1986

Literature Curriculum for Secondary Students with Varied Learning Styles

Marian L. Beaman

University of North Florida

Suggested Citation
https://digitalcommons.unf.edu/etd/47
LITERATURE CURRICULUM FOR SECONDARY STUDENTS
WITH VARIED LEARNING STYLES

by

Marian L. Beaman

A thesis submitted to the Division of Curriculum and
Instruction in partial fulfillment of the
requirements for the degree of
Master of Education

UNIVERSITY OF NORTH FLORIDA
COLLEGE OF EDUCATION AND HUMAN SERVICES

August, 1986

Signature Deleted
Dr. Elinor Scheirer, Advisor
Signature Deleted

Dr. Mary Griese, Committee
Signature Deleted

Dr. Ann Stoddard, Committee
Abstract

Certain literary works in the secondary English curriculum no doubt adapt themselves more readily than others to teaching methods other than the traditional, verbal style of teaching. This study has sought to develop a literature curriculum incorporating the study of Julius Caesar for secondary English students which focuses on students' needs and interests, as described by their individual learning styles. Results of this study indicated that teachers of English will need to continue to modify the literature curriculum in order to address the learning styles of their students.
TABLE OF CONTENTS

CHAPTER

I. INTRODUCTION ........................................... 1
   DEFINITION OF TERMS .................................... 7
II. REVIEW OF RELATED LITERATURE ........................... 8
III. PROCEDURES ........................................... 22
IV. CURRICULUM DESIGN .................................... 26
V. SUMMARY, CONCLUSIONS, RECOMMENDATIONS .................... 44

REFERENCES .............................................. 48

APPENDIX

A. LEARNING STYLE INVENTORY ............................... 52
B. STUDY GUIDE TO JULIUS CAESAR ........................... 55
C. SELF-ASSESSMENT TEST .................................... 62
D. FINAL TEST ............................................ 65
E. CHECKLIST: EVALUATION OF CURRICULUM .................... 68
CHAPTER I: INTRODUCTION

Teachers of English in the secondary school deal with a wealth of literature—rich in variety and large in volume. English, American, and world literature all beckon with their unique appeal to the imagination of the student. All vie for a place in the secondary English curriculum.

Yet, the very broadness of the scope of literature poses a problem. Which literary works are included? Which are excluded? As the question of selection is a classic problem in curriculum design, so too is it central to the structure of a literature curriculum.

Obviously, the secondary literature curriculum cannot include everything. If Steinbeck is read, is Hemingway left out? Who has priority—Thomas Hardy or Charles Dickens? And what about Tolstoy and Dostoyevsky, Jack London and Harper Lee? Perhaps, even, the great masters are not really so important in the secondary English class. It may be that the criteria for selection should be based upon a survey of literary types, or historical sequence, or thematic organization.

McNeil (1985) traces the cyclical pattern in the development of the secondary English literature curriculum. In the early 1900s, the study of literature was characterized by examining "types" of literature. In the 1940s, English course content addressed itself to material which related to adolescent needs and other aspects of daily living. The late 1950s saw an academic
resurgence with stress on intensive reading and literary rather than personal concerns as the focus.

By the mid-1960s, there was a countermovement to make the English curriculum more relevant and meaningful to the individual student. In literature, the curriculum reflected a "move away from the traditional historical and biographical approach . . . and toward topical units in the junior high school and thematic units in the senior high school" (p. 306). During this time, the actual reading of literature was considered more important than reading what was said about it.

Then, during the 1970s, there was a shift away from "relevant" literature and toward the mastery of basic skills and reading of traditional rather than contemporary authors. Concurrent with this shift was a rising tide of criticism about the reading curriculum taught in secondary schools. Now in the 1980s there is an appeal for teachers to allow the student freedom to read and write imaginatively about literature.

Textbook companies, curriculum planners, and English teachers themselves often take a somewhat eclectic view of the selection of literary works. However, the notion that authorities should dictate a universally prescribed canon of literature as required reading by all secondary English students still persists today to a limited extent (Tanner, 1971).

In the Dartmouth Seminar of 1966, Tanner points out that educators avoided specifying literary works or authors to be
studied, although they recommended major works in English and American literature, some classical mythology, fairy tales, the Bible, and also some attention to motion pictures, radio, and television. According to seminar members, curriculum in literature should be concerned primarily with expanding the learner's experience rather than emphasizing a formal knowledge of literature per se.

Admittedly, there seems to be a lack of consensus regarding the criteria for the selection of literary works to be included in the secondary English curriculum today. Political trends, societal pressures, and the current vogue in education seem to exert strong influences on choices for the secondary literature curriculum. Indeed, selection of literary works often seems subject to the vagaries of time and popular taste.

Therefore, it would seem that the selection of literary works must be based on criteria of a more universal nature. The study of literature, perhaps more than any other discipline, makes a statement about the human condition in that it offers a distillation of the human experience. Literature, by its very nature, can evoke feelings and stimulate the imagination. In her classic work on curriculum development, Taba (1962) suggests that what is needed are open-ended procedures which permit the student to identify with novels, poetry, drama, films, and other genres of literature. "Because education of feelings can take place only to the extent that the individual is involved . . . . these materials need to be chosen in the light of diagnostic evidence of problems students
have with feelings and values" (p. 160). Perhaps one objective for curriculum choices, then, should be to evoke student involvement in learning experiences.

As Taba seems to suggest, the transmission of one's values is implicit in the teaching of literature. Teachers themselves often have one set of values while the students have another. The question remains: On what basis then can an effective literature curriculum for secondary students be modeled? Perhaps selection of literary materials can be based on an amalgam of the teacher's aspirations for the students, and the abilities, interests, and values of the students themselves. According to Saylor, Alexander, and Lewis (1981), "achieving a high measure of congruence among the goals and purposes of the school . . . , of the teachers who guide the learning experiences of students, and of the students themselves is a desirable basis for building an effective curriculum" (p. 160).

Therefore, the goals of the teacher and the interests and abilities of the student become central in planning a curriculum design which focuses on individual needs and interests. Such a design may include these general features (Saylor et al., 1981): 1) the curriculum plan is based on a knowledge of the learner's needs and interests in general; 2) the curriculum plan is flexible, conforming to the needs and interests of particular learners; 3) the learner is consulted at appropriate points in the instructional process.
Of course, curriculum planning of any sort presupposes the teacher's knowledge of how learning occurs and the student's role in this process. Traditionally, teachers of English are inclined to present material in a verbal, sequential, and literal way. However, many students respond to a variety of perceptual modes of learning.

Research findings (Coble, 1983) indicate that the brain is divided into two hemispheres, each half performing distinct functions. The left side of the brain specializes in linear reasoning and analytical skills including language, speech, writing, and mathematics. The right side of the brain, on the other hand, contains powers of intuition, spatial perception, and creativity. Research conducted in 1971 by Dimond and Beaumont (cited in Coble, 1983) showed that a student's learning potential is improved when both hemispheres of the brain are used in a given learning task. Therefore, it would seem that the needs of all students are best served when visual as well as verbal teaching methods are used.

No doubt certain literary works in the English literature curriculum adapt themselves more readily than others to such teaching methods. The purpose of this project is to develop a curriculum for secondary English students which focuses on the student's needs and interests, as dictated by individual learning styles. Learning style as defined by Pfeifer (1984) is the individual's preference for certain environmental, emotional,
physical, and psychological factors relating to the learning process. Such a curriculum may view the verbal and visual modes of learning as complementary in nature.

