Advanced Placement
English
Focus on Literature and Writing

Mary Anne Kovacs

TheCenterforLearning

v1.0

TheCenterforLearning
www.centerforlearning.org

Author

Mary Anne Kovacs, who earned her M.A. at the Bread Loaf School of English at Middlebury College, Vermont, is an experienced secondary English teacher. She is also an author and coauthor of numerous curriculum units in The Center for Learning's language arts and novel/drama series, including *Heart of Darkness*, *To the Lighthouse*, *Their Eyes Were Watching God*, and *The Things They Carried*.

Contributor

John Manear, M.A.

Editor

Tammy Sanderell, B.A.

Cover Design

Amy Giannell, B.S.

Cover illustration of glass cubes © iStockphoto.com/xiaoke ma

ISBN 978-1-56077-971-1

Contents

Introduction

An intense focus on literature and writing for seniors in high school benefits talented English students in at least three ways. It is intellectually rewarding; it provides a firm basis for the rigors of college classes; it can provide an opportunity to earn college credit ahead of time through the Advanced Placement Examination in Literature and Composition, through the International Baccalaureate, or through individual universities' admissions and placement procedures.

For teachers, planning the course is usually both a pleasure and a challenge. It can be really fun to select the writers we have enjoyed and admired and work with their poems and prose writings in the classroom. It is also rewarding to recognize students' growth in autonomy as writers and readers of literature. The challenge comes with the complex blend of skills involved and with the amount of writing, which can be daunting for students and exhausting for the teachers who grade them.

The literature involved in the course must include both prose and poetry of the past three or four centuries. Some teachers prefer to focus on works originally written in English to avoid the difficulties involved in working with translations. Certainly, you will also want your students to read and discuss a variety of short pieces, which provide opportunities for close reading and important preparation for the kinds of questions, both objective and essay, that appear in the spring exam. This unit provides you with numerous approaches to analyze and respond to those short pieces. Some are included on handouts; others are readily available on the Internet and, in some cases, in anthologies.

This unit emphasizes that real writing does not spring from the five-paragraph formula, which usually results in redundant and stilted work and which is virtually never found in essays and articles by professional writers. This does not mean an essay cannot have five paragraphs, but there is no magic in the number five. Lessons also stress that writing is a process that involves constant awareness of both audience and purpose.

You will also want to engage students with selected major works—novels and dramas of recognized literary merit. Materials to teach those works are beyond the scope of this unit but are the subject of numerous titles in The Center for Learning's novel/drama series. In addition, classroom time dedicated to writing in all aspects of the process and to practice with timed writings is very beneficial.

Teacher Notes

This unit provides a framework for a course in honors and advanced placement literature and writing which often culminates with students taking the Advanced Placement exam administered by the College Board. The emphasis throughout is on analyzing and appreciating literature and on writing about it.

As the College Board points out in its descriptions of the English examinations, basic-level college English courses vary greatly in terms of course content, as do Advanced Placement English courses in high school. What they share is a double focus: reading significant literary pieces and developing writing skills. From the very first lesson, you will want to present the classroom as an arena for discourse to which the students will bring their unique perspectives. The first two lessons in this unit aim to set that tone.

The unit's first literary concern is fiction, and Lessons 3 through 12 focus on a variety of short stories by writers from Nathaniel Hawthorne through the twentieth century. Students discuss the elements of fiction, diction and syntax, imagery and figurative language, and schools of literary criticism. They also write about the stories, and they learn how to write full-blown analyses of short stories. Lesson 13 expands students' focus to novel-length fiction.

The unit then turns its attention to poetry, which shares many traits with prose but also adds new dimensions related to form and sound. Poems considered range from ones by William Shakespeare to ones from the recent past, and students learn about the many devices that poets use in pursuing their craft and art.

Lesson 26 introduces the world of drama, and Lesson 27 focuses on aesthetics in a variety of media. The final three lessons are summative in nature and address specific challenges involved in the Advanced Placement Examination in Literature and Composition: multiple-choice questions and timed writings, including the open-ended essay question. It is in a sense impossible to "teach to" the Advanced Placement exam, as the content can vary greatly from year to year. It is possible, however, to prepare students to read critically and to write incisively about the literature they encounter.

Answers to handouts will vary unless otherwise indicated. Students may need additional paper to complete some handouts.

Recommended Major Works

The following list of books that work well in Advanced Placement literature classes is far from exhaustive. It includes novels and plays that have excited student interest in the past and that you may find useful with your classes.

