</th>
<th>Recommended Level of Students</th>
<th>Recommended Types of Texts</th>
<th>Recommended Texts</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experience for a Day</td>
<td>Students go through a day with a text-related focus to guide their actions, such as using only necessary words to start thinking about the inadequacy of language.</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td><em>Waiting for Godot</em> in 12th grade AP</td>
<td>Worksheet 1.1</td>
</tr>
<tr>
<td>Personal Spectrum</td>
<td>Students place themselves somewhere on a spectrum of dichotomies related to the text, then discuss the implications of their responses.</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td><em>Wuthering Heights</em> in 12th grade AP</td>
<td></td>
</tr>
<tr>
<td>Anticipation Guide (Ranking Scenario)</td>
<td>Students generate examples supporting their agreement or disagreement with statements and/or quotes from the text. <em>Extension: Students in groups develop examples for different statements.</em></td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td><em>The Great Gatsby</em> in 11th grade, <em>Macbeth</em> in 10th grade, <em>Kafka on the Shore</em> in 12th grade</td>
<td>Worksheet 1.2</td>
</tr>
<tr>
<td>Predictive Vocabulary</td>
<td>After defining a list of vocabulary from the text, students predict its topic(s).</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td>Newspaper articles in ELL</td>
<td></td>
</tr>
<tr>
<td>Autobiographical Writing</td>
<td>Students write a first-person account about an</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td><em>Kafka on the Shore</em> in 12th</td>
<td></td>
</tr>
<tr>
<td>Activity</td>
<td>Description</td>
<td>Grade Level</td>
<td>Genre</td>
<td>Text</td>
<td>Worksheet</td>
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<td>--------------------------------------------</td>
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<tr>
<td>Preface Reading</td>
<td>Students read the preface of a text to determine what genre it is, how it is organized, and how it should be read.</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td><em>Kafka on the Shore</em> in 12th grade</td>
<td></td>
</tr>
<tr>
<td>Build the Who, What, When, How</td>
<td>After giving examples of guiding questions, students build their own questions to answer at the end of the text.</td>
<td>Intermediate</td>
<td>Narrative and Informational</td>
<td><em>Kafka on the Shore</em> in 12th grade</td>
<td></td>
</tr>
<tr>
<td>Opinionnaire</td>
<td>Students answer questions related to a text to gauge their initial thoughts about themes.</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td><em>Kafka on the Shore</em> in 12th grade, <em>All My Sons</em> in 11th grade AP</td>
<td>Worksheet 1.3</td>
</tr>
<tr>
<td>Imitation Writing</td>
<td>Students identify the theme of a passage from the text, then write a piece that imitates the style of the passage.</td>
<td>Intermediate</td>
<td>Narrative</td>
<td><em>Shakespearean sonnets</em> in 12th grade AP</td>
<td>Worksheet 1.4</td>
</tr>
<tr>
<td>Line Brainstorming</td>
<td>Students take a line from the text to create a brainstorming web, then compare and contrast their webs to one another to determine the themes.</td>
<td>Intermediate</td>
<td>Narrative and Informational</td>
<td><em>Rosencrantz and Guildenstern are Dead/Hamlet</em> in 12th grade AP</td>
<td></td>
</tr>
<tr>
<td>Interactive Notes</td>
<td>Students list important concepts gathered from <em>The 11th Hour</em> (movie) in ELL</td>
<td>Beginner</td>
<td>Informational</td>
<td><em>The 11th Hour</em> (movie) in ELL</td>
<td>Worksheet 1.5</td>
</tr>
</tbody>
</table>
2. DURING READING

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Technique</th>
<th>Recommended Level of Students</th>
<th>Recommended Types of Texts</th>
<th>Recommended Texts</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels of Questions: Right There, Think &amp; Search, Author &amp; You, and On Your Own</td>
<td>Students write questions at appropriate level of complexity to focus their reading. <em>Extension:</em> Students exchange questions and answer.</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td><em>Mad Hot Ballroom in ESL</em></td>
<td></td>
</tr>
<tr>
<td>What? So What? Now What?</td>
<td>Students identify a passage to comprehend, analyze it for meaning, then predict what will happen next.</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td><em>Macbeth in 10th grade</em></td>
<td></td>
</tr>
<tr>
<td>Gender Bender</td>
<td>Students explain how the text would change if individual characters were the opposite sex.</td>
<td>Intermediate</td>
<td>Narrative</td>
<td><em>Kafka on the Shore in 12th grade</em></td>
<td></td>
</tr>
<tr>
<td>Emotional Continuum</td>
<td>Students map characters’ moods as the plot progresses.</td>
<td>Beginner</td>
<td>Narrative</td>
<td><em>View from the Bridge in 11th grade</em></td>
<td></td>
</tr>
<tr>
<td>Quote Analysis</td>
<td>Students identify context then explain significance of quotes from the book, either selected by them or the teacher.</td>
<td>Intermediate</td>
<td>Narrative and Informational</td>
<td><em>Romeo &amp; Juliet in 9th grade</em></td>
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<tr>
<td>Strategy</td>
<td>Technique</td>
<td>Recommended Level of Students</td>
<td>Recommended Types of Texts</td>
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<tr>
<td>Close Critical Reading</td>
<td>Students underline important phrases from a given passage then incorporate them into a response to a teacher-generated prompt.</td>
<td>Advanced</td>
<td>Narrative and Informational</td>
<td><em>Heart of Darkness</em> in 12th grade AP</td>
<td>Worksheet 2.1</td>
</tr>
<tr>
<td>Hypernoting</td>
<td>Students add hyperlinks to a text that explain context, define literary devices, and/or analyze meaning. <em>Extension:</em> Students add questions about the text based on the linked resources.</td>
<td>Intermediate</td>
<td>Narrative and Informational</td>
<td>“The Necklace” in 12th grade AP</td>
<td>Example of hyperlinks in “Story of an Hour”</td>
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<tr>
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<td></td>
<td></td>
<td></td>
<td>Example of questions in “Story of an Hour”</td>
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<tr>
<td>Interrupted Reading</td>
<td>Students stop after each paragraph to summarize, identify devices, analyze meaning, and make predictions.</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td>“Letter from Birmingham Jail” in 11th grade AP</td>
<td>Worksheet 2.2</td>
</tr>
</tbody>
</table>

