

Growing Up Southern:
An Adolescent Literature Course

Stephanie Ann Roy

April 29, 1994

All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden, and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloone,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange, eventful history,

Is second childishness and mere oblivion,
 Sans teeth, sans eyes, sans taste, sans everything.

William Shakespeare

As You Like It

(Bevington 305)

What could this powerful Shakespearean passage possibly have to do with "Growing Up Southern: An Adolescent Literature Course"? A lot. I chose this quotation for two reasons. First, Shakespeare wrote that "All the world's a stage." I agree; virtually every facet of life can be viewed as an unfolding drama. The classroom in general, and more specifically, the course I am proposing, are no exceptions. Christenbury, a teacher of English, writes to her colleagues: "Adolescents don't come to school to see you or to go to class; they come to experience the real action: one another. In some ways you and your class are merely the backdrop of the play" (18). Consider, for a moment, the following scenario...

Growing Up Southern: An Adolescent Literature Course

Directed By: Stephanie Roy

The Cast of Characters:

- A class of fifteen students, all high school seniors who have grown up in the south. These students are bright, motivated, and eager to learn. They come to class prepared, having read all assigned works and completed all homework. These hard workers actively participate in discussion and work well together on class projects. They are, for all purposes, model students.
- A dedicated, enthusiastic teacher who is unafraid to try new things. She is an excellent classroom manager, a friend to her students, and a scholar of both adolescent and Southern literature. As anxious to learn as her students, she is open minded, listening to and appreciating each student's ideas.

The Audience:

- ✓ Peers who are envious of their classmates who signed up for the course.

- ✓ Parents who are involved in the school and encourage these fifteen students to do their best.
- ✓ Administrators who support this elective class wholeheartedly and are anxious to help in any way they can.

The Setting:

A classroom in a Southern high school. Sixteen desks are arranged in a circle, fifteen for the students, one for the teacher. Tables and chairs are also on-hand for class projects. The bookcases are overflowing with literature. Brightly decorated bulletin boards provide a wealth of information on the South to any interested reader. Maps of Southern cities and states as well as posters publicizing the latest in adolescent literature cover the walls. It is evident that the teacher had a field day designing this learning environment, for her classroom radiates enthusiasm, just as she does.

The Props:

(All provided by the generous administration)

- Sixteen copies of all mandatory reading.
- Available film versions of mandatory reading.
- An in-class library, housing a variety of both adolescent and Southern literature.
- A budget for field trips to any appropriate, local landmarks or cultural events. (For example, a museum emphasizing Southern history or a community production of *To Kill A Mockingbird*).
- Ample arts and crafts supplies, including, but not limited to:
 - ✓ scissors
 - ✓ glue
 - ✓ rulers
 - ✓ crayons
 - ✓ markers
 - ✓ posterboard
 - ✓ construction paper
 - ✓ old magazines and catalogs
 - ✓ in-class computers
 - ✓ televisions and VCRs
 - ✓ camcorders

Length of performance:

One semester.

Performance dates:

Coming soon (Hopefully) to a high school near you.

The curtain opens...

Shakespeare was right; All the world is a stage, even the classroom. But that's not the only reason I began with his quotation. The title of this course, "Growing Up Southern---An Adolescent Literature Course" (from hereafter "GUS") raises a few questions immediately. What is meant by "growing up"? What is considered "Southern" literature? What is "adolescent literature"? Before detailing this course any further, it is essential that the reader understand what I mean by these three concepts, and Shakespeare's seven stages of life are the perfect way to introduce the first concept, growing up.

What is growing up, exactly? I am not talking about reaching adult height, weight, or shoe size. I am talking about reaching adult maturity. According to Shakespeare, growing up isn't something that happens from birth to eighteen. We spend a lifetime

growing up. And while we are constantly growing and learning more about ourselves and our world, there comes a point when we lose our innocence, our naiveté. This growing up concept is more of a "coming-of-age" idea. Sova says a coming-of-age work is in a genre all its own, a genre she calls the "*Bildungsroman*, or the 'novel of maturation'" (54).

