

Chapter 1 : Co-editors discuss new book on teaching the literature survey course

A book on teaching literature can be extensive but should be provocative and memorable. As long as it's exciting and worth while, then, someone is teaching; someone is learning. This book is helpful and contributive.

Have a suggestion to improve this page? To leave a general comment about our Web site, please click [here](#) Share this page with your network. In a time when students and parents cannot read, yet everyone is held to the same standard of education, we now need strategies and solutions for the future of the public school classroom. We are creeping into a new era of public education when students of all abilities and learning styles are working together on the same subject matter and in the same classroom framework. We are now living in a "standards" world where teachers and students are held accountable by high-stakes test scores and categorized according to these assessments, not before they learn, but thereafter. Teachers are challenged by a classroom of learners with a broad range of abilities. With this in mind, it is time to differentiate our approach and supplement lessons with innovation. There are no assumptions as to what students know or have learned prior to entering the classroom. In fact, the idea behind this unit is to assume that no student is prepared for the grade-appropriate reading and writing they will be assigned. In starting at a lower level and then moving toward the actual standard curriculum, students will either take a deeper look at simple text as in the case of the advanced student or study at an uncomplicated level to work toward the higher-level curriculum standards as in the case of the low-level student. In both scenarios, the learners will undergo somewhat of an equalization strategy prior to learning their age-appropriate material. Thus students are not held to some invisible standard and teachers are not leading their sheep into oblivion. The goal is to set unambiguous objectives, which are clearly explained, drive varied student abilities onto the same plane, and push students farther than the normal expectation. This can happen because the instructor has made no assumption that they are all at the same level while using standard texts to teach the given curriculum. This unit does teach the curriculum and can certainly be adapted for every grade-level, but moves through a progression of understanding and level of ability prior to getting to the grade-appropriate text. Nonetheless, reading is the primary concern, as well it might be: My belief is that once students can read at their grade-level, whatever level that may be, they will have a higher success rate in math, science, social studies, and any other pertinent content areas. All of this is done by using literature from infancy to age-appropriate and passing through different levels of reading expectation on the way. As students gain skills in reading at their level or below, they will transfer those skills to what has been deemed suitable for their grade and year. The particular skill to develop, which is important for readers and writers, is an acute understanding of the Elements of Literature. In this approach, students will grasp the content of a story for comprehension and use prior knowledge of each element to read at every new level and write a story incorporating the elements. The Student This unit is targeted at students in middle or high school; but this is not to say that the unit cannot work at any other grade-level. Because somewhere along the educational path, students are not learning at the same rate, by high school each student is on a different reading level. My students are vocational students and with this come several quandaries and tribulations. Vocational students are not tracked into ability level classrooms, as would happen in most comprehensive high schools, which have not adapted the "inclusion" theories. Thus, a diverse learner population is in the same room. Another difficulty is that vocational schools, as in this case, gather their student enrollment from surrounding districts; hence have a populace of students who have learned from many different teaching methods as districts often have different initiatives and programs. The final supposition concerning the vocational student is that they have moved toward their chosen vocation because of a lack of interest in standard school subjects. This, of course, is not always the case, but may be true for a large number of students. In addition, one must keep in mind that if a student has chosen to go to a vocational school because of this assumed lack of interest in academics, it could be that they are suffering from a learning disorder or special need. These circumstances are often pre-scanned and uncovered, but may not be identified in every student. And so, in the case of the vocational student, we can sometimes assume a learner who is uninterested in academics, with a learning obstacle of some sort, and who has come from and is mixed into a