1. POST-READING

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Technique</th>
<th>Recommended Level of Students</th>
<th>Recommended Types of Texts</th>
<th>Recommended Texts</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspects of Character</td>
<td>Students write a poem based off model to reveal characteristics and motivations or a character tracked while reading. <em>Extension:</em> Students write a second poem in the same format about themselves,</td>
<td>Beginner</td>
<td>Narrative</td>
<td><em>Macbeth</em> in 10th grade</td>
<td>Worksheet 3.1</td>
</tr>
<tr>
<td>Activity</td>
<td>Description</td>
<td>Grade/Level</td>
<td>Genre</td>
<td>Text</td>
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<tr>
<td>Character Template</td>
<td>Students draw picture of character and frame it with the four most significant quotes about the character. <em>Extension:</em> Students determine best characteristic adjectives to match quotes.</td>
<td>Beginner</td>
<td>Narrative</td>
<td><em>Streetcar Named Desire in 11th grade</em></td>
<td></td>
</tr>
<tr>
<td>Film Adaptation</td>
<td>Students watch film adaptation of book to determine whether choices made by director were effective.</td>
<td>Intermediate</td>
<td>Narrative</td>
<td><em>Heart of Darkness and Apocalypse Now in 12th grade AP</em></td>
<td></td>
</tr>
<tr>
<td>Writing Inspiration</td>
<td>Students compare and contrast the writing styles of two works, one of which was written based off the other.</td>
<td>Advanced</td>
<td>Narrative</td>
<td><em>Heart and Darkness and The Great Gatsby in 12th grade AP</em></td>
<td></td>
</tr>
<tr>
<td>Tableaux</td>
<td>Students create series of “poses” to track elements such as plot, theme, characterizations, lessons, main ideas, and evidence.</td>
<td>Beginner</td>
<td>Narrative and Informational</td>
<td><em>Killing Mr. Griffin in ELL</em></td>
<td></td>
</tr>
<tr>
<td>Last Words</td>
<td>Students role-play characters to write what their last words would be. <em>Extension:</em> Students act out the situation in order to dramatically recite the last words.</td>
<td>Beginner</td>
<td>Narrative</td>
<td><em>Heart of Darkness in 12th grade AP</em></td>
<td></td>
</tr>
<tr>
<td>Psychological Evaluation</td>
<td>Students analyze the mental and physical characteristics of a character to determine what conflict he or she faces and how to solve it.</td>
<td>Intermediate</td>
<td>Narrative</td>
<td>Catcher in the Rye in 11th grade AP</td>
<td>Worksheet 3.3</td>
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<tr>
<td>Mock Trials</td>
<td>Students put a character on trial to determine if his/her actions were justifiable. <em>Extension:</em> Students put the author on trial to determine if his/her writing choices were effective.</td>
<td>Intermediate</td>
<td>Narrative</td>
<td>The Scarlet Letter in 11th grade, Hamlet in 12th grade AP</td>
<td>Guidelines for The Scarlet Letter, Worksheet 3.4</td>
</tr>
</tbody>
</table>
APPENDIX

WORKSHEET 1.1 PERSONAL SPECTRUM

How would you describe yourself? Put a dot on each line that shows where you are on the spectrum for each value.
I am more interested in:

