

Shooting the Canon: Student Approaches to Literature – Moby-phobia or Fighting Aliteracy in the High School English Classroom

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A Teacher's Classroom Inventory on Developing Appreciation for Literature

Circle the numeral on each 5-point scale that best describes your literature teaching practices. One (1) is the lowest rating and five (5) is the highest. In other words, 1 represents a no and 5 represents a yes, while sometimes would be 2, 3, or 4 depending on regularity. Add total points and refer to the key at the end of the inventory.

	NO		SOMETIMES		YES
1. Do you provide a wide collection of books in the classroom that range from easy to difficult?	1	2	3	4	5
2. Do you schedule a period each day for independent reading?	1	2	3	4	5
3. Do you conduct private conferences with students about their self-selected reading?	1	2	3	4	5
4. Do you provide students with an efficient record system for keeping a personal account of self-selected reading?	1	2	3	4	5
5. Are your students given an opportunity for creative reporting on favorite books?	1	2	3	4	5
6. Do you invite resource persons to your classroom to discuss literature?	1	2	3	4	5
7. Do you use media to enhance literature?	1	2	3	4	5
8. Do your student share their reading through varied media?	1	2	3	4	5
9. Do you regularly use assigned literature in your class?	1	2	3	4	5
10. Do you sue varied reference materials to help you select books for assignments?	1	2	3	4	5
11. Do you read aloud to students regularly?	1	2	3	4	5
12. Do you use booktalks regularly?	1	2	3	4	5
13. Do you study adolescents' books and reviews of adolescents' books regularly?	1	2	3	4	5
14. Do your students frequently write and illustrate their own books?	1	2	3	4	5
15. Do you discuss with students the parts of a book and the people who work to make a book?	1	2	3	4	5
16. Do you use books with your disabled readers?	1	2	3	4	5
17. Do you use specific selection aids to help you choose appropriate titles for disabled readers?	1	2	3	4	5
18. Do you have organized parental involvement in the literature program?	1	2	3	4	5
19. Do you help select books for the school library and do you have a voice in determining library policy?	1	2	3	4	5
20. Do all your students read widely and do they appear to enjoy the literature program?	1	2	3	4	5

Interpret your total score as follows:

Below 60	You definitely need to enrich your literature program.
From 60 - 75	Your literature program is about average.
From 75 - 90	You have a good literature program.
Above 90	You have an excellent literature program.

*Adapted from Coody, B. *Using literature with young children (2nd ed.)* Dubuque, IA: William C. Brown

Reading Survey

Name _____ Date _____

Please answer the following questions as thoroughly as possible. **Refer to specific pieces of writing you have done or specific books you have read as you answer each question.**

What does one have to do to be a good reader?

What makes reading easy for you?

What is the hardest part of reading for you?

How do you go about choosing books to read?

What are the qualities you look for in a good book?

What's the best book you've ever read? What made it so good?

How did you learn to read?

What kind of reading do you do *just for you*?

adapted from Nancie Atwell's IN THE MIDDLE.

Directions for Writing a Reader Autobiography

Tell me about your experiences with reading. Try to remember experiences you had before you started school, experiences you had in elementary school, experiences you had in junior high school, experiences you have had in high school, and experiences you have had outside of school. Don't worry about correct grammar and spelling or putting your memories in any particular order; just write freely, be honest, and spill out your memories as they occur to you.

What We Know about Adolescents and Reading

1. "We know that the traditional reading programs of the secondary schools are failing miserably in developing any enthusiasm about reading."

Teachers contend that "unless students stretch to reach something over their heads, they will not grow--that even though they don't appreciate it now, they will be glad they were exposed to it in the future, are clichés with little basis in fact. Our school programs generally teach students to spurn reading rather than lead them to seek it."