For the purposes of this project, a needs assessment was conducted in May 1986 with one class of ninth-grade students at University Christian School, Jacksonville, Florida, using the Learning Style Inventory (Dunn & Dunn, 1986). The study focused upon two elements of learning style: 1) degree of preference in interacting with peers, and 2) degree of preference for the visual, auditory, tactual, and kinesthetic modes of learning among these students. The results of this assessment were used to develop an instructional method for teaching the play *Julius Caesar*, adaptable to the individual learning styles represented in the group assessed.
DEFINITION OF TERMS

1. Curriculum: Plan for a teaching strategy for presenting a literary work designed to accommodate students with given perceptual and sociological preferences as indicated by the Learning Style Inventory (Dunn & Dunn, 1986).


3. Aesthetic literature: Any literature that appeals to the student's experience by eliciting sensory responses from the student (Fillion, 1981).

4. Tactual learning: Learning achieved through touching or manipulating materials.

5. Kinesthetic learning: Learning achieved through totally experiencing, being active, feeling, or being physically involved in one's learning, for example, taking trips, or making and building things.

6. Contract activity package: According to Dunn and Dunn (1978), one of the three basic methods of individualizing instruction which permits students to adjust their learning to a pace at which they are able to master the material and which encourages them to make choices in activities according to their learning styles.
CHAPTER II: REVIEW OF RELATED LITERATURE

[The purpose of literature study is] "to shape a sensibility, to develop good habits of character, and to lift the imagination beyond the limits of a too narrowly imposed boundary of self-education."

William J. Bennett
Chairman of the National Endowment for the Humanities

Research and study related to individual learning style have proliferated, especially in recent years. Much work has been done on the relationship between learning style and curriculum design as well. This chapter will introduce the various concepts of learning style with an emphasis on visual/verbal modes of learning. Applications for recognizing individual learning style will be noted, along with practical strategies for implementation in the classroom. An additional theme arises from the view of some educators that the study of literature incorporates aesthetic experience. Therefore, this chapter will also investigate the connection between individual learning style and the view of literature as aesthetic, sensory experience.

Concepts of Learning Style

Secondary teachers of literature have a variety of goals and objectives within the literature curriculum. No longer are they content to enable students merely to recall titles and authors of famous literary works on a matching test; they do aspire to more lofty goals.

According to Miller (1980), teachers should have two primary
goals for their students: 1) to work with individual literary works and not collections of works whether grouped according to genre, period, or theme; 2) to enable students to experience work aesthetically and not just academically. However, Bernstein (1984), who conducted an informal survey among secondary English departments, concludes that at the moment there seems to be a teaching emphasis on the sociological content rather than on the aesthetic value of literature.

Interestingly, Bernstein finds conflicting trends and a lack of consensus among English teachers and curriculum planners. Diversity seems to be the order of the day. Moreover, secondary teachers of English are unsure about whether to teach performance skills or literary appreciation (McNeil, 1985). Consequently, teachers encounter some difficulty in combining the goals of the teacher with the interests and abilities of the students.

Barbe and Abbott (1975) make a strong appeal for emphasizing the aesthetic value of literature, as well as for accommodating the individual needs of the student in curriculum planning. They assert that to continue to give students "larger doses of basic materials without regard for the love of reading and without emphasis on individual needs is simply to add to the statistic which says that we as a nation are slowly, inexorably, becoming a nation of non-readers" (p. 22). According to Barbe and Abbott, literature should be selected by the student from a broad range of interests and levels of difficulty. To stimulate critical thinking, teachers should
use divergent questioning during class discussion with questions such as "What do you think?", "How do you feel about this?", "Has this ever happened to you?"

Concurrent with students' interests are the purposes of the teacher. Saylor, Alexander, and Lewis (1981) acknowledge that teachers have specific purposes as determined by their own values. Indeed, the teacher's own value systems "constitute the filter of meaning through which educational purposes are applied in planning" (p. 159).

However, goals and purposes, whatever they may be for the individual teacher, are also influenced during the implementation phase of teaching by one's concept of learning style. Pfeifer (1984), for example, defines learning style as an individual's preference for certain environmental, emotional, physical, and psychological factors relating to the learning process. In other words, learning style is the way in which an individual learns best.

Learning style as defined by Dunn and Dunn (1975) is significantly more complex in nature:

It is the manner in which at least 18 different elements of four basic stimuli affect a person's ability to absorb and retain information, values, facts, or concepts. The combinations and variances in these elements suggest, perhaps, that no two people in the entire world learn in exactly the same way (p. 74).

As early as 1894, experimenter Kilpatrick compared visual,
auditory, and motor impressions in a study entitled "An Experimental Study of Memory." He learned that concrete objects are better remembered than written names, and that visual names are recalled more easily than spoken names.

Combining the individual's learning style with the goals of the teacher and the needs and interests of the student would appear, then, to strengthen the student's ability to learn. Dunn and Dunn (1975) assert that there are at least seventeen identifiable elements of learning style in addition to the five senses. Furthermore, four basic stimulants affect the elements that determine how a person learns: 1) immediate environment, 2) emotional makeup, 3) sociological reaction to people, and 4) physical being.

Therefore, ascertaining a student's perceptual strengths and weaknesses enables the teacher to facilitate optimum learning for the student by using the strengths as the medium of instruction. Conversely, insisting that a student must learn with his weak sense is similar to requiring a left-handed student to write with his right hand.

According to Dunn and Dunn (1978) research verifies that students learn in ways different from their peers. The figure following illustrates the categories that suggest that learners are affected by a variety of influences.

Figure 1 Adapted from Educator's self-teaching guide to individualized instructional programs by Kenneth J. and Rita S. Dunn, 1975, p. 77. Copyright 1975 by

DIAGNOSING LEARNING STYLE

<table>
<thead>
<tr>
<th>stimuli</th>
<th>Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Environment</td>
<td>Sound</td>
</tr>
<tr>
<td>Emotional</td>
<td>Motivation</td>
</tr>
<tr>
<td>Sociological</td>
<td>Peers</td>
</tr>
<tr>
<td>Physical</td>
<td>Perceptual</td>
</tr>
</tbody>
</table>

The various concepts of learning style, then, seem to indicate that when teachers take into account perceptual differences among students, learning is enhanced. Also, research (Dunn, 1975) shows that there are no "best" methods for all students; there are only best methods for individuals. What is a "valuable teaching technique for one student may be ineffective for another" (p. 74).

Visual/Verbal Modes of Learning

As the studies by Barbe and Milone (1982) and co-authors Dunn and Dunn have shown, there are many different modes of knowing and learning. According to Samples (1975), in mass education in the United States there has been a definite bias toward the rational, linear modes of knowing. Teachers of secondary English traditionally have used verbal, sequential ways of presenting literature to the students.

However, research on the human brain, particularly in the last two decades, indicates that the brain contains two hemispheres.
The left hemisphere perceives significance and relationship across time, and tends to be analytical in nature. The right hemisphere perceives significance and relationship across space and tends to be visual/creative in nature (Hunter, 1977).

