La Mancha Designer's notes and teacher's guide

INTRODUCTION

La Mancha is a tabletop card game designed by Christopher Totten (also the author of this guide – hello!) and based on the novel *Don Quixote*, which was published in two parts in 1605 (Volume 1) and 1615 (Volume 2) by Miguel de Cervantes Saavedra (1547 – 1616.) *Don Quixote* is about a nobleman (Hidalgo) who reads books of chivalry and decides to become a wandering knight (a "knight-errant") named Don Quixote. The book tackles concepts including the nature of reality, class, and deception. It also deals heavily in deconstruction, often turning the tropes of chivalric stories on their head by having characters reject them, and in metafiction: much of the action of Volume 2 is driven by characters playing pranks on Don Quixote because they read about his mental state in Volume 1. *Don Quixote* serves as an important bridge between event-driven chivalric romances (which *Don Quixote* itself spoofs) and the modern novel, which focuses on the inner life of its characters.

La Mancha takes themes from the novel, especially Don Quixote's redefining the world around him in chivalric terms, and turns them into gameplay. Players turn over cards in a Journey deck, representing events from the novel seen on Don Quixote and Sancho Panza's journey, and respond to the text on them with quotes from *Don Quixote* and chivalric novels that influenced it such as *Amadis of Gaul* (1304) and *Tirant lo Blanch* (1490)*.* Players can also find treasures, court virtuous love interests, and perform harrowing deeds, all of which may end in glory and renown or in comic mishaps.

This guide assists teachers in utilizing the *La Mancha* card game in their literature classrooms at the high school or postsecondary levels . Research has shown that games like *La Mancha* can assist in literary learning and comprehension, and this guide includes information on how the game examines themes from the novel through its gameplay mechanics and the design of its cards. Additionally, teachers will find suggestions for ways to structure play sessions with students for different time periods, classroom structures, and levels of engagement. Finally, the guide includes study and discussion questions designed to help students think deeply about the novel and the context of how one interacts with literature as they play.

BACKGROUND

While *La Mancha* is a commercial game that can be played during a social play session, it is greatly informed by my work as a teacher and game design/studies scholar. My intention was to create an experience that made players feel as though they were interacting with the world of the novel, whether solely through the game or in conjunction with studying *Don Quixote* in the classroom. During playtests, I have observed players who read *Don Quixote* many years ago interact with the game with nostalgic amusement and even express interest in revisiting the Ingenious Gentleman's adventures. I have also seen players who have never read the novel laugh out loud at the situations described on the cards and pledge to pick the book up for themselves.

WHY A GAME?

Games are fun! But beyond that very simple idea, games have the power to engage players in an appreciation of literature not possible in other mediums and distinct from the appreciation gained from reading the books themselves.

By deeply embedding themes into rule design, games provide another layer of exposure to content that teachers can use in conjunction with their own exercises. In the case of *La Mancha* and other literature games, this can mean taking on the role of characters in a story or role-playing as someone inside the "world" of the novel. In "What Does It Mean to Read a Medieval Text?" In "What Does It Mean to Read a Medieval Text?", Moira Fitzgibbons describes 21st century literacy as "multimodal", referring to how one story or event is consumed on a variety of media types and platforms. Campbell University's online library guide to using board games in education calls board game play an "inquiry-based research process", and argues that games present stories in new formats, challenge students to think critically, and help "employ cooperative learning in the classroom." Popular websites such as Bustle and literary sites like BookRiot similarly treat the play of tabletop games based on works of literature as a form of literary appreciation, compiling "must have" lists of games based on literature, that use quotes from literature in their gameplay, or which have players manipulate the books themselves during the game.

LA MANCHA AND THEMES FROM *DON QUIXOTE*

La Mancha is not a replacement for reading the original novel (in the same way no adaptation is the same as the original product) but it does offer a way to explore themes from the novel that supplements a close reading of *Don Quixote*. Please note that the game's interpretations of these themes are based on my own reading of the novel and study into what others have said about *Don Quixote*. I hope that by playing you find other themes to discuss from the novel or even find a way to bring your own interpretations of *Don Quixote* to the experience!

