

**The English Teacher:
Developing Critical Reading Skills and Literary Awareness**
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When we began developing the *GED as Project* series, our focus was on the new approach the testing service was taking to the General Educational Development Tests. In each subject area, we worked closely with content area experts, many of whom also were very familiar with the adult education learner. These experts widely applauded the metacognitive approach focusing on developing critical thinking skills that we took with the different content areas. The inquiry activities in the entire series show how, using the five-step model, any lesson any instructor has used with a class can be cast into an inquiry process, critical thinking exercise. Activities for all the content areas use test questions from the Official Practice Test A to display both the content area and the level at which the tests are based.

The integrated approach to learning, so strongly advocated throughout *GED as Project*, is central to the reading volume. Reading is fundamental to all of the other content areas of the GED® Tests. In addition, we feel it is important for learners to become aware of the reading process. Often in GED preparation, little actual reading instruction takes place; readers are assumed to be good-enough readers. This may not be the case. The process of developing strategies and being an active reader is usually not much discussed with adult learners. With *GED as Project*, we give learners the opportunity to think about how to develop reading strategies that not only will help them pass the GED Tests, but will be of use to them in their jobs and daily lives. A third reason for this broad emphasis on the reading process is that reading is a thinking skill. Developing thinking skills is paramount for success not only on the GED Tests, but also in the world of tomorrow.

As good readers develop, they improve at the complex group of skills that make up reading comprehension. They both find and build meaning from the words on the page. Good readers know to bring what they already know about a topic into reading about that topic, filling in the gaps in the content to make inferences and determine the relationships of various parts of the passage to the whole. They use decoding skills to recognize the words on the page. They have an established purpose for their reading, which colors the process. But many adult learners lack these basic reading skills because they left school early. They are much more likely not to be readers for pleasure or for learning. While their reading assessment scores may be in the passing range, they are likely to have significant weaknesses in building comprehension from the printed text. In particular, they can exhibit troubles with fluency and vocabulary, as well as having little understanding of the strategies they use to make sense out of the text. Even good readers can be unaware of the steps they follow to build their comprehension. Building the awareness of these readers will strengthen their skills as well.

Since the time we began our work on a metacognitive approach to developing reading strategies, much research has been carried out in the under-educated adult population that we serve. And while our recommended inquiry approach still seems very strong to a new set of consulting content area experts, we have felt that certain areas of the Language Arts, Reading volume could use some strengthening.

The Reading Template

1. Identifying the Problem
2. Becoming Familiar with the Problem
 - Preview the Passage or Question
 - Activate Prior Knowledge
 - Consider/Build Interest
 - Set a Purpose
3. Planning, Assigning, and Performing Tasks
(individually, in pairs, or in small groups)
 - Clarify Words/Sentences/Paragraphs
 - Use a Reading Comprehension Strategy
 - Analyzing
 - Predicting
 - Questioning
 - Defining unfamiliar words through context
 - Imaging
 - Determining – important, unimportant, and/or interesting
 - Determine the Kind of Question
 - Answer Questions
 - Find Support for the Answer
4. Sharing with Others
(with pairs, small groups, and/or the whole class)
5. Reflecting, Extending and Evaluating

The publication of Susan McShane's study, *Applying Research in Reading Instruction for Adults*, the growing concerns over the transitioning adult student, and the development of content standards, as well as the impending new GED Tests, make this a propitious time to make some additions to the *GED as Project, Language Arts, Reading* volume.

In the other books, we provided considerable assistance in classroom instruction, extension activities, and lesson ideas. In *GED as Project, Language Arts, Reading*, we focused attention on pre-reading, during reading, and post-reading skills development. However, we did not pay sufficient attention to one very real problem area for the adult learner. By and large, this student has not been a good reader, nor has this student enjoyed reading. Even if your GED preparatory students are the best of your readers, they are still reading at a low- to mid-secondary range. So, they still need to develop strong alphabetic, fluency, and vocabulary building skills, in addition to the comprehension skills. Even for the most advanced adult learner, you will want to continue to develop their phonemic awareness and increase their recognition of the sounds of consonants and vowels in the words with which they are unfamiliar. A lack of fluency means that the reader is looking at the words but not recognizing the meaning contained in the text (McShane, 2005), and non-readers have significantly smaller vocabularies than readers. These lacks translate into significant comprehension difficulties for the student.