2. There is a general pattern of reading tastes during the adolescent period.
 - A. **The Adolescent Book.** "First, young people find their satisfaction in the adolescent book: the book written especially for him, to evoke his emotions, problems, dreams, and life."
 - B. **The Popular Adult Book.** "Ordinarily, this is the kind of work that is standardly on the best seller list."
 - C. **The Serious Contemporary Book.** "These are books that appear on college reading lists in courses centering on contemporary literature. They are the ones that critics feel make up the body of contemporary literature and may well live for several hundred years."
 - D. **The Classics.** "The final step in growth in reading leads the reader to an interest in the classics. Ordinarily, this stage is not reached, save as it is forced on people, much before full maturity."
3. "Young adult readers have literary idols. Each generation seems to select a handful of authors that speak to them directly as a group. Ordinarily, the college student finds the authors first, and quickly the more sophisticated high school students follow the lead."
4. "The young adult chooses or rejects a book on the basis of its content in human experience, not because of its subtlety or its abstract esthetic values."
5. Young adult reading generally falls into four large categories:
 - A. **The Search.** "Young adults choose books in which individuals are looking for a direction in their lives."
 - B. **Problems of the Social Order.** "Young people are interested in the book that deals with social injustices of prejudice, economic deprivation, or political tyranny."
 - C. **The Bizarre, The off Beat, The Unusual in Human Experience.** ". . . he/she seeks the book that details the strange and haunting human personality, the bizarre human experiences, the submerged recesses of human psychology and feeling."
 - * D. **The Transition.** "Perhaps the single theme most sought by the young adult is the book that details the movement of a character from adolescence into early adult life."

from "For Everything There Is a Season" by G. Robert Carlsen, January 1965 Top of the News, American Library Association.

MNMNMNMHow To Find A Book

1. Read the first few pages
2. O Look at the title
3. Pictures-- Are there any?
4. Cover Illustration
5. Size of the Book w
6. Author
7. Friend's Recommendation x
8. Information on the back of the book
9. Movie of the Book

Wanted: **Readers**
(Staff, Faculty, and Administration)

In order to show "reluctant readers" in grades 9-12 that people *do* exist who love to read (*besides* their English teachers, who have got to be out of their minds anyway...), AND to encourage students' own reading habits, I need your help!!!

1. Find a terrific passage from your favorite book, one that you've found yourself reading over and over again.
2. Share it with one of my classes on your planning period (along with some reasons why reading is important to you!) during the week of **November 8-12**. (A 10-minute reading/discussion will be plenty of time to get a kid hooked!)

This doesn't need to be snazzy by any means--just honest. Even if you are reluctant to ham it up in front of strange students (uh, I mean *unfamiliar* students), I'll be glad to capture your moment on video for multiple broadcasts!

Not all of our students have the luxury of having readers as parents, so it's even more important for them to see other role models in their lives support their new habits.

THANKS,

_____ I'd be glad to share my favorite book!

_____ I'd be glad to have you videotape my "testimonial"!

Name _____

Planning period _____

(or time available)

Date available _____

Wendy Cope, Buckingham County High School, Buckingham, VA (E & S)

READING JOURNAL

As you read, write your personal responses to the work. State your feelings, thoughts, reactions, and questions about situations, ideas, actions, characters, settings, symbols, plot, theme and any other elements of the work which interest you or mean something to you. Since it is important that you quickly write down ideas as they occur to you, don't be overly concerned with spelling, punctuation, usage, etc. Just think and write fast as you read. The following are my grading criteria for your reading journal:

"C"

(Summary)

If your reader's log consists of summaries of your reading, you will be given a "C" for your log grade.

"B"

(Author's Style)

In order to receive a "B" you will need to comment on some aspect of the author's style for each entry. Such comments might include the author's reasons for narrator choice, examples of particularly vivid or meaningful passages and an explanation about why these appealed to you or their importance to the story; figurative language, the use of "cliff hangers"; effective or ineffective use of dialogue; messages or themes, comparisons to other books (such similar settings, characters, events, or conflicts). You should not summarize if you wish to make higher than a "C."

"A"

(Connections)

In order to receive an "A" you will do "B" (Author's Style) plus begin to connect the plot to your experiences. You should write about the effect the book is having on you. You should expand on the author's ideas and attempt to discover your own. Listed on the next page are triggers for responding in this manner. You should not summarize if you wish to make higher than a "C."

You cannot be wrong in your responses, so take risks and be honest. Let me hear **your** voice.