<table>
<thead>
<tr>
<th>Value</th>
<th>Spectrum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commonplace</td>
<td>Extraordinary</td>
</tr>
<tr>
<td>Myth</td>
<td>History</td>
</tr>
<tr>
<td>Individualism</td>
<td>Community</td>
</tr>
<tr>
<td>Idealism</td>
<td>Common Sense</td>
</tr>
<tr>
<td>Intuition</td>
<td>Science</td>
</tr>
<tr>
<td>Country</td>
<td>City</td>
</tr>
<tr>
<td>Emotional</td>
<td>Intellectual</td>
</tr>
<tr>
<td>Id</td>
<td>Superego</td>
</tr>
<tr>
<td>Inward looking</td>
<td>Outward looking</td>
</tr>
<tr>
<td>Supernatural</td>
<td>Reality</td>
</tr>
<tr>
<td>Spontaneity</td>
<td>Restraint</td>
</tr>
<tr>
<td>Spiritualism</td>
<td>Materialism</td>
</tr>
</tbody>
</table>

Even though the Romantic and Victorian periods appear to follow each other chronologically, in fact, the two periods overlap and there is great tension between these two different literary and philosophical movement.
The Romantic Period: 1798 - 1832
- Saw literature, particularly poetry, as the "spontaneous overflow of powerful feelings" (Wordsworth)
- Glorification of the commonplace
- Belief in the supernatural
- Individualism
- Nonconformity
- Man as a striver who sets infinite goals, however inaccessible
- Optimism about life and man
- Faith in the individual --- man can do anything
- Emphasis on intuition
- Man is inherently good, not evil (though society may corrupt man)
- Introspection
- Man in nature
- Emotional, in touch with spirit, soul, id

The Victorian Period: 1832-1901
- Preference for "earnestness" of spirit
- A strong sense of time, past, present and future
- Strong social consciousness--examination of responsible man in the context of society
- Avoid wild excesses, avoid lack of controlled form
- Codes of Puritanism and respectability, restraint, superego
- Interest in worldly success
- External conformity
- Conflict between science and religion
- Conflict between social responsibility and personal desire
- Urban man
SAMPLE ACTIVITY: MACBETH ANTICIPATION GUIDE

Directions: Rate each statement according to the Sincerely Agree/Strongly Disagree continuum and explain your choice on a separate piece of paper. Then, in your group, discuss each statement you must reach consensus on your rating. Finally, you must ask two people outside of class to rate these statements and discuss their choices with you. These two people may not be high school students; they must be at least nineteen years old.

People will do whatever is necessary to achieve their goals.
Sincerely Agree Disagree Sincerely Agree

Ambition is good (i.e., a positive, desirable trait).
Sincerely Agree Disagree Sincerely Agree

All leaders are ambitious.
Sincerely Agree Disagree Sincerely Agree

It is impossible to be ambitious and maintain your integrity.
Sincerely Agree Disagree Sincerely Agree

Ambition, lust, greed, and desire all mean the same thing.
Sincerely Agree Disagree Sincerely Agree

Everyone is capable of lying, killing, and betrayal; in other words of being evil.
Sincerely Agree Disagree Sincerely Agree

The world is just: if you do something wrong you will be punished for it.
Sincerely Agree Disagree Sincerely Agree

Our nature (i.e., our character) is fixed; try as we might we cannot change who we are.
Sincerely Agree Disagree Sincerely Agree

Our fate is predetermined; we cannot alter our own destiny.
Sincerely Agree Disagree Sincerely Agree

If someone kills someone because someone else ordered them, the person who did the killing is not responsible for the murder.
Sincerely Agree Disagree Sincerely Agree

Kafka on the Shore: Ranking Scenario

Directions: Photocopy these so that 3-4 students get one of the prompts. Direct them to write a brief response expressing to what extent they agree/disagree with the statement. Put them in small groups and have them cite experiences that have informed their current opinion.

1. It is important for parents to require their children to earn their own money as teenagers.

2. It is important for parents to protect their children from difficulties in life. Therefore, it is sometimes best for parents to shield their children from the real world and disturbing truths.

3. Children need to face reality. Therefore, they should know how to solve their own problems, family concerns, and community issues as soon as they are able to understand them.

4. Children must learn to be self-sufficient as soon as possible because they might be blindsided, hurt, or unprepared if they are surprised.
WORKSHEET 1.3 OPINIONNAIRE

*All My Sons* is the title of the play you are about to read. Arthur Miller wanted his play to have universal appeal. Even though you do not know the story yet, can you imagine how this title might connect with a message that has universal significance? In other words, "whose sons" might be "all my sons"?

*Answer the following questions on your own.*

- **How would you define a responsible person?**

- **Are you a responsible person? Why or why not?** Give examples of people you know in your personal life or in the public domain who are responsible. How do these individuals support your definition?

- **How does one learn to become a responsible person?**

- **Who are the "teachers" and where do we find them in our lives?**

- **Is being responsible a character trait that you value a great deal? Why or why not?**

- **The Golden Rule is "Do unto others as you would have others do unto you." What does this statement mean? Can you think of a situation in your own life in which you used this statement as the guiding principle for the action that you took? If "yes," explain.**
**WORKSHEET 1.5 INTERACTIVE NOTES**

Name: ___________________________ Period: ___________ Date: ______________

**Interactive Notes**

**Topic:** ___________________________

**DIRECTIONS** Use Interactive Notes to help you read informational or literary texts. Interactive Notes guide you through a reading process to help you develop your ideas and express them in academic language. You may put questions, comments, connections, or favorite lines in any column. Then use the prompts (or create your own) to help you write.

