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High school memory book template

Big Gatsby is overrated. It's a good book! Great book! It's just not the best book ever, especially not the best book to teach teenagers about the power of literature and the essence of America. If it were, then teenagers wouldn't celebrate the glamour that the book is trying to deconstruct. But he stuck in the high school literary canon, along with Catcher in Rye and Mice and Men. And at this point, it seems that the main reason why he is taught to every high teacher is because he was taught to all teachers, and no one cares to check if he is still the best choice. My high school stuck close to classics, making it a conservative choice that I had to supplement in my time. It's normal. But given the small structure of finding a great book of my era, or even less musty ones in the recent past, I flailed around, grabbing my mom copies of Grisham and Crichton, spending too much time on palahniuk-all stuff I'd grow out of, not regret, but not particularly cherished. I found many good books, often by chance, but I didn't have much mental pattern as they all fit together in the world of contemporary literature. It took me years to get a vague grasp of the last generation (or two) of literature so I could find my way productively as an adult reader. If I could come back, I would give myself and my classmates more runs to start by replacing some old standby books that better unleash literature's full potential. A lot of this comes down to taste, and it should. The whole concept of canon is less important to our culture, especially as we see how many people were kept out of this canon, and how many were prematurely thrust into it. There are more good writers publishing more good books now, and they are disrespectful to our obsession with a narrow set of timeless stories that actually show their age. What should GoWinnowing the current canon makes space new and forget deserves to work. Bildungsroman perks are Wallflower has earned enough respect to join some of the required reading lists; how about adding Rainbow Rowell's Fangirl, or more books that address modern teen experiences with constant internet connection, helicopter parents, and everyday life inside a neoliberal empire? Is this era and its literature less deserving of our attention than Boomer's coming of age? Is there a canon actually an excuse to be lazy when building our training programs a bit? It's not a knock against the books themselves. Well, it's a knock if you think the whole high school canon to be the biggest possible books, in which case it's strange that you want to force them into teenagers rather than voluntarily introduced when they are ready. Is Catcher really the book best experienced as a teenager? No! It's the best experience as an adult appreciation catcher's about the adolescent mindset of how the book was intended. The teenager can not fully appreciate the distance between the author and the protagonist. (Some can! And more power to them, and for all the books they choose to read in their own time.) It doesn't take anything from the classics as the catcher suggests that perhaps it's time to assess that this is adulthood, not as a teenager in 2018. If you support the canon because today's teachers and schools can't be trusted to choose the right books, then why do you trust them to teach these works in the light of social progress and our changing perspective on history? Some of the current canon may just become a voluntary reading, like almost every book. However, some works are still really useful as a common starting point. There is a great place for them: college, freshman year as part of the main curriculum. A story like Anna Karenina or Madame Bovary didn't really hit home until you've gathered more life experiences, but you can at least start understanding college. We also do not offer stupidity down. Some J. should join the curriculum, but also should modern adult fiction. Jonathan Safran Foer's everything is illuminated teaches the voice better than screwed Orange; Chinua Achebe's Things Fall Apart is a much better history lesson than the heart of Darkness; frankly anyone who wants to read the Lord's rings will do it on their own, while Ursula K. Le Guin's A Wizard of Earthsea is a more meaningful contribution to the ever-mad-expanding horizons, and the remarkable missing connection between Harry Potter and more adult fiction. (So Lev Grossman's Magicians trilogy, but again, her prospects in college and post-college years are best appreciated during or after her own.) What should we stayWhat do we keep from the current canon? An older book, the better the case. We are not dropping Shakespeare, which is still very important to understand most English literature that way. In addition, it passes an important test: it's much more interesting, even if you missed the bottom layer or three meaning. Macbeth and Romeo and Juliet are fun to read and stage. Scarlett's writing is an open banger. Nothing old with a sense of humor, like Silas Marner, helps teenagers understand that old doesn't mean irrelevant. One hundred years of loneliness and the House of Spirits has enough miracle paper through any gaps in teen appreciation. Although my high school spent lord of the flies, I was very glad I got my first read before I became an adult. And almost any time a marginalized author has managed to claw his way into the canon they deserve to keep in place. If Steinbeck and Fitzgerald stay, then Beloved and Anne Frank and Bell Jar and Frederick Douglass and Jane Austen all stay. I am ashamed of the grown up white men I met and who only read other white men, and assume that the habit begins in high school. The bottom line is to destabilize the canon idea, which has been propped up by too many mediocre artists and exclude too many great ones. The point is not to create a new canon. The bottom line is to destabilize the canon idea, which has been propped up by too many mediocre artists and excludes too many brilliant ones, one that feeds into a monolithic idea in America that looks nothing like the country's actual past or present. This is not only the center of a re-center of marginalized groups (in fact my personal suggestions, unfortunately, distorted white as I still repair my bad education), but also encouraging different