A Guide to the Teaching of LITERATURE

In Grades 7 through 12

Philadelphia Public Schools
1960
### CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>xi</td>
</tr>
<tr>
<td><strong>Grades Seven Through Nine</strong></td>
<td></td>
</tr>
<tr>
<td>Grade Seven</td>
<td>3</td>
</tr>
<tr>
<td>Purposes</td>
<td>3</td>
</tr>
<tr>
<td>Minimum Requirements</td>
<td>3</td>
</tr>
<tr>
<td>Evaluation</td>
<td>4</td>
</tr>
<tr>
<td>Basic Literature for Grade Seven</td>
<td>5</td>
</tr>
<tr>
<td>Prose</td>
<td>5</td>
</tr>
<tr>
<td>Poetry</td>
<td>6</td>
</tr>
<tr>
<td>Sources of Suggestions for Guided Individual Reading</td>
<td>8</td>
</tr>
<tr>
<td>Aids to Teaching Literature</td>
<td>9</td>
</tr>
<tr>
<td>Grade Eight</td>
<td>15</td>
</tr>
<tr>
<td>Purposes</td>
<td>15</td>
</tr>
<tr>
<td>Minimum Requirements</td>
<td>15</td>
</tr>
<tr>
<td>Evaluation</td>
<td>15</td>
</tr>
<tr>
<td>Basic Literature for Grade Eight</td>
<td>16</td>
</tr>
<tr>
<td>Prose</td>
<td>16</td>
</tr>
<tr>
<td>Poetry</td>
<td>16</td>
</tr>
<tr>
<td>Sources of Suggestions for Guided Individual Reading</td>
<td>18</td>
</tr>
<tr>
<td>Aids to Teaching Literature</td>
<td>19</td>
</tr>
<tr>
<td>Grade Nine</td>
<td>21</td>
</tr>
<tr>
<td>Purposes</td>
<td>21</td>
</tr>
<tr>
<td>Minimum Requirements</td>
<td>21</td>
</tr>
<tr>
<td>Evaluation</td>
<td>21</td>
</tr>
<tr>
<td>Basic Literature for Grade Nine</td>
<td>22</td>
</tr>
<tr>
<td>Prose</td>
<td>22</td>
</tr>
<tr>
<td>Poetry</td>
<td>23</td>
</tr>
<tr>
<td>Sources of Suggestions for Guided Individual Reading</td>
<td>25</td>
</tr>
<tr>
<td>Aids to Teaching Literature</td>
<td>26</td>
</tr>
<tr>
<td><strong>Grades Ten Through Twelve</strong></td>
<td></td>
</tr>
<tr>
<td>Chart for the Teaching of Literature in the Senior High School</td>
<td>30</td>
</tr>
</tbody>
</table>

*ix*
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suggested Readings in Literature for Grade 10A</td>
<td>31</td>
</tr>
<tr>
<td>Suggested Readings in Literature for Grade 10B</td>
<td>32</td>
</tr>
<tr>
<td>Suggested Readings in Literature for Grade 11A</td>
<td>33</td>
</tr>
<tr>
<td>Suggested Readings in Literature for Grade 11B</td>
<td>34</td>
</tr>
<tr>
<td>Suggested Readings in Literature for Grade 12A</td>
<td>35</td>
</tr>
<tr>
<td>Suggested Readings in Literature for Grade 12B</td>
<td>36</td>
</tr>
<tr>
<td>Literature in Senior High School</td>
<td>37</td>
</tr>
<tr>
<td>I. Teaching the Short Story in Senior High School</td>
<td>39</td>
</tr>
<tr>
<td>II. Teaching Biography in Grade 11A</td>
<td>44</td>
</tr>
<tr>
<td>III. Teaching the Essay in Grade 11B</td>
<td>47</td>
</tr>
<tr>
<td>IV. Teaching the Novel in Senior High School</td>
<td>50</td>
</tr>
<tr>
<td>V. Teaching Poetry in Senior High School</td>
<td>58</td>
</tr>
<tr>
<td>VI. Teaching Plays in Senior High School</td>
<td>65</td>
</tr>
</tbody>
</table>
INTRODUCTION