People who don't read well don't read much, and therefore don't learn new words the way good readers do, through reading. In addition, adults who don't finish high school probably don't have content knowledge typically acquired in science, literature, and social studies classes (Snow and Strucker, 2000). Reading requires inferences, and inferences are based on prior knowledge (Hirsch, 2003). Adults may know a great deal about their work and special interest areas, but much of what they read in class may require experience with "book learning." (McShane, 2005, p.74)

The GED Tests focus on the skills of reading and writing, but these are not separate subjects in secondary schools. The English class, where students do their reading and writing, stresses the content of the materials and strives to develop some understanding of the structure and conventions of different genres. This is why the GED Language Arts, Reading Test uses the different categories of prose, poetry, drama, and nonfiction. Prose fiction requires different thinking and approaches from nonfiction. Different types of nonfiction require different skills from each other; a popular biography would be read very differently from an owner's manual or employee handbook. Poetry requires an understanding of the function of rhythm and use of figurative language. Drama is a combination of two very different texts. All of these genres present very different, but very real, challenges to the learner with limited vocabulary and understanding.

Reading Fiction

A piece of fiction tells a story. It involves characters and their reactions and interactions brought about by conflict or other elements of the plot. Most young people take the stories they read to be true, even if not entirely true to life. It is through the careful study of the stories that they read in middle and high school that students begin to understand that the writer creates the whole from his or her own ideas.

Most readers, even the poorest, can go through a plot outline chronologically. This, however, may not show any understanding of why things happened or give any insight into the theme the author is exploring. Reading comprehension takes a deeper understanding, not only of the plot and its unwinding, but of the characters, the backdrop against which the story takes place, and the cause and effect of the occurrences.

The questions on the GED Language Arts, Reading Test consider character analysis, particularly as seen in reactions to the situations in which the character finds him- or herself. To understand these personal traits, the reader must infer a great deal from the actions of the characters as well as their thoughts and conversations. Inference is a higher skill than recall, and its development requires knowledge and understanding that may be in short supply in your learners.

One of the best things instructors can do is to begin to develop a body of knowledge within the students in their classes. The GED Language Arts, Reading Test studies early fiction,

fiction of the first half of the 20th Century, and contemporary fiction. The test, of course, takes several detail-rich paragraphs of a short story or novel and asks a number of questions based upon that section. To learn about the different fiction genres, your students should read not excerpts, but complete stories, in order to build up the knowledge they lack.

In the class or group discussion of the stories, learners should analyze character development, recognize cause and effect in the plot development and character reactions, and be able to identify the elements of the plot. In addition, they should be able to discuss the stated or implied theme of the story and understand the narrator's point of view. From there, the readers can begin to interpret tone, mood, and style, and understand the use of symbols, other figurative language, and imagery. These are increasingly difficult challenges for poorer readers to understand, first, because such readers tend to be focusing on the individual words on the page, without gathering any of the richness behind those words, and second, because they are reading at the literal level, not at the subjective level.

One way to encourage an understanding of point of view is to ask the readers if things would be shown differently if another character were telling it. How would it differ if the father were telling the story instead of the child? Or the wife, instead of the husband? That will provide a glimmer of understanding.

Tone and mood are also subtle and complex. A good story to assign for point of view and tone is "Haircut" by Ring Lardner. Considered one of the greatest 20th Century American short stories, it is often anthologized. Its single character is the narrator, a small-town barber who tells his story to a new customer, the reader. As he unfolds the story of the town's practical joker, the reader gets a very different impression of the now-dead character about whom the barber is reminiscing. It is a good way for uncertain readers to begin to read into the words on the page. Irony and satire are also exceptionally difficult for the literal reader. Even though most people can recognize sarcasm when they hear it, those who do not read a lot do not expect to find that attitude on the printed page.

Themes of fiction tend to reflect social concerns set against a backdrop of change or conflict. In American literature, stories can be set in war: the American Revolution, the Civil War, two World Wars of the 20th Century, or the Viet Nam or Korean conflicts. Other great eras of social change are the westward expansion, the great wave of immigration of the late 19th and early 20th centuries, or the industrial changes of the early 19th century. Others might show the changing mores of the 19th and 20th Centuries in a microcosm: the women's movement, civil rights, immigration, the Depression, or Prohibition. In English literature, much of the fiction of the 19th and 20th Centuries examines the class structure and how it has shifted and changed under the combined influences of the Industrial Revolution and the forces of family, war, and empire.