In such a work, the central character should ideally be taken from a state of innocence and brought to a state of experience and enlightenment as a result of a series of misadventures which are recounted in the novel. He or she should, thus, be ready for adulthood. (54)

On to our second question, what is Southern literature? Is it any work by a writer from the South? Not necessarily. Is it any work set in the South? That's not really an adequate definition either. A work can be written by a southerner and set in the south, but still not be southern literature. The true test: If the characters or plot would change if placed outside the South, chances are it's southern literature. Eudora Welty, who is "as southern as Mississippi soil itself," (Bryant 5) explains it this way:

The truth is, fiction depends for its life on place...Every story would be another story, and unrecognizable as art, if it took up its characters and plot and happened somewhere else. (11)

For those outside the South, this course might prove to be purely academic, only a literature course centered on a particular region. For southern teenagers, however, my hope for this course is altogether different. In addition to their gaining knowledge, I would want these students to gain self-awareness, and a deeper understanding of what exactly it means to grow up Southern---not just in literature, but in their own lives as well.

Our third question---What is adolescent literature?---is a tricky one, for adolescent literature has more than one alias. Perhaps you've heard of juvenile fiction, teen novels, or young adult literature. "A rose by any other name would smell as sweet," and no matter what you call it, adolescent literature is still "anything that readers between the ages of twelve and twenty choose to read"(Nilsen 9). Adolescent literature has also been defined as any work written for an adolescent audience and as any work written about an adolescent. However, for the purposes of this course, Nilsen's definition is most

appropriate. It is most important to consider what students are reading, not what they should read or are assumed to read.

Answering these three questions has defined "Southern literature," "adolescent literature," "growing up," and has essentially defined this course as well. One question remains. Why teach this course? What merit, if any, is in it? Why not stick to Melville or Chaucer? What's wrong with *Moby Dick* or *The Canterbury Tales*? Nothing---they are both extraordinary works. But high school students rarely choose them for pleasure reading. Students need to be familiar with literary masterpieces, but they just as badly need to read works they find enjoyable, works that are relevant to their own experiences. GUS is not intended to replace the study of such works. Rather, it is meant to supplement such study. Christenbury says it well:

In English class, students want to read something that speaks to them and their experience; they want to write about what they know; they want to talk about issues of importance. This does not mean that they can't or won't read about different cultures and different ages, but it must, somehow, relate to now.(18-19)

Sure, a critic might say, students enjoy it, but is there any benefit to studying such fiction? Eudora Welty's answer is a profound yes:

It is by knowing where you stand that you grow able to judge where you are...One place comprehended can make us understand other places better. Sense of place gives us equilibrium; extended, it is a sense of direction too. (18)

By learning about other young adults who have grown up Southern, students will reflect on their own coming of age. At the same time, they will ponder where exactly they are going now that they have arrived, as it were.

Mandatory Reading List

- 1) *Cold Sassy Tree* by Olive Ann Burns
Will Tweedy, age 22, remembers what happened in his middle class family in 1906 and 1907 in Cold Sassy, Georgia, when he was fourteen and fifteen years old.

- 2) *To Kill A Mockingbird* by Harper Lee
Scout Finch reminisces about her sixth-ninth years in Maycomb, Alabama in the 1930s as the daughter of an affluent lawyer.

- 3) *Ellen Foster* by Kaye Gibbons
Orphan Ellen, now 12, explains what happened to her between the ages of 10 and 11. The setting is somewhere, anywhere, in the South in the 1980s.
- 4) *The Adventures of Huckleberry Finn* by Mark Twain
The young Huck Finn tells of his experiences with Jim, a runaway slave, on the Mississippi river in pre-Civil War days.
- 5) *Daisy Fay and the Miracle Man* by Fannie Flagg
Between 1952-1959, Daisy Fay Harper keeps a journal of her adventures at Shell Beach, Mississippi, where she lives from age 11-18.

Why these five novels?

Southern literature offers an abundance of coming-of-age works. In fact, coming of age seems, almost, to be Southern literature's specialty. Why use these five novels? Certainly other works would serve just as well. While I will not argue that any of these works are irreplaceable in designing this course, I will say that individually, they are each

excellent choices, and together, they fit like pieces in a jigsaw puzzle.

Cold Sassy Tree, a national best seller, is "one of the best portraits of small-town Southern life ever written," according to Pat Conroy (i). "Will Tweedy is brother to such literary immortals as Huck Finn and Holden Caulfield" writes Anne Edwards (i). *Cold Sassy Tree* lends itself to much discussion of both setting and character development.

Harper Lee's *To Kill A Mockingbird*, the eighth most censored book in American schools (Nilsen 470)---an indication that it must be worth studying---gives readers an "understanding of the American dream gone sour" (595), a deep lesson for some adults, let alone high school seniors.