Rico (1978) points out that reading is a bilateral process dependent upon one's ability to synchronize the complementary functions of both hemispheres. Translated into the milieu of the English classroom, the left hemisphere learns vocabulary and grammatical rules and recognizes syntax. The right hemisphere constructs images, responds to configurations before their features are known, and focuses on context.

Blakeslee (1980), a proponent of teaching through both verbal and visual means, recognizes that verbal and visual memories are separate and independent systems although their functions complement one another. In the classroom, Blakeslee suggests using visual aids to supplement a purely verbal presentation of material. Furthermore, books filled with photographs, drawings, and diagrams speak to both sides of the brain.

Thus, learning can be significantly improved if verbal material is reinforced by visual means. Blakeslee also suggests that when one reads or writes prose, there should be a parallel flow of imagery in the mind. Images, he maintains, are related more to the feel of an entire passage rather than to individual words. In understanding and appreciating prose, words should evoke images in the student's mind. These images are what the student can recall and recode into
words when he retells or writes a story.

It is perhaps an over-simplification to imply that verbal, analytical skills lie in the brain's left hemisphere and that visual skills originate in the right. To a degree, some dichotomy of function does exist between the right and left hemispheres of the brain. But according to Zenhäusern (1982), the two hemispheres of the brain do roughly the same things, but they do them differently. The style of processing for the left hemisphere is sequential as required in language arts skills. The processing style of the right hemisphere is parallel and holistic, as required in visual, intuitive-type learning. "All too often, the hemispheres are described in terms of product: verbal or logical for the left hemisphere, emotional or intuitive for the right hemisphere. The emphasis, however, must be on process, not product, if we are to maximize strengths by tailoring our teaching to the unique style of each student" (p. 192).

Kershner (1975), who synthesized the results of various studies on brain laterality, interpreted the results as supporting a hemisphere-interaction model for processing written language. He concluded that two hemispheres are better than one, at least in the perception of single letters. In discussing reading as a whole brain function, Fox (1979) goes one step further. She believes that good readers are able to integrate the verbal and visual aspects of reading unconsciously. In yet another study, Reinert (1976) suggests that it is possible that a student's learning style is
related to which hemisphere and/or which area of which hemisphere is more highly developed for a given individual.

Applications for Instruction

How can theories of individualized learning style be applied to the classroom? There is an abundance of literature concerning the adaptation of individual learning style to secondary English instruction. Coble (1983) outlines a process of learning called "clustering" which utilizes both the visual/verbal modes of knowing. In her view, clustering facilitates learning because clustering relates to the natural ability of the brain to use both hemispheres. Clustering is the opposite of teaching in a linear or sequential fashion.

The following figure may be adapted by the teacher to aid students in understanding various literary works, for example, the short story. As Figure 2 illustrates, the cluster, composed of the main idea and its "branching" group of related ideas, is a non-linear alternative to the traditional form of outlining. The teacher and students can work together to brainstorm for words or phrases to fit onto the circles and lines.

Figure 2
The clustering method can also be adapted to composing a poem or a short story. Figure 3 shows a student sample of clustering formed around the nucleus phrase of "Letting Go." The resulting figure was accomplished in a few minutes as the student wrote down ideas that came to mind during the clustering process. Later, the same student used these ideas in a prose writing assignment. Indeed, clustering may be used to brainstorm before writing an essay, a poem, or a short story. Or, it may be used to synthesize ideas following a reading experience.

Figure 3 From Writing the natural way, by Gabriele Lusser Rico, 1983, p. 30.
These findings do indeed relate to teachers and to their decisions for classroom planning. First of all, the teacher becomes responsible to present information in such a way that students have the opportunity to integrate from both hemispheres of the brain (Hunter, 1977). Whenever a student is not understanding and comprehending a given concept, the teacher may augment the stimulus already being used. For example, if the verbal approach does not work, the teacher may try the visual. Corollary to this is the notion that if the visual does not work, the teacher could try the auditory or the kinesthetic mode. Some practical strategies for applying this approach to literature may include the following:

1) do an example on the chalkboard while giving a verbal explanation;
2) have a model perform a set of actions while the class hears the directions;
3) instruct the class to find a certain location on the map; then say to the students, "Tell me what the map shows";
4) direct the class to look at a sequence of three pictures and then draw what a fourth might be.

In another recent study, McLendon (1983) sets forth several other techniques that have implications for the secondary teacher of literature. She suggests that all language arts material should be presented as a whole or as a part of a whole. Less material should be covered so that students have time to approach concepts through using as many different modes of learning as possible. Reading and writing activities should be expanded to include formal conversation, rhythmic and physical interpretation, as well as
creative, dramatic activities. In class discussion the teacher can encourage the student to make associations between ideas and can reward the expression of these ideas. McLendon agrees with other researchers in emphasizing that literature itself rather than basal readers should be the choice of material for all language arts activity.

Literature as Aesthetic Experience

Other educators view the study of literature as an aesthetic experience. Swope (1984) advises teachers to select literature that appeals to the students' experiences and to assist students in making connections between the literature and these experiences. Like McLendon, Swope urges teachers to teach with a holistic approach. Figuratively speaking, he advises teachers not to emphasize the artist's brushwork so much that one misses the impact of the work as a whole.

Speaking to the role of the teacher as facilitator, Duke (1984) sees a need for the teacher to create situations that provoke inquiry. Students who search for answers within a literary work will no doubt derive a greater understanding from the text. Then, too, he chides teachers not to do too much "reflecting" for the student. Students, after all, can think for themselves.

Fillion (1981) sets forth three related steps in viewing literature as an aesthetic experience: 1) aesthetic reading of the text itself, focusing on what happens during the reading process; 2) reflecting upon the reading; 3) problem-solving. Fillion
advocates organizing units of study around the activities of reading and responding. In place of using a thematic approach to the grouping of literary works, he suggests focusing upon inquiry. Questions should pertain to the process of interpreting a literary work, not on skill-building per se. In this type of curriculum design, segments of study could be named as follows: "What does this say?", "What does this mean?", and "What problem does this solve?"

When teaching such poetry as "The Tell-Tale Heart" by Edgar Allan Poe, appropriate questions might be "Who is telling this tale?" and "Why should he assume we think him mad?" In Aiken's "Snow, Secret Snow," the teacher may pose the question, "What is it that happened?" or "What will happen next?" (Fillion, 1981).

Other practical suggestions for the teacher may include the following:
1) group selections to stimulate inquiry into certain aspects of literature, for example, Poe's "Tell-Tale Heart" and Browning's "My Last Duchess" which both provoke questions about the narrator;
2) encourage students to generate and try to answer their own questions in an atmosphere of acceptance, thus considering the learners and their learning rather than looking solely at the literature itself.

Purves (1972) comments on the response-centered literature curriculum and recommends the teacher's using the entire gamut of perceptual modes from verbal, through auditory and visual, to kinesthetic. He sets forth practical teaching techniques for meeting the needs of students who respond to modes of learning other than
strictly verbal. In designing an effective literature curriculum, Purves emphasizes regarding literature as art. As such, literature is as much a process of understanding as it is a finished product.

Conclusion

In summary, secondary teachers of literature must reckon with a variety of goals and objectives in meeting the varied needs of students. Students themselves learn best when teachers recognize students' perceptual strengths as determined by their individual learning styles. Learning style, in its simplest terms, is the way in which an individual learns best. Reconciling individual learning style with the goals of the teacher and the needs and interests of the student appears to strengthen the student's ability to learn.