readers to share a diverse but overlapping literary background that will encourage more people to stay readers throughout adulthood as they view literature as an endless buffet instead of imposing prix idiosyncrasies. (This buffet includes a large dessert section of comic books that should not be treated as a novelty, but as a full-fledged part of literature that has been particularly useful for marginalized authors and stories.) This is not a new idea, canon has always been liquid. But it can be less viscous. With this in mind, here is one very personal, certainly not canonical, suggestion of how we can edit the high school curriculum. DitchThe Great GatsbyOn For Mice and Men RoadOf mice and men (change to a dubious battle)Pilgrim's ProgressJames Fenimore Cooper, but also that one Twain essay about James Fenimore Cooper performatively liked people who like the word defensebrave new world (but keep 1984)Death salesmanheart of darkness. I mean the good lord it's not aged wellTry and Metamorphosis (replace the Village Schoolmaster and the Great Wall of China)Siddhartha Divine ComedyAny comedy Ibsen DeLillo, Bret Easton Ellis, and David Foster Wallace (except for college)But Camus or other mid-century existential (except for your first broke and lonely year of adulthood)But Philip Roth (except when you're married to a college professor who hits your students)All but one of O. Henry's story (magi gift) because we've had it all but one Sherlock Holmes story (who he's most coke in) because they are neither literary nor funAll Edgar Allan Poe except Imp of the Vice, Raven, and that essay, where he's nonsense about his writing process at RavenBet Beckett unless you take it with some Stoppard take the edge offAnna Karenina Brothers Karamaz Ogluvero travel in the middle part that no one remembers TbhAny Ayn RandWar of the WorldsAnimal Farm, if you're not ready to add a few chapters das kapitalkeepTo Kill MockingbirdSuksnite letter Tree grows BrooklynBeTheoloved Bell Favorite JarInvisible ManParadise Lost Cole Et. al. why notAny twainAny WildeAny MolièreAny AustenAny MárquezAny Shakespeare except comediesAll Greek stuff, of course, well, maybe try war music instead of IliadThings Fall ApartThe Handmaid's TaleBeowulf, and read Heaney's translation aloudOne-one-Vonnegut book, and leave your other bunch on the teacher's tableAdd (sorry for any of them who are already standard among better curricula. They prove that I am right.) Novels and memoirsWhite teeth by Zadie Smith, an introduction to the modern and refreshingly accessible literary strain of hysterical realism (a term coined by James Wood, who really didn't get) Wolf Hall and Hilary MantelSing, Unburied, Sing by Jesmyn WardStation Eleven emily St. John Mandel, who celebrates art as the main human need, without clo gettingingy about himAmong the Ten Thousand Things by Julia Pier, which includes the preteen character Seinfeld fan erotica and is a great model for budding writers Isaac Asimov (or only parts 1 and 2) Hitchhiker's guide Galaxy Douglas Adams radio series, from which the books were adapted, and the influential work of the sound dramaKinied by Octavia ButlerA wizard Earthsea ursula K. Le GuinThe The Man, who was Thursday g. K. ChestertonA Visit from goon squad jennifer egan, show polyphony and experimental structureHunger roxane GaySurely You're Jokes, Mr. Feynman! Richard Feynman, show STEM students that they can make words good in short stories and poetry Labyrinths by Jorge Luis Borges (typical college assignment). Especially the Babel Library, Three Versions of Judas, Forking Paths Garden and Tlön, Uqbar, Orbis Tertius. Also get a copy of Aleph to replace the aforementioned Twain takedown of James Fenimore CooperMotherland Homeland Homeland Homelandsexuals by Patricia Lockwood, to show that poetry is good in factThere doesn't belong here more than you Miranda JulyYeems in Heinous: 272 Views of the Law and Order of SVU by Carmen Maria Machado, a novelty included in her 2017 collection Her Body and Other Countries, and an introduction to bizarre fiction That trounces nothing in Lovecraft Of The Hunchback tale of a thousand and one nights, a story cycle with three levels of stories embedded within it, one of which is suspectedly inspired by a barber episode of AtlantaTheaterRosencrantz and Guildenstern Are Dead and Arcadia by Tom Stoppard, meet followups to study Hamlet and Byron. The first is a good way to ease into surrealism, the second way to humanize the literatureMr giants. Burns. Post-Electric Play by Anne Washburn, who plays the game on the phone with the Simpsons episode dramatized by the myth and literary evolutionangels america's Tony Kushner, though it's kind of a door stopperGloria by Jacobs-Jenkins, about the media, the 21st century workplace, and how people get and maintain fame now, Taylor Mac, a provocative but kind family drama about sex, the American Empire, and the lies we tell the lower-class Family Danaï Gurira, a relaxing family comedy, apologize so many of them are from the last few seasons of Playwrights Horizons but that theater kills it nowComicsUnderstanding Comics scott McCloud, your corrective textbook for the comic book to be seen as your art and literary form, with his techniques and possibilitiesJimmy Corrigan: The Smartest Kid On Earth chris ware, comics who use many techniques described in understanding comics to tell the multi-generational story of the roles society assigns to men and boysPersepolis marjane Satrapi, a joint introduction to the graphic novel and part of the canonPalestine of young adults by Joe SaccoFun Home : Family Tragic by Allison BechdelSaga Vol. 1 Brian K. VaughanMaus by Art Spiegelman Breaking Bad of Comics is that it's a cliché to recommend it, but just because it's so unmatched goodTaisa is not a new canon or curriculum, but a collection of choices that could significantly add to the high schooler's understanding and appreciation of literature. I leaned toward works that comment on the present, or that the show's literary principles are more appropriate and well-rounded in a way than some of the old standby. High school students should read everything they want in their time, including everything that is in the Ditch section. Amendments and completely different lists are welcome and are indeed the essence. Point.

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