Senior high school English teachers have some of their best teaching experiences with books by such writers as...Harper Lee...Students respond to the way these books raise questions about conformity, social pressures, justice, and all the other aspects of human frailties as well as strengths. It is at this level that students are ready to begin looking at shades of gray rather than black and white. Book discussions can have real meat to them because readers make different

interpretations as they bring their own experiences into play against those in the books. (41)

Ellen Foster, a less famous work, is equally worthy of inclusion:

Ellen Foster is not in the same genre as Huckleberry Finn, but she's just as important. She's a young girl's voice singing out in a field filled with young men's stories of growing up in the South. (Gibbons xi)

Chances are students will be drawn into this novel immediately with its startling opening line, "When I was little I would think of ways to kill my daddy" (1).

The Adventures of Huckleberry Finn:

"As many critics have noted, *Huck Finn*" is a book "young and old can read over and over on quite different levels, young adults for adventure and perhaps more, adults for insight and perhaps more" (Nilsen 517).

Huck's sympathy for other human beings, his shrewdness and ingenuity, his basic intelligence, his good common sense and his basic practicality---these are among the qualities which make Huck Finn one of the

great characters in American fiction.

(Roberts 70)

Daisy Faye and the Miracle Man offers a point to ponder from the outset. "What you are about to read...really did happen to me...or maybe it didn't...I'm not sure...But it doesn't matter...because it's true..." writes Daisy (7). Students will keep reading, not only because Daisy's diary makes them laugh out loud, but also to decide if she's being honest with her readers or not. Her reliability as narrator will be a definite source of discussion.

While each of these five novels can stand alone as an outstanding literary work, they mesh together to create an even better whole: Each is narrated by the coming-of-age character, which makes for an excellent opportunity to study both first person narrative and detailed character analysis. They offer a variety of experiences: Two boys, three girls. Pre-Civil war to the 1980s. Rags to riches. Students will see that coming-of-age can and does happen anywhere, anytime, to anyone.

Which novel when and why?

With five novels and a fifteen week semester, each novel can be studied for approximately three weeks. *Cold Sassy Tree* and *Daisy Fay and the Miracle Man* are somewhat parallel in that they are lengthy, humorous novels. I placed these two books at each end of the course for two reasons. First, *Cold Sassy Tree* gives students a longer assignment while they are still fresh with the newness of the school semester, and *Daisy Fay and the Miracle Man* will hopefully hit students when they are gathering their second wind to finish out the semester. Secondly, Both novels will give comic relief to an often stressful time of the semester. I placed *Daisy Fay and the Miracle Man* last because its narrator is developed more than any other to be studied. I believe by the time *Daisy Fay and the Miracle Man* is studied, students will be at a point where they can appreciate this character development better.

The Adventures of Huckleberry Finn and *To Kill a Mockingbird* are also parallel in that they are considered classics. Because of this, students may be a bit less enthusiastic for these two than for the more entertaining novels. I surrounded these works with less fearful works so as not to overwhelm the

students. *Ellen Foster*, the shortest of the five novels, is in the middle because many times that is the most hectic time of the semester. Both students and teacher will appreciate a quick read then.

How to teach the course?

Time does not permit me to present a complete lesson plan for each novel. So, rather than write five vague lesson plans, I have written one thorough, detailed lesson plan for *Cold Sassy Tree*. Although the teacher will want to vary the format of the unit, the basic structure of the *Cold Sassy Tree* unit can be used throughout the semester. Alternative activities and assignments can be interchanged with the ones included here to provide variety for both the teacher and the students. However, the basic format (in-class reading time, journal entries, small and large group discussion, group project, creative and critical writing, peer editing, viewing of film version if available, and evaluation) should remain fairly intact.