For students to understand the themes and the forces of times upon the characters, they must have a good knowledge of the times about which the author is writing and the changes that are occurring. That is why one of the first steps in pre-reading is to consider prior knowledge. But under-educated adults are often completely unaware of the world about which they are reading. Mark Twain wrote of the quintessential boyhood, and the freedom of escape on the river, and, incidentally, was among the first authors to show the difficulties of racism that have troubled the United States from its inception. Not knowing his

background, or the role of Missouri in the Civil War, or his use of biting satire amid the romantic view of nature and the river as the great American character will keep the reader from understanding Clemens' themes and purpose. Jane Austen wrote about the difficulties a woman with limited means faced in marrying in an England beginning to experience a change in its rigidly classed society, brought about by the coming of international trade and manufacturing. If the reader does not know that the Industrial Revolution did more to England than allow for factories to be built and goods to be made, or does not understand that what the English of that time called "gentlemen" meant far more than being polite, then Austen's heroines merely look shallow and mercenary. F. Scott Fitzgerald wrote of the provincial who came to the Big City to find his fortune, or the outsider looking in; Ernest Hemingway wrote of the effects of war and violence on sensitive young men and the need for them to live up to the code. William Faulkner wrote of the Old South and the power of the family, and further down that continuum Flannery O'Connor shows how the pretensions of gentility can cause characters' downfall. Without an understanding of the background and times of the writer, the reader/learner is seriously disadvantaged.

It is even more important for the students who plan on continuing their education to have this kind of literature experience. They probably did not read or pay much attention to the English classes they had in their early secondary years, and since they did not complete their high school education, they do not have the experience of having read authors who make up the established body of our literary heritage. Allusions to a Dickensian life, or a Hemingway hero, or a Gatsby-type character will have no meaning to most adult education students. It will be up to the language arts instructor to develop that understanding by building the knowledge.

In reading fiction, it is important for the reader to be able to make inferences and draw conclusions from the reading material, so that the plot and story line make sense and the reader is comfortable that he has understood the resolution. Learning Projects 3, 5 and 8 in *GED as Project, Language Arts, Reading* all cover reading fiction. In addition to those activities on inferences, drawing conclusions, making predictions, and discerning the important from the unimportant, Inquiry Activity 3-1, which discusses monitoring, is particularly helpful for poorer readers to begin to develop a deeper understanding of what they have read. Inquiry Activity 3-3 addresses using inference to understand the characters, particularly helpful to developing that higher-level skill.

Suggested Reading for Fiction

Mark Twain: *Tom Sawyer*, *Huckleberry Finn*, *Life on the Mississippi*

F. Scott Fitzgerald, *The Great Gatsby*, "Bernice Bobs her Hair", "Girls in their Summer Dresses"

William Faulkner, "The Bear", "A Rose for Miss Emily", *The Reivers*

Ernest Hemingway, the Nick Adams stories, *The Sun Also Rises*, *The Old Man and The Sea*

Harper Lee, *To Kill a Mockingbird*

Zora Neale Hurston, *Their Eyes Were Watching God*

Richard Wright, *Uncle Tom's Children* (short story collection), *Black Boy*, *Native Son*

Nathaniel Hawthorne, *The Scarlet Letter*

Henry James, *Daisy Miller*

Edith Wharton, *The Age of Innocence*, *Custom of the Country*

Katherine Mansfield, *The Garden Party* (short story collection)
Raymond Chandler, *The Big Sleep*
Dashiell Hammett, *The Thin Man*
Charles Dickens, *A Christmas Carol, A Tale of Two Cities, Oliver Twist*
George Orwell, *1984, Animal Farm*
Saki (H H Munro), short stories
O. Henry (Sidney Porter), short stories
Tim O'Brien, *The Things They Carried* (short story collection)
John Cheever, short stories
J. D. Salinger, short stories, *The Catcher in the Rye*
Jane Austen, *Pride and Prejudice, Persuasion*
Emily Brontë, *Jane Eyre*
Charlotte Brontë, *Wuthering Heights*
Flannery O'Connor, short stories
Toni Morrison, *The Bluest Eye, Song of Solomon, Beloved*
Eudora Welty, short stories
Stephen Crane, *The Red Badge of Courage*
Carson McCullers, *A Member of the Wedding*, short stories
John Steinbeck, *Of Mice and Men, The Pearl*, short stories
Amy Tan, *The Joy Luck Club*
Bobbie Ann Mason, short stories
John Okada, *No-No Boy*
Leslie Marmon Silko, *Ceremony*
Wendell Berry, *Jayber Crowe*
Julia Alvarez, *How the García Girls Lost Their Accents*

