



Discovering Yourself in the Voices of Others: Exploring Literary Aspects of Constructing an Identity

Curriculum Unit 16.02.03
by Richard Cuminale

Introduction

It's always difficult to select texts and create units that engage high school students. Then, when we do, often times no matter how hard we try there are always some students who still won't relate to them. As teachers we constantly strive to push students to engage with literature even when it doesn't seem directly to relate to them, and just as constantly do students resist this pressure.

I think there is some value to addressing this act of "relating" directly by examining and questioning it. What does it mean to relate to something? What does it mean for a text to be relevant? And, to push further: What is it exactly that is relatable? Who are you that you relate to something? And how does literature bridge this gap between such different lived experiences? This leads to fundamental questions about the natures of literature and identity that I believe can provide an opportunity to create a meaningful unit of study for any high- or middle-school English classroom.

Rationale

This unit will focus explicitly therefore on the complications of "literature" and "identity." It explores the tensions that exist in these words themselves: the distinct and intensely personal lived experience of literature that at the same time touches on the universal elements of humanity; the idea that identity is a signification of the self, yet at the same time the signification conditions the identity it signifies. These two words are highly problematic, and more than to resolve these tensions, this unit hopes to highlight these issues for the students and force them to wrestle with questions that may not have answers. Ideally, however, students complete this unit with a sensitivity to these tensions and the confidence to engage with them with whatever text they come across (or create).

With this sensitivity will come an associated set of values too. If students can see that the tensions and paradoxes of literature have value, this will go a long way toward resolving difficulties students have relating

to a text. This unit creates a space to shift the critical question of the students from “How does this text mirror my life?” to “Whose experience am I reading here, and why are they worth knowing?” Paradoxes have the negative effect of creating confusion, but the positive corollary is that they also embrace the universal: every student can see something of themselves in a story’s constructed identity, and something of their experience in the story’s extremely personal events. By spending time exploring how identities are created, what the implications are for their worldviews, and how fiction – as literature – aims to capture the essence of that identity’s lived experience, this unit creates empathy in the students for these other voices. The Relatability has the possibility to be transcended because once a sensitivity is cultivated to the literary nature of the identities involved, relatability becomes assumed: other voices have value, and they are worth listening to.

Classroom Context

Students participating in this unit are 11th graders enrolled in a mixed regular and honors English 3 course at STEM magnet school. The overall focus of the curriculum is American Literature, and it has a humanities element in that the texts are loosely connected to the 11th grade Social Studies curriculum.

The “Discovering Yourself in the Voices of Others” unit will take place in the fourth quarter of the year and it will consume the entire quarter. As the pacing of the course works alongside a historical study of America, texts will move from colonial to contemporary. For this unit to work to its fullest potential, texts should be as contemporary as possible. I am asking students to connect to voices and identities very different from their own, so it would help greatly to have some other common ground to work from or build off of. If I can choose texts that connect to contemporary issues, students can still find something to relate to as they explore perspectives different than their own. Sadly, the most engaging unit of the year will happen at the end of it, and it will provide a great deal of literary momentum that will then be lost to the idleness of summer, but I can see no other way to structure the unit in the overall curriculum.

Previous to this unit, students will have had a thorough education in the writing process as a heuristic tool. This assignment will be impossible without an approach that allows for experimental and exploratory writing. Students will have been given many experiences writing their way into their ideas and writing through confusion. They will have a thorough understanding of writing as a recursive and exploratory process. This will allow the students the freedom to write a narrative that is difficult for them and almost impossible to conceive entirely before the writing process begins. In other words, this kind of writing is impossible to do in a linear form of brainstorm → outline → draft → revise → proofread and submit. Students do not use writing here to translate their thinking onto paper, but instead to discover their thinking. The writing process itself will play an active role in constructing the literary voice of their paper.

Objectives

The main driving force of this unit is to give students meaningful experiences as they explore the complexities of literature and identity. Through reading, analyzing, and interpreting literary texts, students will deal with have to come to terms with the idea that these two words don’t point to concrete, stable objects. Instead they

will discover that identity isn't an ultimate thing, or something ideal and ineffable, but instead something it is active, alive, constantly being made and remade, reinforced and undermined. Identities furthermore do not exist in isolation, but instead a person's identity is constantly interacting with forces eager to isolate it, force conformity, or challenge its existence. Students will ideally see that literature is a field where identities strive to assert themselves. This actualization does not simply take place in the story itself, but even more so in the voice with which the story is told. It's important, then, to cultivate in students a sensitivity to how identities interact with constraining, conforming, and negating forces so they can see how this works in literature, and also in their own lives.