The cultural tradition of American society includes an understanding and appreciation of great literature. Poetry, drama, oratory, fiction, biography, and the essay, selected according to the capacity of each student, stir the emotions of youth. Some of our loyalties and ideals, such as those of mutual understanding among social and ethnic groups, races and religions, appreciation of individual human worth; love of liberty; and the recognition of the importance of the family come out of the past; and some, from contemporary life.

Literature gives an interpretation of life. Literature provides a sense of values. Literature gives the personal, human touch - vicarious experience of all kinds of life in all parts of the globe at widely different periods of history. Literature reflects the life and thought of the people. Since it helps children understand life, think for themselves, and appreciate moral values, it is vitally important in the educational process.

Selection of Material

In this guide, a great deal of latitude in the selection of material is left to the school, the English Department, and the individual teacher. However, it seems desirable to have grade placement of books in order to avoid repetition or omission of titles, and to enable the school to plan for distribution of books to students in many classes. Suggestions in the guide regarding books and their grade placement are not meant to be final or mandatory, but they do represent the judgment of experienced teachers.

Naturally, the maturity and intelligence of the students must be taken into account. There is a wide range of ability within each class. Racial, religious, national, and moral sensitivities must be taken into consideration. There should be within the school adequate professional leadership to guide the teacher in situations in which collective judgment may be wiser than individual personal opinion.

Some books or articles dealing with highly controversial ideas may be recommended for reference use. Students should be informed in advance when these have a particular slant or bias, and titles of balancing works which are available should be provided.
INTRODUCTION

Subsequent to the approval of reading materials, there may be developments (local, national, or international) which will indicate the equal wisdom of re-examining the approved lists in order either to work out additional safeguards or to rescind or affirm the original approval. It is part of the democratic process to be able to change conditions or decisions no longer consistent with the public good.

In general we need to select material that is well written, that is within the understanding of the group, that does not deal disparagingly with any race, religion, or nationality, that does not suggest conclusions inimical to commonly accepted moral standards.

Content

The course is designed to develop each pupil's ability to enjoy a wide range of reading material (1) in our common heritage in the classics and folklore, and (2) in suitable current literature.

The course in literature should be sufficiently inclusive to meet the needs of all the pupils. It should include first a number of books that constitute our common heritage, and therefore ought to be part of everyone's experience. There should be ample opportunity to read for enjoyment in literary material drawn from the current experiences of youth. There should be reading which poses social problems and enlarges personal horizons. Such material may be found in newspapers, magazines and pamphlets, television and radio programs, recordings, motion pictures, and plays, as well as in books.

The course is designed to acquaint the student through literature with the life and aspirations of mankind, enabling him to discover the common humanity which underlies the individual personality.

Correlation of literature with other elements of English and with other subjects in the curriculum should be natural and not artificially created. Oral and written expression, vocabulary development, spelling, and usage should gain from the literature course and should contribute to it. Being literate, however, means more than mere ability to read and write. It involves the appreciation and understanding of the written word.
INTRODUCTION

The Teacher

To carry through a course of study successfully, the teacher must have a genuine understanding of adolescents - their interests, attitudes, abilities, likenesses, and differences. This is especially true in the teaching of literature. Breadth, scope and intensity of study are required. Acquaintance with world literature, as well as knowledge of American and English literature, is important. The teacher should be familiar with contemporary literature, so that he may fully understand its relation and value to the life of the pupil. His knowledge of current books for young people should be equal in importance to his acquaintance with the literature of the past. The teacher should have a discriminating taste of his own, so that he is able to distinguish the superficial from the significant and the sincere.