Reading Poetry

At least, reading fiction is fairly straightforward. Poetry is filled with figurative language, and individual word choices are fraught with emotional content that means little to the literal reader. Lines and verses have intrinsic meaning that even able readers can struggle to comprehend. You will have to bring your literal readers along, line by line.

One really good vehicle for that, surprisingly, could be to use Shakespeare's sonnets. First of all, sonnets are developed with a clearly defined pattern. The first eight lines pose a question or a problem. The last six – the sonnet is always 14 lines – give the answer. Take the very well known "Shall I Compare Thee to a summer's day?" Sonnet XVIII.

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course, untrimm'd;
But thy eternal summer shall not fade

Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wand'rest in his shade
When in eternal lines to time thou grow'st.
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

The first line asks the question. Ask students what they see in their minds when they hear the words “a summer’s day”? You will get a variety of answers, but blue sky, pretty sunshine, green, flowers, birds, etc. will be a common theme. And, generally, the expectation is that the poet will compare his love to the day and talk of the beauty. Instead, the next line says that his subject is lovelier, and more temperate, a word you will have to discuss a little. (But, Virginia is known for its temperate climate, so it’s not too hard.) Then the poet goes through a series of unpleasant weather examples: “rough winds,” summer is “all too short,” too hot, weather gets rainy (“Fair from fair declines”). Now that the summer’s day no longer seems so lovely, the comparison does not work out to be flattering. As Shakespeare develops the response section, the poet says that his love’s “eternal summer shall not fade”; in other words, she will stay beautiful. And, he goes on, Death will not claim her; she shall be known for her beauty because of the poem he has written in her praise. It will be far longer lasting than the passing of a pretty day. “So long,” says the poet, “as men can breathe and eyes can see/ So long lives this, and this gives life to thee.” And here, in the final two lines, he has turned the poem on its head; he is no longer speaking of her loveliness, but of his poem in praise of her. So your group discussion can focus on his switch of topic from her loveliness to his poetical gift; is the theme of the poem natural beauty, or the love the poet has for this person, or is it instead a statement of his own worth, his artistic creation in response to that beauty? It is an interesting question and one that can spark some lively discussion, even from people who don’t like to read poetry

In poetry, the individual words, the line lengths, line endings whether rhyming or not, stanzas, and even appearance on the page are important. In this sonnet, considerable imagery is used: “the eye of heaven” and his golden complexion define the sun. Death is personified and “cannot brag.” The wind is rough, not harsh or strong. The words will give insight into the poet’s point of view and will allow the students to draw inferences on the meaning of the poem.

Another similarly familiar sonnet is John Donne’s well-known “Death Be Not Proud.” This too is frequently anthologized in high school literature books, as well as others.

Most poor readers will continue to struggle over poetry. Anthologies or literature books are not necessarily helpful in your developing an interesting poetry unit or lesson, because their selections do not often arouse the interest of the readers. Scholastic Book Services publishes a wide range of high-interest, easily understood poetry that works very well for secondary level learners.

Generally it works best to ask questions of the group as you discuss the meaning of the poem. Start with the title, if there is one. Why did the poet choose that? What does it have to do with the poem? What is the effect of the versification? Does the poet use repetition? Why? Why are the comparisons or images used? What effect do they have on the reader? In *GED as Project, Language Arts, Reading, Learning Project 7* covers poetry. In the first inquiry

activity (7-1), questioning and clarifying words are covered. The poem being discussed is “Sympathy,” by Paul Lawrence Dunbar. It is included in the Reading Passages folder on this CD.

It often works well to start a poetry unit or discussion with songs. These days, compact discs often come with lyrics written out for the listener. Song lyrics are a very accessible form of poetry, which English teachers have taken advantage of for years in preparing their poetry units. Students can bring favorite recordings in to class and analyze the figures of speech, identify the stated or implied themes, and recognize the structural elements of verse and refrain.