Cold Sassy Tree

Unit Plan

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Teacher reads the first few pages of <i>Cold Sassy Tree</i> aloud. Students spend the rest of the period reading.	Students spend the entire class period reading the novel.	Brief lecture on biography of Olive Ann Burns, publishing history of novel, and character analysis. Students write in journal reaction to novel thus far.	Small group discussions. Each group will cover a different character in the novel. Groups will report back with their findings to the class as a whole.	Class discussion of cultural and historical aspects of novel. How do attitudes on race, gender, and religion compare to today? Journal reaction to discussion.
Students will have the entire novel read by today. Begin viewing film version of the novel.	Finish viewing film version.	Class discussion of film. Two teams of students debate which they prefer: one team must support the novel, the other must support the film.	Peer editing of creative essays.	Discussion of setting. Journal entries: Why I would/would not want to live in Cold Sassy.
Students will have worked individually on maps over weekend. Begin group work on maps today.	Group work on Cold Sassy maps.	Groups finish up maps. Each group will present their map to the class as a whole.	Peer editing of critical essays.	Written evaluation of the unit. Critical essay on depiction of character in the novel and film due. Journal entry: Comparing Will's coming of age to self.

I. Unit Goals:

Students will:

- A. Develop an understanding of the culture and history of the early 20th century rural South.
- B. Develop an understanding of character analysis.
- C. Exhibit cooperation and enthusiasm while working on group activities.
- D. Develop structural, spatial, and creative skills.

II. Out of Class Assignments:

Students will:

- A. Complete reading of the novel by the second Monday of the unit.
- B. Describe in a creative essay how a character of their choice from *Cold Sassy Tree* would respond in a modern-day situation.
- C. Write a critical essay explaining which depiction (novel or film) they prefer of the character used in the above assignment, and why.

III. In Class Activities:

Teacher will:

- A. Introduce *Cold Sassy Tree* by reading the first few pages aloud to the class to spark student interest. "Make sure the message has enough action and sparkle to catch and hold...attention. Make the message brief enough to whet the...appetite, to make [the student] want to see and hear it again and again" (Trelease 3).
- B. Lecture briefly on biography of Olive Ann Burns, publishing history of *Cold Sassy Tree*, and character analysis.
- C. Lead discussion of *Cold Sassy Tree* with class, emphasizing character development of Will Tweedy and the cultural and historical setting of the novel.

Students will:

- A. Be given the first two full class periods to begin reading the novel.
- B. View the film version of *Cold Sassy Tree*.
- C. In groups of three or four, design and create maps of Cold Sassy, Georgia that are as authentic as possible according to the text.

- D. Peer edit the two out-of-class writing assignments.
- E. Write their reactions to the novel periodically in a journal.
- F. Evaluate the unit on the last day (Did students like studying *Cold Sassy Tree*? Would they recommend it to a friend? What activities did they like most? Least? What activities would they suggest using?).

In addition to the assignments and activities involved in each of the five units, additional semester-long projects are also included. Each student will complete two book critiques and a lengthy essay on their own coming-of-age experience. While students will have occasional deadlines to meet for these projects, they will more or less be independent study efforts. Students will be expected to be responsible for the management of their time in order to complete each task.

Book Critiques:

Each student will select two works (of any genre) to read on his or her own time, and will write a two page critique of the work. One such critique will be due at the end of the *To Kill a Mockingbird* unit, and

the second one will be due just before the beginning of the final unit on *Daisy Faye and the Miracle Man*. At these times, there will be a two day break in between novels, where each student will present his critique orally to the class. More than just a book report, these assignments will inform other members of the class of a good read they might enjoy or a book they will know not to bother with. The following is a list of works students might want to consider. It is by no means exhaustive, nor is it intended to be. Rather, it is a starting point, a beginning. Students will eventually find their own reading "niche," but until they do, these works will allow a sampling of the contemporary and the classic, the simple and the complex, as well as virtually every literary genre. Numerous works written by the authors on the mandatory reading list are included on this list. Why? Because if a student enjoys *The Adventures of Huckleberry Finn*, for example, a good place for him to begin his own reading is with another Mark Twain work.

Book Critique Reading List:

Bissinger, H.G.	<i>Friday Night Lights: A Town, A Team, and a Dream</i>
Bridgers, Sue E.	<i>All Together Now</i> <i>Home Before Dark</i> <i>Notes for Another Life</i> <i>Permanent Connections</i> <i>Sara Will</i>
Burns, Olive Ann	<i>Leaving Cold Sassy</i>
Chappell, Fred	<i>I Am One of You Forever</i>
Chopin, Kate	<i>The Awakening</i>
Conroy, Pat	<i>The Great Santini</i> <i>The Lords of Discipline</i> <i>The Prince of Tides</i> <i>The Water is Wide</i>
Edgerton, Clyde	<i>The Floatplane Notebooks</i> <i>Killer Diller</i> <i>Raney</i> <i>Walking Across Egypt</i>
Faulkner, William	"Barnburning" <i>The Rievers</i> <i>The Sound and the Fury</i>
Forkner, Ben and Patrick Samway	<i>Stories of the Modern South</i>

Flagg, Fannie	<i>Fried Green Tomatoes at the Whistle Stop Cafe</i>
Gibbons, Kaye	<i>A Virtuous Woman: A Novel</i> <i>A Cure for Dreams</i>
Haley, Alex	<i>Roots</i>
Humphreys, J.	<i>Rich in Love</i>
Mason, Bobbie Ann	<i>In Country</i>
McMurtry, Larry	<i>The Last Picture Show</i> <i>Texasville</i>
Mitchell, Margaret	<i>Gone With the Wind</i>
Morrison, Toni	<i>Beloved</i>
Murray, Albert	<i>Train Whistle Guitar</i>
O'Connor, Flannery	<i>A Good Man Is Hard to Find (and other stories)</i>
Percy, William A.	<i>Lanterns on the Levee</i>
Powell, Padgett	<i>Edisto</i>
Reed, John Shelton	<i>Southern Folk Plain and Fancy:</i> <i>White Social Types</i>
Schwartz, Maryln	<i>A Southern Belle Primer, or Why Princess Margaret Will Never Be a Kappa Kappa Gamma</i>
Siddons, Anne Rivers	<i>Heartbreak Hotel</i>
Smith, Lee	<i>Black Mountain Breakdown</i> <i>Cakewalk</i> <i>Fair and Tender Ladies</i> <i>Family Linen</i>

	<i>Oral History</i>
Styron, William	<i>Sophie's Choice</i>
Taylor, Mildred	<i>Song of the Trees</i>
	<i>Roll of Thunder, Hear My Cry</i>
	<i>Let the Circle Be Unbroken</i>
Taylor, Peter	<i>A Summons to Memphis</i>
Twain, Mark	<i>The Adventures of Tom Sawyer</i>
	<i>A Connecticut Yankee in King</i>
	<i>Arthur's Court</i>
	<i>The Gilded Age</i>
	<i>The Innocents Abroad</i>
	<i>Life on the Mississippi</i>
	<i>The Man the Corrupted</i>
	<i>Hadleyburg</i>
	<i>The Mysterious Stranger and</i>
	<i>Other Stories</i>
	<i>The Prince and the Pauper</i>
	<i>Roughing It</i>
	<i>Pudd'nhead Wilson</i>
Walker, Alice	<i>The Color Purple</i>
	<i>In Search of Our Mother's</i>
	<i>Gardens</i>
Weinberg, Larry	<i>War Zone</i>
Welty, Eudora	<i>Delta Wedding</i>
	<i>One Writer's Beginnings</i>
	<i>Place in Fiction</i>

	<i>The Ponder Heart</i>
	<i>The Robber Bridegroom</i>
	<i>Thirteen Stories</i>
Williams, Tennessee	<i>Cat on a Hot Tin Roof</i>
	<i>A Streetcar Named Desire</i>
Wilkinson, Brenda	<i>Ludell</i>
	<i>Ludell and Willie</i>
Wright, Richard	<i>Black Boy</i>

In addition to the two book critiques, a more creative project will also be required. Students will write a lengthy (ten page) paper on their own personal coming-of-age experience, be it a southern one or not. Special emphasis will be placed on setting, but other than that restriction, students will be free to write as they please. This writing assignment will be due during the final exam period.

And that's the class! Five novels, two book critiques, one personal narrative, and innovative, interactive unit plans.

Christenbury writes that adolescent literature, "at least in the schools, is still a stepchild and has not entered the curriculum in any widespread way" (121). A course like GUS could change adolescent literature's "stepchild" status by proving that "fun"

reading isn't necessarily "bad" reading. Novels like *Cold Sassy Tree* offer a multitude of learning opportunities, as this unit plan has shown. Students can study setting, character development, and a portion of history while at the same time learning something about themselves.

To refer one last time to our "All the World's a Stage" quotation, Shakespeare described the second stage of life as:

"...the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school" (Bevington 305)

Let's prove Shakespeare wrong! I believe that if students are given the opportunity to study ideas relevant to themselves, ideas that cause them to reflect on who they are and why they are who they are, then they will not whine, will not creep like a snail to school, and will not go there unwillingly!