There is no one infallible method of teaching literature. Therefore, the guide attempts to offer many practical suggestions. In no case is a specific book or method prescribed. Any such stereotyped pattern is opposed. It should be noted that the approach to the teaching of literature may be somewhat different in junior and senior high schools. In the former, the literary quality of a book may be less significant than its reading interest on the level of a student's maturity and reading ability. It is recognized that the response of different classes to the same teacher or the same book may vary widely. The neighborhood which the school serves, the organization of the school, the events of the day - all affect the work of both teacher and pupil. With these factors in mind, the committee has given special attention to the sections on aids or techniques, in an effort to help all teachers. The suggestions should be of value to the experienced as well as the inexperienced teacher.

In addition to the suggestions in the guide, modern textbooks are sources of help, for they describe many teaching devices, and list questions and activities for students. The HANDBOOK to the guide (published separately) contains a bibliography of materials dealing with accepted and tested methods of teaching literature.

In addition to books recommended for class study, other types of reading should be included. There should be some readings in poetry every semester. It is expected that a minimum of three books each term from the collateral list will be read by the average pupil. Titles have been selected to suit a wide range of pupil needs, interests, and abilities. Finally, a developmental reading unit may be substituted for one of the suggested readings wherever it seems necessary to spend more time on reading skills.
INTRODUCTION

There are certain valuable outcomes to be derived from group experiences in reading and discussing specific books. While no two people approach a book in exactly the same manner or respond in exactly the same way, group consideration of a text can be helpful, stimulating, and enriching. Such an experience may extend the pupil's reading interests and increase his enjoyment and appreciation of literature to a degree not possible through his individual efforts alone. We must not be content to accept a low level of student reading interest as being fixed and immutable; but, on the other hand, it may be futile to work with materials that are too remote from the pupil's experience or understanding.