This sensitivity exists in the field of literary study. Students will have to analyze narratives to discover the voice of the story. They will have to question it too: does the storyteller have an agenda? Are they reliable? How can the reader tell? Students must look through the story, focusing on the subject of the story teller instead of the aesthetic object of the story alone. Furthermore, Students must assess the implications of the storyteller's voice on the narrative. Each person makes their truths from the way they view the world: the point of view of a person conditions what they believe and how they relate to the world around them. This raises the question: how does the narrator's point of view influence the way the story is told? What sensitivities or blind-spots exist because of the narrator's point of view? Then there is a natural transition to the students themselves: What are your sensitivities and what are your blind-spots because of your identity?

These reading strategies will have a secondary effect: students will be discovering value in texts that they cannot initially relate to. The shift in reading focus moves from, "Is this a good story?" or "What makes this story good?" to "Who is telling the story, and what can we discover about them. This, ironically, makes identifying with a text less important because the idea is to discover the identity instead of the aesthetic or personal value. It becomes possible to return to aesthetic value by pursuing whether this storyteller is worth listening to (even if they are not reliable enough to be trusted).

It's important that students not only engage with ideas of identity through reading, but also through actively working to construct identities themselves. This unit prioritizes identity-creation in the final paper. By applying strategies of discerning identity in literature, they can co-opt these reading strategies for use in writing. By creating their own literary voice in the context of studying the literary voices of others, students will thoroughly see how identities work. An extension of the unit goals is that this time of study will give students a vision to take some form of control (or at least influence over) their own identities.

Upon completing the unit, students will not only see the powerfully individual nature of a personal identity and the uniquely personal way a literary story is told, but they will also recognize that even in the midst of so many different voices and stories there are common human elements that they can connect to and engage with,

Writing Products

The backbone of the unit will be the singular major paper: a literary fiction narrative. Students will write a story about a very particular experience, and in this experience express something universal, something true about being a human. This is a literary maneuver, but what forces them to engage with identity is the requirement that the story be told in first person perspective from a voice foreign to them. They must,

literally, construct an identity and with this identity present and interpret events as they tell a story.

This is asking students to perform a highly sophisticated maneuver. The point, however, is not necessarily the success of the writing as much as it is the forced engagement with identity construction and the problems involved therein. Therefore, to aid in assessment, the narrative will be accompanied with a composition that reflects on the process of creating the story and the writer's evaluation both of its success in being true to the particular experience and in the authenticity and realism of the crafted narrator. Furthermore, peer feedback will be essential to the writer: they will need an authentic, social environment for this form of composition with a real audience to read their work or else this will simply become a transaction-composition produced for a grade. Feedback from the instructor and fellow writers is essential to creating a space with stakes high enough to warrant true engagement with difficult questions.

Logistically, I question whether to allow for online, google-docs collaboration or the smaller, hard-copy writing conferences. Mass-feedback could be valuable to a writer trying to communicate a clear voice. Furthermore, any questions they have could receive a variety of responses. At the same time, voice is a very difficult thing to achieve, especially for a young writer. This is experimental writing for them more than an accomplished piece, so smaller writing conferences could be more valuable because of the intensity of the dialogue and the extended exchange of ideas. Writing conferences of four can focus deeply on feedback more than an online conference of 22. Perhaps there is some way to blend both? I will structure questions and assignments in a very broad way for online feedback, but still require writing conferences for the more thorough interactions between writers.

Culminating Assignment

With all of this in mind, the following is a framework for a culminating assignment that students may receive. Considering the importance of the culminating work as the focal point of the unit, I present here a fully-formed assignment instead of a description of assignment possibilities. This task is certainly difficult, but the point is the experience the student has with a serious engagement with an "other" voice. Even if they don't successfully create a highly literary piece of fiction, if their work shows evidence of commitment to that voice and its active role in the presentation of its lived experience, I believe it should be considered a successful piece of writing.

Constructed Storyteller: A Literary Narrative Paper

You must write a literary short story in first-person point of view. The catch is: you must invent a storyteller distinctly different from yourself (or any of your close friends or family) and tell the story from this different point of view.