<table>
<thead>
<tr>
<th>BEFORE Prepare to Read</th>
<th>DURING Question and Comment</th>
<th>AFTER Summarize and Synthesize</th>
</tr>
</thead>
<tbody>
<tr>
<td>- List:</td>
<td>- I wonder why...</td>
<td>- Three important points/ideas are...</td>
</tr>
<tr>
<td>✓ title(s)</td>
<td>- What caused...</td>
<td>- These are important because...</td>
</tr>
<tr>
<td>✓ headings</td>
<td>- I think...</td>
<td>- What comes next...</td>
</tr>
<tr>
<td>✓ captions</td>
<td>- This is similar to...</td>
<td>- The author wants us to think...</td>
</tr>
<tr>
<td>✓ objectives</td>
<td>- This is important because...</td>
<td>- At this point the article/story is about...</td>
</tr>
<tr>
<td>✓ themes</td>
<td>- What do they mean by...</td>
<td>- I still don’t understand...</td>
</tr>
<tr>
<td>✓ words to know</td>
<td>- What I find confusing is...</td>
<td>- What interested me most was...</td>
</tr>
<tr>
<td>- Ask questions</td>
<td>- What will happen next is...</td>
<td>- The author’s purpose here is to...</td>
</tr>
<tr>
<td>- Make predictions</td>
<td>- I can relate to this because...</td>
<td>- A good word to describe (e.g., this story’s tone) is...because...</td>
</tr>
<tr>
<td>- Set a purpose</td>
<td>- This reminds me of...</td>
<td>- This idea/story is similar to...</td>
</tr>
<tr>
<td>- Decide what matters most</td>
<td>- As I read, I keep wanting to ask...</td>
<td></td>
</tr>
</tbody>
</table>

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**Note:** The table format is used to organize the interactive note-taking process with three columns: Before (Prepare to Read), During (Question and Comment), and After (Summarize and Synthesize). Each column contains prompts or suggestions for what to write and think about while reading.
WORKSHEET 2.1 CLOSE CRITICAL READING

1. Working alone or with one other person, take a look at the passages. Underline phrases that are important.

2. Consider what Marlow is learning about the jungle.

3. Write a paragraph, weaving in quotes properly, that answers the following question:

   In *Heart of Darkness*, Marlow says:
   
   “I watched the coast. Watching a coast as it slips by the ship is like thinking about an enigma. There it is before you -- smiling, frowning, inviting, grand, mean, insipid, or savage, and always mute with an air of whispering, ‘Come and find out.’” (Conrad, 82).

   By the end of the passages I gave you, what has Marlow found out about the jungle and about himself? Bring textual references to support your claims.

95-96

I let him run on, this papier-mâché Mephistopheles, and it seemed to me that if I tried I could poke my forefinger through him, and would find nothing inside but a little loose dirt, maybe. He, don’t you see, had been planning to be assistant-manager by and by under the present man, and I could see that the coming of that Kurtz had upset them both not a little. He talked precipitately, and I did not try to stop him. I had my shoulders against the wreck of my steamer, hauled up on the slope like a carcass of some big river animal. The smell of mud, of primeval mud, by Jove! was in my nostrils, the high stillness of primeval forest was before my eyes; there were shiny patches on the black creek. The moon had spread over everything a thin layer of silver - over the rank grass, over the mud, upon the wall of matted vegetation standing higher than the wall of a temple, over the great river I could see through a sombre gap glittering, glittering, as it flowed broadly by without a murmur. All this was great, expectant, mute, while the man jabbered about himself. I wondered whether the stillness on the face of the immensity looking at us two were meant as an appeal or as a menace. What were we who had strayed in here? Could we handle that dumb thing, or would it handle us? I felt how big, how
confoundedly big, was that thing that couldn’t talk, and perhaps was deaf as well. What was in there? I could see a little ivory coming out from there, and I had heard Mr. Kurtz was in there. I had heard enough about it, too - God knows! Yet somehow it didn’t bring any image with it - no more than if I had been told an angel or a fiend was in there.