Works Cited

- Bevington, David, ed. *The Complete Works of Shakespeare. As You Like It*, 2.7.138-165. New York: Harper Collins, 1992.
- Bryant, J.A. *Eudora Welty*. Minneapolis: University of Minnesota, 1968.
- Burns, Olive Ann. *Cold Sassy Tree*. New York: Dell, 1988.
- Conroy, Pat. Quoted in Olive Ann Burns' *Cold Sassy Tree*. New York: Dell, 1988.
- Christenbury, Leila. *Making the Journey: Being and Becoming a Teacher of English Language Arts*.
- Edwards, Anne. Quoted in Olive Ann Burns' *Cold Sassy Tree*. New York: Dell, 1988.
- Flagg, Fannie. *Daisy Fay and the Miracle Man*. New York: Warner, 1992.
- Gibbons, Kaye. *Ellen Foster*. New York: Random House, 1988.
- Lee, Harper. *To Kill a Mockingbird*. New York: Warner, 1982.
- Nilsen, Alleen P. and Kenneth L. Donelson. *Literature for Today's Young Adults*. Glenview, Illinois: Scott, Foresman, 1985.
- Roberts, James L. *Twain's Huckleberry Finn*. Lincoln, Nebraska: Cliffs, 1990.

Sova, Dawn. *Lee's To Kill a Mockingbird*. Lincoln, Nebraska: Cliffs, 1984.

Trelease, Jim. *The Read-Aloud Handbook*. New York: Penguin, 1985.

Twain, Mark. *The Adventures of Huckleberry Finn*. New York: Signet, 1959.

Welty, Eudora. *Place in Fiction*. New York: House of Books, Ltd., 1957.

Works Consulted

- Beach, Richard. *A Teacher's Introduction to Reader-Response Theories*. Urbana, Illinois: National Council of Teachers of English, 1993.
- Bridgers, Sue Ellen. *All Together Now*. New York: Bantam, 1990.
- . *Home Before Dark*. New York: Bantam, 1983.
- . *Notes for Another Life*. New York: Bantam, 1989.
- . *Permanent Connections*. New York: HarperCollins, 1988.
- Butefish, William. *Theory and Curriculum*. University of Tennessee, Knoxville, 1994.
- Chappell, Fred, *I Am One of You Forever*. Baton Rouge: Louisiana State University, 1985.
- Conroy, Pat. *The Prince of Tides*. New York: Bantam, 1987.
- Crews, Harry. *A Childhood: The Biography of a Place*. New York: Quill, 1983.
- . *A Feast of Snakes*. New York: Ballantine, 1988.
- Edgerton, Clyde. *Raney*. New York: Ballantine, 1985.
- . *Walking Across Egypt*. New York: Ballantine, 1988.

- Forkner, Ben, and Patrick Samway, ed. *Stories of the Modern South*. New York: Penguin, 1986.
- Hipple, Theodore W. *A Teacher's Guide to the Novels of Paul Zindel*. New York: Bantam, 1988.
- . *Teaching Adolescent Literature: A Guide*. New York: Bantam, 1985.
- Karolides, Nicholas J., ed. *Reader Response in the Classroom: Evoking and Interpreting Meaning in Literature*. New York: Longman, 1992.
- Mason, Bobbie Ann. *In Country*. St. Louis: Harper & Row, 1989.
- Morrison, Toni. *Beloved*. New York: Penguin, 1987.
- Murray, Albert. *Train Whistle Guitar*. Boston: Northeastern University, 1974.
- Powell, Padgett. *Edisto*. New York: Holt, 1985.
- Reed, John Shelton. *Southern Folk Plain and Fancy: Native White Social Types*. Athens, Georgia: University of Georgia, 1986.
- Reese, Jack E. *Syllabus for Contemporary Southern Fiction and Culture*. University of Tennessee, Knoxville, 1993.
- Schwartz, Maryln. *A Southern Belle Primer, or Why Princess Margaret Will Never Be a Kappa Kappa Gamma*. New York: Doubleday, 1991.
- Twain, Mark. *The Adventures of Tom Sawyer*. New York: Simon & Schuster, 1972.

Walker, Alice. *The Color Purple*. New York: Simon & Schuster, 1982.

Welty, Eudora. *The Ponder Heart*. New York: Harcourt, 1954.

----. *Thirteen Stories*. New York: Harcourt, 1965.

Wright, Richard. *Black Boy*. New York: Harper & Row, 1989.