Separate studies by Barbe and Milone and joint authors Dunn and Dunn indicate that there are many different modes of knowing. The various modes, for example, visual, verbal, tactual, and kinesthetic, take into account perceptual differences among students.

Other authors recognize the role of the brain's laterality in determining individual learning style. They advocate using visual aids to supplement a purely verbal presentation of material.

Still others emphasize the study of literature as aesthetic experience. They advise teachers to select literature that appeals to the students' experiences. Attention to the relationship between literature as an aesthetic experience and students' personal lives might relate to their learning style as well. These educators also
see a need for the teacher to create situations that provoke inquiry in the classroom.

Maritain (1953) affirms that pure aesthetic experience, such as encountered in literary appreciation, is known intuitively. It is the teacher's responsibility to foster an environment in which the students' innate intuitive powers can flourish and grow.
CHAPTER III: PROCEDURES

Research has shown that students learn best when teachers take into account their preferences in learning style. And, as Barbe and Milone (1982) have noted, "assessing student learning styles is a necessary prelude to designing an appropriate curriculum" (p. 54). In addition, students benefit from the ability to recognize their own areas of strength and weakness.

As stated in Chapter I, a needs assessment survey was conducted with one class of ninth-grade students at University Christian School in Jacksonville, Florida. These students, economically middle to upper-middle class, are grouped heterogeneously. The instrument for assessment in this project was the Learning Style Inventory (Dunn, Dunn & Price, 1986). Although this inventory represents a large number of different elements, the study focused on just two of the eighteen elements as categorized by the LSI because they are two elements assumed in this study to be of particular significance to adolescents.

Results of the needs assessment survey, then, were used to influence the objectives for the curriculum to be developed. For the purposes of this study, the term curriculum is defined as a plan for a teaching strategy for presenting a literary work designed to accommodate students with certain perceptual and sociological preferences.

Objectives were determined by goals and objectives for Language Arts teachers in Duval County, Florida. The objectives for tenth-
grade students were used. Although the students were in the ninth grade when tested, the curriculum to be implemented would not be used until these students became tenth graders. Supplements to these objectives were selected from Dunn and Dunn (1978) as noted in a sample Contract Activity Package, using a play of Shakespeare as content.

Criteria for the selection of literary works in a given curriculum are often based upon historical sequence, theme, or genre. The play *Julius Caesar* by Shakespeare was used for two reasons: 1) drama, perhaps more than any other genre, can be adapted to the full gamut of perceptual skills, including visual, auditory, verbal, tactual, and kinesthetic; 2) the play *Julius Caesar* is often the major literary work studied in the tenth-grade English literature curriculum.

Learning experiences related to this play were selected and organized according to two elements from the chart by Dunn and Dunn (1975) for describing learning style as noted in Chapter II. There are eighteen different elements stated. This study is obviously not extensive enough to accommodate each one in a curriculum to be developed; therefore, it focused on just two—the role of peers as a sociological stimulus and the role of perceptual skills as an example of a physical stimulus—because these are presumed to be especially significant in the learning styles of adolescents.

Adolescent students are generally responsive to stimulus from
their peers. Therefore, the category of peers was selected rather than one of the other five sociological stimuli. Then, too, this study has investigated the relationship between learning style and visual/verbal modes of learning because they are presumed to be significant modes of learning in the teaching of secondary students. Consequently, perceptual skills rather than the elements of intake, time, and mobility were the second focus of attention.

Results of the Learning Style Inventory determined curriculum choices for teaching the play. Because each student has unique preferences in learning style, students participating in the study, therefore, had a variety of learning experiences from which to select.

Results of the needs assessment were also informally compared with research conducted in 1979-1980 by Price (Dunn, 1982). Price used 3972 subjects and the Learning Style Inventory in the process of his study. He found that the younger the student, the more tactual and kinesthetic he or she is, followed later by the development of visual strengths and, beginning with grades five and six, the development of auditory strengths. The study by Price indicated also that the strongest need to learn with peers occurs in grades 6-8. The lowest need is found in grade twelve, followed by grade nine. How comparable the Learning Style Inventory results of this study are to those of this larger group would be informative. Discussion of any implications are included in the conclusion section of this project.
Evaluation procedures for the curriculum developed were determined by obtaining feedback from educational practitioners. A checklist was designed to provide feedback from several colleagues currently teaching secondary English. References to their evaluations are noted in Chapter V.

Included in Appendix E is a checklist of questions for a close evaluation of the curriculum plan by three inservice teachers of English. The checklist was designed to determine how well the curriculum design meets the objectives for the Grade 10 course outline as prescribed by the Duval County School Board. The checklist also was used to ascertain how well the perceptual skills of learners were provided for by the curriculum plan. Other functions of this checklist include the following: 1) Does the curriculum plan provide for self-pacing? 2) Does the curriculum plan provide for student creativity? 3) How well does the curriculum plan accommodate the advanced student and the less able student? 4) Does the curriculum plan provide for students to work alone as well as in groups? 5) Is the content of the self-assessment test and of the final test compatible with the objectives of the curriculum plan? The range of items in the checklist can thus provide the feedback necessary for refining the materials for student use.
CHAPTER IV: CURRICULUM DESIGN

In May 1986, a needs assessment survey was conducted with one class of ninth-grade students at University Christian School in Jacksonville, Florida. The instrument used for this assessment was the Learning Style Inventory (Dunn & Dunn, 1986).

The Learning Style Inventory represents a large number of varied elements. However, this study focused on just two of the eighteen elements as categorized by the LSI—sociological preferences and perceptual preferences—because they are presumed to be significant in understanding the learning styles of adolescents.

The LSI sub-scale summary indicated the number and percentage of the total group who identified a particular area as important (standard score higher than 60) or not so important (standard score lower than 40). The group in the survey comprised just eleven students. Then, too, the responses in the survey tended to be scattered, rather than clustered into one or two areas. Therefore, it would be presumptuous to become too dogmatic in drawing conclusions concerning the data given. However, these data indicate the need to make provisions for groups of students with varied learning styles.

In the chart following, the learning alone/peer-oriented category represents a range of responses with a preference for working alone at the lower end of the continuum and a desire for peer orientation at the upper end of the continuum. The group and
sub-scale summary reveals the following results for standard scores equal to or greater than 60, indicating a high preference for a given area. Also included in the following sub-scale summary are data regarding perceptual preferences:

<table>
<thead>
<tr>
<th>LSI AREA</th>
<th>SUBSCALE</th>
<th>RESPONSES</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning alone/peer oriented</td>
<td>9</td>
<td>1</td>
<td>9.09</td>
</tr>
<tr>
<td>Auditory</td>
<td>12</td>
<td>3</td>
<td>27.27</td>
</tr>
<tr>
<td>Visual</td>
<td>13</td>
<td>3</td>
<td>27.27</td>
</tr>
<tr>
<td>Tactual</td>
<td>14</td>
<td>1</td>
<td>9.09</td>
</tr>
<tr>
<td>Kinesthetic</td>
<td>15</td>
<td>2</td>
<td>18.08</td>
</tr>
</tbody>
</table>

The next group and sub-scale summary reveals the following data for standard scores equal to or less than 40, indicating a low preference for a given area:

<table>
<thead>
<tr>
<th>LSI AREA</th>
<th>SUBSCALE</th>
<th>RESPONSES</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning alone/peer oriented</td>
<td>9</td>
<td>4</td>
<td>36.36</td>
</tr>
<tr>
<td>Auditory</td>
<td>12</td>
<td>1</td>
<td>9.09</td>
</tr>
<tr>
<td>Visual</td>
<td>13</td>
<td>1</td>
<td>9.09</td>
</tr>
<tr>
<td>Tactual</td>
<td>14</td>
<td>2</td>
<td>18.18</td>
</tr>
<tr>
<td>Kinesthetic</td>
<td>15</td>
<td>0</td>
<td>0.00</td>
</tr>
</tbody>
</table>

The results of the group summary would suggest several conclusions. Nearly half of the students (4 out of 11) in the test sample appear to prefer studying alone to studying in a peer-oriented setting. Teachers therefore should encourage the use of self-selected objectives, procedures, and evaluations before the teacher assesses
the student's effort (Dunn, Dunn & Price, 1985). Teachers should permit self-pacing and achievement and also encourage creativity.