THE NATURE OF REALITY

La Mancha has players step into Don Quixote's rusty armor by simulating the wandering knight's quest in the game's Journey deck. Cards in the Journey deck include Encounter cards (cards that describe situations that Don Quixote and Sancho Panza face in the novel), Love cards (cards that feature the romantic characters in the novel), and Feat cards, which provide exciting conflict scenarios. Encounter and Love cards ask players to tell stories using cards from the Chivalry deck, which contains quotes from *Don Quixote* and other books. In this way, players experience Don Quixote's reinvention of the mundane by using words of chivalry as narrative building blocks to stories of how their own knight reacts to or perceives the scenarios described on the Encounter cards. Likewise, Love cards ask players to declare their love to characters described on the cards with words of chivalry as Don Quixote did to his Dulcinea.

Don Quixote's illusions are described multiple times by Cervantes as the result of his brain "drying up" from reading so many tales of chivalry. However, scholars and study guideson the novel , such as the one compiled by Discovery Education, also describe Don Quixote's "perceptions" of the things he sees as highly metaphoric

and even poetic. While his imaginings are used often to comic effect, they are upheld as a virtuous ideal in Volume 2 against a series of antagonists who try to undermine or dissuade Don Quixote from his chivalric beliefs, notably the Duke and Duchess. Even in Volume 1, there are times when Don Quixote acknowledges the non-reality of his perceptions but contends that they make the world around him a more appealing place to live in. Indeed, other characters such as Sancho Panza, the Curate, the Barber, Dorothea, Sanson Carrasco, and others begin the story skeptical of or seeking to cure Don Quixote's illusions, only to get caught up in it themselves, sometimes to their benefit. This idea is expanded in later versions of the story, notably the musical *Man of La Mancha*, where a prostitute that *Don Quixote* believes is Dulcinea is inspired to better her situation and takes on the name Dulcinea after Don Quixote's death.

The activity of using Chivalry cards to tell quixotic or imaginative stories responding to the Journey deck's story prompts forms the core action of the game.

DECONSTRUCTION OF THE CHIVALRIC ROMANCE AND LOVE

Beyond mimicking Don Quixote's actions, the individual cards in *La Mancha* explore important themes from the novel. Key to Cervantes's own deconstruction of the chivalric romance are characters who represent the tropes of the genre and others who subvert them in some way. When players "woo" a Love with their Chivalry cards, they keep the Love card and gain the bonuses listed on it. The effects listed on these cards correspond to that character's role in the novel and are derived from their relationships with the tropes of love within the chivalric romance genre.

The bonuses for standard chivalric characters such as Cardenio or Lucinda are fairly straightforward: they offer a bonus that helps players overcome challenges with little or no other gameplay tricks. In the story, these characters' motivations are simple: they love or are betrothed to another character and many of their actions are driven by a desire to be with the other person. Characters such as Dorothea or Marcela, who contrast standard chivalric characters through their actions or even denials of their role in romances altogether, have more complex roles to play in the game. Their cards feature effects that allow them to interfere with actions other players may take or cancel other players' bonuses.

While Cervantes plays with the genre conventions of the chivalric romance in *Don Quixote*, he also places its themes in high regard in contrast to characters like Altisidora and Anselmo, who in the novel undermine the concept of chivalric love altogether. Altisidora tries to seduce Don Quixote and have him renounce his love for Dulcinea del Toboso. While it is well established that Dulcinea is a creation of Don Quixote's "dried-up brain," his love is nonetheless treated as a pure and virtuous contrast to Altisidora's—and by extension her benefactors the Duke and Duchess's—wiles. Meanwhile, Anselmo is featured in a metanarrative (story-within-a-story) called *El Curioso Impertinente* ("The Impertinently Curious Man") where he, untrusting of his wife's devotion to him, convinces an unwilling friend to seduce his wife. After urging his friend into several failed attempts, his plan backfires when the friend and Anselmo's wife fall in love and run off together. In *La Mancha,* these characters actually hurt players who draw them or end up with them as Loves, providing players a range of perspectives on the role of chivalric love in *Don Quixote* through comparisons of card effects.

METAFICTION

While not the first use of metafiction in the literary canon, Cervantes loaded *Don Quixote* with metafictionalelements to both subvert elements of the chivalric genre and to add to the comedy of the novel. The story of *Don Quixote* is portrayed in the novel as a series of stories cobbled together from various sources, the longest being a translated text by the fictional "Arab Manchegan" writer Cide Hamete Benengeli. In one memorable scene, Don Quixote and a Biscayan fighter are charging towards one another with swords drawn and Cervantes himself suddenly interjects, telling the reader that the source text has ended with the battle unresolved. It is not until the next chapter, after a description of how Cervantes found the next part of the story in a market and had it translated, does the fight continue. Likewise, the events of volume 2 are centered on the idea that the literate characters in the book have all read volume 1, and are both amazed at meeting the now-famous Don Quixote and excited to prey on his madness for their own amusement.