Just as we are exploring the people behind the stories we read, so now must you construct your own narrator and make them as real and human as possible. You will begin this task by sketching a character to tell the story, and you will work on and build your story as we progress through the study of different texts. Before submitting your work you will have two peer review workshops.

This paper has three parts:

Part A - Narrator

Create a character sketch of your narrator. Who is he or she? *Apply the manifold aspects of identity that we discover in studying the unit texts to create your sketch.* Be sure to include:

- Motivation and sense of self: what does this character want out of life?
- Aspects of class: economic, gender, race, nation, ethnicity, local groups
- Dominant cares and concerns: struggles, issues, passions

This sketch must be in paragraph form and no fewer than 250 words. Submit this sketch before drafting your narrative.

Part B - Narrative

Graded for strength of voice as well as the necessary narrative elements:

1. Voice: how clear is it who is telling the story? How much can we infer from this narrator from the way the story is told? What is revealed through:
 1. Tone - how does the attitude of the narrator reveal their identity?
 2. Decisions - how does the inclusion or exclusion of detail, dialogue, imagery, direct & indirect characterization, commentary, and structure influence the story? How much does the way the story is told reveal about the narrator?
2. Narrative Elements
 1. First-person point of view
 2. Clear protagonist
 3. Clear conflict
 4. Clear crisis / climax
 5. Clear and deliberate plot structure

Part C - Reflection (30%)

You must write a concise reflection on the experience of writing this paper that includes two distinct parts:

1. Describe the experience of writing. What difficulties did you face? What came easily? What surprised you? What did you learn through your writing? What reading in class (or outside of class) influenced your writing? Did the voice of your narrator change, grow, or develop over time? You do not have to answer all these questions, but let them guide your writing.
2. You must also include a description of the peer-review and feedback process. Compare the feedback you received over Google Docs with the feedback from your two writing conferences. How did peer feedback influence your writing? How did it complicate your writing process?

Possible Calendar of Deadlines

Preliminary Character Sketch

First Draft: [again, very early]

Workshop Draft 1: [5 weeks in]

Workshop Draft 2: [next class]

Final Copy: [final day of class]

Writing to Learn Activities

Every writing assignment given over the course of the unit should help the students move forward in creating their culminating assignment. There are a variety of writing tasks to choose from, but ideally they invite students to engage with the unit's texts from the perspective of writers instead of critics, experiment in different narrative forms to find the appropriate mechanism for capturing their own constructed voices, and challenge them to think in new and creative ways.

To begin in aiding the cultivation of a sophisticated approach to these difficult texts, the unit will feature a reading journal requirement. The journal exists as a record of their thinking as they read. The requirement is simply to write 200 words in a notebook for each text they read. Reading journals are often problematic, as the very act of enforcing an "engagement requirement" can undermine the possibility of a reader engaging with a work. This problem can be minimized by keeping this writing completely open and low-stakes, allowing them to engage with the text in any way they like. Making an honest reflection of the reading experience the priority over the more analytical or rigorous assignments commonly associated with reading journals should keep the students priority on the reading itself. The in-class discussions will do the work of making their reflections a priority, as the students will draw from them to make their own contributions. It's *extremely* important to use class discussions to create a discourse of writers where students become eager to share what they discover in a text. *What they actually share or discover is secondary to the act of sharing and discovering.* It may be difficult as a teacher to listen to a class completely misinterpret the aesthetic object of a work of fiction, but the point of the class is the experience of engagement as writers, not the decisions they make about the texts – that is simply context. Ideally, the questions we pose and the conversations they create will model a constructive way of thinking about the issues of literature, identity, and voice. These discursive elements will make their way organically into the students' journal entries as they read texts for ideas for their own work. Instead of simply an emotional or aesthetic reaction, the journal should shift to begin to reflect a thoughtful, writerly instinct.