Because poetry is written in such an intensely personal manner, it is also responded to intensely and personally. Different class members will have different responses to the poems that are discussed. That in itself is a very effective way of showing the personal response we have. You can also have students write poetry as a group. One person can say a single word. Others will come up with a phrase that describes that word, three or four in all. Then the original word is repeated. Another intriguing poetry-writing idea is to explain the mechanics of haiku to your students and have them write the three lines – five syllables in the first line, seven in the second, and five in the final line – that make up the poem. The title is optional and, when it is given, will generally be a single word, which will be the subject of the three lines. These can be written about a pet, or child, or dinner, or the weather. Learners like these very short stylized approaches because they understand the rules and won’t have to agonize to come up with something to fill the page. They will amaze themselves, if not you, with what they create. Their writing their own poems will make the poetry of others more accessible.

Don’t give up on this process. It might be helpful to look at the Official Practice Tests that your program no longer uses for pre- and post-testing and use the poems found there for your class discussions. The questions given can help you structure your discussion. They focus on the figurative language, understanding the poet’s feelings, and taking that understanding into a further or different situation. Another interesting point is that over each reading section, the developers of the test have superimposed a question, the answer to which will help the learner to understand the poem.

Some Suggested Poets

Robert Frost

Langston Hughes

Richard Wilbur

Elizabeth Bishop

Elizabeth Coatsworth

Emily Dickinson

Edgar Allen Poe

Lucille Clifton

Nikki Giovanni

Sylvia Plath

Story poems: “The Cremation of Sam McGee” (Service) “Paul Revere’s Ride” (Longfellow) “The Highwayman” (Noyes) “Casey at the Bat” (Thayer) “Ballad of Birmingham” (Randall)

e.e.cummings
Wilfred Owens
Robert Graves
Siegfried Sassoon
C. Day Lewis
William Butler Yeats
Robert Browning
W. H. Auden

Texts for Teacher Reference

The following two texts are excellent references for teachers. Chapters address different elements of poetry and include exemplary poems. Both books feature extensive anthologies containing classic poems as well as a diverse selection from leading contemporary poets. Both texts are updated regularly, but any edition will be a valuable addition to your bookshelf.

Western Wind: An Introduction to Poetry by John Frederick Nims and David Mason
An Introduction to Poetry by X.J. Kennedy and Dana Gioia

Reading Drama

The makers of the GED Tests include a drama selection on the test because considerable drama is taught in secondary English. In high school literature classes, students are primarily exposed to the works of William Shakespeare, typically, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, and *Macbeth*. A general knowledge of and familiarity with the lines of these tragedies is a part of the basic knowledge that high school graduates have, even if they do not understand much, if anything, about the plays.

The interesting aspect of reading a play is that the reader is actually dealing with two separate texts. The texts are differentiated by the typeface used. The first text provides the stage directions and dialogue prompts, presented in italics. That is read in a different manner than the actual dialogue, set in roman type. Readers will have to understand the action of the play by fusing the two texts. Through the dialogue, readers will see the development of the plot and recognize character traits and interactions. In plays, the audience watches the self-exploration of the main characters and their interactions with one another. In earlier times, plays tended to depict large themes and heroic figures; more currently, they show families or small communities. We see these people, heroic or familiar, in times of crisis.

Generally speaking, adult learners will be far more familiar with plays than with poetry. Instructors can build on their learners' prior knowledge from watching television shows and movies to have their class understand what they are reading. You can use a familiar movie or television program to discuss plot effects, the ideas of conflict and resolution, character revelation, and dramatic necessity – the reason certain things to happen or characters die or suddenly appear. On the GED Tests, the excerpts are usually taken from plays with which many of the students will be familiar, since the movies have been on television frequently. The play in OPT A is *Barefoot in the Park*, an early Neil Simon comedy; the movie starred

Robert Redford and Jane Fonda and appears on movie channels with regularity. In Learning Project 2, the reading strategy predicting is highlighted. You may wish to refer to that project for some ideas to use with other reading lessons as well.