Since three members of the group showed standard scores equal to or greater than 60 in both the auditory and the visual preference areas, the teacher should use multisensory resources in teaching in order to accommodate this variety. Among these are such auditory resources as videotapes, lectures, discussions, records, and television. Visual resources include photographs, filmstrips, films, graphs, computer monitors, transparencies, diagrams, drawings, books, and magazines. Knowledge can then be reinforced through tactual and kinesthetic means since these appear to be the less preferred modes of perception.

Thus, results of the LSI group summary, together with the objectives for Language Arts teachers in Duval County, determined the nature of this curriculum plan. Objectives for this curriculum plan were excerpted from goals and objectives for Language Arts teachers in Duval County, Florida. These particular objectives were chosen to demonstrate the probability that curriculum can be developed to accommodate both learning styles and agreed-upon objectives accepted in a large urban public-school system. The language arts curriculum structure for grade 10 can be summarized as follows:

Literal Reading Comprehension

Through reading a fictional work, for example, a play such as *Julius Caesar*, the student will
demonstrate literal comprehension by
   a) identifying explicit facts and details;
   b) determining main idea, or central focus;
   c) identifying sequence of events;
   d) identifying cause and/or effect.

Inferential Reading Comprehension

Through reading a fictional work, the student will demonstrate inferential comprehension by
   a) paraphrasing a selected passage by substituting a different expression that conveys the same meaning as the original;
   b) determining the attributes and/or emotions of characters;
   c) recognizing an appropriate conclusion or generalization and/or predicting an outcome or ending;
   d) determining tone or mood;
   e) recognizing the author's purpose.

Writing Production

The student will demonstrate synthesis of the process of composition by
   a) writing a character analysis which describes motivation and patterns of behavior;
   b) writing a paper synthesizing ideas drawn from several sources.
Oral Communication

a) The student, individually or in groups, will make informal presentations.

b) The student will participate in oral classroom activities, discussion, oral reading, and role playing.

Using these objectives, the Contract Activity Package may be seen as one effective way of helping students learn through individualized instruction. According to Dunn and Dunn (1978), Contract Activity Packages (CAPs) are one of three basic methods of individualizing instruction. CAPs permit self-pacing, provide for varied academic levels, promote student independence, and capitalize on the interests of the individual student.

The Contract Activity Package following is based on the drama of *Julius Caesar* by William Shakespeare. The drama of *Julius Caesar* was chosen because it is a major literary work studied by students in the tenth grade. This curriculum plan allows for flexibility of choice while integrating various elements of course content set forth for tenth-grade students in Duval County.

The content outline of this curriculum plan focuses on six objectives. Objective 1 demands an overview of the entire play and asks of the student familiarity with the plot, theme, and a few major characters of *Julius Caesar* as a whole. The second objective emphasizes the importance of conflicts in the play. But conflict often reveals character. Therefore, Objective 3 focuses on the critical role of Shakespeare's character portrayal in the
Because the structure of a play is determined by plot development, Objective 4 emphasizes the sequence of events in the play. One of the Activity Alternatives in the fourth objective, incidentally, offers an opportunity for students who see events holistically rather than sequentially to express themselves using a collage. In Objective 5, students are asked to make critical judgments about various elements of the play including mood/tone of the setting, motives of the characters, and general themes presented by Shakespeare.

Many tenth-grade students are not familiar with Elizabethan language. Therefore, Objective 6 focuses upon student comprehension of Shakespeare's text. Unlike the other five objectives, attaining Objective 6 seems to require more direct instruction by the teacher.

All activities were selected so that there are options for learners with varying perceptual strengths to achieve the identified objective. For example, learners with an auditory preference are given an opportunity to choose activities involving speaking into a tape recorder or listening to a recording. Those with visual and/or tactual preferences have options to design a collage, prepare a storyboard based on events in the plot, or make puppets of the characters. Learners with kinesthetic and auditory strengths have the opportunity to dress in costume and present one of the important speeches from the play. All students have ample opportunity for written expression through various writing exercises.
Results of the LSI indicated that curriculum design for this group of students should be multisensory in nature. Many students in the sample preferred to work alone rather than with peers. Therefore, an attempt was made to provide activities for this preference, as well.

Following is a breakdown of the perceptual strengths addressed by the activity alternatives offered for attaining each objective:

<table>
<thead>
<tr>
<th>Code:</th>
<th>A</th>
<th>Auditory</th>
<th>T</th>
<th>Tactual</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Vi</td>
<td>Visual</td>
<td>K</td>
<td>Kinesthetic</td>
</tr>
<tr>
<td></td>
<td>Ve</td>
<td>Verbal</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Objective 1
Become familiar with the plot, theme, and at least four major characters in the play *Julius Caesar*.

Activity 1 Ve  Activity 3 Ve
Activity 2 Ve  Activity 4 A

Objective 2
Identify what you believe to be the central conflict in the play.

Activity 1 Ve
Activity 2 Ve/A
Activity 3 K/A

Objective 3
Analyze how Shakespeare effects the characterization of at least three protagonists in the play.

Activity 1 Vi  Activity 3 Ve
Activity 2 K/Vi/T  Activity 4 Ve/A

Objective 4
Concentrate on the flow of the plot in the play.

Activity 1 Vi/T
Activity 2 Vi
Activity 3 Ve/A

Objective 5
Develop skill in making critical judgments.

Activity 1 Ve
Objective 6

Activity 2 A

Comprehend Shakespeare's meaning of one portion of the text.

Activity 1 Ve
Activity 2 A
Activity 3 Vi/Ve

The assumption is made that students have not yet been exposed to *Julius Caesar* in earlier studies. Therefore, a pre-test will not be given. However, two opportunities for evaluation at the end of the curriculum are presented: a self-assessment test to indicate to the student in what areas relearning might be needed and a final test given by the teacher to the student for a grade. Both instruments for evaluation are contained in Appendices C and D.
Sample Contract Activity Package: *Julius Caesar*

The drama *Julius Caesar*, both a history and a tragedy, continues to appeal to audiences after many centuries. It deals with problems faced by people in any age.

*Julius Caesar*, written by Shakespeare about 1598, tells about the assassination of Caesar and its results. The play raises the question: How does one stop a tyrant? The characters of Brutus, Cassius, and Mark Antony show various responses to this question.