The following is a list of suggested sentence lead ins:

1. I wonder what this means
2. I really don't understand this part because
3. I really like/dislike this idea because
4. This character reminds me of somebody I know because . . .
5. This character reminds me of myself because
6. This character is like (name of character) in (title of work) because . . .
7. I think this setting is important because
8. This scene reminds me of a similar scene in (title of work) because
9. This part is very realistic/unrealistic because
10. I like/dislike this writing because
11. This section makes me think about/because
12. This section is particularly effective because
13. I think the relationship between _____ and _____ is interesting because . . .
14. I like/dislike (name of character) because
15. The ideas here remind me of the ideas in (title of work) because
16. This situation reminds me of a similar situation in my own life. It happened when
17. The character I most admire is _____ because
18. If I were (name of character) at this point, I would

Adapted from original by Ed Youngblood (South Gwinnett High School, Gwinnett County Schools, Lawrenceville, GA) and from Lorraine Cella's response to English Journal's "The Round Table" October 1992.

WRITTEN RESPONSES TO LITERATURE

1. Write the story in a book from a different point of view. Take an entire story (or part of it and write a version as someone else would tell it. (For example the third pig in "The Three Little Pigs" might say, "I told my brothers that straw and sticks just wouldn't do. Those are no protection from a hungry wolf. Now me, I'm using bricks!")
2. Rewrite the story in a different time period. You may rewrite the story in a futuristic or past setting if it is set in the present. Stories set in the past may be written in the present or future. You may also choose to rewrite only a particular event in the story.
3. Rewrite the ending of the book, altered from the original version.
4. Write an extension of the story, explaining future occurrences in characters' lives.
5. Write a new story using your favorite character(s). The story may be a sequel to the original or it may use an entire book or one scene.
6. Write a parody of a book This kind of a humorous imitation appeals to many children. Parody the entire book or one scene.
7. Adapt the book into a script. Upon completion of the book, write a script (dialogue, narration) that tells the same story as the book.
8. Put together a cast for the film version of a book. Imagine the director/producer wants a casting director to make recommendations. Decide who would be the actors and actresses. Include photos and descriptions of the stars and tell why each is "perfect" for the part. Write a report to convince the producer of the selections.
9. Write a promotional campaign for a movie about a book. This could include newspaper ad layouts, radio and television commercials, and any special events.
10. Write a letter to the author of a book. This shouldn't be a class assignment, and any letter should be entirely individual. While authors may not have time to respond to each letter they receive (they might not get their next book done if they did), they do enjoy letters from their readers -- especially those that discuss the book on children's own terms. Send letters in care of book publishers if you can't locate the author's address in WHO'S WHO, CURRENT BIOGRAPHY, or other reference sources.
11. Write letters that may have been sent between characters at the time of the story or at some specified time in the future.
12. Write a poem that the character would write. Knowing the character's personality, write a poem that expresses the way he/she feels about what's happening to him/her in the book.
13. Write newspaper/TV news stories about main events in the story. This activity may center on human interest stories or climactic events in the novel.
14. Rearrange a passage as "found" poem. Find a particularly effective description or bit of action that is really poetry written as prose. Rewrite it. Leave out words or skip a sentence or two, but arrange it to create a poem.
15. Write up an interview with the book's author to be published in a magazine (like THE PARIS REVIEW INTERVIEWS). Conduct research to find out all you can about the author; then, base your interview questions and answers on the information you found. Include questions about the author's back ground as well as about his/her writing. Example: a) Tell a little about yourself. b) Why did you write the story? c) is the book based on personal experience or on a real person you have known?