To supplement this, we will have experimental writing exercises that focus on specific aspects of narrative: conflict, characterization, plotting, use of setting, structural form (e.g., paragraph structure and size, dialogue use or omission, length, exposition, etc.), and most importantly voice. Voice is of course most important to the objectives of this unit in that the voice of a piece is the constructed identity and the one they will have to create themselves, but it is also the most ephemeral and difficult to apprehend. Other aspects of fiction – such as setting and characterization – are more concrete and familiar, and these offer an open door toward engaging with fiction as a form with confidence. I plan on starting with (and moving very quickly through) character analysis, setting, and plot, then dwelling on conflict. Conflict is interesting in that it is both concrete and inferential. When students are adept at recognizing conflict, then they can start to appreciate how voice engages with conflict, and *why this particular* voice is appropriate for *this particular* conflict. The writing exercises will engage with these concepts both in an interpretive sense as well as in an imitative way, beginning with interpretation, then focusing almost exclusively on imitation as they approach the deadline for their own major work.

Some experimental writing prompts may take the following forms:

- Who do you think has one of the most powerful, compelling voices of anyone alive today? Make your decision, then construct a narrative from the point of view of this person.
- Pair up with another person in the class. Interview that person, asking them the questions that you believe will get them to reveal the most about themselves. The person interviewed is to lie in every answer. They may lie as much as they like, but their lies must be consistent (i.e., you can't say you have been in prison for 30 years but last weekend you caught a great white shark on the barrier reef with your bare hands). After writing down your answers, share with the class. What kinds of character is this? Are they realistic? Did the subject of the interview surprise themselves with their answers? Connect this activity to their own narrative writing: does their character ever surprise them?
- Take one of the stories we've studied and tell a section of it in third person perspective, but with your own, personal voice. How does this change the story?
- Review one of the stories you have read: choose one sentence or short series of sentences that you believe truly captures the voice of the narrator. What did you choose, and how did you make that decision?

Lastly, the paper will be an exercise in itself. That is, students will begin working with a draft very early, and experiment with their writing as they read a variety of texts. I will regularly solicit conversations on how the narratives we study connect to their own constructed narratives, highlighting the issues and difficulties involved in constructing an identity.

Classroom Strategies

Each class will follow a similar format. First, students will have read a short story for homework. Then in class we will discuss the story in a broad, open, response-driven context. The class will then receive a supplementary text (written, visual, oral, or audio-visual) that highlights, complicates, or challenges our ideas of what it means to be who we are. That is, some text that addresses issues of literature and identity. We will then have a focused discussion on the narrative and class text as it relates to issues of identity. Afterward, students will have time to work on their papers.

The discussion will be difficult. It's going to require flexibility, as I won't have a clear idea of how students respond to the stories or class texts until they have read them. Planning will require a great deal of preparation in the reading and analysis of the texts myself, but the activities and discussions really can't be planned ahead.

The strongest classroom strategy for this unit, then, is the cultivation of an environment where students take on a perspective that leads them to insights on the issues of the unit.

Important Vocabulary

The following terms are necessary both as a working vocabulary for discussion of the writers decisions in the narratives studied and as focuses for the students to study as they craft their own work.

“Literature” and “Identity” – Both terms are so significant that they may be most useful to signify as a class, coming up with tentative decisions and then testing their usefulness through the texts studied.

“Narrative / Story” – Students should know coming into the course that a narrative is a text with certain essential components (character, plot, conflict, setting, point of view, etc.) for the sake of precision in knowing what exactly they are working with and creating.

“Conflict / Crisis / Climax” – Although tempting to begin with point of view or voice, it may be more useful to begin by focusing on the elements of conflict. When students can ascertain the initiation of tension and the forces involved, they can also discern the protagonist, the protagonist’s motivations, and the forces working for and against them. These are concrete narrative elements that students can later use to describe the point of view.

“Point of View” – Almost every student is ready to answer with “First person!” or “Third person!” to this question as they hastily look for a specific use of pronouns, they will have to use these terms instead to ascertain narrative distance and the implications thereof. “First Person” means the reader is likely intimate with the protagonist, so what do we know about them? Are they hiding anything? Everything? Can we trust them? Examining the conflict, we can also ask, “Is this even really their story?” Likewise for third person, the students should be questioning how close the narrator is to the characters involved: Is there sympathy for a character? Does the narrator see things like a character would? How does the narrator see things? What decisions are they making about how the story is told? Is there an aloof, moral tone? These questions, introduced early, begin to give students a sensitivity to the writer’s decisions about how they craft the story.

“Voice” – This is probably the most difficult term of the unit to understand, let alone utilize. After ascertaining narrative distance and position toward the story, the students must analyze the story-teller as a character, looking for motivations, bias, values, constraints, and anything else that can shape the personality of this important role. Then, students can move to the implications of this identity on the interpretation of the text.