The course of study in literature aims to guarantee to the student certain aesthetic experiences in the enjoyment of reading, certain fundamental experiences that help in the growth of personality, the development of socially desirable attitudes, and the broadening of intellectual horizons --- experiences which the pupil needs, and which he may not otherwise secure.
<table>
<thead>
<tr>
<th>TYPE</th>
<th>10A</th>
<th>10B</th>
<th>11A</th>
<th>11B</th>
<th>12A</th>
<th>12B</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHORT STORY</td>
<td>Understanding of plot, characters, and setting</td>
<td>Same as 10A, plus: Recognition of theme, purpose, and conflict</td>
<td>Same as 11A, plus: Character portrayal: analysis and development</td>
<td>Same as 12A, plus: Treatment of theme by other authors</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
</tr>
<tr>
<td></td>
<td>Understanding the plan: beginning, middle, end</td>
<td>Author's point of view</td>
<td>Character portrayal: analysis and development</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
</tr>
<tr>
<td>BIOGRAPHY</td>
<td>BIOGRAPHY</td>
<td>BIOGRAPHY</td>
<td>BIOGRAPHY</td>
<td>BIOGRAPHY</td>
<td>BIOGRAPHY</td>
<td>BIOGRAPHY</td>
</tr>
<tr>
<td></td>
<td>Understanding of person written about:</td>
<td>Understanding of the ideas</td>
<td>Understanding of the ideas</td>
<td>Understanding of the ideas</td>
<td>Understanding of the ideas</td>
<td>Understanding of the ideas</td>
</tr>
<tr>
<td></td>
<td>effects of background and environment</td>
<td>Reflection of author's life and personality</td>
<td>Reflection of author's life and personality</td>
<td>Reflection of author's life and personality</td>
<td>Reflection of author's life and personality</td>
<td>Reflection of author's life and personality</td>
</tr>
<tr>
<td></td>
<td>Author's purpose</td>
<td>Author's purpose</td>
<td>Author's purpose</td>
<td>Author's purpose</td>
<td>Author's purpose</td>
<td>Author's purpose</td>
</tr>
<tr>
<td></td>
<td>Style</td>
<td>Style</td>
<td>Style</td>
<td>Style</td>
<td>Style</td>
<td>Style</td>
</tr>
<tr>
<td>NOVEL</td>
<td>Understanding of plot</td>
<td>Plot: surprise, suspense, foreshadowing</td>
<td>Same as 11A, plus: Character portrayal: analysis and development</td>
<td>Same as 12A, plus: Treatment of theme by other authors</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
</tr>
<tr>
<td></td>
<td>Identification of characters</td>
<td>Recognition of the theme and/or purpose</td>
<td>Character portrayal: analysis and development</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
</tr>
<tr>
<td></td>
<td>Understanding of setting</td>
<td>Recognition of the theme and/or purpose</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
<td>Effect of setting, historical background, social conditions, on characters</td>
</tr>
<tr>
<td>POETRY</td>
<td>Understanding what the poem has to say</td>
<td>Poetic devices: imagery, alliteration, onomatopoeia, apostrophe</td>
<td>Same as 11A, plus: Character portrayal: analysis and development</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
</tr>
<tr>
<td></td>
<td>Rhyme, rhythm, and personification</td>
<td>Same as 10A, plus: Simile, metaphor, and personification</td>
<td>Same as 11A, plus: Character portrayal: analysis and development</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
</tr>
<tr>
<td></td>
<td>Same as 10A</td>
<td>Same as 10A</td>
<td>Same as 11A, plus: Character portrayal: analysis and development</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
</tr>
<tr>
<td>DRAMA</td>
<td>Understanding of plot</td>
<td>Analysis of character traits</td>
<td>Same as 11A, plus: Character portrayal: analysis and development</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
</tr>
<tr>
<td></td>
<td>Format of a play (use of acts, scenes, etc.)</td>
<td>Author's purpose</td>
<td>Symbolism and foreshadowing</td>
<td>Play structure: introduction, rising action, etc.</td>
<td>Characteristics of tragedy and comedy</td>
<td>Characteristics of tragedy and comedy</td>
</tr>
<tr>
<td></td>
<td>Simple explanation of Elizabethan theatrical conditions</td>
<td>Influence of circumstance (environment, historical background, coincidence, etc.)</td>
<td>Analysis of the struggle (conflict)</td>
<td>Character development and change</td>
<td>*Historical development of the drama</td>
<td>*Historical development of the drama</td>
</tr>
<tr>
<td></td>
<td>Knowing who the characters are</td>
<td>Same as 10A</td>
<td>Same as 11A, plus: Character portrayal: analysis and development</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
</tr>
<tr>
<td></td>
<td>Visualization of setting and dramatic action</td>
<td>Same as 10A</td>
<td>Same as 11A, plus: Character portrayal: analysis and development</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
<td>Same as 12A, plus: Structure of Shakespeare's verse</td>
</tr>
</tbody>
</table>

* For enrichment
IV. TEACHING THE NOVEL IN SENIOR HIGH SCHOOL

A. PURPOSES

10 A

1. To help the pupils enjoy the reading of a novel

2. To lead students to the gradual development of a desire to read other good novels for the sheer pleasure of reading

3. To develop an understanding of some of the essential ingredients of a good novel: plot, characters, and setting

10 B

4. To develop an understanding of the theme and/or purpose of the novel

5. To help the pupils understand the author's point of view

11 A

6. To help the students recognize the conflict

7. To develop an understanding of the interaction of setting, plot, and characterization in the novel

8. To develop an understanding of the elements of surprise, suspense, and foreshadowing in plot structure

11 B

9. To develop an insight into character portrayal

12 A

10. To help students appreciate the values inherent in a fine work of fiction

11. To show the effects of locale, historical background, and social conditions upon the characters
12. To lead students to a critical evaluation of the novel in terms of its plot structure, setting, character portrayal, theme, and reading of life

12 B

13. To lead students to appreciate different approaches to the same theme

B. TEACHER PREPARATION

10 A

Note: To most 10A students, the reading of an adult novel is a new experience.