105-106
Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine. The long stretches of the waterway ran on, deserted, into the gloom of over-shadowed distances. On silvery sandbanks hippos and alligators sunned themselves side by side. The broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had known once - somewhere - far away - in another existence perhaps. There were moments when one’s past came back to one, as it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the overwhelming realities of this strange world of plants, and water, and silence. And this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect. I got used to it afterwards; I did not see it any more; I had no time. I had to keep guessing at the channel; I had to discern, mostly by inspiration, the signs of hidden banks; I watched for sunken stones; I was learning to clap my teeth smartly before my heart flew out, when I shaved by a fluke some infernal sly old snag that would have ripped the life out of the tin-pot steamboat and drowned all the pilgrims; I had to keep a lookout for the signs of dead wood we could cut up in the night for next day’s steaming. When you have to attend to things of that sort, to the mere incidents of the surface, the reality - the reality, I tell you - fades. The inner truth is hidden - luckily, luckily. But I felt it all the same; I felt often its mysterious stillness watching me at my monkey tricks...
WORKSHEET 2.2 INTERRUPTED READING

<table>
<thead>
<tr>
<th>Paragraph</th>
<th>Paraphrase</th>
<th>Techniques</th>
<th>Analysis</th>
<th>Prediction</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Let us consider a more concrete example …”</td>
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</tr>
<tr>
<td>“Let me give another explanation. …”</td>
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<tr>
<td>“Sometimes a law is just on its face …”</td>
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<tr>
<td>“I hope you are able to see the distinction …”</td>
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<tr>
<td>“Of course, there is nothing new …”</td>
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<tr>
<td>“We should never forget …”</td>
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</tbody>
</table>
WORKSHEET 3.1 ASPECTS OF CHARACTER

Part Three
We reveal our character in different ways—through speech, actions, gestures, dress, beliefs. However, the question that helps us to best understand someone's character is a simple one: what does this person want very badly? All sorts of questions begin to emerge from this question: why do they want this? Why are they willing to do to get it? How will they get it? What problems does this desire create for them and how will they solve them? What is the consequence of this desire? What does this desire tell us about them? Why do we think that? At this point in your reading you have met the main character(s) and should know them well enough to answer these questions. Please write a one-page about the assigned character(s) using these questions (and any you come up with yourself) to guide you.

Part Four
Expression of Your Character. After doing Part Three about a character in the book, please do the same one-page about yourself, using the same questions to guide your writing.

Part Five
Poems: “Aspects of Character’s Name” or “Aspects of Myself.” Using Weldon Kees’s poem “Aspects of Robinson” as a model, write your own poem about the character or yourself. See Neil Canner’s example below:

Huck aboard a raft observes the world as it passes by him.
Warm woods with lit windows along the shore and on hillside.
Silhouettes of craft navigate the muddy water.
Their figures black on the blue night sky.
Ripples on the river’s surface guide them. This is Mississippi Huck.
Huck in a canoe alone, surrounded by the river’s fog.
Separated from the raft, both drifting aimlessly.
Whips of their direction yet visible and sound filtered by fog.
Sprout around the river and pushed into the shore they find each other.
Excitement and disorientation, a door to mischief for Huck.
Huck laying in the woods talking with Jim, relving his adventure,
Kings are discussed, and what they do, King Solomon in particular.
Disputation turns to debate. An argument erupts.
"Is Solomon the wisest man?" Neither it the same.
He gives up arguing yet his impression has been made on Huck.
Huck up a tree, watching a feud end.
Two boys, rifle in hand, back to back behind a wood pile.
A burst of gunfire and smoke below him.
The wounded jumped for it into the river.
On the shore wash their bodies filling Huck with loss.
Huck swimming naked in the flowing river, then
Eating breakfast of fish caught fresh the past night.
Day breaks with dawn from the east as Huck reflects on.
The river traveled, the fish caught, the events of the past night
How he got to be here and the adventures along the way
What adventures lay ahead tomorrow, Huck?

Aspects of Robinson
by Weldon Kees

Robinson at cards at the Algonquin; a thin
Blue light comes down once more outside the blinds.
Gray men in overcoats are ghosts blown past the door.
The taxi streaks the avenues with yellow, orange, and red.
This is Grand Central, Mr. Robinson.

Robinson on a roof above the Heights; the boats
Mourn like the lost. Water is slate, far down.
Through sounds of ice cubes dropped in glass, an osteopath,
Dressed for the links, describes an old Intarsia tour.
—Here’s where old Gibbons jumped from, Robinson.

Robinson walking in the Park, admiring the elephant.
Robinson buying the Tribune, Robinson buying the Times. Robinson
Saying, “Hello. Yes, this is Robinson, Sunday
At five? I’d love to. Pretty well. And you?”
Robinson alone at Longchamps, staring at the wall.

Robinson afraid, drunk, sobbing Robinson
In bed with a Mrs. Morse. Robinson at home,
Decisions: To stay or lumino? Where the sun
Shines, Robinson in flowered trunk, eyes toward
The breakers. Where the night ends, Robinson in East Side bars.

Robinson in Glen plaid jacket, Scotch-gnaw shoes,
Black four-in-hand and oxford button-down,
The jeweled and silent watch that winds itself, the briefcase,
Covert topcoat, clothes for spring, all covering
His sad and usual heart, dry as a winter leaf.


STUDENT EXAMPLES

ASPECTS OF MAKES

Marks driving on Friday night. The music’s on.
Friends are laughing. Everyone’s happy.
We see other drivers. Some we know so we honk or wave.
Marks at the edge of the world. What does he do?
Turn back? Jump off?—ease down. All kinds of people.
People watch the emerging rookie.
Marks at night on Haigh street. 3 friends.
Marks talking, observing, wonder.
Marks curious. Looking for something, yet unknown.
"Can ya spare a quarter?" "Yeah," Marks respecting.
Marks at home. Sleeping. Watching. Reading and eating.
Marks peaceful in state of mind. Marks ready to go.
Start the car. Turn on the radio. Speed off to the city.
Marks coming home at midnight tired.
Marks in T-shirt and jeans. Adidas shoes. NY Yankees cap. Pro-fit.
Blue and red stripes, athletic shoes. Flannel in mind. Buttoned up.
—Ryan Marks

JASMINE Response

Jasmine wants very badly to escape her fate. This whole urge shapes her life and feelings because she will go to any lengths to achieve this. The book in short is her journey to find out who she really is. At the end we find this out as Jaze. This journey to escape her fate tests and develops her selfs that surface along the way. Through the book the question that crops up is "To what lengths will she take this dream of being an individual?" These lengths extend across the Atlantic Ocean, into the heart of New York, setting in the isolation of Iowa, and finally finish in California. We wonder after this rose is won if she ever turns around to see her footprints along the trail of Jaze, Jasmine. Janie. Death. And rebirth. As the starting gun popped under the banyan tree in Hawaii; this dream, this race, transformed her as she gained character, experience, and knowledge. Jasmine ran in circles until she realized that the finish line where she finally knew her true identity. In my ideas, this is Jaze, confident, educated, happy Jaze.
—Hannah Tucker
WORKSHEET 3.2 TABLEAUX

Guidelines for Creating Enacted Tableaux/Slide Shows

The pressure is on! You have 20 minutes to create and rehearse your Tableaux, then present them by the end of the class period!

1. Pick out four to six scenes that you feel summarize the story or display aspects of the central concept. (This number may vary depending on the text or assignment.) Decide on the characters (or forces or ideas), setting, and other details that need to be visually communicated.

2. Write or describe short telegraphic summaries of what each Tableau should communicate about the event, detail, or conceptual aspect that is being displayed. Determine how the characters (or forces or ideas) will move and what they will do visually to depict the important details, emotions, aspects, and the significance of what you are presenting.

3. Create, act out, and freeze the scene or mental model into a Tableau, as if you were suddenly made into statues, at the high point or most illuminating juncture of your scene/depiction.

4. "Melt" the Tableau and reform it into another one that captures the next event or key detail.

5. Rehearse and perform. Your complete presentation of several Tableaux and commentary should be approximately three minutes. (This length may vary depending on task, text, or assignment.)

Variations of the Tableaux Techniques

In The Cask of Amontillado example, we saw many Tableaux variations being used: Slide Show, Unfroze/Freeze on Minig Tableaux, What Could Have Happened, Machina, and Conceptual Tableaux. Here, I'll explain some of these techniques, and others, in more detail.

Casos. Defined by Cherubin Brecht as "an action on stage that shows the close relationship between character," it is a mini-tableau that can be performed by one or two people. The idea is to get the students to summarize the relationship between characters (or ideas, objects, or forces) quickly, with a simple gesture and expression.

Snapshots, when students are reading, ask them to stop and imagine a snapshot of the action. The result can be hand drawn, created on the computer, or performed as a Tableau.

Slide Show, Here, students put together several Tableaux to tell the coherent story of how several events (or ideas, objects, or forces) relate to each other and lead to one another. The slides can be animated and then frozen, start again, and be tapped awake, or they can simply remain frozen. A variation on the slide show (or any other Tableau) is to add the Mosaic of the Expert to get an informed commentary, for example having a student play the role of a professor explaining a phenomenon to his classes, or of a detective describing the crime scene.

Tapping Into/Outing. The teacher, student, or a group member can tap participants in a frozen tableau to come to life so they can make a comment or be interviewed as if they were in a hothouse. They can explain their actions, feelings, or details of how the story got to this point. For Hamlet, the group created a tableau representing Yoli's wedding picture. Yoli was taped alive to tell what she felt on that day and what she felt years later looking back on that day. We also used tapping in with science by having kids explain the role of individual elements or electrical charges in different physical conditions.

Talking Statues/Talking Portrait. Students can become statues or portraits that come to life and give their views. Again, for Hamlet, Yoli and the others in the wedding party took turns reciting monologues about their feelings.
Dorian Gray. Using the Oscar Wilde story of *The Picture of Dorian Gray* as inspiration, students can use
Snapshot or Portrait Tableaux to show the inner psychological condition of the character or characters.