“Class” – As students analyze voice, they must recognize that any individual exists as a member of many social groups sharing common elements of identity, and these groups, as social “classes” both receive outside pressure from other classes and exert pressure themselves on others. These pressures often seek conformity, validation, power, or even the destruction of other classes. Students can explore the different social classes of their own lives as they create a voice for their culminating assignment, but at the same time they should also be careful to pay attention to what classes or groups do the characters and narrators identify with, and how does that impact their motivation and decision-making both in the story and in how it’s told.

Sample Texts

The following are short stories that provide ample material for analyzing narrative elements, character identity and motivations, and the role of voice in the construction of the story. Each of these stories is stronger in some elements than others, but they all offer enough material to explore every concept as a whole.

“Bigfoot Stole my Wife,” by Ron Carlson

This is a highly accessible story that puts narrative voice to the forefront: the aim of the work is to make the voice noticeable and draw attention to its unreliability. Students in the past have readily apprehended the nature of the point of view and its impact on the story. Nevertheless, being as short as it is, this story doesn't offer much for analysis beyond the simple techniques for highlighting the story's narrator. This does offer promise as a story model that students can use for creating their own voice from the very beginning.

“Birdsong,” by Chimamanda Ngozi Adichie

This is a delightful story of a woman who has a somewhat one-sided love affair. The interesting thing about this story is how the narrator seems to grow as she narrates her experiences. This is not necessarily a coming of age story, but it offers for analysis the idea of how a voice grows over time. The story also offers different voices through the narrator's interactions with her best friend, who has a very different dialect and point of view. In this case, students can study the voice of the story teller and the voices in the story itself.

“Cathedral,” by Raymond Carver

Impossible to ignore. Very clear narrative voice and sophisticated development of an epiphany. Students will be tempted either to sympathize with the narrator or reject his attitude toward his wife and guest. This story adds complexity to the question of voice, as it is a later, reflective voice telling events when he had a very different attitude toward and interpretation of events. Clear voice, difficult interpretation, but a lot to discuss and explore. Forces students to address the question: do I have to make the narrative voice likeable, and what happens if I choose not to?"

“Miracle Polish,” by Steven Millhauser

This is the story of a man driven to madness by a polish that makes you appear more attractive in the mirror you use it on. It's a confessional story with not only an unreliable narrator, but a hint of magical realism: either the narrator is telling the truth and he is partaking of a rather ambivalent miracle, or a latent maniacal tendency is driving him to madness. This is an intense short story with moments of beautiful, tragic writing that serve well as a model where an author is clearly creating a persona to speak his story.

“The Tell-Tale Heart,” by Edgar Allen Poe

This story has the benefit of the likelihood that students both have read it in previous classes and possibly actually used the text as a study of voice. Again, the intensity of the situation and psychological drama provides ample material for a study of how the story is told affects the reading experience and aesthetics as a whole.

“Araby,” by James Joyce

This is a subtle, potentially difficult but worthwhile example of voice. Students can be encouraged with this text to notice where the narrative attention lies: what details are included, and what isn't noticed? What does this suggest about the priorities or disposition or influencing pressures on the narrator's identity? The dispassionate account of the narrator's journey invites students to read the text more closely than a more emotive narrator would necessarily demand. Note: the next story in *Dubliners*, “Eveline”, can serve as an interesting foil, presenting the same kind of story from third person point of view.

“Magic Man,” by Sheila Kohler

I almost hesitate to include this work because it deals with the sexual assault of a young girl. The story is important for two reasons: first, it is an excellently crafted work that invites some serious discussion about issues of crime and loss of innocence, but more importantly the story is told from third person perspective with the voice of a child. The tragic event is told through the eyes of a child, showing how a third person voice is hardly objective, and by limiting the voice to the naive worldview of a child, the author can create a profound effect on the reader. We often talk of what to add to a voice to make it sound authentic, but this story draws attention to what we might want to take away.

“Bride,” by Julia Elliott

Another story told in third person with a voice mirroring the protagonist, this story about a nun living in severe circumstances also experiments with a limited voice. Instead of the naivete of a child, Elliott constrains the narrator to a narrow religious ideology. The outlook of the narrator makes extraordinary acts of renunciation, penitence, and self-violence seem mundane, and the decisions to reject the world in favor of a religious ideal so natural that it becomes unsettling. Valuable in many ways, this story also does a good job showing the value of narrative limitations.