Plays are meant to be performed. That means they should be read aloud in class. This gives multiple class members the opportunity to read and everyone the need to pay attention. Most reading experts encourage more reading aloud than typically occurs in classrooms, so this is an opportunity to build oral fluency in your students in a manner that they will find more interesting than reading aloud one or two paragraphs at a time.

Suggested Dramatists and Some Works

William Shakespeare, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Macbeth*
Neil Simon, *Barefoot in the Park*, *The Odd Couple*, *Brighton Beach Memoirs*
Lorraine Hansberry, *A Raisin in the Sun*
Tennessee Williams, *The Glass Menagerie*, *Streetcar Named Desire*
Arthur Miller, *Death of a Salesman*, *The Crucible*
Edward Albee, *Who's Afraid of Virginia Woolf?*, *A Delicate Balance*
Harold Pinter, *The Homecoming*, *The Caretaker*
Thornton Wilder, *Our Town*, *The Matchmaker*
William Saroyan, *The Time of Your Life*
George S. Kaufman and Edna Ferber, *Dinner at Eight*
Agatha Christie, *The Mousetrap*

Reading Nonfiction

If poor or disinterested readers read anything at all, it is likely to be nonfiction. This category includes a wide range of material, from the daily or weekly newspaper, magazines, owners' manuals, and how-to guides; to insurance policies, buyers' agreements, guarantees, and legal documents; to employees' manuals, job procedures, and repair or user guides. For the majority of GED hopefuls, this is the reading that they do now and will need to strengthen for their future success. If students expect to continue into post-secondary education, they will need to be able to read critically and effectively, whether reading an editorial or an operations manual for a new piece of equipment to be used on the job.

In fact, workplace materials are a serious challenge for many lower-educated adults. They are written at a very high readability level. This is because, by and large, they are written by professionals in the field, not reading experts. Some colleagues and I have often, during workplace interventions, assessed the readability levels of the employee handbook. This book contains material about responsibilities, termination, benefits, and the rights of the employer and the employee. The general reading level, based on word and sentence length, is always post-secondary. This is not advantageous to the employee, who may find himself in a workplace difficulty, without redress, because he has not been able to understand what was written. Learning Project 4 in the *GED as Project, Language Arts, Reading* volume shows techniques for summarizing, determining the purpose, and applying the material (IAs 4-1, 4-2, and 4-4) using a workplace document.

The same highly technical people who create the machines or processes often write the operations manuals for them. They often write on a plane far above the general population. If you have ever attempted to add a new piece of software to your existing computer system or tried to network several home computers into a single system, you will understand first hand the problem your learners face at work almost daily. And if they are in your class so that they will be able to enroll in technical classes or a certification program, their need to understand what they read is even greater.

If the stakes are lower for readers of opinion pieces, they still have ramifications for the long run. Reading without understanding the point of view and bias of the piece means that the reader's understanding is not complete. Readers must also be able to recognize the author's purpose.

Test questions on the nonfiction pieces focus on being able to apply the information the reader has gathered. That is the purpose of any user's guide or how-to manual. Reading the directions carefully and following them correctly is the ultimate test of that type of reading material.

Another reading skill that is tested in nonfiction reading is recognizing the supporting details and being able to determine which details are important to know and understand and which may be interesting or helpful, but not so important, details. Tone and voice of the author can be useful to understanding as well, particularly in opinion pieces.

Newspapers are, of course, one of your easiest and best resources for working on factual and opinion pieces. Read the front page articles and look at the editorials that opine on the news of the day. For some learners, the sports pages will be a real boon. Have learners read the accounts of a game, or a race, that they have watched. Then have them read an analysis of that contest. Particularly if they have a strong favorite, or if they had watched the event, their agreements and disagreements will make a lot of what you say about point of view, tone, and bias very clear indeed.

Suggested Nonfiction Writers or Essayists

E.B. White

James Thurber (also wrote short stories)

Brent Tarter

Maya Angelou

Bill Bryson

Elizabeth Gilbert

David Sedaris

The reading selections that are featured in the *GED as Project, Language Arts, Reading* volume, most from Official Practice Test A, are provided in the Reading Passages folder on this CD.

References

McShane, S. (2005). *Applying Research in Reading Instruction for Adults*. National Institute for Literacy: Washington, DC.

Workforce Improvement Network (2003). *GED as Project, Language Arts, Reading*. Virginia Department of Education: Richmond, VA.