Games are, by their nature, metafictional. An important idea from Salen and Zimmerman's groundbreaking book on game design and analysis, *Rules of Play*, is the notion of a "metagame", or the influence that a game has outside of the game itself[1]. This includes the experience of direct spectators and observers, but also includes game fandoms, merchandising, and works of art based on games such as music remixes or fan art. Another important idea is the "Magic Circle", originally coined by Dutch historian Johan Huizinga[2]. This notion, further expanded by Salen and Zimmerman, describes the "world" that exists when people play a game: the rules are the laws of the world that drive the activities of its occupants, the players.

La Mancha has several metafictional elements, notably the Chivalry cards "Miguel de Cervantes" and "Cide Hamete Benengeli." Some Chivalry cards may be played either as a word for players to use in their stories or as "effect" cards that change the game in some way. These cards specifically allow players to add new custom rules to the game, thus shaping the world of the game to their liking. Likewise, an encounter card from the Journey deck titled "The Drudgery of Writing" refers to a passage in volume 2 of *Don Quixote* where Cervantes describes notes left on the *Don Quixote* manuscript by Benengeli. The passage describes a frustrated conversation had with Benengeli's assistant in response to criticisms of volume 1 of there being too many stories about side-characters (which were actual criticisms leveraged against the actual novel by actual critics). Cervantes, through Benengeli, claims that the side stories were a way to give himself a break from writing about Don Quixote and Sancho. The in-game text asks players to use their Chivalry cards to tell a story as normal, but to make the subject of the story **anything but** knights, dragons, giants, and castles. Beyond referring to a passage in which the novel's author was expressing fatigue over writing about the same characters for so long, it was created as a way for me (the game designer) to vent during a particularly long session of writing cards for the game. It's also got a meta-meta purpose: to curb an effect I observed during testing where some players got "imagination fatigue" from having to come up with so many stories about only knights. Talking about a different genre briefly helps players break away from Don Quixote's world and helps their brains reset.

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[1] Zimmerman, Eric, and Katie Salen. 2003. *Rules of Play: Game Design Fundamentals.* MIT Press.

[2] Huizinga, Johan. 1938. *Homo Ludens: A Study of the Play Element in Culture.* Boston: Beacon Press.

THE HISTORY OF THE DON QUIXOTE NARRATIVE

This is perhaps less of a "theme" of the novel itself that I have designed into the game and more so amusing Easter-eggs: in the cards are references to other famous adaptations of *Don Quixote*, notably the musical *Man of La Mancha*. The Chivalry card "The Impossible Dream" allows players to require everyone playing the game to sing everything they say for the duration of one round of play. While this seems like silliness (and it is), such cards can be a segue for instructors to discuss how multimodal ways of interacting with stories color our perceptions of them. Over time, *Don Quixote* has transformed from a burlesque comedy into an important treatise on the power of one person to stand against societal convention, depending on the time period in which it is being interpreted. Likewise, elements that were never included in the original novel, such as Dulcinea del Toboso being a real person that Don Quixote interacts with or Sancho's donkey having the name "Dapple" (though the name is used on his card in the game) have become part of the popular consciousness of the story.

Though *Don Quixote* is rich with a number of other themes that I am sure might be found as well during play sessions of *La Mancha* by eagle-eyed players, this guide will move on to describe ways in which the game can be played in the classroom and support both gameplay time and discussion.

PLAYING *LA MANCHA* IN THE CLASSROOM

Playing *La Mancha* takes about 1 to 1 ½ hours, depending on the length of time players take to tell their stories. It also has gameplay tuned for chaotic competition during Feat rounds, where players can earn cards that help them win the game. These are great things for a game night with friends, but not necessarily for classroom exercises meant to deepen understanding of a work of literature.

La Mancha comes with a rule book directed at playing a "normal" social play session of the game. In some classrooms, the "in-the-box" version, with enough copies of the game to support the class size, might be sufficient. For other cases, this section suggests modifications to the game to fit it better into a class session and allow time for discussion, including changing the game's length of play, level of desired competition, and taking into account students' level of comfort with role-playing and improvisation.