1. Though you have read the specific novel before, read it again.

2. Plan your work carefully, so as to avoid spending excessive time on one book.

3. The wise teacher will recognize and provide for certain difficulties which the teaching of the novel will present:
   a. Length of the novel
   b. Slow beginning
   c. Range of vocabulary
   d. Complications of the plot
   e. Maturity of the content
   f. Unfamiliar background: setting, historical background, local customs, dialect

4. Plan a variety of activities for students of different reading abilities and interests.


6. Familiarize yourself with your school and local libraries, and plan to use their resources.

7. Avoid a too scholarly approach to historical background or literary criticism of the novel.

8. Plan which parts are to be read in the classroom and which at home.
9. Plan which parts to omit because of irrelevance to the main plot, obscurity, use of detail, long descriptive passages, etc. These sections may be summarized.

11 A

10. Analyze the plot in terms of its conflict.

11. Analyze the interaction of plot, character, and setting.

11 B

12. Analyze the qualities of the main characters and the way in which the author establishes them.

12 A

13. Evaluate the novel in terms of its plot structure, setting, character portrayal, theme, and artistic worth.

14. Study the locale, historical background, social conditions - and their effects upon plot and characterization.

12 B

15. Prepare a list of other books dealing with a theme similar to that of the novel taught.

C. TEACHING PROCEDURES

1. Introducing a Novel (Suggested Techniques):

10 A

a. Explain why we are reading this book.

b. Build the interest of the students by telling them part of the story.

c. Arouse interest in the characters and the setting.

d. Tell the students that there may be difficulties (a slow start, occasional long descriptive passages, difficult words), but that the teacher will be ready to help, and the book will reward their patience.

e. Supply essential background material (history, customs, social structure, etc.) in a simple, colorful manner.
2. Reading the Novel

a. Classroom Procedure

10 A

(1) Read for the sake of the story.
(2) Do not make the reading of the novel purely intellectual matter. In literature, as in life, there is pathos, humor, and tragedy. Students should laugh at an amusing incident or be moved by a tragic event.
(3) The reading may be done aloud by the teacher and better readers, or silently.
(4) Avoid excessive silent or oral reading in the classroom. The time is better spent in analysis, discussion, and appreciation of significant passages.
(5) Assignments should be made on the basis of chapters and/or plot units rather than page numbers. Students' attention should be pointed by specific revealing questions or problems to be solved.

b. Teaching the Structure of the Novel

(1) Setting

10 A

(a) Teach the pupils how to find the time and place of a novel setting. Show them how references to important historical events and personages help to establish the date. Show that the names of towns and characters, the dress and customs of the people, dialect, and the type of money used all tend to identify the place.
(b) Help students realize that people in all lands and in all ages have certain similarities and differences.

(2) Plot

10 A

(a) Develop understanding of the plot by directing questions to the class. Some texts have questions based on each chapter. Do not overuse questioning to the point where enjoyment is destroyed.
(b) Explain how one incident leads to a second, and a second to a third.
(c) Make your students aware of hints as to plot, dropped by the author.
(d) Whereas the visual action of a movie makes the plot easy to follow, the words of a book can be transformed into pictures by the imaginative process only. Keep asking the pupils what they see as they read a line or a paragraph. Help them to construct a concrete image from the written word.

10 B

(e) Make sure that the students understand the theme of the novel and/or the author's purpose.

11 A

(f) Lead the students to a realization of the conflict. The hero has something to conquer; he fights and either wins or loses the struggle.

(g) Show how the author uses the elements of surprise, suspense, and foreshadowing in plot development.

12 A

(h) Discuss the pattern of the story - whether it proceeds in chronological order, by episodes, through regressions, etc., and whether it uses sub-plots.

(i) Show how the author develops the action through incidents, episodes, crises, and devices to maintain suspense.

(3) Characterization

10 A

(a) Help your students identify the characters and their outstanding traits.

(b) Help your students learn that characters behave as people do in life.