**Objectives**

Activity Number 1 under Objective 1 and one of the 3 activities associated with Objective 6 in the contract activity package are required of all students. Two additional projects of your choice may be selected from the remaining four objectives.

Indicate here which alternatives you plan to participate in:

required

\[
\begin{align*}
\text{Objective 1, Activity No. 1} \\
\text{One activity associated with Objective 6}
\end{align*}
\]

After your study is completed, go back and choose another activity alternative from the set under Objective 1:

**Objective 1**

Become familiar with the plot, theme, and at least four major characters in the play *Julius Caesar*. 

Activity Alternatives

* 1. Complete the study guide as you read the play.

2. Rewrite the play as a 3-4 page short story suitable for young children while retaining the essence of the plot.

3. Imagine that you are a theatre critic for a newspaper or a magazine; write a review of the play.

4. Imagine you are a theatre critic for a newspaper or a magazine; record a review of the play on tape.

Reporting Alternatives

1. Compare your answers with another student of your choice; then submit the completed guide to your teacher.

2. Give your short story to a fourth or fifth grader to read; observe his/her reactions.

3. Post your review on the bulletin board.

4. Play your tape for a small group of students.

Objective 2

Identify what you believe to be the central conflict in the play Julius Caesar. Conflict in drama is usually of two types:

a) external conflict—the character against forces in society.

b) internal conflict—the character within himself/herself as he contemplates a course of action.

* Required of all students.
Activity Alternatives

1. Write a newspaper feature story discussing the problems of two main characters from an objective, third-person point of view.

2. Work with another student to write a brief dialogue reflecting a conflict between two characters.

3. Dress up in a Roman toga and present from memory one of the several famous speeches in the play.

   Suggestions: - Speech by Caesar in Act III, scene i.
   - Speech of Mark Antony, Act III, scene ii.
   - Eulogy by Antony of Brutus, Act I, scene v.

Objective 3

Analyze how Shakespeare effects the characterization of at least three protagonists in the play.

Activity Alternatives

1. Draw portraits of 3-4 characters in the play as you visualize them.

2. Make a puppet of one of the

Reporting Alternatives

1. Submit your article to your teacher.

2. Present the dialogue to the class. Ask class members how they would solve the problem.

3. Recite the speech to the class. (The speech may be tape-recorded as well.)

   Display your portraits.

   Comment briefly about why you see them in this way.

   Have your puppet introduce
characters as you imagine him or her.

3. Decide which current actor or actress would be suitable for a particular role in the play Julius Caesar.

3. Imagine you are a film producer. Write a letter offering a key role to a certain actor.

4. Become an "arm-chair psychologist." Write a 3-4 page character analysis describing a character's motivation and patterns of behavior.

4. Read your characterization to the class.

Objective 4

Concentrate on the flow of the plot in this Shakespearean drama.

Activity Alternatives

1. Design a collage depicting various tragic events in the play. Try to incorporate at least six different "scenes" from the play.

2. Prepare a storyboard of events in sequence for each of the five acts of the play. Use either a cartoon or realistic approach to your artwork. Example:

   ACT I □□□□□□□

Reporting Alternatives

1. Display your collage on the bulletin board.

2. Publish your artwork in the school newspaper or display it on the bulletin board.
3. Prepare a written outline of the events of the play, covering each of the five acts. Use a separate Roman numeral for each act in the play.

3. Post your outline on the bulletin board. Or, using the chalkboard, tell the class the highlights of each act in the play.

**Objective 5**

Develop skill in making critical judgments.

**Activity Alternatives**

1. Respond in writing to any two of the five questions presented below.

2. Using a talk show format, respond orally to any two of the five questions stated below, as asked of you by a fellow student.

**Reporting Alternatives**

1. Your response to each question should be 1-2 pages in length.

2. Cooperate with 1-2 other students and tape-record your comments. Present to your teacher an outline of your responses.

1. How does weather heighten and parallel the action in Act I, scene iii of the play? Give specific examples.

2. Why do the conspirators at first want to have Cicero join them? Why do they later change their minds? (See Act II.)

3. In Act III, scene ii, Brutus puts loyalty to Rome before loyalty to a friend; Antony puts loyalty to a friend before loyalty to the state. With whom do you most agree? Explain why.
4. What traits of Caesar has Antony developed later on in the play?  
   (Check in Act IV, scene i for several traits.)
5. Which two of the following characters are most alike: Brutus, Cassius, Caesar, Antony? Which are opposites? Compare and contrast these characters.
6. How does one stop a tyrant? The characters of Brutus, Cassius, and Mark Antony show different responses to this question. Show how each responds to the threat of Caesar's tyranny.

**Objective 6**

Comprehend the language of Shakespeare, which is so different from modern prose.

**Activity Alternatives**

1. Complete the questions accompanying this exercise in class with the teacher guiding the discussion.
2. Listen to a recording of the forum scenes, Act III, scene ii.
3. View the forum scene on film.

**Reporting Alternatives**

1. Volunteer answers orally as questions accompanying Objective 6 are completed.
2. Give a 3-5 minute speech paraphrasing Antony's speech at Caesar's funeral.
3. Submit to the teacher answers to questions which accompany Objective 6.
1 Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them,
The good is oft interred with their bones;
5 So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious.
If it were so, it was a grievous fault,
And grievously hath Caesar answered it.
Here, under leave of Brutus and the rest
10 (For Brutus is an honorable man,
So are they all, all honorable men),
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
15 And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill;
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept;
20 Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious;
And Brutus is an honorable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown
25 Which he did thrice refuse. Was this ambitious?
Yet Brutus says he was ambitious;
And sure he is an honorable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
30 You all did love him once, not without cause;
What cause withholds you then to mourn for him?
O judgment, thou art fled to brutish beasts,
And men have lost their reason! Bear with me;
My heart is in the coffin there with Caesar,
35 And I must pause till it come back to me.

Complete the following questions in connection with Activity

Alternatives numbers 1 and 3:

1. The expression "lend me your ears" in the first line means ______

2. The following two lines from this speech are often quoted:

   The evil that men do lives after them,
   The good is oft interred with their bones;
Without consulting a dictionary or thesaurus, tell from the context what the word "interred" means: ________________________________

3. According to Mark Antony, ______________________ gave him permission to speak at Caesar's funeral.

4. According to Brutus, Caesar was overly ambitious. When Antony speaks at Caesar's funeral, he says, "I come to bury, not to praise him." Yet Antony soon contradicts himself, and during the speech, enumerates several of Caesar's good qualities. List six of them:
   a. ______________________
   b. ______________________
   c. ______________________
   d. ______________________
   e. ______________________
   f. ______________________

5. At least four times during his speech, Mark Antony says that Brutus is an honorable man. The expression almost becomes a litany. If you were a member of the crowd, would you think Antony is sincere after repeating this so many times? Why or why not?

6. What is the tone or mood of the last five lines of this speech?
Describe Mark Antony's probable facial expression and outward emotion as he delivers the last five lines of this speech.

7. Before Mark Antony's speech, members of the crowd comment that Caesar was a tyrant and it is best Rome is rid of him. However, immediately after the speech various plebeians suggest that they may change their minds. What in the content of Antony's speech would help to bring about this dramatic change?

** Now, to complete your study of the play, go back and do one of the remaining three activity alternatives in Objective 1, # 2, 3, or 4.