16. Write up a magazine interview with a character or characters from the book. Let the interviewer ask some background questions (name, age, occupation) and inquire into specific incidents in the story. Examples: a) Tell a little about yourself. b) How did you feel when your dog died? c) Why did you run away instead of fighting back?
17. Write a character sketch of someone in a book. This might be the central character or minor supporting character in the story. Tell what he looked like but also include favorite color, horoscope sign, sports liked, and even a car bumper-sticker or T-shirt.
18. Compare/contrast a character from the book with a character from another book, the author, a contemporary figure (living), a historical figure, etc. (Make comparison with one of those figures.)
19. Compare/contrast two characters from the book.
20. Write in the diary a main character might have written. Imagine you are the person in your book. Write a diary for a few days or weeks as he or she would have done.
21. Make a gift list for each of the major characters in the story. Explain your reasons for giving particular gifts to particular characters. Gifts may be abstract or tangible.
22. Write an explanation of why the story was or was not enjoyable. Be sure to give adequate reasons and examples from the story.
23. Research a topic from the story and write a report. For example, report on the farming methods used by Pa from *LITTLE HOUSE ON THE PRAIRIE*.
24. Write a rationale for one of the character's actions.
25. Write a test on the book.
26. Write the information for a book jacket--summary comments, quotations from reviewers, etc.
27. Write an obituary for the main character(s) in the book.
28. Review the books as if you were the book reviewer for a local newspaper.
29. Put the book on trial for potential censorship. Write why the book should and should not be censored.
30. Write a script for a promotional video for the book.
31. Mimicking the author's style, rewrite a portion of the book or add on to the book.

DRAMATIC RESPONSES TO LITERATURE

1. Convert a book to a radio drama. Give a live or taped version of the story--or scene from it--as a radio play. Include an announcer and sound effects.
2. Make a talking display of a book. Tape a dialogue or description about an event, scene, or character.
3. Do a dramatic reading (Reader's Theater) of a scene. Select the scene and ask friends to help read it dramatically.
4. Read a scene with special effects. Choose a particularly interesting passage and read it with a musical background or sound effects.
5. Convert a book into a puppet show. Make simple puppets (stick puppets, finger puppets, paper bag puppets, and so on), and present the story or an exciting scene from it. Also applicable to shadow puppetry.
6. Do a "You Are There" news program reporting on a particular scene, character, or event in a book.
7. News show format. Have the students construct a scene from the book which would cause a news reporter to come to the town. The reporter will question various characters about the events. In works where there is only one character, students should imagine others who might have had contact with that character. Reporter will comment or editorialize on the events.
8. Prepare an editorial comment, as might be given on radio or TV, on actions of the characters and implications or that action for society. A variation of this would be to have simulated "call-in" radio show with a newscaster accepting editorial comments from the listening audience.
9. Write a stage and television series episode. Think of a popular television series that a book or part of it would fit. Then convert it to that series and give a segment before the class.
10. Do a takeoff on the old television program "This Is Your Life." Role play a character. The announcer describes important people in the life of the person honored. (This is especially suitable for biography or historical fiction, but could be adapted for any book.)
11. Prepare a television commercial about a book. Imagine a book is the basis for a mini-series on television. Prepare and give the television commercials that would make people watch for it.
12. Use body masks and present a scene from your book. Make full-sized cardboard figures with cutouts for the face and hands. Use these to dramatize a scene.
13. Students will select a scene from the book and pantomime it. Costumes and make-up could be used also. A variation is to have two characters with conflicting ideas convey their relationship without words.
14. Assign student positions in a courtroom--conduct a trial of one of the major characters concerning his/her guilt or innocence in the book. Use minor characters as witnesses with teacher as judge.
15. Dramatize a scene from a book with other children taking parts. If desired, use props and costumes. If children know the story, improvise the scripts.
16. Role play a scene. A variation on this is to stop the reading at a particular point, a prediction point. Several groups each improvise a scene that they think may happen next in the story. After each group has presented their scene, continue reading the text.