very diverse classroom in terms of prior knowledge and level of ability. I like to use some equalization strategy to gain a beginning point where the lowest level student is comfortable and an ending point at which the most advanced students are challenged. Therefore, this unit can be used in any classroom, but especially those with an inclusive environment and a breadth of students to teach. Rationale All stories contain Elements of Literature, of which most can be found in any and every story—whether spoken word, book, or film. Even when all of the elements are not included in any particular story, some or most are still essential. These elements are usually recognizable to a literate person but often misinterpreted or misunderstood by a novice or learner. When a reader can identify the Elements of Literature, the story is often appreciated at a higher level and leads to a deeper examination of the text. Especially in higher-level literature and analysis, the reader may not comprehend the novel if he or she does not understand the elements therein. Thus, by learning the fundamentals of any story, known as the Elements of Literature to English Language Arts ELA instructors, a reader will have a better chance at comprehension and study of every story. With this said, it is quite impossible to learn this skill while studying literature using age-appropriate or higher-level reading. Because this skill is not intrinsic, it cannot be accessed through prior knowledge or applied at every new level. To use this skill in reading, the reader must already possess the ability; the reader must learn the skill using simple texts in which the Elements are easily identified. Once a student understands any given element, they can recall their understanding during any new read. To teach the Elements of Literature to be used as a crucial reading skill, an instructor must start with an elementary text. Once the reader can identify the elements within a simple story, knowledge can then be transferred to higher-level readings. Such traditional stories make finding elements simple because they are generally short and uncomplicated in their approach to story telling. For example, the climax in "Little Red Riding Hood" is undoubtedly when the wolf eats the little girl in one version. In this case, it is undemanding for a reader to comprehend the point of most intensity in the story. Consequently, the reader should begin to have acquired the ability to find climax in other stories and stories new to them as a reader, progressing toward his or her level of ability. With respect to characterization, for example, it is normal for a novelist to spend a great deal of time developing characters. In this leisurely approach, mainly used in a longer text, the reader will have a better understanding of the characters and their motives, but only as the story unfolds. This may provide an obstacle for lower-level readers; as the writer is simply describing a character, the reader is confused and perhaps looking for the building of a plot or rising action. This novice reader, if familiar with the Elements of Literature, should be patient and simply read on, soaking in the characterization, while waiting for the actual action to take place. A perfect example is in *The Great Gatsby*; here Fitzgerald spends most of the beginning chapters, in a nine chapter book, by simply characterizing his players. It is not until the final three chapters that any really intense action takes place. Therefore, two thirds of the novel is characterization; the rest of the elements, frequently the interesting elements, do not occur until the end of the book. If characterization is first taught using simple stories, a beginner might then be more patient during a longer, more complicated text with extended character descriptions. If a learner is shown precisely where characterization occurs within a text which is familiar or easy to that learner, it should then be undemanding for him or her when realizing characterization within a slightly higher-level selection with added onerous content. This learning process must happen in due course to result in steady advancement for the reader; it becomes easier over time. Hence an instructor can first teach characterization as an Element of Literature, using, for example, *The Tale of Peter Rabbit*. There may be other selections prior to *Gatsby*, but eventually the novice reader should have an understanding of characterization sufficient to make a higher-level text easier to comprehend and tolerable to examine. Each element is beneficial in order to understand, to examine, and to achieve an ideal level of comprehension of any story. This knowledge of literary elements can be transferred to any story at every level of reading and comprehension. Once the elements are known, struggling readers can delve into a text that would normally seem complex. Furthermore, novice readers can reallocate their knowledge of the Elements of Literature when writing stories. Objectives The specific goals for teaching a unit on the Elements of Literature¹ have many facets, which can be added to and subtracted from, depending on the desired outcome set by teachers and standards alike. The first objective is that students gain a better understanding of age-appropriate² literature.

This involves the practice of comprehension skills while reading and diving deeper into the interpretation, analysis, and evaluation of text. Additional justification is that reading comprehension is tested by and required by state and federal standards. The second objective for this unit is for students to ascend from elementary stories into complicated selections, and in doing so, to apply prior knowledge and transfer skills from one text to the next. The third objective is for students to gain an appreciation of literature in order to become lifelong readers and writers and ultimately thinkers. The aim is to shape a productive member of society and someone who is critical and analytical yet compassionate. My belief is that if students understand the core and foundation in any and every story, they will then have the ability to potentially read any and every story. Furthermore, in realizing the organization of a story, students will have an easier time creating original stories themselves. Once more, providing a successful completion of this unit, students will read at their age-appropriate level, and therefore meet state standards, find value in learning, and further their own education.

Strategies An acceptable strategy must entail some template in which the instructor knows what students should produce as an end result prior to teaching the unit³. This end result can be targeted close to the beginning of the unit or as far away as the end of the class or semester, or for any other given time period for teaching the unit. This specific model has its introduction of the unit at the beginning of the semester with the conclusion of the unit at the end of the semester. With this in mind, the unit can be taught, depending on the particular goals, in any given time period as long as there is some sequential order envisioned for ascending texts and the ideas therein. The only tangible materials that students will need are a place to keep notes and their novel of choice.

Steps Leading to Student Assessments⁴ Explain the unit to the class. Students will understand the expectation and duration of the unit prior to beginning the actual lessons: The first is for students to choose from a list of grade-appropriate books and produce a reader response specifically analyzing and explaining the literary elements within the text. The second is for students to write a story or narrative, using guidelines and writing prompts, which encompasses the Elements of Literature. As time moves on, students take notes during instructional time on the Elements of Literature, touching on each element. They will read several examples of short elementary literature, using the Annotated Reading List for Students below, under the heading of Resources as a guide, moving from very basic to age-appropriate. While engaged in reading, as a class, identify each element of literature within the given text for that lesson. This can be done in pairs, groups, or whole class, but must be reported and commented on by students and teacher. The next section of class time is to touch on each element as it appears in the in-class reading. The remainder of the period is used for any other pertinent lesson to be taught according to the curriculum and standards. Differentiate the instructional time and the lesson taught during that time to eliminate student apathy. Students should now have some prior knowledge to use and find the elements in slightly more difficult texts, not yet approaching long chapter books. This is the step in which the instructor uses some adolescent literature to find more Elements of Fiction. Students transfer their acquired knowledge once more, this time using short stories at grade reading level. Read a grade appropriate novel, in-class, and touch on each element as it appears in the text. Student use the knowledge and notes from in-class learning to mirror this approach to the elements in an essay about the novel they selected to read at the beginning of the unit. Students do not have to be at any particular place in the novel to do this; they may need to look back or monitor their pace more closely. Students use prior knowledge of literary elements to write a story, narrative, or personal expository.

Books shelved as teaching-literature: Lyrical Ballads by William Wordsworth, Walden by Henry David Thoreau, Wuthering Heights by Emily Brontë, Macbeth by.

It has only been since the s that this area has attracted more interest among EFL teachers. The purpose of this article is to look at some of the issues and ways in which literature can be exploited in the classroom. There are also links to classroom activities and lessons with literature that you can download and use straight away. First of all, any method or approach towards using literature in the classroom must take as a starting point the question: The Macmillan English Dictionary gives the following definition: One broader explanation of literature says that literary texts are products that reflect different aspects of society. Other linguists say that there is no inherent quality to a literary text that makes a literary text, rather it is the interpretation that the reader gives to the text Eagleton This brings us back to the above definition in the sense that literature is only literature if it is considered as art. Before doing any study of a literary text with your learners, one idea would be to ask them what they think literature is. There are many good reasons for using literature in the classroom. Here are a few: Literature is authentic material. It is good to expose learners to this source of unmodified language in the classroom because they skills they acquire in dealing with difficult or unknown language can be used outside the class. Literary texts are often rich is multiple layers of meaning, and can be effectively mined for discussions and sharing feelings or opinions. Literature expands language awareness. Asking learners to examine sophisticated or non standard examples of language which can occur in literary texts makes them more aware of the norms of language use Widdowson, quoted by Lazar Literature educates the whole person. By examining values in literary texts, teachers encourage learners to develop attitudes towards them. These values and attitudes relate to the world outside the classroom. Literature holds high status in many cultures and countries. For this reason, students can feel a real sense of achievement at understanding a piece of highly respected literature. Also, literature is often more interesting than the texts found in coursebooks. How the teacher will use a literary text depends on the model they choose. The cultural model views a literary text as a product. This means that it is treated as a source of information about the target culture. It is the most traditional approach, often used in university courses on literature. The cultural model will examine the social, political and historical background to a text, literary movements and genres. There is no specific language work done on a text. This approach tends to be quite teacher-centred. The language model aims to be more learner-centred. As learners proceed through a text, they pay attention to the way language is used. They come to grips with the meaning and increase their general awareness of English. Within this model of studying literature, the teacher can choose to focus on general grammar and vocabulary in the same way that these are presented in coursebooks for example or use stylistic analysis. Stylistic analysis involves the close study of the linguistic features of the text to enable students to make meaningful interpretations of the text “ it aims to help learners read and study literature more competently. The personal growth model is also a process-based approach and tries to be more learner-centred. This model encourages learners to draw on their own opinions, feelings and personal experiences. It aims for interaction between the text and the reader in English, helping make the language more memorable. This model recognises the immense power that literature can have to move people and attempts to use that in the classroom. Both are based on short texts: Using literature over a longer period of time “ the set novel or reader The above lesson plans are all based on short extracts or poems and can therefore easily be used over one class period. However, there are very good reasons for encouraging learners to read books. Extensive reading is an excellent way of improving English, and it can be very motivating to finish an entire book in another language. In addition, many international exams have certain optional questions on them that pertain to set novels each year. One option that is now available to language teachers is the wide range of simplified and inexpensive versions of literary texts, called readers see Onestop Shop for a list of readers for different levels. Setting up a class library of novels and readers, if you have the resources, is an excellent idea. Tim Bowen and Jonathan Marks, in their book Inside Teaching, recommend the following ideas for extensive reading of literature: Hold brief classroom

discussions on what learners have been reading progress reports. Ask learners to describe a book they like in such a way to make others want to read it. Select a short novel which has been recently made into a film or TV series with which your learners are familiar. DIY literature lesson plan In our first Methodology article on Using Literature, there were two sample lesson plans based on an excerpt or a short story. Both followed a similar lesson plan format, outlined below. This sort of lesson plan works well for extracts from stories, poems or extracts from plays. Devise a warmer that gets students thinking about the topic of the extract or poem. This could take several forms: Devise a warmer that looks at the source of the literature that will be studied. Give the students some background information to read be careful not to make this too long or it will detract from the rest of the lesson; avoid text overload! Explain in what way this piece of literature is well-known maybe it is often quoted in modern films or by politicians. This sort of warmer fits more into the cultural model of teaching literature see Literature in the Classroom 1 Stage two: Preparing to read activities include: Pre-teaching very difficult words note: Limit the amount of words you cover in this stage. If you have to teach more than seven or eight there is a good chance the text will be too difficult. Give students some words from the extract and ask them to predict what happens next. If it is a play, give them a couple of lines of dialogue and ask them to make predictions about the play. Read the first bit of the extract with their books closed, or papers turned over at normal speed, even quickly. Ask students to compare what they have understood in pairs. Then ask them to report back to you. Repeat the first bit again. Then ask them to open the book or turn over the page and read it for themselves. With very evocative pieces of literature or poetry this can be quite powerful. Then I let students read it to themselves. It is important to let students approach a piece of literature the first time without giving them any specific task other than to simply read it. One of the aims of teaching literature is to evoke interest and pleasure from the language. If students have to do a task at every stage of a literature lesson, the pleasure can be lost. Once students have read it once, you can set comprehension questions or ask them to explain the significance of certain key words of the text. Another way of checking comprehension is to ask students to explain to each other in pairs what they have understood. This could be followed up by more subjective questions e. Why do you think X said this? How do you think the woman feels? What made him do this? See how many of the unfamiliar words students can get from context. You could also look at certain elements of style that the author has used. Remember that there is some use in looking at non-standard forms of language to understand the standard. If appropriate to the text, look at the connotation of words which the author has chosen. Here are some ideas: Do a whole class choral reading at the end. Ask students to rewrite the poem, changing the meaning but not the structure. Ask students to write or discuss the possible story behind the poem. Who was it for? What led to the writing of this poem? Using extracts from stories or short stories Ask students to write what they think will happen next, or what they think happened just before. Ask students to write a background character description of one of the characters which explains why they are the way they are. Ask students to imagine they are working for a big Hollywood studio who wants to make a movie from the book. They must decide the location and casting of the movie. Ask students to personalise the text by talking about if anything similar has happened to them. Ask students to improvise a role play between two characters in the book. Using extracts from plays Most of the ideas from stories above could be applied here, but obviously, this medium gives plenty of opportunity for students to do some drama in the classroom. Here are some possibilities: Ask students to act out a part of the scene in groups.

Chapter 3 : Teaching Literature by Elaine Showalter

The roots of teaching literature in the United States date back to the 17th century, when The New England Primer textbook was introduced in Boston (), along with the invention of the 'blue backed' Elementary Spelling Book of pioneer Noah Webster (-), which helped generations of American children learn to read.

Each of you will be part of a student team that will present approaches to teaching a specific literary work commonly taught in high schools, including sample lessons and lesson plans linked to standards. Our emphasis will be on ways of engaging students through classroom discussion, various types of writing experiences, and other activities. We will also consider various current approaches to the teaching of literature by looking at professional books and journals. How to Teach Students to Read the World, which expands our discussion to a wider range of texts. In the second half of many class sessions, we will meet a current or recent SXU student teacher, who will share a unit or some other ideas about the teaching of literature with us. These sessions will be open to all English Education students. If you take this trial course, it replaces Modern English Grammar as part of your English Education program. If you have taken the grammar course, you are welcome to take this course as well, but you do not have to. A Verse Translation, ed. Gross Norton Critical Edition F. Your input both during the semester at the end will be very important in determining the future direction of the course and its relation to the other courses in the program. Course Work Course requirements include a book review of typed pages, a group teaching project and presentation on one of the assigned literary texts, a final paper of typed pages that includes some research, and several things included under the heading "Class Participation. You will receive specific instructions for the book review. Late papers will be penalized. You obviously cannot participate in class if you are not here. I will overlook one unexcused absence, but each unexcused absence after the first will result in the loss of 1 of the possible 20 class participation points. I prefer email notification if you know you will not be in class, but a voice mail message is fine also. If you have serious problems that extend over several class meetings, we can arrange a way of making up for those absences. You are welcome to respond to more; those additional responses can be brief. Your postings for weeks in which there is a reading assignment in Illuminating Texts and The Literature Workshop must include your response to the reading assignment, but you are also welcome to comment on other things that have come up in class, including the "Live from the Front" presentations. Plagiarism Policy Plagiarism will not be tolerated. You commit plagiarism any time you present the words or ideas of others as if they were your own, fail to cite the source of text or graphic images, or otherwise falsify or omit specific citation of your sources. When you plagiarize you commit both theft in that you steal the words or ideas of others and fraud in that you present as your own words or ideas that are not in fact yours. All serious cases of plagiarism will result in a failing grade in the course and the case being sent to the department and University for consideration of further disciplinary action, which can include expulsion from the University and notation of your academic dishonesty on your transcript. What Your Paper Grades Mean A Excellent work that shows originality, critical sophistication, highly effective use primary texts and secondary sources, and elegance in responding to the assignment and in the writing. B Good work that shows thoughtfulness and precision in responding to the assignment, in the use of primary and secondary sources, and in the writing. C Acceptable work that meets the assignment in all ways, uses primary and secondary sources adequately, and meets the standards of acceptable university-level writing. These definitions reflect the grade descriptions on pp. Teaching Standards Addressed in This Course This course addresses the following Illinois English language arts program standards the standards can be found at [http:](http://) Understands and uses good pedagogical skills. Knows the benefits and limitations of various materials and selects and uses these materials appropriately. Understands, models, and teaches how writers convey meaning through literary elements and techniques in a variety of genres and media. Reads and interprets a variety of literary works and genres. Understands the role of communication in relation to ethical issues in a democratic society. Understands how to locate, organize, and use information from resources representing diverse perspectives and a variety of media and modalities. Understands the process of discriminating between types of information by analyzing and evaluating that information from a

variety of sources and perspectives. Understands the methodology of applying acquired information, concepts, and ideas to communicate in a variety of formats for various purposes and acknowledges the power and potential of print and non-print media in the understanding of contemporary culture. In addition, your oral and written work in class will address the many standards on oral and written communication. The program promotes and strengthens professional attitudes needed by English language arts teachers. The program prepares English language arts teachers who are knowledgeable about language, literature, oral, visual, and written literacy, print and nonprint media, technology, and research theory and findings. The program enables the candidate to acquire and demonstrate the dispositions and capacities needed to integrate knowledge of English language arts, students, teaching, and practice. Remember weekly Blackboard assignment: TBA 8 Book Review due typed pages. Live from the Front: Megan Sheil Spring Break.

Chapter 4 : Teaching materials: using literature in the EFL/ ESL classroom | Onestopenglish

This is a good primer for those teaching literature at the upper grades or university level for the first time. Some statistics and technologies mentioned may be dated, but otherwise the book is intelligently written and well conceived.

At the core of that conversation, however, is comprehension. To fully explore theme, students must understand what they read and then extract ideas from the text. Getting students to go beyond the obvious and use their higher-order thinking can be a challenge. Meet your students where they are. Plan reading and discussion around question that your students are already grappling with, from What does it mean to be a good friend? Start with concrete details. Before they can identify and work with the theme of a story, your students need to have a strong grasp of the details: When they work with theme, they have to synthesize all that information into an overarching message. Use anchor charts to outline the elements of the story or give students a graphic organizer to follow. Clarify the difference between theme and main idea. Many students have difficulty differentiating between the main idea and the theme. The theme is the underlying message that the author wants to convey, whereas the main idea is what the story is mostly about. Teach these concepts separately and together. You might practice identifying themes and main ideas using Disney films or the stories your students read last year in order to have a common reference point. After you review as a class, give students a list of themes and main ideas and challenge them to work in pairs to create matches. Theme is a difficult concept to grasp. Unlike the concreteness of setting or plot, theme is subtle and subjective. Move from simpler to more complex class assignments to help your students deepen their understanding. Next, they change the ending to the tale in different ways and work together to identify how the new ending affects the theme. Finally, students write their own plots to match a given theme. Essential questions are open-ended, thought-provoking, and important in helping students develop their understanding of the theme. Questions like Why do people behave honestly? The Text Says What? Intro to Text-Dependent Questions. Ask story-specific questions, too. Specific, targeted questions help focus students on the text. Instead, ask questions that draw from the text and require evidence to support theme. Approach theme from different directions. Be ready to phrase questions about theme a few different ways because you never know which questions will resonate with students. Some questions that will encourage thinking about theme are: What did the author want us to think about? What idea stays with you? What will you remember about the story a year from now? Accept a range of answers. Of course, for many texts, there are often multiple themes and more than one way to express them. For example, if a student says the theme of Tuck Everlasting is living forever is a bad idea, you can work with the class to find different ways to express this thought. Get away from the obvious. For example, in the Great Books unit on honesty, students read about characters who begin each story by being dishonest. The careful use of stories, says Claff, opens up issues for students in an interesting, real-world way. Connect your discussions to other subject areas. Do you see examples in social studies or current events that connect to your theme? Start a collection or bulletin board around your current literature theme. Students can add examples from pop culture, history, or other reading. Help students connect the theme to their own lives by assigning take-home activities that build personal experiences around each theme. When students study kindness in Great Books, they perform a random act of kindness. Provide a range of reading options. To engage students at varying reading levels, provide a selection of books on one theme. When Robb teaches about obstacles, she fills her classroom library with biographies so students can read about how different historical figures have overcome challenges in their lives. Even when each student is reading something different, he or she is still engaging with the theme in conferences and writing. One way to introduce choice is to have a read-aloud anchor text for all students, with a variety of stories to choose from for independent reading. In conferences, ask students to relate and connect their independent reading to the read aloud. Teaching theme gets at the heart of what we want for students' authentic, meaningful, and memorable experiences with text. Read inspirational words to define a theme and brainstorm stories, movies, or real-life events in which you see this theme played out. Songs can lend themselves to a discussion of how artists communicate larger messages through lyrics. Pull out the oldies but goodies. Fairy tales are quick hits in teaching theme—like pulling the

theme of envy from Snow White. Judge some books by their cover. Post the covers of books you have read and ask students to discuss whether or not the theme is evident on the cover. Download our free teacher and student infographic posters on annotation. Have students sum up the theme in or fewer characters. Writing responses to the essential question from the start through finish of a unit will help you see how students develop their ideas. Have students make a connection through writing and discussion on what the theme means to them personally and how their understanding of the theme has changed based on their reading. Look for additional themes. Many stories have more than just one themeâ€”sometimes you just have to dig a little. For example, in the story Oliver Button, students may come up with themes of bullying, gender roles, and determination. In reading conferences with students , train yourself to listen for specific details and examples about theme. Posted by Dana Truby.

Chapter 5 : Teaching Strategies: The Power of Literature Circles

Teaching Literature Book Award. The Teaching Literature Book Award seeks to encourage and recognize excellence in research on teaching literature by honoring a book-length work on teaching literature at the post-secondary or graduate level.

Comments The literature survey course is taught at most colleges and universities. Its content and pedagogy are debated frequently at disciplinary meetings and in faculty lounges. A new collection of essays considers how the survey has changed, and how it should change. Many of the issues discussed may also apply to survey courses on other subjects. Teaching the Literature Survey Course: Together, they responded via email to questions about their new book. Is the purpose of the literature survey different now from what it was a generation ago? Our discipline has certainly changed from what it was a generation ago, but one constant in the face of those changes has been that the survey course remains a staple in most literature programs. In spite of the ever-increasing specialization of individual faculty members, most departments still seem to believe that their students benefit from having an overview of the discipline before they move on to more focused work. All of this prompted us to question whether surveys accomplish the purpose departments set out for them, and to gather ideas on new ways for instructors to conceive and approach the course. Several of the essays in the collection focus on mixing up the survey with various activities that go beyond the lecture. Yet the survey is associated with the lecture. How much has that changed? How much should it change? The lecture mode defined survey instruction when pedagogy was conceived in terms of a simple delivery model and the purpose of the course was to give students a long view of the field -- hitting briefly on the major authors, themes and historical contexts. We now understand disciplinary knowledge in more diverse and complex terms, and -- just as urgently -- have grasped the critical role students play in generating their own learning. We think the survey is behind other types of courses, however, in reaping the windfall of this pedagogical awakening. Departments often still pack large numbers of students into survey courses, and instructors approaching large courses for the first time will typically rely on lecture in the classroom and exams for assessment. Given its outsized role in the literature curriculum, we believe no other course warrants pedagogical innovation more than the survey course. Whether faculty are teaching at small colleges or large universities, our hope is that instructors come away from our book with new ideas about ways to involve their students in their own learning in the course. Depth versus breadth on individual works of literature comes up in several essays. The traditional survey moved quickly from work to work to get as many classics in as possible. Do you see movement away from this idea? How can depth be achieved without sacrificing breadth? We open the book by asking whether it is possible for students to achieve these kinds of learning objectives in a coverage-model course. One contributor pointedly responds by organizing a modern literature survey around a single text, encouraging students to see and create their own connections between a canonical text and a wide range of literary and even nonliterary texts. Another uses an open-syllabus model in which he provides opportunities for students to mine their anthologies and propose the works that they believe should appear on the survey syllabus. The range of essays in the volume, while they take very different approaches to the challenge we posed to our contributors, suggest that prioritizing breadth before all else may do a disservice to our students, and that new teaching strategies are warranted to accomplish the learning objectives of the course. Many faculty members complain about teaching surveys, and seem to prefer to teach the works that are the focus of their research. Will the kinds of shifts and approaches discussed in this volume make more faculty members want to teach the literature survey? We certainly hope so. We have observed the reluctance of our peers to teach survey courses either for fear of exposing their perceived weakness in areas outside of their strict specialties or out of a reluctance to devote their ever-limited time to mastering areas outside their own field. These concerns are certainly understandable; an expert in Victorian literature might not feel comfortable teaching a survey course that ends in the 21st century, or a specialist in contemporary American literature might feel unqualified to begin a survey course with the Puritans. But we see such concerns as borne from a traditional model of the survey course that we would like our book to disrupt. The other thing to observe about these concerns is that they assume the

wall-to-wall authority of the survey course instructor. This, too, is an outdated model our book strives to get beyond in favor of more student-centered learning. In this respect, we hope instructors pick up strategies that allow them to enjoy learning along with the students even as they bear responsibility for the operation of the course. In our experience, reinventing our survey courses has led us to new discoveries about literature that fed critically into our own work. Much public discussion of the survey but not your volume focuses on the demographics of survey authors. Some see too many dead white men. Others charge that key authors who are dead white men are being discarded in the name of political correctness. What do you make of these debates? Why were they not the focus of your volume? The survey is a playing field on which important debates about our discipline have been played out for a long time now. We believe those kinds of discussions -- including the one about the diversity of authors who appear on a survey syllabus -- are essential for the ongoing vitality of our discipline, and we have all engaged in them with our students and peers in other contexts. But we have yet to see a robust discussion arise about the how of teaching a literature survey course, which we found surprising in light of the explosion of new ideas about teaching and learning in recent decades. So this volume really is designed to start another conversation about the survey, one that we hope will join the already important discussions we have been having about the content we are teaching in these courses. When we put student learning at the center of the survey, and move beyond a traditional view of the course as designed to cover the great authors and literary movements of the field, we might just find that the conversations we have been having about content shift into productive new territories.

Chapter 6 : Teaching Theme - 11 Ideas to Try in English Language Arts

Like other books in the MLA's Approaches to Teaching World Literature series, this volume is divided into two parts. Part 1, "Materials," surveys biographical sources and interviews, background studies, critical commentaries, films based on Things Fall Apart, and other instructional aids.

Chapter 7 : 45 best Teaching Theme in Literature images on Pinterest in

These literature guides include lesson plans, printables, overview info, discussion questions, and extension activities to help you teach literary classics and structure your classroom discussion. Find guides to novels, short stories, nonfiction, plays, novels, essays, and poetry by diverse authors, both old and new.

Chapter 8 : Teaching of Literature Syllabus S04

Classics, contemporary fiction, young adult and graphic novels, sequels and adaptations: here are 10 ideas that will help any literature teacher use the vast resources of theinnatdunvilla.com to connect literature to life.

Chapter 9 : Popular Teaching Literature Books

To teach literature to college students, you will need to incorporate strategies that work at the college level, find ways to maintain a positive class environment, develop a teaching strategy that is comfortable for you, and design a course that meets your department's requirements.