**NOTE:** Through various reports given orally to the class, students, regardless of their perceptual choices, will be exposed to answers to activity alternatives in all six objectives. The self-assessment following reflects this assumption.
Resource Alternatives

Books
Dean, L. F. (Ed.) (1968). Twentieth century interpretations of
Oxford.
Prentice-Hall.

Records
Julius Caesar. (1964). Sir Ralph Richardson with Anthony Quayle
and cast. Caedmon: Shakespeare Recording Society.

Films
key scenes from Shakespeare's Julius Caesar. Brief narrative bridges
maintain continuity. Santa Monica, CA: BFA Educational Media.
Julius Caesar: The forum scene. (1946). Film features speeches by
Brutus and Antony. n.p.: Contemporary Films.
CHAPTER V: SUMMARY, CONCLUSIONS, RECOMMENDATIONS

Educators in the field of secondary English instruction today are involved with a variety of concerns. As in the past, present-day teachers of English constantly deal with the content and scope of the literature curriculum. The question they address remains: On what basis can an effective literature curriculum for secondary students be modeled?

This study has sought to develop a literature curriculum incorporating the study of *Julius Caesar* for secondary English students which focuses on students' needs and interests, as described by individual learning styles. For the purposes of this research, learning style was defined (Pfeifer, 1984) as the individual's preference for certain environmental, emotional, physical, and psychological factors related to the learning process. The instrument used in this study to assess learning style was the Learning Style Inventory as designed by Dunn, Dunn, and Price (1986).

Much of the related literature confirms that there are many different modes of knowing. The various modes, for example, visual, verbal, tactual, and kinesthetic, take into account perceptual differences among students. Other authors recognize the role of the brain's laterality in determining individual learning style. In designing this project's curriculum plan for teaching the play *Julius Caesar*, an attempt was made to provide visual, tactual, auditory, and kinesthetic aids to supplement a purely verbal presentation of material to the class.
The results of other research emphasize the study of literature as aesthetic experience. These educators see a need for the teacher to create situations that provoke inquiry among students in the classroom. Therefore, the curriculum plan included also a section on critical thinking to provoke oral and written expression on the part of students. A close study of one portion of the text also helped implement this objective.

In 1979-1980, Price (Dunn, 1982) used nearly 4000 students and the LSI in the process of his research. He found that the younger the student, the more tactual and kinesthetic he or she is, followed later by the development of visual strengths and still later, auditory skills. The assessment of eleven ninth-grade students here, as a prerequisite to designing curriculum for them, parallels the study done by Price.

However, a sample of just eleven students, as in this particular project, certainly provides inconclusive evidence to support generalizing any particular learning style to the ninth-grade population as a whole. It is interesting to note that six of the eleven students assessed registered a preference for visual and auditory modes, whereas one student had a preference for tactual learning. Two students in the sample had a preference for kinesthetic learning.

The study by Price also indicated that the strongest need to learn with peers occurs in grades 6-8. The lowest need is found in grade 12, followed by grade 9. In the sample of ninth graders tested, it is
notable that four of the students preferred learning alone to learning with their peers. Only one of the students preferred learning with peers. For the remaining students, the learning alone/peer orientation factor was not critical to their learning styles.

This study included obtaining detailed feedback from professional colleagues. Three inservice teachers of English evaluated this curriculum plan closely using a checklist as cited in Appendix E.

The feedback noted that opportunities for creativity are rich and varied. One teacher commented that the objective dealing with the interpretation of one section of the text is especially helpful since students often seem intimidated by the formality of Shakespearean language. Another teacher raised a number of questions dealing with the practical aspects of implementing the curriculum plan. Included among these were questions as to the large number of alternative activities and how much class time should be made available to students for the preparation of these projects. Also of concern was the issue faced by teachers of English who are expected to balance the teaching of grammar, vocabulary, and composition, along with other literature during a given school year. Another consideration is whether the amount of time this unit would take to complete is commensurate with its relative value within the curriculum.

Other questions dealt with the method of evaluating student effort. Compared with the self-assessment test, the final test requires the student to recall a fair amount of specific detail. The question of whether the self-assessment test adequately prepares
the student for the more rigorous final test was raised.

This study has also given rise to questions that were not answered through this particular research project. Included among these is the question of how important it is to assess the needs of students prior to designing a curriculum plan. Assuming that every class contains students with a variety of perceptual preferences, it may be just as effective for the teacher to use a multisensory approach and not be so concerned with needs of individual students.

Also, a certain number of secondary students will continue with their formal education beyond the high school level. Another consideration is whether addressing the perceptual strengths of these students during their years in high school will cause them to be ill-prepared for college where adherence to a traditional, verbal approach to learning is still customary.

Whatever the answers to these questions, it is evident that teachers must balance these two concerns. The content of the literature curriculum will continue to play a vital role in the teaching of English in the modern American classroom, but teachers will also need to modify the curriculum in order to address the learning styles of their students.
References


Duval County School Board. (n.d.) *Course outline: grade 9.* Jacksonville, FL: Author.

Duval County School Board. (n.d.) *Course outline: grade 10.* Jacksonville, FL: Author.


Appendix A

The answer sheet of the Learning Style Inventory which follows indicates questions which are asked of the student in order to assess learning style.
Survey Instrument deleted, paper copy available upon request.
Survey Instrument deleted, paper copy available upon request.
Appendix B

Julius Caesar: A Study Guide

Act I, scene i

1. Why had the workingmen (plebeians) left their jobs to observe a holiday?

2. What had the tribunes, Flavius and Marullus, commanded them to do? Why?

3. Plot development will probably proceed from what political situation in Rome?

4. Why is Caesar distrustful of Cassius now?

Act I, scene ii

1. List Cassius’ reasons for urging Brutus to discover within himself his "hidden worthiness"?

2. Why did Brutus fear he was being led into dangers?

3. What did Cassius say to discredit Caesar?

4. What purpose did he hope to achieve in saying this? Explain the significance of lines 136-138 to that purpose.
5. In lines 190-210 Caesar spoke his mind about Cassius. What reasons did he give for believing that Cassius, and others like him, were "very dangerous"?

6. Cassius is now confident that Brutus will join the conspiracy against Caesar. Why?

7. By what trickery does Cassius hope to win "the man entire" (Brutus)?
   How successful was he?
   Why?

**Act I, scene iii**

1. Why was Casca terrified by the disturbances in nature?

2. Romans of this era were extremely affected by omens. Why did Cassius' interpretation of these omens persuade Casca to oppose Caesar's tyranny?

3. Why was Brutus necessary to the success of the conspiracy?

**Act II, scene i**

1. What reasons did Brutus give in his interrupted soliloquy (lines 10-85) for saying, "It must be by his death . . ."?
(A soliloquy is a speech rendered by an actor alone on stage; this monologue usually gives insight into the speaker's innermost thoughts, motives, desires.)

2. What was the significance of the ides of March in Roman times?

3. Why do you believe that Lucius considered "conspiracy" evil?

4. Why did Brutus oppose Cassius' insistence that Antony and Caesar should fall together?

5. The faults we most despise in others are frequently found in ourselves. What evidence have you found that Brutus was guilty of the fault he condemned in Cicero, lines 151-152?