**Family Portraits.** Noted drama educator Cecily O’Neil uses this activity as a “getting started” technique by
having students create a family portrait of characters before reading or experiencing what happens to them,
based on the book’s cover, title, and introduction, and the students’ background knowledge, expectations,
and reading to that point. For example, for a story about pioneers in America, students could pose as char-
acters on a wagon train going West. They might depict the “family” relationships, which don’t have to be
blood relationships, but relationships among characters or even ideas. From within the frame of the family
portrait, individual characters can be asked by the class what they are looking forward to, what they fear,
what they will miss the most, what they may regret. The technique can also be used to form a kind of slide
show or family album, tracing changes in the characters and their relationships as the story continues by
adding new snapshots, candid or portraits. And, of course, there can be a final family portrait from which
characters look back on their experiences and comment upon them or are interviewed about them.

Remember, too, that characters don’t have to be the basis for or subject of the Tableaux. Forces (such
as electrical charges, gravity, greed, or jealousy), concepts (such as addition, diffusion, or friendship),
inanimate objects (such as important or symbolic objects from a story), or ideas (such as democracy)
work as well. In this case, however, the purpose would be to put ideas into families and to depict their
relationships, or how relationships, for example of chemical elements, change under certain conditions. Students
can wear name tags of chemical elements or other visual devices to help identify who is representing what.

**Baby Book/Timeline/Personal History.** Taking their cues from a family photo album, students can create a
series of events from a character’s life, or tell about a character’s change or history through a series of images.

**Daily Life.** When team-teaching history, my colleague Paul Friedmann and I often tried to get students
to imagine the daily life of women, minorities, or common people whose stories were not told. In the
context of a unit, after the students had enough information to begin imagining daily life, we asked them
to imagine they were people from that era and then create “sills” or “moments” from their daily life,
showing what it was like getting up in the morning, at mealtime, at work, and in their homes. There was
generally no speaking as students worked together to show the daily life of a particular group.

**Curtains/Hidden Scenes.** In a class taught by Seth Mitchell, I observed groups of students creating Tableaux
of poems. One group doing “Richard Cory” formed a human curtain and then opened it slowly to reveal the
surprise ending. This technique works well when the author presents a sudden change—when the reader
expects one thing and receives another. The human curtain delays the revelation, giving it more effect.

**Machine.** I first used this technique at the Chicago Teachers Center. Jackie Murphy, the leader of the
session, asked the students participating how a particular character was feeling. When they said he was
“stressed out,” Jackie asked them to form a machine showing his psychological state. The first student
stood in the middle of the class and acted like he was pulling his hair out in a repetitive motion. One
by one, students had to add a layer to the machine. The second student moved back and forth behind the
first student. The third student put her hand above her eyes and peered about robotically as if looking for
a solution. Three more students joined the machine. Then Jackie asked what would happen if something
happened to add more stress. The machine quickened its pace. Finally, she had the students consider
what could happen that would relieve the situation. Answers were given and students were asked
how the character would feel then. They made another machine for “relieved”—the centerpiece of which
was a student lounging on a bench.

I’ve also seen Machine done in a kind of forum where the audience advises the student joining the
machine what he might do. Another variation is to have one or a few students represent a main idea of a
text and then have others add ideas and elements that support that idea.

**Conceptual or Vocabulary Tableaux/Web.** The main-idea Machine can become a kind of conceptual
web that visually depicts the relationships of ideas. (See Hypermedia Tableaux/Web, page 153, as well.)

In the introduction to this book, I described Vocabulary Tableaux that created pictures illustrating
particular vocabulary words or concepts. The Worst/Best Scenario Tableau can also be adapted here as a
kind of Synonym/Antonym Tableau, where students enact a concept and then its opposite, or a concept
and then a related concept as they try to get at shades of meaning or differences. In a recent science
unit, for example, my students were building bridges. A group of four boys pushed on two sides of a
bridge made of cardboard boxes to represent the physical force of “compression,” then pushed down on
the boxes to represent “tension.” The group created a bridge with the two boys on the sides pushing in
and the two on the top pushing down to show how these forces work together to keep a bridge from
falling down.

**What If/missing Scenes/Multiple Endings.** In *The Outsiders* Tableaux, Nicely Gamblin had her stu-
dents enact a “what could have happened” scene. Similarly, students can also enact missing scenes or pos-
tible “behind the scenes” Tableaux of details the author could have included. One variation I quite like is

Multiple Endings, which I usually do before the end of a story, or at the end of a story when we don’t know what will happen to the characters as a result of their actions, as with “The Fan Club.”

Students create tableaux to explore different possibilities. For example, they could create tableaux for:

• most desirable outcome for character 1; least desirable outcome.
• most desirable outcome for character 2; least desirable outcome.
• a compromise ending.
• an alternative/completely different ending.

Students then have experiences to think with as they discuss questions such as:

• Which ending is most likely? Why do we think so?
• Which is most dramatic? Why?
• What is most desirable from your point of view? Why?
• What point is made by each ending? What ideological position would the author take in each case?

In this way, authorial choice is foregrounded, and the students can see that texts are constructed to make certain points and could be constructed differently to make different points.

Kamishibai. In this itinerant storytelling tradition from Japan, the Kamishibai man announces his arrival by clapping together two wooden blocks and preparing a stage. As he tells his story, he uses drawings to illustrate.

In my classroom, the storyteller claps the blocks and retells his story, while his “assistants” create physical Tableaux to illustrate meaning. Sometimes they create a slide show or video version of the story. Though my students and I usually rehearse before a presentation, we also work spontaneously if the students are sharp and on top of things.

I quite often use this strategy when groups of students are reading different stories or texts around the same topic. The Kamishibai becomes a way to share the stories and their meaning with each other in a highly ritualized manner. The group helping the storyteller can also provide sound effects, music, and other devices to aid the storytelling. Interestingly, the Kamishibai man was also a candy seller, so we often have treats when we do these performances.
Once students have completed reading the novel, they may need some help understanding just where Holden is. Rather than telling them outright, focus their attention on the following quotations:

“I could probably tell you what I did after I went home, and how I got sick and all, and what school I’m supposed to go to next fall, after I get out of here, but I don’t feel like it” (213).

“A lot of people, especially this one psychoanalyst guy they have here, keeps asking me if I’m going to apply myself when I go back to school next September” (213).

and take them back to Chapter One:

“I’m not going to tell you about my whole goddam autobiography or anything. I’ll just tell you about this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy” (1).

Students soon discover the place from where Holden is narrating, but may not be quite ready to understand or explain why he is there; this is the purpose for the attached worksheet: “You Be The Shrink.”

You Be The Shrink

Patient Data

Name __________________________  Resident of __________________________

                             Last            First            City            State
Age_________Year of birth_________ Present school __________________________

Height_____Weight_____Hair color_______ Level of education______________
<table>
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<tr>
<th>Physical Symptoms</th>
<th>Mental/Emotional Symptoms</th>
<th>Recent Trauma</th>
</tr>
</thead>
</table>

Diagnosis (Conflict)

Holden

versus


## Treatment Plan

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<th>2.</th>
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<td>4.</td>
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<td>5.</td>
<td>6.</td>
</tr>
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<td>7.</td>
<td>8.</td>
</tr>
</tbody>
</table>

| Release Patient When | After-Care Requirements |
WORKSHEET 3.4 MOCK TRIAL

Hamlet/Rosencrantz & Guildenstern Mock Trial

Explanation
To represent the procedure of building evidence for a symbol analysis essay on Rosencrantz and Guildenstern Are Dead, you will develop a case in Shakespeare v. Stoppard. The class will be divided into two groups: the plaintiff, who will try to show that Stoppard perverted the meaning of Hamlet, particularly the roles of Rosencrantz and Guildenstern in the play; and the defense, who will try to show that Stoppard was only trying to examine the play in a new way, using Rosencrantz and Guildenstern as symbols (of what? That’s for you to decide).

On each team, there will be four witnesses: Shakespeare, Hamlet, Gertrude, and Claudius for the plaintiff; and Stoppard, Rosencrantz, Guildenstern, and the Player for the defense. The rest of the team members will be lawyers. One person will introduce and conclude the team’s case with opening and closing statements, and two will direct and cross examine the eight witnesses. When you direct examine, you interview a witness on your side to prove your side. When you cross examine, you interview a witness on the opponent’s side to disprove their side.

The lawyers’ task will be to come up with a series of questions to ask their witnesses. The questions should include direct quotations from the text that support one side of the case. The witnesses’ task will be to answer the questions developed by the lawyers. The answers should reflect the details of the text directly during direct examination and indirectly during cross examination. Our class discussions of the play will be based around gathering relevant passages from the text and turning them into questions and answers: Each act will conclude with what is called in law “evidence discovery,” the sharing of the facts that each side plans to present in the case.

Evaluation
These questions and answers will be presented in class as a mock trial. You will be judged on your individual performance, but 50 percent of your overall grade will be on the presentation as a team. To get full credit, each team member is required to turn in a written copy of their statements, questions or answers to me. Other items you will be assessed on are whether you support your side, whether you accurately reflect the plot of the play, whether you incorporate quotes, and whether you make your argument clearly.

Procedure

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<th>Defense Witness 1 Direct Examine (3 minutes)</th>
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</thead>
<tbody>
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<td>Plaintiff Opening Statement (2 minutes)</td>
<td>Defense Witness 1 Cross Examine (2 minutes)</td>
</tr>
<tr>
<td>Plaintiff Witness 1 Direct Examine (3 minutes)</td>
<td>Defense Witness 2 Direct Examine (3 minutes)</td>
</tr>
<tr>
<td>Plaintiff Witness 1 Cross Examine (2 minutes)</td>
<td>Defense Witness 2 Cross Examine (2 minutes)</td>
</tr>
<tr>
<td>Plaintiff Witness 2 Direct Examine (3 minutes)</td>
<td>Defense Witness 3 Direct Examine (3 minutes)</td>
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<tr>
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<td>Defense</td>
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<tr>
<td><strong>Opening/Closing Statement:</strong></td>
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<tr>
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<td>Stoppard:</td>
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<td>Gertrude:</td>
<td>Player:</td>
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