SHORT PLAY *LA MANCHA*

To play a normal, but shorter, game of *La Mancha* or to play with fewer boxed copies of the game, teachers can separate students into 5 groups and give them Journey decks with the following cards:

- 5 Encounter cards
- 3 Feat cards
- 3 Love cards

Divide the Chivalry and Treasure decks evenly among all the groups. Instead of using Knight's Gear cards, students can write the names of those cards (Knight's Armor, Knight's Lance, and Old Hack) on a sheet of paper with their strength bonuses of +1 next to each card. To give students a greater chance during the short game

against Feats, have students also write in the Knight's Shield and Knight's Helmet treasure cards (each has a +1 strength bonus.)

Have the students play the shortened game to completion or until a time of your choosing that fits into your class schedule (20-30 minutes in this variation should give enough time to interact with each of the Journey cards), and discuss the game in relation to your readings of the novel.

NON-COMPETITIVE *LA MANCHA*

To play a non-competitive version of *La Mancha* and focus entirely on the storytelling and chivalry text elements of the game, simply remove the Feat cards from play. This can be done by either removing them from the Journey deck or instructing students to play them as they would Encounter cards, treating them as story prompts and using Chivalry cards to narrate a story of how their knight reacts to the text on them. In this variation, Chivalry cards cannot be played to interfere with other knights (most of their effects are not relevant outside of the Feat round) but cards that affect the overall game like "Miguel de Cervantes" and "The Impossible Dream" may be played.

NOTE: many of the Feat cards do not have a "what would you do?" or "how do you react?" type of prompt on them like Encounter cards do, so students may have to make them up or teachers may have to help them come up with one.

This method of play is suitable for a regular or shortened game, or as long as you wish. The important idea here is to sidestep the competitive game elements so as to focus on the storytelling and literary themes.

LA MANCHA TEAM CHALLENGE

The role-playing and improvisation found in *La Mancha* do not come naturally to everyone, and some students may not be comfortable competing in that type of environment by themselves. This variation reframes the competitive element of the game by removing the Feat cards from play as in the non-competitive variant above (by either removing them from the Journey deck or presenting them as Encounters) and substituting a game show-style competition where students play together on teams.

Have students split into teams of 3 or 4. 2 teams compete at one time against one another while the other students are audience members. The teacher or a student helper is the "host" and keeps the Journey deck in front of them. Split the Chivalry deck evenly between the two teams: each student keeps a hand of 3 Chivalry cards. The treasure deck sits in-between the two teams. Each team represents a single knight and, as in the regular game, have equipment slots for a weapon, armor, helmet, shield, steed, and another slot for their Love. Each round of the game lasts 10 card draws from the Journey deck and games may be 1, 2, or 3 rounds. Do not use the Knight's Gear cards.

The host draws a card from the Journey deck. If it is an Encounter or Feat card, the first player to play one of their Chivalry cards by placing it down in front of them gets to tell their story. The host may decide whether to award that team a Treasure card or let the opposing team respond with a Chivalry card and story of their own before choosing a winner from the two teams. The team that receives the Treasure card is also awarded 1 point. If the host draws a Love card, both teams have 30 seconds to convene and choose 3 cards that they'll use to

declare their love for the character on the Love card. After both teams have chosen and/or the 30 seconds are up, the teams each recite their poem to the Love and the host chooses a winner, giving them the Love and 1 point.

Optionally, if the teacher chooses, Feat cards may be kept in the game but instead of being used like Encounter cards, the teacher can ask a trivia/quiz question about *Don Quixote* or other subject relevant to the course material for students to answer for points.

After each card draw turn, players that play Chivalry cards must put the cards they played into a discard pile next to their team's Chivalry deck. They then draw their hand back up to the maximum hand size for their team. Treasure and Love card effects with uses outside of feat rounds in the normal game, such as stealing cards from other players or being able to hold more cards in your hand, may be used and activated between times where the host draws Journey cards. Between card draws, the host may want to ask (in their best game show host voice), "knights, do you wish to use any of your skills?" When teams wish to replace an equipped Treasure card with a new one, they put it in a Treasure card discard pile next to the Treasure deck.