6. Decius ridiculed Cassius' fear that Caesar would not go to the Capitol. Why?

7. What plan would further ensure Caesar's presence there?

8. Why did Brutus promise to confide in Portia the cause of his grief?

Act II, scene ii

1. Contrast the effect of the omens on Caesar and on Calpurnia.
2. Interpret this remark: "When beggars die, there are no comets seen."

Who said it?

3. Why did Caesar decide not to go to the Capitol?

4. What made him change his mind?

5. Why was Caesar surprised to find Antony among his escorts?

6. How do you interpret Brutus' last words in this scene?

**Act II, scenes iii and iv**

1. How did Artemidorous plan to warn Caesar?

2. Why was it necessary for him to read his note aloud?

3. Why did Portia dispatch Lucius to the Capitol?

4. What was the soothsayer's real intention?

**Act III, scene i**

1. How did Metellus Cimber's plea before Caesar make the assassination possible?

2. What is the significance of "et tu, Brute?—Then fall, Caesar"?
3. By what acts did Brutus and others try to make the assassination seem noble and worthy?

4. How did Antony gain permission to speak?

5. What prediction did Antony make in lines 271-276?

**Act III, scenes ii and iii**

1. What was Brutus' purpose in addressing the crowd?

2. To what did Antony appeal in his speech?

3. Why did Antony say, "Fortune is merry, And in this mood will give us anything"?

**Act IV, scene i**

1. What was the purpose of the meeting at Antony's house?

2. What impression did you gain of Octavius and Lepidus?

3. What opinion have you formed of Mark Antony at this time?

**Act IV, scenes ii and iii**

1. What were the grievances Brutus and Cassius had against each other?
2. During the conference in the tent, what was revealed about events in Rome and the advance of Antony's troops?

Act V, scenes i and ii
1. What do lines 19-20 suggest about the future harmony between Antony and Octavius?

2. What did Cassius' speech in lines 70-88 foreshadow?

3. What was Brutus' attitude toward suicide? (See lines 102-111.)

Act V, scenes iii-v
1. What tactical error did Brutus make?

2. Under what false impression did Cassius die?

3. What was Brutus' state of mind as he died?

4. How fair was Antony's eulogy (farewell remarks) of Brutus?

In retrospect:
1. Some critics have suggested that the dead Caesar exerted a stronger influence on characters and events in the play than Caesar living. Explain why you do/you do not agree. Give reasons to support your opinion.
2. Select one scene or incident in the play that made the greatest impression on you. Tell why it impressed you.
Appendix C

Self-assessment Test

Directions: Complete this test without the aid of a textbook or notes. Then show it to your teacher. Make any changes or additions on the completed test using your textbook and/or notes.

1. Describe the plot, theme, and identify at least four characters from the play Julius Caesar.

Plot:

Theme:

Characters: (Name four main characters and identify in one sentence their roles in the play.)

1. 
2. 
3. 
4. 

2. Conflict in drama is usually of two types:
   a) external conflict—the character against forces in society.
   b) internal conflict—the character within himself as he contemplates a course of action.
Give one example of each type of conflict in the play:

a.

b.

3. Analyze how Shakespeare characterizes three protagonists in the play. Write 2-3 sentences for each character please.

a.

b.

c.

4. How does one stop a tyrant? Brutus, Cassius, and Mark Antony show different responses to this question. Show how each responds to the threat of Caesar's tyranny:

a. Brutus

b. Cassius

c. Mark Antony

5. You studied in depth Mark Antony's speech at Caesar's funeral.
At least four times during this famous speech Mark Antony says that Brutus is an honorable man. Do you think Mark Antony is sincere in saying this? In a paragraph of 4-5 sentences, explain why or why not.
Appendix D

Final Test: Julius Caesar

I. Match the character in the first column with the description in the second column. (2 points each.)

| 1. Julius Caesar | A. a Roman poet who provides humor |
| 2. Mark Antony | B. servant to Cassius |
| 3. Brutus | C. wife to Brutus |
| 4. Cassius | D. conspirator who reports Caesar's epilepsy to Brutus and Cassius |
| 5. Portia | E. emperor of Rome, Italy |
| 6. Casca | F. a member of the triumvirate after Caesar's death |
| 7. Shakespeare | G. a tribune |
| 8. Calpurnia | H. wife of Caesar |
| 9. Cinna | I. conspirator with a "lean and hungry look" |
| 10. Pindarus | J. a chief conspirator who joins with Cassius to "save" Rome from Caesar's tyranny |
|               | K. Elizabethan playwright |

II. Analyze how Shakespeare characterizes three protagonists in the play. Choose 4 of the 5 characters below. Write 2-3 sentences for each character chosen. (5 points each.)

1. Mark Antony

2. Brutus

3. Cassius
4. Caesar

5. Calpurnia

III. Tell briefly the main action in each of the 5 acts of the play. Use complete sentences. (5 points each.)

Act I:

Act II:

Act III:

Act IV:

Act V:

IV. Understanding Elizabethan English. Under each excerpt from the play write in 2-3 sentences your interpretation of its meaning. (5 points each.)

Alternative: Recite to your teacher 12-15 lines from a major speech for 15 points. (Note: Students will have prior notice of their option to do this.)

1. The evil that men do lives after them,
The good is oft interred with their bones.

2. But I am constant as the Northern Star,
Of whose true-fixed and resting quality
There is no fellow in the firmament.
3. O judgment, thou art fled to brutish beasts,
And men have lost their reason! Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

V. What do you think? Discuss any 2 of the 4 questions for discussion below. Write your comments in a paragraph of 3-4 sentences. (10 points each.)

1. Brutus puts loyalty to Rome before loyalty to a friend. Antony puts loyalty to a friend before loyalty to the state. With whom do you most agree? Explain why.

2. Name some traits of Caesar that Mark Antony later developed.

3. Who would you consider the best ruler: Brutus, Caesar, or Antony? Explain your choice.

4. Discuss the role of the supernatural in this play.
Appendix E

Checklist: Evaluation of Curriculum Design

Please place a check mark on the line below "yes" or "no" to indicate your response.

1. The objectives meet the general requirements of the course outline for Grade 10 as prescribed by the Duval County School Board.  
   Yes  No

2. Keeping in mind the percentage of visual learners in the instructional group, the curriculum plan does provide adequately for visual learners.  
   Yes  No

3. Keeping in mind the percentage of auditory learners in the instructional group, the curriculum plan does provide adequately for auditory learners.  
   Yes  No

4. Keeping in mind the percentage of tactual learners in the instructional group, the curriculum plan does provide adequately for tactual learners.  
   Yes  No

5. Keeping in mind the percentage of kinesthetic learners in the instructional group, the curriculum plan does provide adequately for kinesthetic learners.  
   Yes  No

6. Each of the activities designed for an objective requires the same amount of effort on the part of the student.  
   Yes  No

7. The curriculum permits self-pacing.  
   Yes  No

8. The curriculum encourages student creativity.  
   Yes  No

9. Using this curriculum plan, students have ample opportunity to work alone, as well as in groups.  
   Yes  No

10. The requirements of each objective are challenging enough for students in the tenth grade.  
    Yes  No

11. Each objective contains choices equally challenging to the advanced student and to the less able student.  
    Yes  No

12. Content of the self-assessment and final tests is compatible with the objectives of the curriculum plan.  
    Yes  No

Additional suggestions, recommendations: