Instructional strategies in an English 030 academic upgrading class

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INSTRUCTIONAL STRATEGIES
in an
ENGLISH 030 ACADEMIC UPGRADING CLASS:

SELF-DIRECTED LEARNING
COOPERATIVE LEARNING
THEMATIC INTEGRATION

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A One-Credit Project
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MASTER OF EDUCATION

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DEDICATION

This project and degree Master of Education is dedicated to my family without whose help I would never have undertaken or finished either.

To my husband Russel who has provided much love, support and encouragement.

To my children - Jonathan, Jordan, and Jillian - who had to undergo many personal sacrifices in order for me to complete both my project and my degree.

To a very precious little one - Atayah.

and

To my special friend, Irene McKenzie, who was with me every step of the way.
ABSTRACT

Adults who attend academic upgrading English classes do so for a number of very diverse reasons. These range from upgrading their skills for career development to expanding their literary repertoire in order to help their grandchildren in school or simply to "expand their minds." Some even return because they are retired and their spouses want them out of the house! No matter what their motivation, it is incumbent on instructors to provide learning experiences that will allow the students to develop critical and creative thinking skills and/or to be successful in their chosen careers. When planning instruction, the characteristics of adult upgrading students must be taken into consideration.

One characteristic that these students have in common is past experiences. First, adults bring a vast array of knowledge to the classroom. They have life experiences that can be applied in an English classroom and knowledge that can be shared with others. Students are a valuable resource, and it is necessary that this is demonstrated to them. Second, many of these individuals have had negative educational experiences which can impact their ability to learn. They may dread the return to the classroom - they are often frightened and sometimes even intimidated by the "institution of education." It is imperative, then, that they now experience academic and personal success. Therefore, it is important to develop a positive climate and culture in the classroom.
Another characteristic that students possess that must be examined is the manner in which they learn. There is often a range of learning styles in the classroom which does not have anything to do with cognitive ability. Therefore, the students must be made aware of effective learning strategies; as well, the instructor must be prepared to consider alternative methods of instruction in order to capture the interest, attention, and ability of as many students as possible. For example, it is necessary to be aware that many academic upgrading students find it easier to learn when they are active participants in the learning process and when the content of the material has relevance to them.

The traditional classroom teaching approach is not the most effective one when instructing adults. Instructional strategies that will incorporate active participation and that will give the students the sense that the material is meaningful to them will be much more productive. Three facilitation models which embrace the concept of student involvement and the use of relevant materials are self-directed learning, cooperative learning, and thematic integration. Incorporating these three instructional strategies in a learner-centred program which focuses on literature will enhance the learning experience. As a result, students will more likely be successful in their academic careers and their personal lives.
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I. INTRODUCTION

"I cannot go to school today,"
Said little Peggy Ann McKay.
"I have the measles and the mumps,
A gash, a rash and purple bumps.
My mouth is wet, my throat is dry,
I’m going blind in my right eye.
My tonsils are as big as rocks,
I’ve counted sixteen chicken pox
And there’s one more - that’s seventeen,
And don’t you think my face looks green?
My leg is cut, my eyes are blue -
It might be instamatic flu.
I cough and sneeze and gasp and choke,
I’m sure that my left leg is broke -
My hip hurts when I move my chin,
My belly button’s caving in,
My back is wrenched, my ankle’s sprained,
My ‘pendix pains each time it rains.
My nose is cold, my toes are numb,
I have a sliver in my thumb.
My neck is stiff, my voice is weak,
I hardly whisper when I speak.
My tongue is filling up my mouth,
I think my hair is falling out.
My elbow’s bent, my spine ain’t straight,
My temperature is one-o-eight.
My brain is shrunk, I cannot hear,
There is a hole inside my ear.
I have a hangnail, and my heart is - what?
What’s that? What’s that you say?
You say today is . . . Saturday?
G’bye, I’m going out to play.”

The above well-known poem, “Sick” by Shel Silverstein, demonstrates how some students will use any excuse of which they can think in order to miss school. They will even go so far as to feign an illness - and any illness will do!
Although written in a humorous vein, this poem has an element of reality to it which carries an important message for adult educators - for a number of reasons, not everyone has positive memories of his/her educational experiences. This sometimes occurs because the students are underachievers, the students are not motivated, or the students cannot learn as their learning styles are not compatible with the teacher’s teaching style and classroom practice. Because many of these students will eventually end up in academic upgrading classes and because their attitudes can impact their ability to be successful, it is imperative that instructors consider students’ past educational history when planning the instructional strategies they will be using in their classrooms. As well, Rita Dunn (1995) stated that the instructor should “alternate the methods of instruction for students who require variety” (p. 20).

The adults who are enrolled in adult upgrading English classes are a diverse group of learners who register for a variety of reasons. Some return because they need to upgrade their skills, some return to complete something they started years before, and some return simply for the love of learning. Jerold W. Apps in Mastering the Teaching of Adults (1991) states,

Groups of adults generally differ in age, educational level, experience, learning style preference, and personal history. You obviously can’t select teaching tools that fit the unique needs and interests of each person, but knowing about the people in your
group, in several dimensions, can help you select appropriate teaching tools (p. 88).

It is important, then, to realize that - although not true of all academic upgrading students - many traditionally have had prior negative learning experiences in school (similar to the student in the poem) which culminated in poor grades. This, in turn, has caused the majority of these students to suffer from low self-esteem and to develop poor attitudes towards traditional classroom lecture delivery. They often feel that they do not have the ability to be successful because of what they perceive to be past failures. Therefore, it is imperative that they understand that they are not “stupid” (which many of them believe) because they sometimes have difficulty learning but that each person has his/her own preferred way of receiving and processing information. It is also very important for the instructor to create a positive learning environment and use instructional strategies which will assist these students in their ability to be successful. Therefore, the need for both the development of and the knowledge about various facilitation models has become essential. Three strategies that I have found to be particularly beneficial in my English 030 academic upgrading courses are self-directed learning, cooperative learning, and thematic integration.

However, before examining their characteristics and discussing how they can be implemented, it is first necessary to explore two issues which will impact
the ability of the students to be successful. One is learning styles; the other is classroom environment.

A. LEARNING STYLES

It is necessary for students to be introduced to the characteristics of a number of learning styles and become aware of their own. They can then consider what strategies they can use to help themselves if their learning style and the teaching style being used are not compatible. If they are unaware of this fact, their ability to be successful may be compromised.

There are many different learning style inventories by which they can determine their specific style such as the Myers-Briggs Type Indicator and the Gregoric approach. Another very popular one is the Kolb Learning Style Inventory. Some people prefer a combination of several learning approaches (Apps, 1991). Each one describes learners and their characteristics and specifically indicates the types of activities in which they excel. For example, the Kolb Inventory (1984) is divided into four categories: assimilators, convergers, dividers, and accommodators. One of these, accommodator, is particularly prevalent among adult learners. Accommodators are interested in doing things and value activity; they are action oriented and solve problems intuitively by trial and error; they are a goal oriented group whose dominant
learning abilities are concrete experiential and active experimentation. They are interested in projects, case studies, simulations/games, field work, readings, examples, small group discussions and homework. They like to learn through specific situations in which they can become directly involved, and they tend to be extroverts. Basically, they like to experience and then apply what they have learned. Although "self-directedness is usually defined in terms of externally observable learning activities or behaviors rather than in terms of internal, mental dispositions" (Brookfield, 1986, p. 40), the description of accommodators indicates that they could either utilize the self-directed learning approach or the cooperative learning method effectively. However, it is important to realize that this is not to say that students with other learning styles cannot effectively use these models as well. The various learning style inventories are different lengths and take varying amounts of time to complete. One that can be conducted quickly was constructed by Fleming and Mills (1992) (Appendix A).

What is critical to understand is the fact that academic growth can be obstructed if students are expected to conform to a teaching style that is not complimentary to their learning style and can make the self-directed learning class or the cooperative learning class ineffectual. As well, it is important to understand that some people prefer a particular way in which to learn only
because they have not been exposed to any other style and, therefore, do not have the background necessary to view each learning style objectively. As a result, educating the learners about their learning styles will be beneficial to them. As well, teachers must be cognizant of the fact that because students have various learning styles a variety of teaching approaches must be provided to accommodate each one.

B. CLASSROOM ENVIRONMENT

Another issue that is extremely important to examine as it influences the students’ success is the first few days of class. First, this time period is particularly important as adult students returning to school often find the beginning of classes very stressful. As a result, what occurs during this time period impacts the retention rate. Second, adult students often do not respond well to new instructional strategies - especially ones that result in the course becoming student-centred rather than teacher-directed. They are used to the traditional roles of students and teachers; therefore, it is both important for them to take some control of their learning, and for an atmosphere of collegiality and trust to be developed among the students. Gene Stafford (November 1993) states that activities must be undertaken to build a sense of community in the classroom. If the students feel that they belong and are important members of
the class (that if they are absent they will be missed), they will be more inclined to continue to attend. In my English 030 classes, I follow this premise by using a number of the following activities in order to help the students to become acquainted with each other - thereby promoting a comfortable environment and reducing the inevitable tension found in the first week.

Before beginning the activities, it is important to note a few facts. First, I do not have time to use all activities with each class; therefore, I choose the ones that I feel are the most appropriate for each individual class. Second, the activities begin with participation by individuals, move to diads, then small groups, and finally to participation by the entire class. Third, some of the students may perceive these opening activities as being a waste of time—"Give me the facts and I'll learn them!!" As a result, it is important to have a discussion about how the activities are relevant to them. Therefore, after the completion of each activity, I have the students reflect on the value of that assignment to them—sometimes they reflect individually, sometimes as a group. Finally, at the conclusion of each activity, I introduce the students to a poem, the theme of which can be loosely compared to the activity. I do this as many adults at the start of class have negative feelings about poetry. Generally, this is as a result of being told in the past that there is one correct interpretation of a poem,
and that what a poem “says” to the student is incorrect. The students must be shown that just because they have different opinions/feelings about and interpretations of the literature that they are not necessarily wrong. Allowing the students to compare the poems to something with which they have recently dealt, helps them to understand this perspective. We also discuss the fact that some literature will “speak” to one person and not another. Past experiences play a role in this. I like to give the example of “Stopping by Woods on a Snowy Evening” by Robert Frost (1992, p.837).

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound’s the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep.  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

I ask them to reflect on the feelings this poem elicits in them. Have they always
lived in an area where there are four seasons? Then, I ask them to consider what it would mean to a person living in the Sahara Desert. This helps them to understand how not every poem they read will have meaning for them.
INTRODUCTORY ACTIVITIES

INTRODUCTORY POEM


Anxious
of course I’m anxious
afraid
of course I’m afraid
I don’t know what about
I don’t know what of
but I’m afraid
and I feel it’s
right to be.

I read this poem to the class before the introduction of the first activity. I ask them to close their eyes and listen to the poem and then to think about whether it "speaks" to them. I do not have a discussion about the poem but proceed with the first activity.
ACTIVITY 1

The first activity, which is found on the following page, allows the students to meet each other individually in a non-threatening manner. The students are given a table consisting of twenty squares. Each square mentions an activity in which an individual may have participated or a characteristic they may have. The students have to find someone in the room who correctly fits one of the categories; they continue meeting other students until all of the squares have been signed. Each person may only sign one square. (Note: the directions may have to be amended if the class is smaller than twenty students.)
ACTIVITY SHEET 1

FIND SOMEONE IN THE ROOM WHO CORRECTLY FITS EACH CATEGORY. NOTE: Each person may only sign one square.

<table>
<thead>
<tr>
<th>born in the same month as you</th>
<th>likes ethnic events or food</th>
<th>prefers to work in groups</th>
<th>plays a musical instrument</th>
<th>enjoys a craft or manual hobby</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>has a pet</td>
<td>enjoys golfing</td>
<td>gets or gives massages</td>
<td>has been to Mexico</td>
<td>enjoys skiing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>likes the same singer as you</td>
<td>prefers to work on assignments as an individual</td>
<td>saw the same movie as you this summer</td>
<td>goes for jogs or long walks</td>
<td>plans ahead for a vacation or trip</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>has been to Inuvik, N.W.T.</td>
<td>attended Study Skills Workshop</td>
<td>is afraid of Math</td>
<td>reads for pleasure</td>
<td>has at least two children</td>
</tr>
</tbody>
</table>
POEM 1


In whatever galaxy,
I believe there must be creatures like ourselves,
dreamers,
savages,
poets,
builders of canoes,
far-scattered eyes moving
against the twinkling darkness of the heavens,
pilgrims
in equivalents of dust,
singers of small laments:
the ones we also know,
so well.

So,
for each such as me
this earth is enough of the possibility of grace.

I step out on my small porch, gaze:

these tiny lights, these beacons, bobbing
so far away in the night
we
cannot hear their bells
marking the shallows of the universe.

I have the students reflect on this poem individually in a journal.

I ask them to think about how they felt when they were introduced to the activity and how they felt when it was completed. What does the poem say about encountering others and about the experiences that we face?
ACTIVITY 2

The second activity involves placing students in diads. I generally do not allow the students to choose their own partners for two reasons. First, if they know others in class, they will gravitate towards those people. The purpose of the activity - to become acquainted with one other individual in the class - has then been defeated. Second, it makes the classroom atmosphere even more uncomfortable for those students who do not know anyone else.

Each student is given a piece of paper containing a number of statements that describe a category (see following four pages). The students, in their groups of two, discuss what attributes the objects described by the statements have in common that make them members of a set. Again, this activity allows the students an opportunity to communicate in a non-threatening atmosphere.
OBJECTIVES: Students, in diads, will examine a number of statements that describe a number of objects. The students will determine what attributes the objects have in common that make them members of a set.

Each student will become better acquainted with one other member of the class.

MATERIALS: Critical Writing Activity

DOLUMPS

Look at the objects in the set called Dolumps. What attributes do they have in common that makes them members of this set?

A platter is a Dolump.  
A scrub pail is not a Dolump.

A sieve is not a Dolump.  
A burlap bag is not a Dolump.

A bowl is a Dolump.  
A pan can be a Dolump.

A tray is a Dolump.  
A plate is a Dolump.

A grill is not a Dolump.  
A basket can be a Dolump.

A skillet is not usually a Dolump.
BOTZES

Look at the objects in the set called Botzes. What attributes do they have in common that make them members of this set?

A bell is a Botz. 
A piano is a Botz.

A violin is not a Botz. 
A tuba is not a Botz.

A xylophone is a Botz. 
A slide trombone is not a Botz.

A flute is not a Botz. 
A cymbal is a Botz.

A triangle is a Botz. 
A harp is not a Botz.

NIMRADS

Look at the objects in the set called Nimrads. What attributes do they have in common that make them members of this set?

A dictionary is a Nimrad. 
A comic book is not a Nimrad.

A novel is not a Nimrad. 
An encyclopedia is a Nimrad.

An atlas is a Nimrad. 
A road map is not a Nimrad.
OBJECTIVES: Students, in diads, will examine a number of statements describing a number of objects. The students will determine what attributes the objects described by the statements have in common that makes them members of a set.

Each student will become better acquainted with one other member of the class.

MATERIALS: Critical Writing Activity

DOLUMPS

Look at the objects in the set called Dolumps. What attributes do they have in common that makes them members of this set?

A platter is a Dolump. A scrub pail is not a Dolump.

A sieve is not a Dolump. A burlap bag is not a Dolump.

A bowl is a Dolump. A pan can be a Dolump.

A tray is a Dolump. A plate is a Dolump.

A grill is not a Dolump. A basket can be a Dolump.

A skillet is not usually a Dolump.

A Dolump is a vessel suitable for serving food at the table.
BOTZES

Look at the objects in the set called Botzes. What attributes do they have in common that make them members of this set?

A bell is a Botz.            A piano is a Botz.

A violin is not a Botz.     A tuba is not a Botz.

A xylophone is a Botz.      A slide trombone is not a Botz.

A flute is not a Botz.      A cymbal is a Botz.

A triangle is a Botz.       A harp is not a Botz.

A Botz is a musical instrument that you strike in order to get a musical sound from it.

NIMRADS

Look at the objects in the set called Nimrads. What attributes do they have in common that make them members of this set?

A dictionary is a Nimrad.    A comic book is not a Nimrad.

A novel is not a Nimrad.     An encyclopedia is a Nimrad.

An atlas is a Nimrad.        A road map is not a Nimrad.

A Nimrad is a reference book.
POEM 2


Who are you?
To one, you were a daughter
in whom he saw his own sunshine refracted -
an image in a drop of dew.

To one, you were a sister,
a weaker self.
Thinking of you,
he was a little contemptuous,

and a little proud.

To one, you were a sweetheart -
beauty incarnate to him -
a star that, following,
he became a hero and a poet.

To one, you were a wife.
Careful of his health,
prudent, useful,
you meant home to him.

To one, you were a mother.
He leaned upon you,
neglected you,
resented your vigilance,
and knew
that your love would not fail.

Yet,
these were but facets of you,
fragmentary gleams through windows
of the house which held your soul.

Teacher, artist, warrior,
ruler, merchant prince, and laborer,
a superb animal,
a strong and beautiful god -
these, too, you were -
a human being -
Man - the microcosm!

But we,
who saw only your sex,
passed you by,
blinded by the illusion of separateness.

I have the students discuss the poem with their activity partner. I ask
them to comment on the fact that this poem is written about a woman. Could
this poem be about other members of society such as minorities or about
individuals who do not see themselves as members of the status quo or about
a man? Does this poem “speak” to them? If so, how? If not, why not?

What does this poem say about the number of roles and attributes that
individuals have? I have them think about the various roles each of them has.
ACTIVITY 3

The third activity uses a small-group model and allows the students to meet other members of the class in a slightly larger context than the previous activity. The students are given a piece of paper that has a number of questions on it (see the following page). I update the form each semester so that the questions are current. A numeric value is assigned depending on the manner in which they respond.

After the students have completed the questionnaire, they calculate their totals. Then, they line up across the front of the room from the smallest to the largest total. They then number off from 1 to 6 (1 to 7 depending on the number of students in the class as my goal is to finish with groups of 4 or 5 students). All of the 1's form a group, all of the 2's, etc. In their groups, the students introduce themselves and then each shares three of his/her positive characteristics that will help him/her to be successful in English 030.

Sometimes I alternate the above described activity with the following one: "Place individual letters of the alphabet on cards from A to the letter which corresponds to the number of people in the class. Give everyone an alphabet card. When all cards have been distributed, tell students to 'alphabetize' themselves in a single line or large circle" (Bushman, 1977 April, p. 71). I distribute the cards randomly so that there will be less chance of the students standing beside a friend. They then proceed to form groups as above and share their characteristics.
ACTIVITY SHEET 3

OBJECTIVE: The students will form groups after answering numerous questions and calculating the numeric value of their responses.

The students will meet a number of students in the class.

MATERIALS: A number of questions with numeric values assigned to the responses

1. Have the students complete the following:
   (1) Give yourself 2 points if you have read The Runaway Jury by John Grisham.
   (2) If you have written a letter of more than 3 pages in the last 6 months, give yourself 5 points.
   (3) Give yourself 5 points if you have at least 1 child.
   (4) If you have read a novel other than The Runaway Jury over the holidays, give yourself 10 points.
   (5) If you have a teenage child, give yourself 2 points.
   (6) Give yourself 7 points if you enjoy reading poetry.
   (7) If you have read more than four novels in the last year, give yourself 10 points.
   (8) Give yourself 3 points if you enjoy Shakespeare.
   (9) If you can list the three main parts of an essay, give yourself 3 points.
   (10) If you have seen the movie Eyes Wide Shut starring Tom Cruise and Nicole Kidman, give yourself 8 points.

2. Have the students add up their points and then stand in a line with the highest mark at one end and the lowest mark at the other.

3. Then, have the students call off numbers from 1-5 (or 1-6 or 1-7 depending on number of students in the class). All of the 1's will form a group, etc. In their groups, have each student introduce and tell three positive attributes of him/herself.

1 To every thing there is a season
   and a time to every purpose under the heaven:
2 A time to be born, and a time to die;
   a time to plant, and a time to pluck up that which is planted;
3 A time to kill, and a time to heal;
   a time to break down, and a time to build up;
4 A time to weep, and a time to laugh;
   a time to mourn, and a time to dance;
5 A time to cast away stones,
   and a time to gather stones together;
6 A time to get, and a time to lose;
   a time to keep, and a time to cast away;
7 A time to rend, and a time to sew;
   a time to keep silence, and a time to speak;
8 A time to love, and a time to hate;
   a time of war, and a time of peace.

I ask the students to individually consider this poem. What does it say about "time"? What does "rend" mean? The phrase "a time to" is repeated over and over. What effect does this have on the reader?
ACTIVITY 4  Critical Thinking Skills

The fourth activity promotes critical thinking skills. This is also a small group activity which will continue to help build a comfortable atmosphere in the class. The students are divided into groups of 3-4. They are given short vignettes concluding with a question (see following four pages). Each group attempts to answer the questions. A brief discussion about the responses involving the entire class occurs at the end of the assignment.
ACTIVITY 4       CRITICAL THINKING SKILLS

OBJECTIVES: The students will begin to feel more comfortable with the other members of their group by participating in a group activity.

The students will develop and practice critical thinking skills.

MATERIALS: Critical Thinking Activities

Have the students divide into their groups and answer the following questions:

1. High in the mountains, there have been many drownings in a particular river. These drownings happened because the river, although usually shallow, was often flooded. To prevent more drownings, the following sign was erected: Do not cross when this sign is under water!” However, the drownings continued to happen. Why was the sign of no help?

2. Erica drives a taxi. She likes her job but hates passengers who talk. Whenever passengers begin to talk, Erica points to her ears and mouth, and shakes her head. Her passengers usually believe that she cannot or speak or hear. Only when they arrive at their destinations do they realize that they have been hoaxed. Why?

3. Six people rode in a car for a hundred kilometres. The car was a small one in which only four people could be comfortable. The journey took almost two hours; all this time the car had a flat tire. Yet no one, not even the driver knew about it. Why?

4. The keeper of a lighthouse was getting ready to have a bath. Suddenly the wind blew the door shut and locked him in. When he turned the tap off, it came apart in his hands. Water gushed into the room and rose rapidly. There were no windows in the room, but in the ceiling there was a small air vent 10 cm by 10 cm in size. How did the lighthouse keeper save himself from drowning?
5. A five-metre aluminum ladder hangs over the side of a ship in the port of Singapore. The rungs of the ladder are 30 cm apart. The tide at Singapore rises at the rate of 45 cm/h. If the bottom of the ladder just touches the water as the tide begins, how many rungs will be covered in three hours?

6. Last spring there was a triple wedding in our village. Jack, Bruce, David, Carol, Mindy, and Jean were married in a very exciting ceremony. The three couples each met at sporting events. Jack is captain of the ski patrol; Bruce, the tallest, is a star basketball player; David is an Olympic medal winner in swimming. David’s wife does not swim, but Jean, who married the shortest of the three men, is an expert swimmer. Mindy, who is David’s sister, loves football.
1. High in the mountains, there have been many drownings in a particular river. These drownings happened because the river, although usually shallow, was often flooded. To prevent more drownings, the following sign was erected: Do not cross when this sign is under water!” However, the drownings continued to happen. Why was the sign of no help?

[Perception Question: No one can read the sign because it is under water.]

2. Erica drives a taxi. She likes her job but hates passengers who talk. Whenever passengers begin to talk, Erica points to her ears and mouth, and shakes her head. Her passengers usually believe that she cannot or speak or hear. Only when they arrive at their destinations do they realize that they have been hoaxed. Why?

[Perception Question: Erica could hear the directions.]

3. Six people rode in a car for a hundred kilometres. The car was a small one in which only four people could be comfortable. The journey took almost two hours; all this time the car had a flat tire. Yet no one, not even the driver knew about it. Why?

[Perception Question: The spare tire was flat.]

4. The keeper of a lighthouse was getting ready to have a bath. Suddenly the wind blew the door shut and locked him in. When he turned the tap off, it came apart in his hands. Water gushed into the room and rose rapidly. There were no windows in the room, but in the ceiling there was a small air vent 10 cm by 10 cm in size. How did the lighthouse keeper save himself from drowning?

[Perception - some info. is unnecessary: He pulled the plug.]
5. A five-metre aluminum ladder hangs over the side of a ship in the port of Singapore. The rungs of the ladder are 30 cm apart. The tide at Singapore rises at the rate of 45 cm/h. If the bottom of the ladder just touches the water as the tide begins, how many rungs will be covered in three hours?

[Creative Insight: None. The boat will rise with the tide.]

6. Last spring there was a triple wedding in our village. Jack, Bruce, David, Carol, Mindy, and Jean were married in a very exciting ceremony. The three couples each met at sporting events. Jack is captain of the ski patrol; Bruce, the tallest, is a star basketball player; David is an Olympic medal winner in swimming. David’s wife does not swim, but Jean, who married the shortest of the three men, is an expert swimmer. Mindy, who is David’s sister, loves football.

[Logical Analysis - process of elimination: Jack and Jean; Bruce and Mindy; and David and Carol.]
POEM 4


He told me that I was pretty
My mother told me I smell like some chemical.
He told me that we will run away together
My mother told me I better clean up my room.
He told me, "You are my ultimate friend."
My mother told me, "Get off the phone."
Then he suddenly disappeared
And that's when my mother, smelling of warm milk, told me that I was beautiful.

In the groups of 3-4, the students discuss what this poem is saying about relationships. They also answer the following questions. What is the tone of this poem? What is your impression of the mother? of the boyfriend? Why does the narrator describe her mother as, "smelling of warm milk"? Why does the mother wait until the young man has left to tell her daughter that she is beautiful?
ACTIVITY 5

The students again form small groups of 3-4. The members are each given a sheet containing seven well-known sayings which have been written using pedantic/complex language (see following three pages). The students, working in cooperation, simplify the language for ease in comprehension. After they have completed the assignment, the entire class discusses what this assignment has demonstrated about the language that they choose when writing. The older students, because they are more familiar with the sayings, usually find this assignment easier than the younger ones. This helps to build self-esteem in those returning to class after several years and helps the younger students to understand how the older students can be considered a valuable resource.
ACTIVITY 5 CLARIFYING LANGUAGE

OBJECTIVES: The students will continue to develop a sense of community by working on an assignment in groups.

The students will become aware of the importance of clarifying the language they use and of the importance of audience and purpose.

MATERIALS: Practice in Clarifying Language Sheet

1. Have the students divide into groups and write the following sayings so that they are easier to understand.

(1) Elementary sartorial techniques initially applied preclude repetitive similar actions to the square of three.

(2) Persons of imbecile mentality precipitate in parameters which cherubic entities approach with trepidation.

(3) Missiles of ligneous or petrous consistency have the potential of fracturing my osseous structures, but appellations will eternally remain innocuous.

(4) Abstention from any aleatory undertaking precludes a potential escalation of lucrative nature.

(5) The person presenting the ultimate cachination poses thereby the optimal cachination.

(6) A revolving lithic conglomerate accumulates no congeries of small green plants.

(7) Exclusive dedication to necessitous jobs without interlude of hedonistic diversion makes John a hebritudinous fellow.

2. As an entire class, have the students discuss what significance this assignment has to writing an essay.
ACTIVITY 5  CLARIFYING LANGUAGE  ANSWERS

(1) Elementary sartorial techniques initially applied preclude repetitive similar actions to the square of three.

[A stitch in time saves nine.]

(2) Persons of imbecile mentality precipitate in parameters which cherubic entities approach with trepidation.

[Fools rush in where angels fear to tread.]

(3) Missiles of ligneous or petrous consistency have the potential of fracturing my osseous structures, but appellations will eternally remain innocuous.

[Sticks and stones will break my bones, but names will never hurt me.]

(4) Abstention from any aleatory undertaking precludes a potential escalation of lucrative nature.

[Nothing ventured, nothing gained.]

(5) The person presenting the ultimate cachination poses thereby the optimal cachination.

[He who laughs last, laughs best.]

(6) A revolving lithic congomerate accumulates no congeries of small green plants.

[A rolling stone gathers no moss.]

(7) Exclusive dedication to necessitous jobs without interlude of hedonistic diversion makes John a hebritudinous fellow.

[All work and no play make John a dull boy.]
2. As an entire class, have the students discuss what significance this assignment has to writing an essay.

[Discuss the importance of clear communication; if no one can understand what you have written because of the language you have chosen, have you been a successful writer? Discuss purpose and audience.]

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!'

He took his vorpal sword in hand:
Long time the manxome foe he sought -
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgry wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snuck!
He left it dead, and with its head
He went galumphing back.

'And has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!'
He chortled in his joy.
The students stay in their groups. I ask them if they recognize the poem. I have them describe the Jabberwock and then ask them if they understand all of the language found in the poem. If not, I question them as to how that affects their understanding of the poem. I have them summarize the poem in approximately five sentences.
ACTIVITY 6    MURDER MYSTERY ACTIVITY

Everyone in the class forms a circle with the desks (if the class is larger than twenty-seven, the class has to be divided into two circles using two classrooms; if two classrooms are not available, I send half of the class on their library tour at this time).

I explain that a murder has taken place, and it is the students' responsibility to find out the following three facts: who committed the murder, how and why? There are twenty-seven clues and each clue is randomly handed out until they are all distributed (see following three pages). Every student must have at least one.

The students may share their information, but only verbally. They may not pass their clues around. When the class comes to a consensus, the students may present their response to me. They must be correct on all three points as I will not tell them on which points they are correct and which incorrect.

When the activity is over, the group discusses what they have learned from this activity and, in particular, what relevance it has to an English 030 class. How did the class become organized? What roles did people in the class assume? Did a leader or leaders emerge? Did everyone participate? What happened if some individuals did not share their clues? I have each student
consider his/her participation in the activity. This activity is beneficial as it helps the students to understand that each one of them is important in order for the class to be a success. Each one of them has something beneficial and unique to contribute.
ACTIVITY 6  MURDER MYSTERY ACTIVITY (Vargas)

OBJECTIVES: The students will become aware of the importance of everyone contributing in class by trying to solve a murder mystery.

The students will practice their communication and critical thinking skills.

The students will demonstrate a classroom community by noticing leadership and follower characteristics.

MATERIALS: Murder Mystery Activity

- Vic Tumm was found dead in an alley beside Mulligan’s Tap at 12:10 a.m. Saturday.
- An old red Mustang, registered to Vic Tumm, was given an illegal overnight parking ticket in front of Mulligan’s at 5 a.m. Saturday.
- Vic Tumm had checked into Room 3 of the Moonlighter Motel on Friday afternoon.
- A motel employee said he’d seen two men enter Room 3 about 8:15 Friday evening. Just one left about 20 minutes later in a noisy red car.
- Bloody towels and money wrappers were found in the vacant motel room Saturday morning.
- Only one telephone call had been made from room 3, a local call to 394-8576.
- 394-8576 is the telephone number of Ada Frend, who said she had received a call at 10:30 Friday night from Buck Robbin.
- Ada had gone to see Buck at his request, bandaged his shoulder, and taken him to the Greyhound Bus Station where she loaned him money to buy a ticket to Chicago.
- Buck did not tell Ada how he’d been injured except to say he’d been the “victim of a bad cut.” However, Ada did not think Buck’s wound was caused by a knife.
- The bus station is next to Mulligan’s Tap. An alley separates the buildings.
- Manny Jurr identified photos of Buck Robbin and Vic Tumm as the men who held him at gunpoint and robbed his convenience store of $800 about 5 p.m. Friday evening.
The robbers had forced Jurr to put everything in the cash register into a bag, including packs of small bills and rolls of coins.

As the thieves ran out of his store, Manny was able to shoot the man carrying the gun. He hit him in the shoulder, but did not stop his escape.

Vic was seen the Barleycorn Bar before 10 p.m. Friday, at which time Bart Ender asked him to leave.

Ender said Tumm had fought with another patron, Al Cohall, who had accused him of playing cards with a “crooked deck.”

According to witnesses, Cohall had threatened to hunt Tumm down later “and settle the matter once and for all.”

Shortly after Vic left the Barleycorn, Al left with Fifi Lefemme on his arm.

The ticket agent at the bus station identified Robbin as the man with his arm in a sling who left on the 11:55 bus for Chicago.

When found, Al Cohall said he’d spent the rest of the night at Fifi’s apartment.

Fifi could not be found, but her roommate, Sopha Sleeper, confirmed Al’s stay at their place.

“Jaw” Bruiser, a bouncer at Mulligan’s Tap, said Tumm had entered their establishment about 10:45 Friday night, flashed what looked like about $900, and asked for a poker game.

The bouncer said Tumm and three regular patrons went into a back room to play.

Bruiser said he’d broken up the game on orders of his boss after two of the players had complained, “Somebody’s cheating, and it ain’t us!”

Vic left the poker table ahead of Lous Hishirt, who begged for one more chance to get his money back.

The other three poker players were still in Mulligan’s when the body was found.

According to Bruiser, Tumm had left the bar with his pockets bulging with his winnings.

No money was found on the corpse.
Buck Robbin is the man to arrest for homicide. After he and Vic Tumm had robbed the convenience store, they went back to the motel room where, with a cut of his crooked deck, Tumm cut Robbin out of his share of the loot. Tumm left for the Barleycorn Bar and later Mulligan’s Tap, while his partner was trying to stop the bleeding from his wounded shoulder. Robbin, still in possession of his gun, called Ada Frend to give him a ride to the bus station and loan him money to leave town. He had to wait for the 11:55 bus. When Tumm parked in front of Mulligan’s, Robbin either saw him, or later saw and recognized the car. He waited for Tumm to leave Mulligan’s. Then he killed Tumm and took the money because he felt at least $400 of it was his. Al Cohall was with Fifi Lefemme. The losing poker players were still in Mulligan’s tap.

MURDERER - Buck Robbin

HOW - with a gun after he saw Vic Tumm leaving Mulligan’s Tap

WHY - getting even with cheating partner
POEM 6


No man is an island, entire of itself; every man is a piece of a continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend’s or of thine own were. Any man’s death diminishes me because I am involved in mankind, and therefore, never send to know for whom the bell tolls; it tolls for thee.

I ask the students how many have heard this poem before. I have all of the students who prefer to work individually raise their hands, then those who prefer to work in groups raise theirs. They discuss how this poem can be compared to the Murder Mystery Activity? Then, I divide the class into groups of 3-4. The students discuss what John Donne means when he says, “never send to know for whom the bells tolls; it tolls for thee.”
II. STRATEGIES

As the teacher's goal is to implement approaches that will have positive results on the students' learning, and since initial planning will most likely occur before the first day of class, the instructor must be willing to add or delete introductory activities and/or poems depending on the class. As well, the instructor must be willing to alter and modify the mode of instruction as is necessary.

D. SELF-DIRECTED LEARNING

One facilitation model that is becoming more popular and, thereby, more prevalent is self-directed learning. Although this is a model that has been in existence in one form or another for a good part of the century, teachers are often unclear about exactly what it is and how it can be used. Therefore, in order to adequately explore this method, it is essential to first define the term self-directed and determine for what group of students this model may be effective. It is then important to determine the characteristics of self-directed learners and discuss the role of the teacher.

In researching this model, it became apparent that confusion surrounds the definition of the word self-directed. At times, it is confused with other terms. Piskurich (1993) demonstrates this difficulty when he says, "Individualized
instruction, prescriptive learning, self-instructional packages, programmed learning, computer-mediated instruction, contract learning, computer-based training, interactive video, and a dozen other terms are used interchangeably with self-directed learning" (p.1). It is significant to note that, in the majority of these cases, technology plays a vital role. This belief in itself, along with bewilderment over the definition, can cause obstacles to educational practitioners. First, this can occur when they try to determine how to best execute the self-directed facilitation model, and second, when administration sometimes sees technology as a replacement for student contact with a teacher. As well, many of the above mentioned methods do not indicate that students will be given the opportunity to learn decision making and critical thinking skills. Therefore, this definition needs to be clarified. As well as being confused with other terms, at other times it is seen as a political term (certainly a far cry from an educational one) that delineates the difference between an autocratic and democratic society. "In a democratic society, students need to have opportunities to learn how to choose what is to be learned, how it is to be learned, when it is to be learned, and how to evaluate their own progress" (Blanchard and Della-Dora, 1975, p. 1). This is certainly a lot of pressure to be placed on an educational facilitation model! Not only that, it is often not
possible to design the course so that all of this criteria can be accommodated.

One of the most widely used definitions for the term **self-directed learning** was introduced by Malcolm Knowles who said,

In its broadest meaning, 'self-directed learning' describes a process in which individuals take the initiative, with or without the help of others in diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies, and evaluating learning outcomes. Other labels found in the literature to describe this process are 'self-planned learning,' 'inquiry method,' 'independent learning,' 'self-education,' 'self-instruction,' 'self-teaching,' 'self-study,' and 'autonomous learning.' The trouble with most of these labels is that they seem to imply learning in isolation, whereas self-directed learning usually takes place in association with various kinds of helpers, such as teachers, tutors, mentors, resource people, and peers. There is a lot of mutuality among a group of self-directed learners (1975, p. 18).

Knowles suggests that the way to decide on a definition is to compare it to 'teacher-directed learning' and note the differences.

According to Knowles, teacher-directed learning has a number of characteristics - the majority of which indicate that students are dependent learners who are not capable of taking responsibility for their own learning but who need precise direction. These learners' experiences are viewed as being less valuable than the teacher's. Those individuals who have adopted the idea of teacher-directed learning also believe that the teacher must decide what and
how the learner should be taught. As well, this theory espouses that, depending on the maturation level (which has little to do with age), all students are capable of learning at the same time and that they are motivated by extrinsic rewards. In order to be successful learners, they must have the following skills: listening, note-taking, speed reading, comprehension, and predicting (Knowles, 1975, pp. 19-60). There is also the belief that it is the teacher’s responsibility to transmit knowledge from resources that have been developed by experts in a particular field. Geraldine La Rocque verifies this stance in the September 1971 edition of the *English Journal* when she says, “Our students want us to give them answers because they have not been trained to ask the proper questions and then to follow some kind of strategy to attain answers” (p. 783). I have found this belief to be particularly true with many of the adult students in my academic upgrading classes. These students do not consider their own opinions to be worthwhile; instead, they have been conditioned to memorize the teacher’s response and then regurgitate that answer on an exam. I tell my students that this is particularly difficult to do on an English 030 exam for the simple fact that many of the poems which they will be required to examine and interpret have not been discussed in class. Therefore, they must draw on the critical thinking and interpretive skills to which they have been introduced and that they have
practiced in class in order to make sense of an unfamiliar literary work. They have to learn to "trust" themselves. This idea is more of a self-directed approach than a teacher-directed one.

Contrary to those who believe in teacher-directed classrooms, those who support the theory of self-directed learning are promoting a basic philosophy that maintains that people aspire to be self-directed. They also propose that the learner's experiences are significant resources for learning; this is particularly true of adult learners, as they bring a vast array of experiences to each learning situation. Unlike those who use teacher-directed learning, teachers who use self-directed learning advocate that students have the ability to determine what are effective resources. They also believe that self-directed learners have the ability to work with less supervision, are self-motivated, and are capable of selecting effective strategies for making use of learning resources. This may include a variety of techniques from using the teacher as a resource to researching on their own. Benjamin Bloom (1948) stated that, in identifying variables affecting achievement, the learner must actively participate in the learning process and must do something with the presentation cues and reinforcements given by the teacher. Bloom believes that a self-directed learner takes initiative; a passive learner does not. It is also important to note that a major difference between
teacher-directed and self-directed learning is attitude - attitude of both the students and the teacher. The self-directed theory promotes the idea that individuals are ready to learn at different times and that students need a variety of approaches depending on where they are in their lives. These include being taught directly, identifying resources, investigating, and questioning/inquiring. Intrinsic rewards are the goals for the self-directed learner as opposed to extrinsic.

Who, then, can best be served by self-directed learning? It seems clear that both children and adults can benefit from this method. Malcolm Knowles (1975) discusses the differences between pedagogy (from the Greek paid meaning child, and agogus meaning leader) and andragogy (from the Greek aner meaning man) and suggests that although the former has traditionally come to mean the teaching of children and the latter the teaching of adults, the terms are more indicative of a philosophy involving theory and practice and assumptions made about the learners than about the age of the students. He believes, “the teacher who makes one set of assumptions will teach pedagogically whether he or she is teaching children or adults, whereas the teacher who makes the other set of assumptions will teach andragogically whether the learners are children or adults” (Knowles, 1975, p. 19). He uses the terms teacher-directed and
pedagogy interchangeably; he does the same with self-directed learning and andragogy (Knowles, 1975). Adult learners can benefit from self-directed learning. As previously mentioned, those returning to school after many years’ absence often suffer from low self-esteem and have had prior negative learning experiences but have, nevertheless, often successfully functioned in society. Therefore, although adults need some direction, they have the capability of being successful self-directed learners. However, because of these past negative experiences, it is particularly evident that, in order to achieve success in this area, collaboration between instructor and student is imperative.

Self-directed learners must possess certain characteristics. Different students have different abilities to be self-directed. As well, self-direction is situational - that is, one may be self-directed in one situation while a dependent learner in another (Grow, 1979). What qualities do adult learners have that self-directed learners need? One characteristic that adult students have is experience - varied life and work backgrounds; these experiences result in skills that have already been developed. They are able to employ this training in diagnosing their learning needs and identifying the way in which these needs can be met. That is not to say that help is not needed from other resources - such as the teacher. Another characteristic of adult learners is impatience - they want
immediate feedback and want to be aware of the goals, objectives, and reasons for what they are learning. They are concerned not only with acquiring credentials but also with the method of instruction, time required for education, and the cost of attending. Again, this complements the self-directed learning model. Also, adults learn better when they are active participants in the learning process. Therefore, as stated earlier, it is important that students recognize the fact that there are a number of learning and teaching styles, as learning styles impact the students' ability to be successful self-directed learners (an essential part of the self-knowledge necessary to be a self-directed learner is the knowledge of one's own learning style). When planning a self-directed class, it is critical that the instructor spend some time discussing the way in which students learn best.

What is the role of the teacher in this process? Should the teacher be a lecturer - merely the transmitter of knowledge, or should the teacher be a mentor who stimulates students to take initiative and research? The latter reflects the role of the facilitator - as opposed to teacher - in a self-directed classroom. However, here again there is some controversy with the connotation of the term “facilitation.” In a discussion between Donaldo Macedo and Paulo Freire (1995), the well-known Brazilian educator, the former stated that by becoming
facilitators, instead of teachers, the classroom becomes a democracy. Paulo Freire, on the other hand, expressed concern with this label. He responded by stating that he does not subscribe to the idea that teachers are able to give up their authority in the classroom. In fact, he stated that this was an impossibility as teachers had to maintain control over the curriculum and grades and did have more academic knowledge than the students. However, he added, “What I want to make clear also is in being a teacher, I always teach to facilitate. I cannot accept the notion of a facilitator who facilitates so as not to teach” (p.378).

Barbara Ludlow and Michael Duff (1998) state that, “current educational theories . . . focus on learning as a self-directed, active, and collaborat[ive] process and view the instructor as a facilitator or guide, rather than a transmitter of knowledge” (p. 9). Again, the term itself appears to be the major problem. Although it seems to be merely a question of semantics, it is imperative to clarify its connotative meaning before discussion can occur among the various educators. Tough (1979) agrees with the idea of facilitators. He states that they should have four characteristics. First, they should be warm, loving, caring, and accepting of the learners as their attitudes affect the students’ success rate. Teachers must be adaptable because different students have different abilities to be self-directed (Grow, 1979). Second, they should have confidence in the
ability of learners to plan. Their primary goal must always be the students, and as one of the goals of education is to empower individuals in their own learning experiences, the self-directed practitioner must be willing to give up some of the responsibility of planning and implementing various aspects of the students’ educational experiences. Third, they should view themselves as partners with the learners. Instructors must reflect, model, negotiate, and motivate. Fourth, they must be open to change and new experiences and must remember that change does not need to be frightening but is both necessary and desirable in order for growth to occur and for survival to be assured. Therefore, the teacher is responsible for establishing a learning environment that produces an atmosphere of confidence and trust. The teacher of adults can use the adult’s maturity, values, orientation, and attitudes when developing the classroom climate.

Self-directed learning, then, is not a model to be used in isolation. Rather, it is a method of collaboration between students and teachers. Teachers and students share in decision making with students taking on an increasingly complex role. In order for the model to function effectively, both need to accept change. Both need to realize that an approach which is excellent for one student may be totally unsatisfactory for another; this also may be true for different
subjects and different teachers. Students need to explore and investigate their questions and ideas and believe in their ability to be effective while teachers need to adapt their methods so that they become facilitators who challenge, support, and model and who encourage students to take responsibility for their own learning, rather than be transmitters of knowledge. Change is always difficult, and both will find their changing roles a challenge.

This model is not without its difficulties. Knowles (1975) states, "It is a tragic fact that most of us only know how to be taught; we haven’t learned how to learn" (p. 14). Piskurich (1993) believes that "Modern technology has dramatically increased our ability to provide SDL [student directed learning], but technology itself often becomes a substitute for well-designed SDL materials and systems" (p. xi). Neither of these difficulties is insurmountable; however, both need to be addressed.

The major issue surrounding this model involves the confusion surrounding the term self-directed. It is sometimes believed that it is a model that has packages of predetermined materials and does not need the assistance of an instructor, while at other times it is thought to have definite and specific teacher involvement. Because of this controversy, it seems clear that before one can embrace this method, one must first define it for oneself by using a list of
concrete criteria involving the type and characteristics of students for whom this method would be appropriate, as well as by discussing the role of the educator. This investigation can begin with one characteristic that the various definitions do have in common - some kind of student choice is involved (Piskurich, 1993, p. 1). This is certainly a very significant point. Another is the fact that the teacher, when present, is no longer a transmitter of knowledge but rather is a facilitator of learning. The learners, after being in a self-directed class, should feel that they have participated in the planning, implementing, and evaluating of their own learning activities. However, Brookfield (1986) believes “that no act of learning is fully self-directed if this is taken to mean that the learner is so self-reliant that he or she can exclude all external sources or stimuli” (p. 48). It is only after serious research and investigation has taken place that one can clearly utilize self-directed learning in the classroom.

One self-directed learning activity that I sometimes use involves poetry. The students are instructed to choose one poem or song each. They are then given the following criteria. First, they are told that they are responsible for presenting their chosen poem or song to the class. They may determine how they want to do this. For example, they can introduce the poem to the class using transparencies, music, or video; or they may divide the rest of the students
into groups and have them answer a number of questions. They are responsible for evaluating the students' responses. Second, they may decide whether they want to work on this assignment as an individual, with a partner, or in a group.

In one case, four students worked together and found poems dealing with the four seasons. All of the poems were written by Canadian poets who wrote during the early twentieth century (Appendix B). They read the poems to the class and then had each of the students write a 6-8 sentence paragraph describing what the seasons were like where they grew up. They then had the students divide into groups of three and had them share their responses with the other students in their group. Next, they made two groups responsible for examining each poem. They were to determine whether the poem was blank, free, or conventional verse. As well, they had the responsible group briefly discuss the content of each poem. Then, they had each of the various groups lead a discussion about the content of the poem for which they were the "experts."

E. COOPERATIVE LEARNING

Another strategy that I have found to be particularly beneficial in my adult upgrading English classes is cooperative learning. Cooperative learning involves students working together to help each other reach common goals -
whether that is to learn new material or to complete an assignment. Class members are divided into small groups of two or more students (I find that 4-5 students generally works best). Any fewer and there is less interaction because of a lack of group numbers, and any more and it takes on the characteristics of a small class and the benefits of a small group is lost. Many of the activities conducted at the beginning of the semester use a cooperative method. The length of time that the students in the cooperative learning groups are together varies. Johnson and Johnson (1994) believe that the groups should exist for at least a year and sometimes longer. This is not possible in the academic upgrading classes that I teach as the students are often together for only one semester. I use cooperative learning groups to complete activities that may take from one class period to six weeks. In Learning Together and Alone, Johnson and Johnson (1994) state,

Cooperative efforts result in participants recognizing that all group members share a common fate (We all sink or swim together), striving for mutual benefit so that all group members benefit from other’s efforts (Your efforts benefit me and my efforts benefit you), recognizing that one’s performance is mutually caused by oneself and one’s colleagues (United we stand, divided we fall), and feeling proud and jointly celebrating when a group member is recognized for achievement (You got an A! That’s terrific) (p. 5).

For several reasons, group activities are particularly beneficial in the case of returning adult students. First, active involvement in the learning process
helps to motivate the students as they feel a sense of ownership in what they are doing. It helps them to more easily see the relevance for them in learning the material. It also helps to build their self-esteem. As well, the high achievers will often motivate the low achievers as they work together to reach a common goal. Second, the majority of these individuals will have to work with others in their chosen careers; it is important that they can demonstrate to their prospective employers that they are team players. Cooperative learning helps them to develop social and interpersonal skills. Third, many students are intimidated by others. As previously mentioned, they have had negative school experiences, and they are often hesitant to speak out in larger forums. However, once they are placed in groups and get to know the other members, they are more inclined to offer their opinions. This, then, helps the students to improve their communication skills. In this same vein, students will often demonstrate leadership skills, that they have previously kept hidden, as they find it much easier to take charge in a small group than in a large class. Another positive aspect of the cooperative learning model is that the students develop a feeling of belonging. When they feel that they are important to the successful achievement of a task, they develop a positive self-concept. Finally, peer support systems are developed - supportive relationships encourage those
students who are having difficulties. **Cooperative learning,** then, is a strategy that helps adult students to improve both affective and cognitive skills.

In order for **cooperative learning** to have the maximum benefit, it is important for the teacher to consider the fact that students do not instinctively understand how to learn simply as a result of being placed in cooperative groups. They must be taught (working through the introductory group activities will help in this area). Unlike self-directed learning which has a limited amount of teacher direction, **cooperative learning** requires teacher involvement. Rita Dunn (1994) states, “Cooperative learning requires teacher-directed learning followed by students learning together” (p. 42). The degree of teacher input will vary depending on the task to be completed.

One responsibility of the teacher will be to make students aware of good group practice. Therefore, discussion around this must occur. For example, there must be equal participation. This is particularly important as some students tend to dominate the discussion, while others who may wish to contribute are too shy to speak. As well, some students may not have completed the homework necessary in order to have something to contribute. The teacher must be particularly cognizant of these problems as they can seriously impact the success of the group. Time must be spent having the students deliberate about what kind
of group member they are - what can they do to ensure the group is productive and effective? Another area which must be discussed is group conduct. The students must be encouraged to listen carefully to what others have to say and to not interrupt. As well, they must be made aware that everyone has the right to his/her own viewpoint - that everyone has his/her own perspective. Other’s opinions are not necessarily wrong just because they do not agree with theirs. The students must be willing to compromise and be flexible. They must also understand their responsibilities. For example, they must try to attend all classes and to help others in the group who are having difficulty understanding a concept. On occasion, I have had each student choose a mentor who is a member of his/her group; the peers encourage each other to attend class and complete their homework. Finally, the teacher is responsible for giving direction. A clear explanation of expectations must be given. The teacher will determine the number of students in a group and the composition of students in each group. In some cases, the environment might also need to be changed. For example, desks may need to be moved, or students may need to work in the library or in another classroom. However, the teacher’s most important responsibility is to identify the task the students must complete. Sometimes the teacher must lay down some ground rules. For example, the same person may
not be allowed to always act as the representative; the roles must change. Each group, although allowed to select its own leader, must rotate the position.

Johnson and Johnson (1994) indicate that there are five basic elements that must be found in each lesson in order for cooperation to be successful. The first is *positive interdependence.* This simply means that each student’s success is closely connected to the other members of the group. This can clearly be demonstrated by the Three Musketeers creed: “All for one, one for all.” (Dumas, p. 96). Each student feels a sense of responsibility and is encouraged to do his/her best. The second is *promotive interaction.* The students feel accountable for the other members’ academic achievement. Therefore, they strive to help each complete and understand the assigned tasks. The next is *individual accountability.* This element is concerned with the concept of mastery learning. Once the teacher explains his/her expectations, it is each student’s responsibility to achieve them and then to help the other members of the group to do the same. As indicated, not all group members will be at the same academic level or will feel the same amount of accountability; therefore, it may be necessary for the rest of the group to encourage this individual. The fourth element considered to be essential is *interpersonal and small-group skills.* These include leadership, decision-making, trust-building, communication
and conflict-management skills - all necessary team player attributes. Johnson and Johnson believe that these competencies are required in order for a person to be a successful and productive member of society. The final element involves group processing. This involves the group members discussing and reflecting upon whether or not they have successfully completed their task and how well the group is functioning (Johnson and Johnson, 1994, pp. 22-23). When using these characteristics to describe cooperative learning, it is evident that to ensure success it is necessary to build rapport within the learning groups - the conclusion of which will be students helping and supporting students.

A type of cooperative learning model that has been used very effectively was developed by Elliot Aronson (1978); it is called the Jigsaw cooperative learning strategy. It is possible to assign individual grades as small portions of the task are delegated to individual students. Each student becomes an expert on his/her assignment and then returns to inform the group about his/her portion of the task. Using this type of cooperative learning strategy is particularly effective in maintaining a certain standard as each student is responsible for being an expert on a particular portion of the material. The students feel that they must provide adequate information or they are letting the rest of the group down. This helps to improve both attendance and participation.
I occasionally use the following cooperative learning activity when teaching the play Hamlet by William Shakespeare. I divide the students into six groups of four or five. Each group is responsible for demonstrating the emotions and characteristics of a character by introducing that character to the class. They are given one of the following characters to present: Hamlet, King Claudius, Queen Gertrude, Polonius, Ophelia, or Laertes. The students are advised that they may complete this activity using whatever means they would like. They may write a poem about one of the characters; they may draw a picture; they may have two characters interact on stage. They are given two periods in class to complete this activity. One semester, one group of students chose Ophelia as their character. They wrote new lyrics for the song “Oh Cecilia, You’re Breaking My Heart” and changed the title to “Oh Ophelia, You’re Breaking My Heart.” They sang this to the class. Another group of students chose Polonius. One of the artistic members of the group drew a picture of Polonius while the others worked on a poem describing his character (see following two pages). They then presented their picture and poem to the class.
POLONIUS

There once was a man named Polonius
Who was always doing something felonius.

He was an advocate to the King
And to him all juicy tidbits did bring.

Thus he proved his loyalty to his boss
Whom we knew as the great King Claudius.

Polonius offered his advice to all
This attributed to his own downfall.

His speeches so flowery, wordy and long
Dragged on and on like a reoccurring song.

He was a sneaky, devious fellow
Whose schemes were really quite yellow.

He fathered a daughter and a son
And thought “Father of the Year” Award he’d won.

He was sure he had the answer to Hamlet’s insanity
Which only proved his immaturity and vanity.

He went to great lengths to prove his case
And ended up with egg on his face.

Like the time he hid behind the curtain.
His fate was sealed that’s for certain

For behind the curtain he was slain
And all his spying ended in vain.
C. THEMATIC INTEGRATION

Another strategy that I have found to be particularly useful in the teaching of English 030 academic upgrading is thematic integration using literature. This simply means that the works of literature studied have something in common - in particular, there is a thematic relationship. Don Gutteridge (1983) in *Brave Season* states, “There are at least four major reasons for structuring a course around a reading unit: to achieve integration; to promote thematic and moral discussion; to enrich the context and experience of reading; and to raise questions about literature and reality” (p. 69).

Developing a course around thematic units provides a definite structure; for example, when reading *Hamlet*, the themes of death and family relationships are clearly evident. As a result of studying this play, a poem such as “Death of a Young Son By Drowning” written by Margaret Atwood could be discussed as this poem presents both themes. Then, the short story “A Wagner Matinee” by Willa Cather could be read. It deals with family relationships and the roles of women in society. A follow-up to this could be “Barbie Doll” by Marge Piercy. The issue in this poem is also the way in which women have traditionally been viewed by society. It is important to note that depending on the themes to be discussed and the way in which the course is organized, restrictions may be
placed on the literature selections to be studied as, following the above premise, one theme must link to another - therefore, if a selection does not have one of the "chosen" themes, it will be discarded. Therefore, if thematic integration is chosen as the instructional strategy, the major literary selection to be studied must be one chosen to accommodate the study of the desired themes. Another way in which the use of themes to study English 030 can occur is by using a broad theme and then narrowing it. For example, one might discuss the broad theme of Nature. The various aspects of this topic could then be viewed - from soothing, calm, and uplifting to forceful, violent, and destructive - thus narrowing the focus.

The length of thematic units can be varied depending on the objectives of the class and the needs of the students. In some cases, a unit can be structured over several days or, other times, over the entire semester.

Structuring the class around the concept of thematic integration helps to maintain the students' interest in the course material thus causing the students to more readily remember what they have studied. John Bushman and Sandra Jones (1979) write, "One of the strengths of this curriculum is the variety of activities, particularly in the literature selections. Certainly the wide range of genres in any thematic unit motivates the students to become more involved in
the course” (p. 11). As stated, some academic upgrading students were academic underachievers in the past and others have developed a poor self-concept as a result of their educational experiences; therefore, linking specific works of literature to each other through similar themes is more likely to stimulate the students’ interest in English in general but more specifically to stimulate their interest in a greater variety of literary selections. This, then, will encourage them to expand their reading repertoire. More importantly, the organization of the English 030 curriculum around themes encourages students to relate the literature to their own lives and to empathize with others rather than retain egocentric attitudes (Gutteridge, 1983, p. 19). This will help in the fulfillment of many of the requirements of the English 030 curriculum. As well, making connections is imperative. The use of thematic integration encourages the reader to continue to investigate a topic. Don Gutteridge (1983) in Brave Seasons says,

The chances for deepening the exploration of an issue through further reading and viewing, group talk, class debate, or considered writing are much stronger when the texts cohere, when themes broaden and questions open outward from books to action experience” (p.70).

Another positive effect of utilizing thematic integration is that students’ “recognition of recurring patterns, character types and motif-words will lead
them to appreciate how books become permanently useful as well as immediately gratifying” (Gutteridge, 1983, p. 72). Increasing the students’ interest in the literature studied will help in the improvement of their reading and writing skills and vocabulary as “the thematic approach to teaching makes it possible for students to see the relationships that exist between all the language arts” (Bushman & Jones, 1979, p. 19). Mastering the language arts strands is a necessary requirement in order for individuals to be able to function successfully in society and, more specifically, in the workplace. As well, students are more inclined to continue a discussion from one class period to another when they can relate what they are currently studying to what they have previously addressed. This is indicated by Gutteridge (1983) when he says,

Because the texts raise continuing questions, it is convenient and useful to refer back to works already studied, especially since certain patterns of action recur in them, certain characters take on the aspects of types, certain settings assume symbolic value, and certain motif words become touchstones for general ideas” (p. 71).

Stephen Brookfield (1986) in Understanding and Facilitating Adult Learning discusses the fact that the content should be presented in an organized manner, that learning improves with repetition, and that students should be able to see some meaning in what they are expected to learn.

It is clear that, as indicated, integrating one theme with another and
through that process linking the literature studied provides readers with a particular focus which will help them to improve their language arts abilities.

I have used the thematic integration approach, as described here, in my classroom. However, I also listed a number of literary selections from the various genres in the English 030 curriculum. Then, the students were required to choose a pre-determined number of selections from each genre. This allowed them to feel a sense of ownership in their learning while still allowing me the ability to maintain a certain amount of control over the curriculum. For example, the major selections to be studied were Hamlet by William Shakespeare, Antigone by Sophocles, and Windflower by Gabrielle Roy. The students were asked to peruse their textbook (Literature for Composition Fourth Edition) to find poems and short stories that had similar themes to the above three works. They were required to choose six poems and six short stories; they were allowed to work as individuals, in pairs, or in groups for choosing and studying these. The students were responsible for discussing the literary elements of the short stories (including plot, character, setting, theme, point of view, and mood/atmosphere); they also were required to discuss the types of poems (conventional, blank, or free verse), the symbols and images present, as well as the content.
III. COMBINING THREE STRATEGIES

The three facilitation models - **self-directed learning**, **co-operative learning**, and **thematic integration** - can all be used individually to help English 030 academic upgrading students be successful. However, I believe that it is possible to increase the student involvement by combining the three strategies in one major project. In so doing, there are a number of positive outcomes. It is possible to fulfill many of the literary requirements for English 030 in this manner. As well, the students will be more inclined to engage with the course material as they develop a sense of ownership; this causes them to become increasingly motivated as they work towards completion of the assignment. Therefore, I believe that they receive triple the benefits that they would derive from using one strategy.

Based on what I perceived to be the benefits of combining strategies, I incorporated all three strategies into the development of a major project in my English 030 class. I began this process by deliberating on how I could make the course more beneficial for my students while continuing to fulfill the course requirements. I considered many ideas; however, the one thought that continued to return to my mind was that, no matter what activity was chosen, the students needed to learn certain basic skills that would help them to function more
effectively in society - whether by furthering their education, finding employment, becoming parent representatives on their children's school councils, or using critical thinking skills in their lives. After careful consideration, I realized that there are inadequate resources for the teaching and studying of Canadian novels. Therefore, I decided to have the students develop a study guide for a Canadian novel. I believed that during and after its completion, the students would more easily comprehend literary selections that had comparable themes. These literary works, then, could be linked together through the themes studied. As a result, the students could engage with the literature in a number of distinctive ways and in so doing, the six strands of the language arts curriculum (listening, speaking, reading, writing, viewing, and representing) would be applied. Selections were chosen that would encourage the students to be sensitive to others (including others' ideas, cultures), to appreciate how good writing engages the interest and focuses the thoughts of readers, to encourage critical evaluations of the literary works studied, and to appreciate that society is continually transforming.

I believed that through the implementation of self-directed learning, cooperative learning, and thematic integration that the following would occur. Having the students work as a class in small groups in order to complete this
assignment would help produce a classroom environment that would make the students feel important, thus building their self-concept, as well as developing an atmosphere of trust. They would also improve their communication skills. This assignment would help students be successful in this area with the development of good written, verbal, and critical thinking skills. The development of a study guide would encourage the students to acquire good research skills which, in turn, would cause them to become familiar with not only the library but also the internet and bookstores. They would have to cooperate in groups, organize themselves, and demonstrate productiveness and resourcefulness. Finally, this assignment would help the students to diagnose their own learning needs and formulate their own learning goals. They had to take responsibility for their own learning!

A. **WINDFLOWER**

The development of a study guide for the novel *Windflower* by Gabrielle Roy was chosen by me because the plot deals with a number of issues with which academic upgrading students must also cope (Appendix C). First, it deals with cultural issues. Elsa - the protagonist - has a conflict which she must face. She is an unwed Inuit mother; however, her baby’s appearance is white. How, then, is he to be raised? This is an issue which is prevalent throughout the entire
novel. Over the course of the story, Elsa tries to raise her son in the white way of life; however, in order to accomplish this, she must return to work and leave her son with his grandmother. The irony which the students will note here is that in order to raise him as a white child, Elsa must leave him with a grandmother who raises him as an Inuit. At other times, Elsa shifts her thinking and tries to raise Jimmy as an Inuit. She continues to vacillate until, finally, he considers himself white and forsakes his mother for the south. Many adult upgrading students can identify with the difficulties and pressures faced by Elsa as many are unwed single parents who are now attending school and, therefore, must leave their children with babysitters, day cares, or grandparents. Some are from cultures outside Canada who are trying to assimilate into the culture of their new country while still retaining many of their own characteristics.

Second, Windflower deals with a number of social issues. One of these is rape. Elsa becomes impregnated by a young American soldier who lies in wait in the bushes, and when Elsa passes by, he accosts her. This leads to an exploration of the human experience and values. Some of the students consider this incident to be rape - while some do not. Here again, personal experience and societal values impact students' opinions. Another social issue that is presented is that of incest. Elsa takes Jimmy away from their home in Fort
Chimo and crosses the Koksoak River to Old Fort Chimo. Here, she eventually cohabitates with her Uncle Ian. This social issue can be easily linked to culture since the Inuit did not consider this relationship to be incestuous. Therefore, the students can become aware of the struggles faced by a people and the diverseness and changes in human values through this event and can evaluate the values expressed. Another issue with which many students can identify involves teenage problems: the unplanned/unwanted pregnancy (Elsa’s mood swings and changes when she discovers that she is pregnant continue until the birth of her baby), and the problems with her mother (involves her identity and is a situation with which most students can associate). Finally, the issue of death is dealt with in the novel. Inez, an old woman whom Elsa meets at the cemetery, discusses the ages the deceased died and relates this to the harshness of life in the North. Elsa must also deal with the death of her mother - Winnie. Many of these societal issues are also discussed in the Shakespearean play Hamlet and the Sophoclean tragedy “Antigone” that the students also study, as well as many of the poems and short stories read in English 030.

Third, the literary concepts of foreshadow, symbolism, irony, figures of speech, initial incident, flashback and image are included in Windflower. In order to critique a literary selection, students must have an understanding of
literary form, structure, and style. This can be achieved through this novel. For example, symbols are used to express abstract ideas in concrete terms. The river becomes a central symbol of Eskimo life; it follows its natural course just as the Inuit do. The cemetery symbolizes the adversity that the people of the North have had to face. Also, the use of images enhances the reader's ability to visualize the work. The image of the playpen in which Elsa places Jimmy is one of a prison. As well, the figures of speech help the reader to clearly envision the scene the author is portraying. For example, Winnie’s face is described as so creased with happiness that it looks “as cracked and fissured as one of the ancient stones of the tundra” (Roy, p. 36) and when Elsa is walking on the beach and picks up some debris, a plant filament is described “as delicate, soft, and silky as the hair of a child, that are made to carry migratory seeds far into the distance” (Roy, p. 152).

Finally, the elements of the novel - setting, character, plot (climax, conflict, and dénouement), theme, mood/atmosphere, and point of view are displayed in Windflower. For example, the setting is northern Canada. The students are introduced to a part of their country to which many have never traveled. The harshness of the land causes the people’s lives to also be severe. The fact that the government allowed American soldiers to enter Canada and the
result of their invasion in the North is also clearly demonstrated. Here, the reader can become actively involved in the novel by empathizing with the characters. For example, Elsa’s character changes throughout the novel. Initially, Elsa is shown to be a normal, happy, cheerful teenager. This is established for the reader in the lines, “Ever since they left the Catholic mission, the girls had not once stopped laughing, teasing, and chattering, . . . [they walked] into the distance with this youthful gayety [sic]” (Roy, p. 3). After she is raped, Elsa is no longer happy but is rather despondent and withdrawn. Throughout her pregnancy, Elsa shows no signs of joy or happiness. She only shows a deep sadness and a lack of interest in anything around her, including the forthcoming birth of her child. However, once her son is born, Elsa undergoes a dramatic change: “Her soul, so long absent, glowed in her eyes again but larger now, more loving and more wondering” (Roy, p. 16). After her child is born, she becomes organized, possessive, and determined. She is clearly a round character. Many of the students in academic upgrading can identify with Elsa as they have many of the same issues with which to deal and are undergoing emotional transformations. Another character who is extremely significant in the novel is Elsa’s grandfather - Thaddeus. At one point, Elsa approaches her grandfather for some advice and he is “delighted with the attention Elsa was
giving him. Few people were interested nowadays in what he had stored up within himself about the years gone by” (Roy, p.52). At this point, the students reflected on the importance of the elderly and the information that they possess and what may be lost when they die. As well, knowledge of and the significance of each person’s cultural heritage was explored. The characters found in this novel are ones with whom the students could empathize and the characters are consistent and plausible, thus making the plot believable. As well as the importance of character, Windflower also has a number of themes that are extremely relevant to society today and which the students can recognize such as materialism, the cyclical nature of life, devoted motherhood, and the brotherhood of man. First, the imprisonment of possessions is a theme with which most people can identify. Elsa becomes a prisoner of economics when she decides to raise Jimmy in the white way of life. She becomes obsessed with providing him with all the accouterments of white society. Her determination to do this causes many conflicts in her life and ironically causes her to lose the one possession that she cannot afford - Jimmy. Elsa now realizes the truth as stated by the pastor who said, “one could not have everything in this life and freedom too” (Roy, p. 25). This is a statement on which the students can reflect and can deliberate about how this impacts their own lives. Another theme found in this
novel is that of the cyclical nature of life. For example, Elsa is determined not to be like her mother, yet near the end of the novel, several Inuit women mistake her for Winnie. This is a theme which is valid in relation to life in general and in many students’ own experiences.

My goal at the conclusion of the production of the study guide for the novel Windflower was that the students would reflect on the social, philosophical, and psychological aspects of life. They would have considered the values and beliefs of their own cultures and those of other cultures. As well, they would have investigated the forces, problems, and pressures, which all human beings face and would realize that change is inevitable and must be accepted. As well, the novel focuses on family, materialism, the environment, the elderly, and history. Finally, the students, hopefully, would be able to comprehend the relevance of each of the aspects studied, to empathize with the characters, to appreciate the difficulties experienced as a result of change, to acknowledge that each of us is an individual with specific characteristics - one is no better than another. As the pastor in Windflower says, “Though we’re as infinite in our number as grains of sand, we are all, each one of us, a being apart” (Roy, p. 47).
B. WINDFLOWER PROJECT

Once *Windflower* was chosen as the main piece of literary work for this major project, the logistics of how the assignment was going to be organized needed to be decided. From the beginning of September until the last week of October, the students developed and improved their writing skills and their success working in groups. In order to facilitate this process, the class was divided into various groupings and, in a cooperative learning format, participated in a number of introductory assignments as previously discussed. Each time that students were placed in groups, a different procedure for the formation was used. These various assignments and groupings were successful as they contributed towards developing a positive classroom climate; as well, they gave me the opportunity to become more closely acquainted with the students which became important later in the formation of the groups for this assignment.

The students were required to have read the novel before the commencement of the activity. The first day of the *Windflower* project, the students were asked to form their own groups and were asked to answer three questions about the format of the assignment on flip chart paper: how many people should be in a group; how should the groups be formed; and how should
the assignment be marked? The answers to the questions were as follows:

1. **HOW MANY PEOPLE SHOULD BE IN A GROUP?**

   There was a consensus reached in the groups that in order for the groups to function the most effectively and efficiently, five to six members per group was preferable.

2. **HOW SHOULD THE GROUPS BE FORMED?**

   Although some groups had some radical ideas about how the groups should be structured (for example, the students who up to this point were habitually absent should be placed in one group and ridiculed and harassed when they returned to school), the majority of the groups felt that there should be an equal dispersement of people and that I should decide the group members. For example, there should be an equal number of males and females per group; there should be an equal distribution of A, B, C, D, and F grade students per group, and those who were regularly absent should be ‘dispersed’ among the various groups.

3. **HOW SHOULD THE ASSIGNMENT BE MARKED?**

   Again in this area, the students seemed to agree. I had previously advised them that I would not be giving them a content quiz as I normally would do because of the time frame that they had to work on this assignment. However,
they decided that they wanted one anyway. This seemed to be as a result of the absentees. This is a point on which they focused for several class periods and seemed to be a major issue with them. They were concerned that someone would not do any work and would either drag down the rest of the members’ marks or would receive a good mark for something to which they had not contributed. As well, I discussed the idea of both a reflective journal and a peer evaluation with them, and they unanimously agreed that this would be beneficial. The evaluation criteria was developed as a result of their responses (see following three pages).
FORMAT and EVALUATION OF THE WINDFLOWER STUDY GUIDE

1. FORMAT OF THE STUDY GUIDE

ASSIGNMENTS:

- each group will be assigned specific assignments and will be responsible for producing them in such a way that they will be appropriate to be placed in a study guide (proofread for grammar, punctuation, etc.)

2. EVALUATION OF THE ASSIGNMENTS

- TOTAL OF PROJECT: 150 marks (these marks will be 10% of the entire course marks and will be included as part of the “Minor Assignments/Essays category)

- DISTRIBUTION OF MARKS:
  - Character Sketch: 20 marks
  - Themes: 10 marks
  - Chapter Summaries: 15 marks
  - Chapter Questions: 15 marks
  - Miscellaneous #1: 20 marks
  - Miscellaneous #2: 100 marks

PARTICIPATION:

- Reflective Journal: 30 marks
  (To be written in every day; entries to be dated)
- Peer Evaluation: 20 marks
  50 marks

TOTAL: 150 marks
RUBRICS & SCORING CRITERIA: GUIDELINES FOR PEER EVALUATION

EVALUATOR __________________ EVALUATEE __________________

CIRCLE THE RESPONSE WITH WHICH YOU AGREE

A. GROUP PARTICIPATION

1. Yes No Participate in group discussion without prompting.
2. Yes No Did his or her fair share of the work
3. Yes No Tried to dominate the group - interrupted others; spoke too much.

PARTICIPATED IN THE GROUP'S ACTIVITIES . . . Almost always Often Sometimes Rarely

B. STAYING ON TOPIC

4. Yes No Paid attention; listened to what was being said and done
5. Yes No Made comments aimed at keeping the group back to the topic.
6. Yes No Got off the topic or changed the subject.

STAYED ON THE TOPIC . . . . Almost always Often Sometimes Rarely

C. OFFERING USEFUL IDEAS

7. Yes No Gave ideas and suggestions that helped the group
8. Yes No Offered helpful criticism and comments
9. Yes No Influenced the group's decisions and plans.

OFFERED USEFUL IDEAS . . . . . Almost always Often Sometimes Rarely

D. CONSIDERATION

10. Yes No Made positive, encouraging remarks about group members and their ideas.
11. Yes No Gave recognition and credit to others for their ideas.
12. Yes No Made inconsiderate or hostile comments about a group member.

WAS CONSIDERATE OF OTHERS . . . . . Almost always Often Sometimes Rarely
E. INVOLVING OTHERS

13. Yes  No  Got others involved by asking questions, requesting input or challenging others.

14. Yes  No  Tried to get the group working together to reach group consensus.

15. Yes  No  Seriously considered the ideas of others.

F. COMMUNICATING

16. Yes  No  Expressed ideas clearly and effectively.

Please provide any additional comments you would like to make:

__________________________________________________________________

__________________________________________________________________

__________________________________________________________________

__________________________________________________________________

AFTER COMPLETING THE SCORING GUIDE, PLEASE DETERMINE A MARK OUT OF 20 FOR THE EVALUATEE.

MARK ________/20

RUBRICS & SCORING CRITERIA based on the Connecticut COMPACT program
The next day, after viewing their responses, the students were divided into groups and were asked to discuss the format the study guide would take. I distributed a number of study guides, for the students’ perusal, of other novels and plays that are currently available. These included Checkernotes, York Notes, Coles Notes, Cliff Notes, and Barron’s Book Notes. As well, I recommended that they check for more information in the library, in bookstores, and on the internet. I also advised them that they would have two weeks of class time to work on the project and that it would have to be completed by the end of November in order for it to be published before the end of the semester.

The students studied the examples of study guides given to them and then developed a blueprint of what they wanted in a study guide (see following page). I placed this on a table for them for easy viewing.
## WINDFLOWER PROJECT: BLUEPRINT of CONTENT

<table>
<thead>
<tr>
<th>Chapter Sketches</th>
<th>Themes</th>
<th>Chapter Summaries</th>
<th>Chapter Questions</th>
<th>Miscellaneous #1</th>
<th>Miscellaneous #2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group #1</td>
<td>Elsa Kumachuk</td>
<td>brotherhood of man</td>
<td>Chapters 1-3</td>
<td>Chapters 16-18</td>
<td>Biography of author</td>
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<td></td>
<td>Summary of Novel/Topics of Sections</td>
</tr>
<tr>
<td>Group #2</td>
<td>Jimmy Kumachuk</td>
<td>cyclical nature of life</td>
<td>Chapters 4-6</td>
<td>Chapters 13-15</td>
<td>Symbolism: eg: Koksoak River, cemetery, quonset hut, title of novel</td>
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<td></td>
<td>Topics for Essay Assignments</td>
</tr>
<tr>
<td>Group #3</td>
<td>Uncle Ian</td>
<td>correspondence between man and nature</td>
<td>Chapters 7-9</td>
<td>Chapters 10-12</td>
<td>Setting</td>
</tr>
<tr>
<td>Group #4</td>
<td>Winnie Kumachuk</td>
<td>imprisonment of possessions</td>
<td>Chapters 10-12</td>
<td>Chapters 7-9</td>
<td>Is Windflower a tragedy?</td>
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<td></td>
<td>- Aristotle’s definition</td>
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<td></td>
<td>- tragic hero</td>
</tr>
<tr>
<td>Group #5</td>
<td>Thaddeus (compare Thaddeus to Teiresias in “Antigone”)</td>
<td>destruction of a natural way of life</td>
<td>Chapters 13-15</td>
<td>Chapters 3-6</td>
<td>Conflicts in the novel</td>
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<td>contrast between two ways of life</td>
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<td>Introduction to the Study Guide</td>
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I then asked them to spend 10 minutes reflecting on the experience so far and hand in their musings at the end of class. Upon reading their impressions, I found that the majority of students viewed the experience positively and felt that the process of developing the guide would be beneficial to them. However, there were a few who felt that they would rather have spent more time on *Hamlet* than to “waste” time on this project. At this point, I decided to ask them to reflect on the assignment when it was completed to see whether or not either viewpoint had changed.

After grading this assignment as well as the students’ final exam which included questions about *Windflower*, I believe that they comprehended and remembered the novel better because of having been active participants in the learning process. Some of the students (who had been absent a great deal previous to this assignment) were motivated by this activity; for example, one researched the life of the author Gabrielle Roy, while one developed an entire outline for a study guide by herself. As well, two students (without being asked or given any direction) drew potential covers for the study guide. This is certainly one characteristic of **self-directed learning**. Why this occurred is not clear. They could have become motivated because they were interested in this type of assignment or it could have been because the rest of the class was so vehement about how they viewed people who were absent and did not
participate in class.

The students were also responsible for evaluating the learning outcomes. The students determined how the study guide would be structured and what the content would be. Although they did not assign grades, they did develop the criteria by which the assignment would be marked. As well, the majority of the students worked well together in their groups and were concerned about other members, and they were also responsible for their roles. For example, one student had advised me at the beginning of the semester that he would be away for four days during this time period. However, even though he was in Orlando, Florida, he still phoned some of the members of his group to find out exactly what his assignment was and to question them about what was happening so that he would be prepared when he returned. His group was certainly impressed by his dedication. Another student was a player on the Tiger hockey team (member of the Western Hockey League). His group wanted to make sure that he was not penalized because of the fact that he would miss a few classes because of out-of-town games. I believe that this activity was directly responsible for developing a sense of community in the class and contributing to a positive mood and atmosphere.
C. INTEGRATION OF WINDFLOWER and other LITERARY SELECTIONS

This section will describe a number of literary selections that were chosen to be studied as a result of the study guide activity and because they could be **thematically integrated** with the novel *Windflower*. These selections are found by theme on the next page in chart form. As well, they are discussed in more detail on the following twenty-one pages.
## INTEGRATION OF THEMES

<table>
<thead>
<tr>
<th></th>
<th>Devoted Motherhood</th>
<th>Family Relationships</th>
<th>Cultural Diversity</th>
<th>Cyclical Nature of Life</th>
<th>Communication</th>
<th>Death</th>
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Real Beauty is like my Mother’s
Most of the time you don’t see it or appreciate it
Mother forgive me for the way I am
You weren’t a bad Mother
It’s just my own private devils I run away from.
    I love you, I honestly do.
    It’s just that I can’t show it
    No matter how hard I try.
Please don’t desert me because it will be better one day.
    I should be grown up but it still remains the memories of the past that I live in.
I’ve almost hit bottom and when that happens
I’ll bounce back up.
    I promise.

This poem deals with the relationship between a mother and child. The narrator realizes that she has not been able to show her feelings and has not appreciated her mother in the past. It is at this time that the students deliberated about human experiences and values. How can these best be addressed? What are some of the varieties of, and origins, conflicts and trends in human values?

As well, a comparison and contrast between this poem and the way in which the two children in Windflower treat and think about their mothers is
possible. The students were asked to reflect on the irony of the conflict between Elsa and her mother, Winnie, and then between Elsa and her son, Jimmy. Also, a discussion took place involving Inez - the old woman Elsa meets in the graveyard in Old Fort Chimo. What values are demonstrated by this scene and by the fact that the two cultures - white and Inuit - come together in death? The students were also placed in groups and asked to discuss Coultee's purpose in writing this poem and Roy's purpose in having a conflict between Elsa and Winnie.
“BECAUSE I COULD NOT STOP FOR DEATH.” Emily Dickinson


Because I could not stop for Death -
He kindly stopped for me -
The Carriage held but just Ourselves -
And Immortality.

We slowly drove - He knew no haste
And I had put away
My labor and my leisure too,
For His Civility.

We passed the School, where Children strove
At Recess - in the Ring -
We passed the fields of Gazing Grain -
We passed the Setting Sun -

Or rather - He passed Us -
The dews drew quivering and chill -
For only Gossamer, my Gown -
My Tippet - only Tulle -

We paused before a House that seemed
A Swelling of the Ground -
The Roof was scarcely visible -
The Cornice - in the Ground -

Since then - 'tis Centuries - and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity -

[c. 1863]
This poem discusses the idea that “Death waits for no man.” Even when one is not ready, Death does not wait. The narrator has been dead for centuries and yet can still recall the events of that very significant day. The students discussed why certain words were capitalized, who was in the carriage, and what the carriage occupants saw as indicated in each stanza.

A comparison between the mood and atmosphere developed about death in this poem and in the novel Windflower took place. This occurred in discussion groups of three.
“MY MOCCASINS HAVE NOT WALKED.” Duke Redbird.


My moccasins have not walked
Among the giant forest trees

My leggings have not been brushed
Against the fern and berry bush

My medicine pouch has not been filled
With roots and herbs and sweetgrass

My hands have not fondled a spotted fawn
My eyes have not beheld
The golden rainbow of the north

My hair has not been adorned
With the eagle feather

Yet
My dreams are dreams of these
My heart is one with them
The scent of them caresses my soul

“My Moccasins Have Not Walked” is a poem that addresses an individual reflecting on his/her cultural heritage and tradition. Even though this person is young and has not undergone many of the experiences of his/her ancestors, it does not make these experiences any less important or valuable. The narrator discusses the fact that one’s cultural heritage is timeless and lives
on through each succeeding generation.

The class discussed the history and cultural knowledge to which Thaddeus introduces Elsa in *Windflower* and compared this situation to that found in the poem. The students divided into small groups and discussed what they felt was important about their cultural heritages.
her grandmother called her from the playground
   “Yes, ma’am”
   “I want chu to learn how to make rolls” said the old
woman proudly
but the little girl didn’t want
to learn how because she knew
even if she couldn’t say it that
that would mean when the old one died she would be less
dependent upon her spirit so
she said
   “I don’t want to know how to make no rolls”
with her lips poked out
and the old woman wiped her hands on
her apron saying “lord
these children”
and neither of them ever
said what they meant
and I guess nobody ever does

Nikki Giovanni’s poem introduces a grandmother and granddaughter
who share a special relationship and yet cannot communicate their feelings
openly. The students discussed what the grandmother will leave her
granddaughter when she dies - what values? What heritage? What is “a
legacy”? The students then thought about whether or not they have elderly
family members. If so, how do they communicate with this person - what do
they discuss? Are they recording any of their conversations with this elderly
relative? If the students did not have an elderly relative, did they feel as if they are missing something?

The students compared the family relationships found in this poem to the one found in *Windflower* between Elsa and Thaddeus; between Jimmy and Thaddeus; between Jimmy and Winnie; between Jimmy and Uncle Ian.

Him and Billy winging round the rink,  
Elmer’s Tune on, the Rink Rat gone;  
him and Billy darting  
between the Zveski kids  
and old Mr. Peeps.  
White lights nipping at their blades,  
cold ears and the gleam of new born ice.

His name over the speaker, he  
stops,  
squints around,  
and there’s his father,  
all grim face and greatcoat,  
beckoning from the banks.

Tires clatter  
over clots of ice,  
they’re tearing down a snow-lined canal  
in the screaming Dodge.  
“She needs your blood,”  
says his father’s mouth.

He’s stretched above her  
on a hard white bunk -  
his face red and itchy from the sudden heat,  
hers as white as his father’s collars.  
No sound below; only  
his jagged breathings,  
the sharp efficiency of heels in the hall,  
the silent tube -  
a thin, red line connecting  
mother,  
son.
The poem discusses a son who is skating with a friend - carefree and happy. How can this be compared to Elsa’s mood at the beginning of *Windflower*? Suddenly, his name is announced over the loudspeaker, and he is confronted by his father who is obviously upset. The son has been contacted because his mother is in the hospital and is desperately in need of blood. Can the way he now feels be compared to the way Elsa feels some time in the novel? Explain.

The students were asked to reflect on their initial reactions to the title. What did they think the poem was about? What were the students’ feelings at the beginning of the poem? At the end? Were they surprised when they discovered that the narrator was required to go with his father in order to give blood to his mother? The students also compared the son and mother in the poem to Jimmy and Elsa in *Windflower*. 

"In my family, we don’t talk much about loving. My mother never bakes us pies or knits us socks. More than once, she’s put cream in my father’s coffee, although he takes it black. When she gets home from work she collapses, with her feet up. I have to shake her awake when it’s time to eat.

My father never sends her roses or Valentines. He just says to her, ‘April, listen to this. April!’ Then she yawns and opens half an eye and listens, while he reads her something by E.B. White or Tolstoy.

I listen, too. And they listen when I find something so perfect it must be shared. Nobody ever says, ‘Not now. I’m busy.’

But nobody asks me about my homework either. And I do not wait to be told it’s time for bed. If I want to floss my teeth, that’s my affair. They couldn’t care less.

I used to think they didn’t know I was there. If I disappeared, I thought, they’d never notice.

But I was wrong.

My father looks up, all at once, and asks me, ‘Katharine, tell me, what is truth?’ And he doesn’t go back to his book till he’s heard my answer.

My mother does leave me to get the supper ready. But she brings me home ten brand-new drawing pencils.

Someday I’ll send my mother one dozen roses. Someday I’ll knit my father a pair of socks. When I have children I’ll tell them, ‘It’s time for bed.’

But I’ll also ask them sometimes, ‘What is truth?’ And I’ll leave them to get the supper and bring them pencils.

Loving isn’t as simple as I once thought. Talking about it isn’t what matters most."

The narrator in “About Loving” discusses the communication between
her parents and her. She mentions that it is an unconventional one and that she sometimes feels that her parents are lacking as they are not more "parental."
The narrator believes that her parents should be more directive.

I had the students investigate the life of Jean Little - her characteristics, family background, other works of literature she has written. I then had them discuss who E.B. White and Tolstoy were. Next, they deliberated about what Jean Little means at the end of the essay when she says, "Loving isn’t as simple as I once thought. Talking about it isn’t what matters most." I also had them compare and contrast this poem to the next one - "Those Winter Sundays."

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I’d wake and hear the cold splintering, breaking.
When the rooms were warm, he’d call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love’s austere and lonely offices?

This narrator is reflecting on his/her childhood and the fact that the father had many responsibilities. He did what he had to do in order to ensure his family’s comfort. He was not appreciated for the tasks he performed. However, now that the child has grown, he/she recognizes the hardships the father faced. The students discussed the relationship between the father and child in “Those Winter Sundays” and between and Elsa and Winnie and Elsa and Jimmy in Windflower. They compared the problems in their relationships.

So long, the Woman’s Drum
has been quiet
while Women looked to Men
for the Teachings.
Now, the realization comes
to seek Women
for the Sacred teachings
of the Creation.

Women, search out
the Sacred Teachings
of our Grandmothers.
Take up the Drum
sing the Women’s Songs
of the Healing Ones.

So long, the Woman’s Drum
has been alone
kept in the back of minds
silent in the Spirit.
Now, comes the time
to pick up the Drum
to sing the Healing Songs
of the Women’s Way.

Women, sing out
the Healing Songs
of the Women’s Teachings.
Take up the Drum
sing the Honour Songs
of the Traditional Ones.
Too long, the Woman’s Drum
has been silent.

This poem is written by a woman, and it considers the condition of women. It helps develop the female identity by encouraging women to discuss the old ways. Activities centred around defining and researching the differences between a matriarchal and patriarchal society. Because in most mythologies the idea of matriarchy and fertility are closely associated with the earth, this concept was also explored. The students examined the plight of the First Nations people from the time of exploration in North America to the present day in order to encourage the students’ empathy. They then discussed the conflict that Elsa faced when determining where to place her hut - should it be in the Inuit or the White part of town? They also discussed Elsa becoming more and more like Winnie as time went on and about the cyclical way of life.

"The Wicked Stepmother married a king who already had a son, and within a year she gave birth to a child, this time a daughter. Both the children were healthy and affectionate, and goodnatured and kind, and fond of one another. But this wicked woman had an extraordinary ambition: she herself had married a king, but she wanted her daughter to reign alone. To this end she brought up the children. The princess was tutored to assume the sovereignty of her possible kingdom, while the prince was taught to be demure and shy, and docile and gentle. The king rarely saw them; he was immersed in the affairs of the kingdom. One day, the wicked queen fell on her knees and begged the king for a small favour. 'That depends,' said the king, 'What do you want?' 'You have two children,' she said. 'Let the more capable rule the kingdom.' 'That's nonsense,' said the king, but she was persistent. 'Set the tests,' she said. The king refused. But she kept on nagging till the king concurred. It could do no harm, and it would teach her a lesson. They set the tests: hunting, tennis and mathematics, and a knowledge of the law. The princess won. The prince failed, or nearly failed, the entire set. The king was very angry, but he was also angry with his own son, so he kept his word. Fortunately, the citizens had more sense. They all rose up as one man and yelled at the palace gates, 'We will not be ruled by a woman.' They hauled out the prince and set him on the throne. The wicked queen and her unlucky daughter were exiled forever. And thus, order was restored, and justice done."

"The Little Prince" shows women to have negative characteristics. For example, the queen is described as nagging and wicked. She is said to have an "extraordinary ambition" which appears to be portrayed as negative. As well,
she is deliberately cruel to the prince as she does not allow him equality with her daughter. A discussion could take place to indicate why she perceives this to be necessary. In this short story, the characters are shown to have a number of characteristics; the story indicates that certain ones of these should be held by the males and others by the females. What are these characteristics and should they be limited to one or the other sex? The students were asked to write a brief character sketch of the queen and list any characteristics of the king. At the same time, a discussion involving the test that is developed by the king was undertaken. Was it unbiased? Were his actions any different than the queen’s? The citizens “rose up as one man and yelled at the palace gates.” Discuss. The final sentence is, “And thus, order was restored, and justice done.” Is this sarcasm, or is this what the author believes? The students investigated the author’s background and discussed issues that arise as a result of cultural diversity. They were also asked to consider whether there were any expectations placed on Elsa as a result of her gender. What about her relationship with Uncle Ian?

My wife and I lay 2 x 4's in the garage, a border for the new blacktop. Sawdust and a trace of resin in the air. We work well together: I drive nails a little straighter, she saws boards precisely. The bubble floats centered in the spirit level. My lefthandedness, her rightness, serve us well hammering at the corners. We balance each other in this minor instance too. Long ago we learned what the two sexes are for.

The students discussed the fact that the husband and wife are working together on a project and whether it is a task on which the male should be working and not the female. What is the relationship between the husband and wife? As well, they considered the significance of the narrator stating, “My lefthandedness/ her rightness, serve us well.” What is the relevance of “I drive nails/a little straighter, she/saws boards precisely.” Finally, an examination of the two last lines also occurred: “Long ago we learned what/the two sexes are for.” Another assignment the students undertook was the investigation of teams and team play.

The people of a small community meet in the town square on the morning of June 27th. A lottery is about to take place and the people have gathered to see who the winner will be. Through the course of the short story, the reader is exposed to many of the town’s traditions. At the end of “The Lottery,” it is discovered that the lottery is not an event that one would want to win as the winner is stoned to death by the rest of the citizens to ensure fertility for the coming year.

**Significant Quotes:**

(1) The women, wearing faded house dresses and sweaters, came shortly after their menfolk.

(2) “Don’t you have a grown boy to do it [draw out of the lottery box] for you, Janey?”

(3) Glad to see your mother’s got a man to do it.”

(4) “There’s always been a lottery.”

In “The Lottery,” a community is purged of its evil and fertility is ensured by the sacrifice of an individual. There is a great deal of symbolism found in this particular story. The town is clearly a traditional one with a male-
dominated society. As well, as Mr. Wanner indicates, many people believe that change is dangerous. What has been good enough in the past, is good enough in the present and future. The students discussed tradition in “The Lottery” and *Windflower*. They also researched the idea of tradition and discovered two different examples of traditions. As well, a discussion took place around the following questions: what would Mrs. Hutchinson have said or done if someone else had chosen the black dot? What does this demonstrate? A discussion about whether this story is realistic took place, and then the students were divided into groups and each group was assigned an example of a lottery in history to research and present to the class.

Because “The Lottery” deals with the issue of fertility and sacrificing an individual to ensure this, it can also be tied into “The Woman’s Drum” by Skyblue Mary Morin.
ADDITIONAL LITERARY SELECTIONS

There are a number of additional literary selections which have similar themes to the novel *Windflower* which may be chosen as alternates to the above mentioned selections. The titles and themes are found on the chart on the following page. These selections are discussed in more detail in Appendix D.
### ADDITIONAL LITERARY SELECTIONS FOR INTEGRATION OF THEMES with WINDFLOWER

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<tr>
<td>&quot;Motherhood&quot;</td>
<td>X</td>
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</tbody>
</table>
IV. CONCLUSION

This Is a Photograph of Me

It was taken some time ago. 
At first it seems to be 
a smeared 
print: blurred lines and grey flecks 
blended with the paper;

then, as you scan 
it, you see in the left-hand corner 
a thing that is like a branch: part of a tree 
(balsam or spruce) emerging 
and, to the right, halfway up 
what ought to be a gentle 
slope, a small frame house.

In the background there is a lake, 
and beyond that, some low hills.

(The photograph was taken 
the day after I drowned.

I am in the lake, in the centre 
of the picture, just under the surface.

It is difficult to say where 
precisely, or to say 
how large or small I am: 
the effect of water 
on light is a distortion

but if you look long enough, 
eventually 
you will be able to see me.)

This poem by Margaret Atwood is a particularly appropriate selection 

with which to conclude a paper which reflects about the practices of teaching
and learning. Many times, ideas that will enhance the learning experience for both teachers and students lie just beneath the surface. With the two working together as a team and learning from each other, ideas are drawn forth that will benefit both. Those of us who are educators and those of us who are learners must remember several principles. First, education is not about teaching; education is about learning. Therefore, helping the students to accomplish their goals by helping and encouraging them to achieve value from the course is predominant. Second, the terms instructor and student can be used interchangeably as both teach and learn. Educators must continue to be learners in order to provide students with the most effective and beneficial educational experience possible - being a learner causes teachers to be more empathetic and reflective. As well, it is necessary for teachers to be modelers of behaviour in order to have the most impact on the attitudes of those students who have had prior negative learning experiences. At the same time, the students assume the role of the teacher when they remind their instructors what it is like to be learners. Causing teachers to reflect on their teaching practices (the strategies they use and the way in which they conduct their classes) encourages them to continually change and expand in the presentation and development of classroom material.
As discussed, then, the traditional classroom teaching approach is not the most effective one to use when instructing adults. Adults must be actively engaged in the learning process and must accept the fact that the material presented is relevant and valuable to them. Many of these students have specific goals which they are attempting to achieve and have responsibilities in addition to their education (mortgages, families, jobs). They need to be convinced that taking this class is not a waste of time. They need to learn and practice critical and creative thinking skills, and problem solving and decision making skills. As well, they need to develop motivation and empathy and improve their communication skills. The instructor, then, must approach the planning of the course with these thoughts in mind. The results of a study conducted by Rita and Keith Dunn (1972) concluded that students become more and more motivated and improve their grades when they are taught by teachers who use strategies that are compatible with the students’ learning characteristics.

Firstly, it is imperative that the classroom environment be conducive to learning. Kurt Lewin (1951) believed that content alone could not encourage a change in ideas, attitudes, and behaviors. Instead, the learning environment has to be a supportive one. This can be accomplished by developing a climate
of caring and acceptance. It is imperative that the teacher sincerely care about the students and as a result reflect on innovative program strategies that will utilize active student involvement. As well, if the instructor has passion for his/her subject, he/she can impassion the students.

I believe that students can more successfully achieve their goals when the teacher implements a number of instructional strategies. Gagné and Driscoll (1988) believe that the teacher makes a variety of decisions in adapting instructional events to the class setting. Individual differences among members of the class generate problems in selecting the means of influencing the learning process of each student (p. 157).

Obviously, then, the strategies chosen by the teacher will be influenced by a particular classroom of students. However, I have also found that by using three strategies in conjunction with each other - self-directed learning, cooperative learning, and thematic integration - that the majority of students will be captured and many difficulties will be overcome. Firstly, a learner-centred program encourages critical thinking skills as the role of the teacher is not to merely recite information that the students will memorize. The students become actively involved and, therefore, feel a sense of ownership. As a result, they are more liable to attend classes and remember what they have learned.
Secondly, a project which involves literature will have much the same effect - as literature can be used to enhance the learning experience. By encouraging students to interact with literary works on a personal level (sometimes by writing about them; sometimes through other participatory activities; sometimes through reflection), students are more likely to fulfill the objectives of the English 030 curriculum and achieve their goals. This is evident as literature is an excellent medium through which societal values, attitudes, and expectations can be analyzed. It can help individuals to perceive the truth about themselves and their place in the world. It can help in the development of individuals’ self-concept and self-esteem. As well, literature permits its readers to develop an empathy for others.

Attendance and attention in class by the students is imperative if they are going to succeed. Therefore, strategies that will encourage these to occur are of primary importance. The three strategies of self-directed learning, cooperative learning, and thematic integration will accomplish this by increasing student involvement. This is particularly true if all three are combined. Although they can be used separately, there is considerable overlap among these three approaches and a project which combines the three will be of even more benefit to the students.
In conclusion, it is necessary for both students and teachers to reflect on their classroom practice - both have a shared responsibility. Students have a responsibility to attend, to be attentive, and to participate. Teachers have a responsibility to have the appropriate academic background and to provide instructional strategies which will encourage the students to learn. If both fulfill their responsibilities, the class can be considered a success for both.
REFERENCES


King James Bible. “To Every Thing There is a Season.” In Oster, Iveson & McClay (Ed.), Literary Experiences Volume One (p. 452). Scarborough, Ontario: Prentice-Hall Canada Inc.


APPENDICES

APPENDIX A

LEARNING STYLES, HELPING TO UNDERSTAND HOW YOU LEARN

This activity is to find out something about your preferred learning method. Research on left brain/right brain differences and also on learning and personality differences suggests that each person has preferred ways to receive and communicate information. Choose the answer that best explains your preference and put the key letter in the left hand margin. If a single answer does not match your perception, please enter two or more choices in the margin. Leave blank any question that does not apply.

• You are about to give directions to a person. She is staying in a hotel in town and wants to visit your house. She has a rental car. Would you:
  V) draw a map on paper? R) write down the directions (without a map)?
  A) tell her the direction? K) collect her from the hotel in your car?

• You are staying in a hotel and have a rental car. You would like to visit friends whose address/location you do not know. Would you like them to:
  V) draw you a map on paper?
  R) write down the directions (without a map)?
  A) tell you the directions by phone?
  K) collect you from the hotel in their car?

• You have just received a copy of your itinerary for a world trip. This is of interest to a friend. Would you:
  A) call her immediately and tell her about it?
  R) send her a copy of the printed itinerary?
  V) show her on a map of the world?

• You are going to cook a dessert as a special treat for your family. Do you:
  K) cook something familiar without need for instructions
  V) thumb through the cookbook looking for ideas from the pictures?
  R) refer to a specific cookbook where there is a good recipe?
  A) ask for advice from others?

• You are about to purchase a new stereo. Other than price, what would most influence your decision?
  A) a friend talking about it K) Listening to it
  R) Reading the details about it V) Its distinctive, upscale appearance

• A group of tourists has been assigned to you to find out about national parks. Would you:
  K) drive them to a national park R) find them a book on national parks
  V) show them slides and photographs A) give them a talk on national parks
• Recall a time in your life when you learned how to do something like playing a new board game. Try to avoid a very physical skill, e.g., riding a bike. How did you learn best? By:
  V) visual cues - pictures, diagrams, charts  R) written instructions
  A) listening to somebody explaining it  K) doing it

• Which of these games do you prefer?
  V) Pictionary  R) Scrabble  K) Charades

• You are about to learn to use a new program on a computer. Would you:
  K) ask a friend to show you?
  R) read the manual which comes with the program?
  A) telephone a friend and ask a question about it?

• You are not sure whether a word should be spelled “dependent” or “dependant.” Do you:
  R) look it up in the dictionary?
  V) see the word in your mind and choose the best way it looks?
  A) sound it out in your mind?
  K) write both versions down?

• Apart from price, what would most influence your decision to buy a particular textbook?
  K) using a friend’s copy  R) Skimming parts of it
  A) a friend talking about it  V) it looks OK

• A new movie has arrived in town. What would most influence your decision to go or not go?
  A) friends talking about it  R) reading a review about it
  V) watching a preview of it

• Do you prefer a lecturer/teacher who likes to use:
  R) handouts and/or textbook  V) flow diagrams, charts, slides
  K) field trips, labs, practical sessions  A) discussion, guest speakers

WHEN YOU HAVE COMPLETED THE ACTIVITY, add the number of V’s, A’s, K’s, and R’s that you have. This will help to let you know what kind of learner you are (V - visual, A - auditory, K - Kinesthetic, R - Reading).

THEN, check the chart on the following page to give you information about your particular learning style and what you can do to be successful in a classroom.
# LEARNING MODALITY

## IN CLASS

<table>
<thead>
<tr>
<th>VISUAL</th>
<th>WHEN STUDYING DURING EXAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>underline</td>
<td>mentally view pictures of your classes</td>
</tr>
<tr>
<td>use different colours</td>
<td>reconstruct images in different ways</td>
</tr>
<tr>
<td>use symbols, charts, arrangements on page</td>
<td>redraw pages from memory</td>
</tr>
<tr>
<td></td>
<td>replace words with symbols and initials</td>
</tr>
<tr>
<td></td>
<td>recall the 'picture of the pages'</td>
</tr>
<tr>
<td></td>
<td>draw, use diagrams where appropriate</td>
</tr>
<tr>
<td></td>
<td>turn visuals back into words</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>AURAL</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>attend lectures and tutorials</td>
<td>may take poor notes because you prefer to listen</td>
</tr>
<tr>
<td>discuss topics with students</td>
<td>expand your notes</td>
</tr>
<tr>
<td>explain new ideas to other people</td>
<td>put summarized notes on tape and listen</td>
</tr>
<tr>
<td>use a tape recorder</td>
<td>read summarized notes out loud</td>
</tr>
<tr>
<td>describe overheads, pictures, and visuals to somebody not there</td>
<td>explain notes to another Aural person</td>
</tr>
<tr>
<td>leave space in notes for later recall</td>
<td>listen to your internal voices and write down your thoughts</td>
</tr>
<tr>
<td></td>
<td>speak your answers</td>
</tr>
<tr>
<td></td>
<td>practice writing answers to old exam questions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>READING/WRITING</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>use lists, headings</td>
<td>write out the words again and again</td>
</tr>
<tr>
<td>use dictionaries and definitions</td>
<td>reread notes silently</td>
</tr>
<tr>
<td>use handouts and textbooks</td>
<td>rewrite ideas into other words</td>
</tr>
<tr>
<td>read</td>
<td>organize diagrams into statements</td>
</tr>
<tr>
<td>use lecture notes</td>
<td>practice with multiple-choice questions</td>
</tr>
<tr>
<td></td>
<td>write out lists</td>
</tr>
<tr>
<td></td>
<td>write beginnings &amp; endings of paragraphs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KINESTHETIC</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>use all your senses</td>
<td>may take notes poorly because topics do not seem relevant</td>
</tr>
<tr>
<td>go to lab, take field trips</td>
<td>put examples in note summaries</td>
</tr>
<tr>
<td>use trial-and-error methods</td>
<td>use pictures and photos to illustrate</td>
</tr>
<tr>
<td>listen to real-life examples</td>
<td>talk about notes with another Kinesthetic person</td>
</tr>
<tr>
<td>use hands-on approach</td>
<td>write practice answers</td>
</tr>
<tr>
<td></td>
<td>role-play the exam situation in your room</td>
</tr>
</tbody>
</table>

APPENDIX B


MAKE me over, mother April,
When the sap begins to stir!
When the flowery hand delivers
All the mountain-prisoned rivers,
And thy great heart beats and quivers
To revive the days that were,
Make me over, mother April,
When the sap begins to stir!

Take my dust and all my dreaming,
Count my heart-beats one by one,
Send them where the winters perish;
Then some golden noon recherish
And restore them in the sun,
Flower and scent and dust and dreaming,
With their heart-beats every one!

Set me in the urge and tide-drift
Of the streaming hosts a-wing!
Breast of scarlet, throat of yellow,
Raucous challenge, wooing mellow -
Every migrant is my fellow;
Making northward with the spring.
Loose me in the urge and tide-drift
Of the streaming hosts a-wing!

Let me taste the old immortal
Indolence of life once more;
Not recalling nor foreseeing,
Let the great slow joys of being
Well my heart through as of yore!
Let me taste the old immortal
Indolence of life once more!

Give me the old drink for rapture,
The delirium to drain,
All my fellows drank in plenty
All the Three Score Inns and Twenty
From the mountains to the main!
Give me the old drink for rapture,
The delirium to drain!

Confederation: Carmen/Lampman/Roberts/Scott (p.8). Toronto: McClelland
and Stewart.

THIS is the voice of high midsummer's heat.
The rasping vibrant clamour soars and shrill
O'er all the meadowy range of shadeless hills,
As if a host of giant cicadae beat
The cymbals of their wings with tireless feet,
Or brazen grasshoppers with triumphing note
From the long swath proclaimed the fate that smote
The clover and timothy-tops and meadowsweet.

The crying knives glide on; the green swath lies.
And all noon long the sun, with chemic ray,
Seals up each cordial essence in its cell,
That in the dusky stalls, some winter's day,
The spirit of June, here imprisoned by his spell,
May cheer the herds with pasture memories.

THE HILLS and leafless forests slowly yield
To the thick-driving snow. A little while
And night shall darken down. In shouting file
The woodmen’s carts go by me homeward-wheeled,
Past the thin fading stubbles, half concealed,
Now golden-grey, sowed softly through with snow,
Where the last ploughman follows still his row,
Turning black furrows through the whitening field.
Far off the village lamps begin to gleam,
Fast drives the snow, and no man comes this way;
The hills grow wintry white, and bleak winds moan
About the naked uplands. I alone
Am neither sad, nor shelterless, nor grey,
Wrapped round with thought, content to watch and dream.


TONIGHT the very horses springing by
Toss gold from whitened nostrils. In a dream
The streets that narrow to the westward gleam
Like rows of golden palaces; and high
From all the crowded chimneys tower and die
A thousand aureoles. Down in the west
The brimming plains beneath the sunset rest,
One burning sea of gold. Soon, soon shall fly
The glorious vision, and the hours shall feel
A mightier master; soon from height to height,
With silence and the sharp unpitying stars,
Stern creeping frosts, and winds that touch like steel,
Out of the depth beyond the eastern bars,
Glittering and still shall come the awful night.
APPENDIX C


SUMMARY OF THE NOVEL WINDFLOWER By GABRIELLE ROY

The Canadian novel Windflower by Gabrielle Roy was originally published in 1970 by McClelland and Stewart. It is the story of Elsa, a young Inuit girl, who gives birth to a baby boy, Jimmy, as the result of an encounter with a young American soldier and the conflicts she faces as a result. The novel is divided into three sections. The first section deals with Jimmy’s conception and birth and Elsa’s attempt to raise Jimmy in both the Eskimo and White way of life. The second section handles Elsa and Jimmy’s move to Old Fort Chimo to live in the old traditional way, and section three demonstrates Elsa’s acceptance of the white way of life and the tragic results for her and her son.

The novel begins by Introducing Elsa, a young Inuit girl, who is on her way home from the movies. She is accosted by an American soldier who is stationed in her village - Fort Chimo- and is dragged into the bushes. As a result of this union, Elsa becomes pregnant and bears a baby boy who has light eyes and pale silky hair.

Elsa had previously been teased by her people and as a result has low
self-esteem. Jimmy makes her feel special. Because his appearance is different than the of the other Inuit babies, Elsa feels that he must be brought up the same as the Caucasian children in the village. Therefore, she puts him on a schedule, cleans the hut, and gives him regular baths. The other Inuit are enamoured with him and “she began to find them turning up at all hours . . . to see whether she wouldn’t let them borrow Jimmy at least for a quarter of an hour” (Roy, p. 19).

Elsa’s desire to provide her son with southern possessions (such as a blue snowsuit) causes her to return to work for Madame Beaulieu - the wife of an R.C.M.P. officer. With each purchase, her wish to give Jimmy more and more becomes greater, and she becomes less able to give up her job. The consequence of her decision is that Jimmy is raised the majority of the day by his grandmother who allows him freedom. She is not concerned with a schedule or cleanliness. She takes him out of his playpen and allows him to crawl around on the floor with the dog. Jimmy begins to grow away from his mother and closer to his grandmother - the result is a competition between mother and grandmother for the affection of a baby.

As Jimmy begins to grow up, Elsa realizes that she may lose Jimmy to the white man’s culture. Therefore, she decides to take Jimmy and move to
Old Fort Chimo - a settlement located on the other side of the Koksoak River.

In Old Fort Chimo, Elsa will be able to return to the traditional way of life, and Jimmy will learn more about his Inuit heritage. Elsa’s Uncle Ian lives in this community, and after some time, Elsa and Jimmy are accepted into Uncle Ian’s home to live with him. The three become a family and live happily in Fort Chimo until Jimmy turns six years old. At this time, they are visited by Roch Beaulieu of the R.C.M.P. He informs Elsa that Jimmy must return to Fort Chimo in order to attend school as “there was a law . . . requiring attendance at school from the age Jimmy had now reached” (Roy, p. 88). Elsa discusses this dilemma with Ian, and they reach the conclusion that they must flee from Old Fort Chimo and journey to Baffin Island. Although they believe that they can easily escape, they are unprepared for Jimmy to become ill on the expedition - so ill, in fact, that they must return with him to Fort Chimo to seek medical attention. Jimmy is admitted to the hospital, and when Uncle Ian realizes that neither Jimmy nor Elsa will return with him to Old Fort Chimo, he leaves them and returns to his home alone. While in the hospital, Jimmy identifies with a white nurse who attends to him and begins to perceive that he is different from his mother.

As Uncle Ian had determined, Elsa’s decision is to remain in Fort Chimo.
However, this decision causes another dilemma. Where should she place her quonset hut - in the Inuit or the Caucasian part of the village? The result of her decision - seemingly a not too difficult one - will have serious implications and ramifications. Elsa chooses to place her hut in the centre of the settlement, thus not making a choice. While Jimmy is attending school, Elsa again embarks on making money in order to provide him with the necessities that she feels that he needs as the special child that he is. However, Elsa finds trying to balance the way of life in which she was raised and Jimmy’s desire for material possessions very strenuous.

Winnie, Elsa’s mother dies, and “the death of her mother affected her more deeply than she would have expected” (Roy, p. 114). She has had a tenuous connection to her mother since the birth of Jimmy, and their relationship has never been resolved. Now it is too late. As Jimmy reaches adolescence, he becomes more and more of a problem for his mother. He will not associate with any of the other Inuit children, and he gets into trouble at school. It is during this time that Elsa meets a widower who is attracted to her and she to him. However, Jimmy demonstrates a selfish attitude when he makes it perfectly clear that he does not want his mother to form any other attachments; therefore, Elsa does not pursue an affiliation with this man.
Jimmy's relationship with his mother deteriorates. Eventually, he decides to run away from home and although caught and brought back, he continues to leave until he is ultimately successful. This is a very hard time for Elsa as her reason for living is gone. She becomes depressed and withdrawn and merely survives. Her only purpose is listening to the radio hoping for some mention of the Vietnam War as she believes her son may have joined the U.S. army. When a plane flies over Fort Chimo and the pilot has knowledge about the people in the community, Elsa believes that the voice from the sky comes from Jimmy. She continually discusses the visitor and her reason for living is restored as she continues to hope that she will hear from the voice again. This does not happen, and Elsa spends her life wandering along the banks of the Koksoak River gathering pebbles, birds' eggs, and plant filaments.
APPENDIX D

SUMMARIES OF LITERARY SELECTIONS (see pages 112-113)

HAMLET

by William Shakespeare

ACT I

1. The guards who are patrolling the parapets of Elsinore castle have asked Horatio - an educated man - to come and watch with them because they have sighted a ghost the past two nights.

2. Although skeptical, Horatio agrees to come and when the ghost appears tried to talk to it. When it departs without saying anything, Horatio suggests they tell the Prince of Denmark - Hamlet - and ask him to stand guard with them the next night.

3. In the meantime, the audience is introduced to King Claudius and Queen Gertrude and are informed that the two are newlywed because of the death of Gertrude’s husband - King Hamlet - who died when he was apparently bitten by a snake. We are also made to understand that Queen Gertrude’s and the late King Hamlet’s son - Prince Hamlet - is not happy with the marriage and, in fact, is acting very despondent.

4. Horatio and the guards discuss why the country appears to be getting ready for war. We are informed that there is an impending attack by Prince Fortinbras of Norway who is seeking to avenge the death of his father. Claudius later sends messengers to Norway to advise the king - Old Norway - of his nephew’s intentions.

   Horatio tells the young Hamlet about the ghostly sighting and advises him that the ghost resembles the late king - his father. Hamlet is anxious to see this apparition.

6. The audience is now introduced to Polonius, Laertes, and Ophelia. Laertes is returning to France and father and son warn Ophelia not to take Hamlet’s attentions too seriously as - because of his position - he will not be allowed to choose his own wife.
Hamlet meets the ghost. The ghost tells Hamlet that he is the ghost of Hamlet’s late father who did not die as a result of a snakebite but was murdered by his own brother - Claudius.

Hamlet advises Horatio and Marcellus that he may be acting strangely over the course of the next few days but to just ignore his behaviour and not tell anyone else about the ghostly sightings.

ACT II

1. Ophelia informs Polonius that Hamlet has visited her in her room and that he is acting decidedly mad.

2. The ambassadors return from their sojourn to Norway and report that their meeting with the King has been successful. Young Fortinbras will no longer be a threat to Denmark. However, he requests permission to march through Denmark on his way to attack Poland.

3. King Claudius asks Rosencrantz and Guildenstern, old school friends of young Hamlet, to try and discover what is troubling Hamlet.

4. A company of actors arrive at Elsinore and Hamlet arranges for them to put on a performance for the king and queen. He plans to insert some lines of his own to make the play similar to the murder of King Hamlet. He hopes to catch Claudius and to verify that the ghost has been telling the truth.

ACT III

1. Rosencrantz and Guildenstern have discovered nothing about the reasons for Hamlet’s seeming madness.

2. Polonius instructs Ophelia to talk to Hamlet while he and the King listen in hiding. Hopefully this will reveal that Hamlet is acting mad for the love of Ophelia.

3. During the production of the play, King Claudius leaps up confirming Hamlet’s suspicions that he is guilty of the murder of his father.

4. The Queen requests Hamlet’s presence in her chamber; Polonius hides behind the curtains in her room in order to hear their conversation and ascertain the cause of Hamlet’s madness.
5. Hamlet goes to his mother’s room. Hearing a noise behind the arras and thinking it is Claudius, Hamlet stabs through the curtain and kills Polonius. After a brief encounter with the ghost of his father (unseen by the Queen), Hamlet leaves the chamber dragging Polonius’ body with him.

**ACT IV**

1. Gertrude informs Claudius that Hamlet has killed Polonius.

2. Fortinbras and his army pass through Denmark; Hamlet encounters one of Fortinbras’ captains and is given information about the character of Fortinbras.

3. Claudius tells Hamlet that it is imperative that he leave for England with Rosencrantz and Guildenstern until Polonius’ death blows over.

4. Laertes, having heard about his father’s death, returns to Denmark and accuses Claudius of being responsible. Claudius says he is not guilty and lays all the blame on Hamlet. When a letter is received from Hamlet telling of his return, Claudius and Laertes conspire together and devise a plan to have a duel between Hamlet and Laertes. Claudius suggests that they leave the safety tip off the rapier; Laertes says he will put a lethal poison on the tip. Claudius will provide a poisoned drink of wine in case the other plan fails.

5. Horatio receives a letter from Hamlet advising him of his return to Denmark and making arrangements to meet Horatio in the graveyard.

6. Gertrude informs Claudius and Laertes that Ophelia has met with an unfortunate accident - she has drowned!

**ACT V**

1. Hamlet and Horatio meet in the graveyard and Hamlet informs Horatio that the orders Rosencrantz and Guildenstern carried instructed the King of England to kill Hamlet when he stepped off the ship. Hamlet changed the orders so that Rosencrantz and Guildenstern would be killed instead. Pirates came alongside the ship; Hamlet grappled on board; the two ships separated and Hamlet promised the pirates money it they would return him to Denmark.

2. Hamlet is asked to participate in a duel with Laertes and he agrees even though he is a little apprehensive.
3. The match begins: Hamlet gets the first hit and Claudius drinks to his health. Claudius throws a poisoned pearl into the cup and offers Hamlet a drink; Hamlet declines; Hamlet gets another hit and Queen Gertrude decides to drink to his health. Claudius tries to discourage her from having a drink but she does not listen. Laertes hits Hamlet with the poisoned sword - a scuffle ensues and the swords are exchanged. Hamlet hits Laertes with the poisoned sword. Gertrude falls to the ground and declares that she has been poisoned. Laertes falls and tells Hamlet that he has been poisoned and that Claudius is responsible for everything. Hamlet stabs Claudius with the poisoned sword and forces him to drink the poisoned wine.

4. Horatio says he does not want to live without Hamlet and wants to drink the remaining poisoned wine. Hamlet prevents him from doing this by telling him that he must stay alive to tell Hamlet’s story and to tell Prince Fortinbras that he will be the next king.

5. Hamlet dies; Fortinbras arrives and declares himself heir to the throne.

ANTIGONE
by Sophocles

"Antigone" is the third play in a trilogy ("Oedipus Rex"; "Oedipus at Colonus"; and "Antigone") written by Sophocles. The action of a fourth play dealing with the same storyline ("The Seven of Thebes" by Aeschylus) takes place at the same time as "Oedipus at Colonus."

The play "Antigone opens with two sisters - Antigone and Ismene - discussing the recent deaths of their brothers - Eteocles and Polyneices. The two brothers have killed each other in a power struggle over which one should rule the city of Thebes. Antigone advises her sister that their uncle - Creon (who has taken over the leadership of Thebes as a result of his nephews' deaths) - has decreed that
Eteocles will be given an honourable burial while Polyneices will be left unburied for the scavenging dogs and carrion birds. Any one who opposes Creon will be put to death. Antigone emphatically states that she has no intention of obeying her uncle; however, Ismene feels that since they are just women that she cannot go against Creon’s decision. Antigone, without the support of her sister, buries her brother.

Creon is extremely angry when he is informed that someone has disobeyed his decree and orders a guard, on pain of death, to discover who has buried Eteocles. The guard sets a trap and captures Antigone. He, then, tells Creon of his success. Creon’s decision is to lock Antigone in a cave with enough food and drink for three days. After that, her fate is in the hands of the gods. Haemon - Creon’s son and Antigone’s fiancé - tries to convince his father to free Antigone; however, his father refuses and Creon and Haemon part with angry words.

Creon is warned by the blind soothsayer Teiresias that the gods are angered by his hubris (arrogance) and will punish him. Creon reevaluates his decision and decides to bury Polyneices with the proper ceremony and to free Antigone. When he arrives at the cave where Antigone has been entombed, he discovers that Antigone has hung herself. Haemon, who is grief stricken, lunges at his father with a knife. In his anger, he misses. He turns the knife on himself and dies. Creon is visibly upset, and when he returns to the palace with the body of his son, he discovers that his wife has committed suicide while cursing him. He realizes that
his arrogance has robbed him of all he holds dear.

DEATH OF A YOUNG SON BY DROWNING
by Margaret Atwood

He, who navigated with success
the dangerous river of his own birth
once more set forth

on a voyage of discovery
into the land I floated on
but could not touch to claim.

His feet slid on the bank,
the currents took him;
he swirled with ice and trees in the swollen water

and plunged into distant regions,
his head a bathysphere;
through his eyes’ thin glass bubbles

he looked out, reckless adventurer
on a landscape stranger than Uranus
we have all been to and some remember.

There was an accident; the air locked,
he was hung in the river like a heart.
they retrieved the swamped body,

cairn of my plans and future charts,
with poles and hooks
from among the nudging logs.

It was spring, the sun kept shining, the new grass
lept to solidity;
my hands glistened with details.

After the long trip I was tired of waves
My foot hit rock. The dreamed sails
I planted him in this country
like a flag.

**MID-TERM BREAK**
by Seamus Heaney

I sat all morning in the college sick bay
Counting bells knelling classes to a close.
At two o’clock our neighbours drove me home.

In the porch I met my father crying -
He had always taken funerals in his stride -
and Big Jim Evans saying it was a hard blow.

The baby cooed and laughed and rocked the pram
When I came in, and I was embarrassed
By old men standing up to shake my hand
And tell me they were ‘sorry for my trouble’;
Whispers informed strangers I was the eldest,
Away at school, as my mother held my hand
In hers and coughed out angry tearless signs.
At ten o’clock the ambulance arrived
With the corpse, stanched and bandaged by the nurses.

Next morning I went into the room. Snowdrops
And candles soothed the bedside; I saw him
for the first time in six weeks. Paler now,

Wearing a poppy bruise on his left temple,
He lay in the four foot box as in his cot.
No gaudy scars, the bumper knocked him clear.

A four foot box, a foot for every year.
ON THE WAY TO THE MISSION

by Duncan Campbell Scott

They dogged him all one afternoon,
Through the bright snow,
Two whitemen servants of greed;
He knew that they were there,
But he turned not his head;
He was an Indian trapper;
He planted his snow-shoes firmly;
He dragged the long toboggan
Without rest.

The three figures drifted
Like shadows in the mind of a seer;
The snow-shoes were whisperers
On the threshold of awe;
The toboggan made the sound of wings,
A wood-pigeon sloping to her nest.

The Indian’s face was calm.
He strode with sorrow of fore-knowledge,
But his eyes were jewels of content
Set in circles of peace.

They would have shot him;
But momently in the deep forest,
They saw something flit by his side;
Their hearts stopped with fear.
Then the moon rose.
They would have left him to the spirit,
But they saw the long toboggan
Rounded well with furs,
With many a silver fox-skin,
With the pelts of mink and of otter.

They were the servants of greed;
When the moon grew brighter
And the spruces were dark with sleep,
They shot him.
When he fell on a shield of moonlight
One of his arms clung to his burden;  
The snow was not melted;  
The spirit passed away.

Then the servants of greed  
Tore off the cover to count their gains;  
They shuddered away into the shadows,  
Hearing each the loud heart of the other.  
Silence was born.

There in the tender moonlight,  
    As sweet as they were in life,  
Glimmered the ivory features,  
    Of the Indian’s wife.

In the manner of Montagnais women  
    Her hair was rolled with braid;  
Under her waxen fingers  
    A crucifix was laid.

He was drawing her down to the Mission,  
    To bury her there in spring.  
When the bloodroot and windflower  
    To silver everything.

But as a gift of plunder  
    Side by side were they laid,  
The moon went on to her setting  
    And covered them with shade.

from THEMES ON THE JOURNEY: REFLECTIONS IN POETRY.  

THE MOTHER’S SONG  
    traditional Inuit song (p. 19)

It is so still in the house  
The snowstorm wails out there,  
And the dogs are rolled up with snouts under the tail.
My little boy is sleeping on the ledge,
On his back he lives, breathing through his open mouth
His little stomach is bulging round -
Is it strange if I start to cry with joy?

CROSSING THE BAR
by Alfred, Lord Tennyson (p. 61)

Sunset and evening star,
   and one clear call for me!
And may there be no moaning of the bar,
   When I put out to sea,

But such a tide as moving seems asleep,
   Too full for sound and foam,
When that which drew from out the boundless deep
   Turns again home.

Twilight and evening bell
   And after that the dark!
And may there be no sadness of farewell,
   When I embark;

For tho' from out our bourne of Time and Place
   The flood may bear me far,
I hope to see my Pilot face to face
   When I have crost the bar.

FAREWELL
by Isapo-muxika (Crowfoot) (p. 63)

A little while
and
I will be gone from among you,
whither I cannot tell.
From nowhere we come;
into nowhere we go.

What is life?
It is a flash of a firefly
in the night.
It is a breath of a buffalo
in the winter time.
It is the little shadow
that runs across the grass,
and loses itself in the sunset.

IMMIGRANT
by Aldo Bruno (p. 67)

the suffering mouth
twists with great effort
to correctly pronounce
the word
in a foreign
language.

MY PAPA’S WALTZ
by Theodore Roethke (p. 19)

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother’s countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
at every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

MY HEART LEAPS UP WHEN I BEHOLD
by William Wordsworth (p. 181)

My heart leaps up when I behold
A rainbow in the sky;
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old.
Or let me die!
The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.

MY LAST DUCHESS
by Robert Browning (pp. 94-95)

That’s my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf’s hands
Worked busily a day, and there she stands.
Will’t please you sit and look at her? I said
“Frà Pandolf” by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
and seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, ’twas not
Her husband’s presence only, called that spot
Of joy into the Duchess’ cheek: perhaps
Frà Pandolf chanced to say, “Her mantle laps
Over my lady’s wrist too much,” or “Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat;” such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart - how shall I say? - too soon made glad,
Too easily impressed; she liked whate’er
She looked on, and her looks went everywhere.
Sir, ’twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace - all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men, - good! but thanked
Somehow - I know not how - as if she ranked
My gift of a nine-hundred-years-old name
With anybody’s gift. Who’d stoop to blame
This sort of trifling? Even had you skill
In speech - (which I have not) - to make your will
Quite clear to such an one, and say, “Just this
Or that in you disgusts me; here you miss
Or there exceed the mark” - and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
- E’en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene’er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will’t please you rise? We’ll meet
The company below, then. I repeat,
The Count your master’s known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
though his fair daughter’s self, as I avowed
At starting, is my object. Nay, we’ll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!
DAVID

by Earle Birney (pp. 205 - 209)

I

David and I that summer cut trails on the Survey,
All week in the valley for wages, in air that was steeped
In the wail of mosquitoes, but over the sunalive weekends
We climbed, to get from the ruck of the camp, the surly

Poker, the wrangling, the snoring under the fetid
Tents, and because we had joy in our lengthening coltish
Muscles, and mountains for David were made to see over,
Stairs from the valleys and steps to the sun’s retreats.

II

Our first was Mount Gleam. We hiked in the long afternoon
To a curling lake and lost the lure of the faceted
Cone in the swell of its sprawling shoulders. Past
The inlet we grilled our bacon, the strips festooned

On a poplar prong, in the hurrying slant of the sunset.
Pines thrust at the stars. The dawn was a floating
Of mists till we reached to the slopes above timber, and won

To snow like fire in the sunlight. The peak was upthrust
Like a fist in a frozen ocean of rock that swirled
Into valleys the moon could be rolled in. Remotely unfurling
Eastward the alien prairie glittered. Down through the dusty

Skree on the west we descended, and David showed me
How to use the give of shale for giant incredible
Strides. I remember, before the larches’ edge,
That I jumped a long green surf of juniper flowing

Away from the wind, and landed in gentian and saxifrage
Spilled on the moss. Then the darkening firs
And the sudden whirring of water that knifed down a fern-hidden
Cliff and splashed unseen into mist in the shadows.
III

One Sunday on Rampart’s arête a rainsquall caught us,
And passed, and we clung by our blueing fingers and bootnails
An endless hour in the sun, not daring to move
Till the ice had steamed from the slate. And David taught me

How time on a knife-edge can pass with the guessing of fragments
Remembered from poets, the naming of strata beside one,
And matching of stories from schooldays. . . . We crawled astride
The peak to feast on the marching ranges flagged

By the fading shreds of the shattered stormcloud. Lingering
There it was David who spied to the south, remote,
And unmapped, an unlit spire on Sawback, an overhand
Crooked like a talon. David named it the Finger.

That day we chanced on the skull and the splayed white ribs
Of a mountain goat underneath a cliff, caught
On a rock. Around were the silken feathers of hawks.
And that was the first I knew that a goat could slip.

IV

And then Ingilsmaldie. Now I remember only
The long ascent of the lonely valley, the live
Pine spirally scarred by lightning, the slicing pipe
Of invisible pika, and great prints, by the lowest

Snow, of a grizzly. There it was too that David
Taught me to read the scroll of coral in limestone
And the beetle-seal in the shale of ghostly trilobites,
Letters delivered to man from the Cambrian waves.

V

On Sundance we tried from the col and the going was hard.
The air howled from our feet to the smudged rocks
And the papery lake below. At an outthrust we balked
Till David clung with his left to a dint in the scarp,
Lobbed the iceaxe over the rocky lip,
Slipped from his holds and hung by the quivering pick,
Twisted his long legs up into space and kicked
To the crest. Then grinning, he reached with his freckled wrist
And drew me up after. We set a new time for that climb.
That day returning we found a robin gyrating
In grass, wing-broken. I caught it to tame but David
Took and killed it, and said, “Could you teach it to fly?”

VI

In August, the second attempt, we ascended The Fortress.
By the forks of the Spray we caught five trout and fried them
Over a balsam fire. The woods were alive
With the vaulting of mule-deer and drenched with clouds all the morning,
Till we burst at noon to the flashing and floating round
Of the peaks. Coming down we picked in our hats the bright
And sunhot raspberries, eating them under a mighty
Spruce, while a marten moving like quicksilver scouted us.

VII

But always we talked of the Finger on Sawback, unknown
And hooked, till the first afternoon in September we slogged
Through the musky woods, past a swamp that quivered with frog-song,
And camped by a bottle-green lake. But under the cold

Breath of the glacier sleep would not come, the moonlight
Etching the Finger. We rose and trod past the feathery
Larch, while the stars went out, and the quiet heather
Flushed, and the skyline pulsed with the surging bloom
Of incredible dawn in the Rockies. David spotted
Bighorns across the moraine and sent them leaping
With yodels the ramparts redoubled and rolled to the peaks
And the peaks to the sun. The ice in the morning thaw

Was a gurgling world of crystal and cold blue chasms,
And seracs that shone like frozen saltgreen waves.
At the base of the Finger we tried once and failed. Then David Edged to the west and discovered the chimney; the last

Hundred feet we fought the rock and shouldered and kneed Our way for an hour and made it. Unrope we formed A cairn on the rotting tip. Then I turned to look north At the glistening wedge of giant Assiniboine, heedless

Of handhold. And one foot gave. I swayed and shouted. David turned sharp and reached out his arm and steadied me, Turning again with a grin and his lips ready To jest. But the strain crumbled his foothold. Without

A gasp he was gone. I froze to the sound of grating Edge-nails and finger, the slither of stones, the lone Second of silence, the nightmare thud. Then only The wind and the muted beat of unknowing cascades.

VIII

Somehow I worked down the fifty impossible feet To the ledge, calling and getting no answer but echoes Release in the cirque, and trying not to reflect What an answer would mean. He lay still, with his lean

Young face upturned and strangely unmarred, but his legs Splayed beneath him, beside the final drop, Six hundred feet sheer to the ice. My throat stopped When I reached him, for he was alive. He opened his grey

Straight eyes and brokenly murmured, “over... over.” And I, feeling beneath him a cruel fang Of the ledge thrust in his back, but not understanding, Mumbled stupidly, “Best not to move,” and spoke

Of his pain. But he said, “I can’t move... If only I felt Some pain.” Then my shame stung the tears to my eyes As I crouched, and I cursed myself, but he cried, Louder, “No Bobbie! Don’t ever blame yourself.

I didn’t test my foothold.” He shut the lids
Of his eyes to the stare of the sky, while I moistened his lips
From our water flask and tearing my shirt into strips
I swabbed the shredded hands. But the blood slid
From his side and stained the stone and the thirsting lichens,
And yet I dared not lift him up from the gore
Of the rock. Then he whispered, “Bob, I want to go over!”
This time I knew what he meant and I grasped for a lie
And said, “I’ll be back her by midnight with ropes
And men from the camp and we’ll cradle you out.” But I knew
That the day and the night must pass and the cold dews
Of another morning before such men unknowing
The ways of mountains could win to the chimney’s top.
And then, how long? And he knew . . . and the hell of hours
After that, if he lived till we came, roping him out.
But I curled beside him and whispered, “The bleeding will stop.
You can last.” He said only, “Perhaps . . . For what? A wheelchair, Bob?” His eyes brightening with fever upbraided me.
I could not look at him more and said, “Then I’ll stay
With you.” But he did not speak, for the clouding fever.

I lay dazed and stared at the long valley,
The glistening hair of a creek on the rug stretched
By the firs, while the sun leaned round and flooded the ledge,
The moss, and David still as a broken doll.

I hunched to my knees to leave, but he called and his voice
Now was sharpened with fear. “For Christ’s sake push me over!
If I could move . . . Or die . . . “ The sweat ran from his forehead,
But only his eyes moved. A hawk was buoying
Blackly its wings over the wrinkled ice.
The purr of a waterfall rose and sank with the wind.
Above us climbed the last joint of the Finger
Beckoning bleakly the wide indifferent sky.

Even then in the sun it grew cold lying there. . . and I knew
He had tested his holds. It was I who had not. . . . I looked
At the blood on the ledge, and the far valley. I looked
At last in his eyes. He breathed, “I’d do it for you, Bob.”

IX

I will not remember how nor why I could twist
Up the wind-devilled peak, and down through the chimney’s empty
Horror, and over the traverse alone. I remember
Only the pounding fear I would stumble on it.

When I came to the grave-cold maw of the bergschrund... reeling
Over the sun-cankered snowbridge, shying the caves
In the nèvé... the fear, and the need to make sure it was there
On the ice, the running and falling and running, leaping

Of gaping greenthoated crevasses, along and pursued
By the Finger’s lengthening shadow. At last through the fanged
And blinding seracs I slid to the milky wrangling
Falls at the glacier’s snout, through the rocks piled huge

Of the humped moraine, and into the spectral larches,
Alone. By the glooming lake I sank and chilled
My mouth but I could not rest and stumbled still
To the valley, losing my way in the ragged marsh.

I was glad of the mire that covered the stains, on my ripped
Boots, of his blood, but panic was on me, the reek
Of the bog, the purple glimmer of toadstools obscene
In the twilight. I staggered clear to a firewaste, tripped

And fell with a shriek on my shoulder. It somehow eased
My heart to know I was hurt, but I did not faint
And I could not stop while over me hung the range
Of the Sawback. In blackness I searched for the trail by the creek

And found it... My feet squelched a slug and horror
Rose again in my nostrils. I hurled myself
Down the path. In the woods behind some animal yelped.
Then I saw the glimmer of tents and babbled my story.

I said that he fell straight to the ice where they found him.
And none but the sun and incurious clouds have lingered
Around the marks of that day on the ledge of the Finger,
That day, the last of my youth, on the last of our mountains.

MOTHERHOOD

by Theresa Lewis (p. 19)

Her eyes were shining brightly
A glow was stretched
around her skin-tight face

She laughed out brashly
when they said
"You've had a boy"

A boy? she queried wildly -
(as though the specie
had a dozen kinds)

A boy . . . a boy?
She laughed again in wonder

But when they placed him
in her arms
    she cried
    and cried
    and cried!