The team with the most points at the end of play is the winner. Ties are broken by tallying the strength of their knight according to their equipped Treasure and Love cards. In the event of a tie in strength, the teacher may play a Journey card or ask a trivia question for sudden death.

This format lends itself well to tournament-style championships between teams.

LA MANCHA CHAIN STORY

This is another non-competitive version of the game based on Chain Story activities, where students sit in a circle and tell part of a story, then pass the story off to the next person until the circle is complete. As with the team challenge, the pressure is off of individual students to role-play and all players work collaboratively.

All playing students sit in a circle and each receive a small stack of Chivalry cards. The instructor or a student leader draws a Journey card, providing the basic scenario or problem. Students take turns drawing one of their Chivalry cards and using it to write part of the story of how the group's knight would handle the situation. When they have sufficiently included their card text in the story, they pass the story to the student to their left, who repeats the activity. All students do this until the story reaches the person who drew the Journey card. This player ends the story. Once the story is finished, the leader chooses another player to draw from the Journey deck and start another story.

Once gameplay is over for any version of *La Mancha,* instructors will likely want to have follow-up discussions to help contextualize the action in the game in terms of the novel. The final section of this guide will provide a few discussion questions to assist teachers in aligning *La Mancha* with their lesson plans and encouraging students to think more deeply about the novel.

LA MANCHA DISCUSSION QUESTIONS

Since the ordering of encounters and story events in the game occurs out-of-sync with events in the novel due to being shuffled into a card deck, asking chapter-by-chapter questions is difficult to do when aligning the game to the book. Alternatively, questions asking students to primarily recap what happened when they played the game (known as the game's "emergent narrative") may fail to connect back to the source novel.

The questions and discussion prompts below are based on the themes listed earlier in this guide and are written to lead students in discussing these broader topics from the novel. While the questions can be used as written, teachers are also encouraged to use them as models and craft their own questions based on course content and learning goals.

ON DON QUIXOTE'S IMAGINATION, METAPHOR, AND THE NATURE OF REALITY

1. Gameplay events in *La Mancha* are structured in such a way that something is encountered and knights then select one of their randomly drawn chivalric references before launching into a story of how their knight responds. Name at least 3 situations in *Don Quixote* that follow the same structure: Don Quixote and Sancho see something, Don Quixote declares it to be a specific thing from a tale of chivalry, Don Quixote takes action.

2. Teachers, explain the idea of role-playing games such as *Dungeons & Dragons* or *Pathfinder,* where players are given story prompts by a narrating player (Game Master) and asked to respond by telling the story of how their character reacts. Then ask students the following: How is reinterpretation or fantastical problem-solving central to *La Mancha*? How might the Don Quixote in the novel be employing the same type of make believe through a combination of his own perceptions and his desire to be a famous knight?

3. Given the opportunity to "control" a Don Quixote-like knight in *La Mancha*, how did you choose to react to situations? Did you always win? Were there consequences to your actions in the stories you told? When the Journey card described a situation where other characters were deceiving or playing a prank on your knight, did you have your knight recognize the deception? Compare your chosen actions or outcomes to Don Quixote and Sancho Panza's actions in the novel.

4. What do the effects of Chivalry or Love cards with a specific character name on them reveal about a character in the novel? If a character is wise such as Sancho or Teresa Panza or cunning such as Dorothea, what benefits do they get? How do effects compare for characters who have mastered chivalric fantasies (Don Quixote) vs. ones who are unwittingly swallowed up by them (Sanson Carrasco)? What do positive or negative connotations of these in-game effects say about the role of metaphor and fantasy in the novel?

ON CHIVALRIC ROMANCE AND LOVE

1. Characters in the novel have different relationships with the tropes of chivalric romance. There are characters who are the standard chivalric characters, who are devoted to one another entirely and whose actions are driven by a desire to be with or impress the other. There are characters who subvert the tropes of these novels by taking their situations into their own hands or reject their role in these stories entirely. Finally, there are characters that undermine the ideals of romantic love through

deception, mistrust, or seduction. Based on the effects of Love cards in the game, which characters represent these archetypes?

2. How are some Love characters desirable or undesirable in the game and what does that say about their role in the novel as it pertains to their relationship with the idea of chivalric love?

3. What do positive and negative effects of character-related Chivalry or Love cards in *La Mancha* reveal about those characters roles as heroes or villains in the novel? While Cervantes was parodying the genre of the chivalric romance, what elements does he nonetheless seem to hold up as virtuous? What qualities does Cervantes ascribe to the "villains" of his story?

4. How do the game's rules in their standard form adhere to the common systems and tropes of an "epic" game with systems of conflict? How does Cervantes adhere to the tropes of chivalric romance despite *Don Quixote* being a send-up of the genre's themes and structure?

ON METAFICTION

1. Teachers, describe the idea of metafiction: where the notion of characters existing inside a book or piece of media is an important element of a story. Also describe metagame: where the world surrounding the game is important to the game itself and analysis of the game. Then ask students: Where do you see these ideas represented in *Don Quixote* the novel and *La Mancha* the game?

2. How is Cide Hamete Benengeli used as a device for confronting *Don Quixote*'s nature as a work of literature? How does this get translated into the game *La Mancha*?

3. What are some of the ways that authors of books might directly talk to the reader beyond narration of the story? How do game designers talk to their players?

4. How does your awareness that you are a player in a game affect your perceptions of the events described on the Journey cards or other game cards/elements? Do you use your awareness of their dualistic nature (windmill vs. giant) to your advantage? How does this differ from Don Quixote's ability to perceive the events around him as a character that does not realize he is a character in a book?

ON MULTIMODAL UNDERSTANDINGS OF *DON QUIXOTE* AND OTHER STORIES

1. *Don Quixote* has been adapted several times in several different types of media and each time, new interpretations or themes become prominent while others fade away. Introduce to students some of the ways that the *Don Quixote* has changed in different media, such as having Dulcinea really exist in the musical *Man of La Mancha.* How does playing *Don Quixote* as a game feel different than engaging with the story in other ways?

2. When reading about Don Quixote attacking windmills and freeing chained prisoners because of chivalric notions, his actions can seem outlandish. How did your perceptions of Don Quixote's illusions change when you had to create your own new interpretations of situations from the book in *La Mancha* using chivalric text?

3. Beyond *Don Quixote*, *La Mancha* also utilizes text from other chivalric novels such as *Amadis of Gaul* and *Tirant lo Blanch* that were themselves inspirations for *Don Quixote*. What is it like interacting with passages from these texts out of their original context and randomly, as drawn from a card deck? How did this change your perception of the quotes or ability to utilize the quotes during gameplay? How do

these interactions affect your understanding of *Don Quixote*'s own use of phrases from these novels and other characters' perceptions of them?

4. *Don Quixote* was published in 1605 and as such, characters may not react to situations involving love, class, gender, or other social tenets that we would as 21st century persons. Describe a situation from the novel that you would react to differently than how the characters in the novel reacted. What would be the story you told during a play session of *La Mancha* if this event in the story was drawn from the Journey Deck?

STANDARDS

La Mancha may be used to address the academic standards listed here. These standards are from *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education: Online Edition* provided by Mid-continent Research for Education and Learning (McREL International) at http://www2.mcrel.org/compendium/.

Grade level: 9-12
Subject area: language arts
Standard:
Demonstrates competence in the general skills and strategies for reading a variety of literary texts.
Benchmarks:
Knows the defining characteristics of a variety of literary forms and genres.

Grade level: 9-12
Subject area: language arts
Standard:
Demonstrates competence in the general skills and strategies for reading a variety of literary texts.
Benchmarks:
Recognizes archetypes and symbols across literary texts.

Grade level: 9-12
Subject area: language arts
Standard:
Demonstrates competence in the general skills and strategies for reading a variety of literary texts.
Benchmarks:
Understands the effects of complex literary devices and techniques on the overall quality of the work.

Grade level: 9-12
Subject area: language arts
Standard:
Demonstrates competence in the general skills and strategies for reading a variety of literary texts.
Benchmarks:
Understands historical and cultural influences on literary works.

Grade level: 9-12
Subject area: language arts
Standard:
Demonstrates competence in the general skills and strategies for reading a variety of literary texts.
Benchmarks:
Makes abstract connections between his or her own life and the characters, events, motives, and causes of conflict in texts.

Grade level: 9-12
Subject area: language arts
Standard:
Demonstrates competence in the general skills and strategies for reading a variety of literary texts.
Benchmarks:
Relates personal response to the text with that seemingly intended by the author.

SUGGESTIONS FOR FURTHER READING

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