“Blind Jozef Pronek,” by Aleksandar Hemon

Jozef Pronek experiences the isolation of an immigrant to America as he finds himself removed from his community only to attach himself to a romantic interest and the people who share his general location (painters, her boyfriend, etc.). What is interesting about this story is its subtlety: it seems as if the third-person narrator is distant and objective, but when students analyze what details the narrative rests on, and *when* the narrative decides to focus on them (for instance in times of emotional isolation or fear) or when the narrative cuts off and gives no information about his thinking or emotions (as seeing destruction in his home country leads to a simple conversation causes him to lose his employment), it recreates the experience of the protagonist for the reader. It uses narrative to show Jozef's breaking heart without ever describing his heart breaking. The important elements of focus here, for the students, is the power of selecting what to describe and what to gloss over as a narrator.

The Story of the Four Little Children Who Sailed Round the World, by Edward Lear

This is a delightful children's narrative filled with nonsense and absurd situations. It has surprising academic value, however, in how the nonsense is crafted and the implications of what is represented. For the purposes of this assignment, it is an excellent contrasting voice to the often grave, realistic narrators of literary fiction. It's also a story filled with humor, and how a voice can make the reader laugh is a worthy subject of the unit's analysis.

Possibilities for Extended Texts

I include these texts as ideas to supplement the short stories studied in class. Each of these works develops not only a voice, but an outlook and ideology over the course of the narrative.

***Dubliners* , by James Joyce and *Winesburg, Ohio* , by Sherwood Anderson**

These two collections of short stories also function as a deliberate unified, overarching narrative. Looking at the stories as a whole can give students the opportunity to capture more subtle aspects of the voices and pressures on identity involved in the works. Short stories are portraits, whereas *Dubliners* and *Winesburg, Ohio* present many portraits that build a community and span a lifetime.

***Remains of the Day* , by Kazuo Ishiguro**

This is an interesting novel in that it has nothing a reader wants, and yet provides a brilliant reading experience. The narrator is unsympathetic, the setting is foreign for almost every reader (unless they are an elderly English aristocrat, which few high school students are), and barely anything happens. The conflict is so deeply internal that the narrator doesn't notice it and the reader has to work hard to discover it. Yet the story is compelling and voice is a major reason why. An exploration of this work would be a rewarding test of the students' skill in apprehending and appreciating the power of voice in a narrative. It works too as a model on the highest level for framing their own writing.

***Notes from the Underground*, by Fyodor Dostoyevsky; *Atmospheric Disturbances*, by Rivka Galchen**

These are powerfully effective examples of unreliable narration. The sanity of the narrators here is called into question, and again it is the voice that creates the conflict between the individual and society and consequently the narrative.

***Steppenwolf* , by Herman Hesse**

The poor narrator of this novel questions his own identity, and what an identity is. This philosophical novel is useful because it forces the reader to come to terms with the possible emptiness of identity. The irony is that it is such a strong voice that presents a narrative that undermines the idea that we can even have our own voice, or our own identity.

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Implementing District Standards

Although this unit, like many in English, touches on almost all the Common Core State Standards (CCSS) at some point, there are a few that deserve special attention.

This unit of instruction naturally has a high degree of focus on the Reading Literature strand of the CCSS, 11-12.1-6, with a focus on author's craft and structure. They will be analyzing and comparing a variety of text over the course of the unit, always with a mind for discerning the authors' decisions, the literary techniques and devices involved, and the implications of their decisions on the literature created.

Regarding writing, this unit addresses the CCSS Literacy Strand 11-12.3. Students write an imagined narrative paying attention to all the forms and trappings accorded to this writing form. Furthermore, since this is a process-oriented paper, this unit also heavily stresses the skills needed in strand 12.4-6 as students plan, organize, develop, and workshop their papers over the course of the unit.

Considering their writing is fiction and focused on creating an experiment in voice, this unit stresses the CCSS Language Strand 11-12.5, but in a creative rather than an analytical or argumentative sense: instead of discerning an author's use of figurative language and creating an argument from this, students must employ figurative language in their own work of literature in order to achieve their desired effects.

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