(c) Indicate, by giving examples, that characters (when realistically portrayed) are not all good nor all bad.

10 B

(d) Develop an understanding of the characters and of the influence events have upon them. Ask simple, direct questions designed to bring out the virtues and faults of the main characters.

(e) Discuss how the author shows with which characters he is sympathetic.

11 A

(f) Discuss the effect of setting (time, place, and circumstances) upon the plot and characters.

11 B

(g) Help the students to understand the characters, to speculate on their motives, to analyze their virtues and faults.
IV. TEACHING THE NOVEL

(h) Discuss the portrayal of character through description, by what the character says and does, and by what other characters say about him.

(i) Show how and why the characters develop for better or for worse.

(j) Develop an understanding of the characters and of the influence environment has upon them.

(k) Show the influence of one character upon another.

c. Critical Evaluation of the Novel

(1) Discuss the skill of the author in interweaving plot, character, and setting to develop the story and maintain interest.

(2) Show how the theme, developed through the narrative and the characters, represents the author's ideas and personality.

(3) Show how this work of fiction is true to life: It may be true in its factual presentation of life, in the author's interpretation of life, or in the author's conception of right and wrong.

(4) Discuss the artistry of the author as revealed in his storytelling, in his character portrayal, and in his style.

(5) Discuss the significance of the novel: its philosophy, its view of society, and its insight into problems which all human beings have in common.

(6) Compare books by other authors which treat a similar theme.

3. Suggested Pupil Activities

Note: The teacher will select those activities which are most suitable for the class. Some will be undertaken by only a few students; others by the entire group.

10 A

a. Pupils give informal talks, summarizing the plot or discussing the characters,

b. Pupils write social letters, telling friends their reactions to the novel.

c. Pupils write compositions in which they discuss outstanding events in the story.
d. Pupils prepare questions for class discussion.
e. Pupils write compositions in which they discuss the characters.
f. The class does library research into the author's life and background.
g. The class prepares a newspaper, writing up the major events of the book.
h. Pupils dramatize one incident in the story.
i. Pupils do research into the historical period of the setting of the story.
j. Talented pupils can paint a scene, draw a picture of a character, build models, make maps, etc.
k. Make a book jacket with jacket design, "blurb" on the inside front leaf, brief account of the author's life on the inside back leaf, and "blurbs" for three other books on the outside back cover.

10 B

l. Pupils write a paragraph based on their understanding of the author's purpose.

11 A

m. Write a paragraph based on an understanding of the conflict.

n. List the main characters on each side of the conflict.

o. Read another novel dealing with the same historic background and compare the authors' treatments.

11 B

p. Write a composition in which characters are analyzed or character development is discussed.

q. Pupils write character sketches of people they know who resemble characters in the book.

12 A

r. Pupils write a critical evaluation of the novel as a literary work of art.

s. Write a book review modeled on those in outstanding publications.

12 B

t. Give an informal talk on the theme of the book, and compare the treatment of a similar theme in novels by other authors.

4. Evaluation

10 A

a. Did the pupils enjoy the reading?

b. Did they understand the setting, plot, and characters of the novel? Carefully devise tests of various types. Outcomes may be determined by discussion and/or formal testing.
IV. TEACHING THE NOVEL

   c. Have they had an imaginative experience, sharing vicari-
      ously the scenes, lives, emotions, and ideas of others?
   d. Have they increased their power to appreciate literature?
   e. Have they gained a deeper understanding of life?
   f. Have they developed a desire to read more good fiction?
   g. Have they enriched their vocabularies?
      10 B
   h. Did they understand the theme and/or purpose of the novel?
      11 A
   i. Did the pupils develop an understanding of such plot aspects
      as surprise, suspense, foreshadowing, and conflict?
      12 A
   j. Have the pupils developed the ability to evaluate a work of
      fiction critically?
      12 B
   k. Have they developed a desire to read other books which treat
      a similar theme?