17. Role play two different characters, possibly from two different books. Have one character invite the other over for coffee, party, golf game, etc. Select two characters with different personalities. Make them talk to each other about a common topic from their respective viewpoints. No violence.
18. Debate an issue. Have a panel of characters from a book debate an issue from their differing viewpoints, or have two sets of characters from two different books debate an issue or topic (can be political) as their respective character would. All questions/viewpoints should be written out ahead of time. A variation is to create a panel of characters from several books and have them discuss an issue such as women's rights, monogamy, or politics.
19. Play a version of charades in which the lines to be guessed are quotations or key events in the book(s). Teams receive one point for identifying the quotation or event, another point for identifying the character who said the quoted line or who is most closely associated with the event.
20. Dress and make up as a character in the book. Prepare and present an original soliloquy that the character might give, or memorize and present a soliloquy that the character actually gives in the book. A variation is to assume the role of a minor character, describe and react to a major character in the book; include responses (feelings, biases, etc.) that are appropriate to the minor character.
21. Impersonate a character and tell an episode in a book. Dress up as a character and retell the story.
22. Portray a book character. Ask another reader of the same book to role play a different character. The two characters can meet, talk about themselves and what has happened to them. This is especially appropriate if they have something in common: similar adventures, similar jobs, and so on.
23. Taking the parts of characters, improvise scenes that are not in the book. Choose situations that reveal character traits and responses that you have discovered as you read.
24. Stage an interview of a character by playing that role while other students pose questions that were previously prepared.
25. One student will assume role of telephone operator and through questioning by the teacher and other students, discuss phone conversations between characters in book. Variations--mailman, garbage man, milk man, etc.
26. Set up talk show with an interviewer a la David Letterman and have him interview a major character of a book. Inquire into life style, interests, etc. Interviewer should have detailed lists of questions written out before-hand. Interviewer can interview several characters in the course of the show.

ART/CRAFT RESPONSES TO LITERATURE

1. Make a new book jacket. It should include an attractive picture or cover design, a summary of the book, information on the author and illustrator, and information about other books by the author.
2. Draw or make posters or paintings about characters, settings, or some other aspects of your book.
3. Draw a series of several cartoon characters presenting situations and ideas from the book.
4. Complete scale drawings of rooms in a book. Use graph paper with a set scale and design places portrayed in book.
5. Draw a scale model of an item in a story.
6. Make a scale model of a scene or the setting of a book. Pay close attention to details given in the book in order to create a realistic model.
7. Draw a map which illustrates the setting, physical movement of a character(s), or the emotional growth of a character(s). Label important places or stages of character development. A variation is to build the map using flour paste with food color.
8. Create a mobile which illustrates the tone, mood, setting, characters, theme, or symbols in a book.
9. Plan and construct a bulletin board for a book you have read. Include a scene from the book or the theme.
10. Make a collage to illustrate theme or mood. Use pictures, drawings, etc.
11. make a mosaic using paper or broken glass placed on paper or set in plaster. This can illustrate some element of a work of literature.
12. Make a class or individual mural using cloth as a mold, theme, or setting interpretation. For a class mural, each student cuts his design (front and back) from cloth and then stitches it together, leaving an opening for stuffing. The item can be stuffed with cloth or newspaper. All pieces of the larger design of the class mural are then appliquéd to a large piece of cloth.
13. Paint a wall or panes of the windows in the classroom with scenes from the world of literature. Tempera paints can be washed off the windows, and acrylic paint can be peeled off.
14. Design a wire sculpture that would be symbolic of the theme, tone, or mood of the story.
15. Cut or carve a figure from a bar of soap or paraffin. Be sure to choose something which is representative of the book.
16. Make a ceramic figure which illustrates a character or symbol from the book.
17. Mold plaster relief designs. Pour plaster into a form over various objects and then antique or shellac them to make interesting displays about subjects in a book.
18. Design (and make) masks representative of a character from your book.
19. Make life-sized paper-stuffed animals, people, or objects found in a book. Cut out two large sheets of wrapping paper in the shape desired. Staple the edges almost all the way around. Stuff with crumpled newspaper, finish stapling, paint.
20. Make finger puppets (or sock puppets or any other kind) representing characters.

21. Dress a mannequin, a doll, or yourself like one of the characters in the book.
22. Make or decorate hats that represent various characters or aspects of the book and explain them to the class.
23. make a weaving or tapestry that portrays some design in the book. These may be used as wall hangings.
24. Design and stitch squares for a quilt. Depict favorite characters or scenes. Then stitch the quilt together. The individual squares may be drawn with marking pens or done in stitchery. The quilt also may be used as a wall hanging or a curtain for a private reading area in the room.
25. Create batik designs with wax and old sheets of tie-dye material. When dry and ironed, use them for wall hangings, curtains, and costumes.
26. Design and make your own T-shirt of an illustration about a book. Create a design, using color-fast marking pens.
27. Make vegetable prints to make designs interpreting some element of a work of literature. Potato halves can be carved, dipped into ink or tempera, and printed on paper.
28. Make a diorama or shadow box depicting the setting, characters, or the theme form your book. Shoe boxes are ideal for this project.
29. Make a "roll-movie" of the scenes or events of a book. Put a series of pictures in sequence of pictures with each one showing a bit more movement than the preceding one. When this rolled quickly, it gives the appearance of motion.
30. Make an animation of a scene on an adding machine tape. To get the animation draw a sequence of pictures with each one showing a bit more movement than the preceding one. When this is rolled quickly, it gives the appearance of motion.
31. Make a movie that includes characters or ideas form the book you've read. Change the ending or situations.
32. Prepare original slides to illustrate the mood or action of a reading.
33. Create a filmstrip of a story. Commercially produced material is available with special color pens to make filmstrips.
34. Make a puzzle from original art work illustrating setting or characters. Also, some photo centers will make jigsaw puzzles form photographs.
35. Create a game complete with playing board and directions using situations and or characters from a book.
36. Convert the events of a story into a ballad or song. Write the lyrics and music or adapt words to a melody by someone else.
37. Cook some dish related to the work. This could be done in conjunctions with a party (such as Shakespearean) having food and decorations from ideas found in the story.
38. Bake a cake in the shape of an object, person, or scene from the book.

Piggy-Backing

<p><u>The Life and Strange Surprising Adventures of Robinson Crusoe.</u> Daniel Defoe <u>The Island.</u> Gary Paulsen <u>The Goats.</u> Brock Cole <u>The Island Keeper.</u> Harry Mazer <u>One Fat Summer.</u> Robert Lipsyte</p> <p><u>The Grapes of Wrath.</u> John Steinbeck <u>A Small Civil War.</u> John Neufeld <u>Home Before Dark.</u> Sue Ellen Bridgers <u>Homecoming.</u> Cynthia Voigt <u>Words by Heart.</u> Ouida Sebestyen</p> <p><u>To Kill a Mockingbird.</u> Harper Lee <u>Roll of Thunder, Hear My Cry.</u> Mildred Taylor <u>Words by Heart.</u> Ouida Sebestyen <u>I Know Why the Caged Bird Sings.</u> Maya Angelou</p> <p><u>1984.</u> George Orwell <u>The Giver.</u> Lois Lowry <u>The Chocolate War.</u> Robert Cormier <u>Beyond the Chocolate War.</u> Robert Cormier <u>The Kolokol Papers.</u> Larry Bograd</p> <p><u>Animal Farm.</u> George Orwell <u>Bless the Beasts and the Children.</u> Glendon Swarthout <u>The Wild Children.</u> Felice Holman</p> <p><u>Great Expectations.</u> Charles Dickens <u>Is That You, Miss Blue.</u> M. E. Kerr <u>Jacob Have I Loved.</u> Katherine Paterson <u>The Sound of Coaches.</u> Leon Garfield <u>Smith.</u> Leon Garfield <u>Black Jack.</u> Leon Garfield <u>Harry and Hortense at Hormone High.</u> Paul Zindel <u>A Fine White Dust.</u> Cynthia Rylant <u>Dogsong.</u> Gary Paulsen</p> <p><u>Heart of Darkness.</u> Joseph Conrad <u>Downriver.</u> Will Hobbs</p> <p><u>Lord of the Flies.</u> William Golding <u>Downriver.</u> Will Hobbs <u>The Chocolate War.</u> Robert Cormier <u>The Goats.</u> Brock Cole <u>Killing Mr. Griffin.</u> Lois Duncan</p>	<p><u>The Odyssey.</u> Homer <u>Dove.</u> Robin Graham</p> <p><u>Anne Frank: The Diary of a Young Girl.</u> Anne Frank <u>Number the Stars.</u> Lois Lowry <u>Summer of My German Soldier.</u> Bette Greene <u>The Devil's Arithmetic.</u> Jane Yolen <u>The Upstairs Room.</u> Johanna Reiss</p> <p><u>Moby Dick.</u> Herman Melville <u>The Slave Dancer.</u> Paula Fox</p> <p><u>Death of a Salesman.</u> Arthur Miller <u>Ordinary People.</u> Judith Guest <u>Remembering the Good Times.</u> Richard Peck</p> <p><u>Of Mice and Men.</u> John Steinbeck <u>All Together Now.</u> Sue Ellen Bridgers <u>Lizard.</u> Dennis Covington <u>Freak the Mighty.</u> Rodman Philbrick <u>Old Man and the Sea.</u> Ernest Hemingway <u>The Voyage of the Frog.</u> Gary Paulsen</p> <p><u>The Pearl.</u> John Steinbeck <u>Shark Beneath the Reef.</u> Jean Craighead George</p> <p><u>The Adventures of Huckleberry Finn.</u> Mark Twain <u>The Day They Came to Arrest the Book.</u> Nat Hentoff <u>Downriver.</u> Will Hobbs <u>Sounder.</u> William Armstrong</p> <p><u>The Scarlet Letter.</u> Nathaniel Hawthorne <u>The Witch of Blackberry Pond.</u> Elizabeth George Speare <u>Sharella.</u> John Neufeld <u>Someone to Love Me.</u> Jeanette Eyerly <u>Tituba of Salem Village.</u> <u>The Pigman.</u> Paul Zindel <u>A Separate Peace.</u> John Knowles <u>Running Loose.</u> Chris Crutcher <u>The One-Eyed Cat.</u> Paula Fox</p> <p><u>Romeo and Juliet.</u> William Shakespeare <u>When We First Met.</u> Harry Mazer <u>Remembering the Good Times.</u> Richard Peck <u>About David.</u> Susan Beth Pfeffer <u>The Outsiders.</u> S. E. Hinton</p>
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<p><u>Red Badge of Courage.</u> Stephen Crane <u>The Last Mission.</u> Harry Mazer <u>Fallen Angels.</u> Walter Dean Myers <u>April Morning.</u> Howard Fast <u>My Brother Sam Is Dead.</u> James Collier and Christopher Collier <u>The Machine Gunners.</u> Robert Westall <u>Across Five Aprils.</u> Irene Hunt <u>Rifles for Watie.</u> Harold Keith <u>The Sacred Moon Tree.</u> <u>Thunder on the Tennessee.</u> G. Clifton Wisler <u>The Tamarack Tree.</u> <u>Which Way Freedom.</u> Joyce Hansen</p> <p><u>All Quiet on the Western Front.</u> Erich Maria Remarque <u>The Last Mission.</u> Harry Mazer <u>Fallen Angels.</u> Walter Dean Myers <u>April Morning.</u> Howard Fast <u>My Brother Sam Is Dead.</u> James Collier and Christopher Collier <u>The Machine Gunners.</u> Robert Westall <u>Across Five Aprils.</u> Irene Hunt <u>Rifles for Watie.</u> Harold Keith <u>The Sacred Moon Tree.</u> Laura Jan Shore <u>Thunder on the Tennessee.</u> G. Clifton Wisler <u>The Tamarack Tree.</u> <u>Which Way Freedom.</u> Joyce Hansen</p>	<p><u>Walden.</u> Henry David Thoreau <u>The Island.</u> Gary Paulsen <u>Hatchet.</u> Gary Paulsen</p> <p><u>The Catcher in the Rye.</u> J. D. Salinger <u>Run Softly, Go Fast.</u> Barbara Wersba <u>Don't Play Dead Before You Have To.</u> Maia Wojciechowsha <u>The Secret Diary of Adrian Mole, Aged 13 3/4.</u> Sue Townsend</p>
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A FEW GUIDING PRINCIPLES FOR CHOOSING POETRY FOR SOPHISTICATED READERS

1. First offer young adults poetry by modern poets.
2. Young adults will be better able to relate to poets who are presenting their own cultures.
3. It helps to ease students into literary criticism through a biographical approach.
4. Begin with poetry written by authors whose prose work students already feel comfortable with.