The Adventures of Huckleberry Finn, Mark Twain

All controversy about language aside, this is one of the most important works in American literary history. If your students have not read it in a previous class, you may want to incorporate the story of Huck and Jim into your curriculum.

Beloved, Toni Morrison

The novel was inspired by the true history of an escaped slave who decided to kill her children rather than allow them to be returned to servitude in the South. Morrison's wonderful work demonstrates magical realism at work; most students find it very challenging.

The Color Purple, Alice Walker

This epistolary novel tells the story of Celie's growth from an abused and traumatized childhood through a dysfunctional marriage to genuine fulfillment and joy. Be advised that the novel deals with sensitive issues regarding race, gender, and sexuality.

Death of a Salesman, Arthur Miller

This timeless modern tragedy features an ordinary person with big dreams that just do not work out. Willy Loman is a traveling salesman with a loving wife and two sons, but he lives largely in a world of illusion.

A Farewell to Arms, Ernest Hemingway

This semiautobiographical novel set during World War I demonstrates Hemingway at his best. The protagonist, Frederic Henry, experiences the horrors of war, is wounded, falls in love, flees to Switzerland, and then loses his wife. Through all of this, he exemplifies characteristics of the Hemingway hero. *The Sun Also Rises*, set after the war, is also a good choice.

Frankenstein, Mary Shelley

Far more than just a horror story, the novel explores the consequences when humans overreach and raises questions about science and technology that are even more relevant today than they were in the nineteenth century. It also demonstrates the roles allusions can play to enhance a work of literature.

The Grapes of Wrath, John Steinbeck

Steinbeck's masterpiece is set during the 1930s Dust Bowl and focuses on the experiences of the Joad family. The main story line is intersected by intercalary chapters dealing with related but separate topics, often symbolic.

Heart of Darkness, Joseph Conrad

Written over a century ago, this short novel explores the evils of imperialism. The work is dense with symbolism and themes; most students find it challenging. No less a person than the renowned Chinua Achebe castigated the story for racism, an issue that will spark lively discussion in your classroom.

Invisible Man, Ralph Ellison

Ellison's masterpiece explores the effects of racism and a young man's growth, despite many obstacles, to self-reliance and responsibility. The novel also prompts discussion of motifs and symbols. It is challenging and, like most great works, really requires more than one reading.

The Kite Runner, Khaled Hosseini

Amir, the protagonist and first-person narrator, describes his life growing up in Kabul, his adjustment to life in America, and his return to Afghanistan with a desire to reclaim lost innocence. You might want to assign Rory Stewart's *The Places in Between* as a related nonfiction reading.

The Mayor of Casterbridge, Thomas Hardy

The great Victorian novelist begins this one with a truly shocking event, as the protagonist sells his wife and child at a country fair. The work demonstrates Hardy's mastery of structure and resonates with thematic implications. *Tess of the D'Urbervilles*, *Jude the Obscure*, and *The Return of the Native* are also strong choices.

Native Son, Richard Wright

Bigger Thomas commits heinous crimes, but, by the end, it is hard to hate him. A young black man living in poverty in a crowded apartment on Chicago's South Side, he has dreams but no way to achieve them. Instead, he engages in a life of aimless petty crime until he ends up on death row. This is not a novel for the faint of heart or slow of intellect. It challenges preconceptions and raises serious issues with both historical and universal ramifications.

A Passage to India, E. M. Forster

The novel takes a postcolonial perspective on British imperialism in India and explores the effects of latent and not-so-latent racism and acceptance of the notion of white supremacy. The book invites investigation of India's geography and traditional culture.

The Piano Lesson, August Wilson

The 1990 winner of the Pulitzer Prize is set in Philadelphia in the 1930s and includes a blend of earthiness and folk humor as it deals with dilemmas faced by African Americans decades after the abolition of slavery.

The Poisonwood Bible, Barbara Kingsolver

This is a mammoth read but well worth the time. Kingsolver's innovative use of point of view tells the story of an American family that embarks as missionaries in Africa and the impact on father, mother, and daughters.

The Sound and the Fury, William Faulkner

In four sections, this novel tells the story of the Compson family in Faulkner's fictional Yoknapatawpha County. As with much of Faulkner's work, we see present consequences of the old plantation-based Southern way of life. You might also consider Faulkner's *Light in August*.

A Streetcar Named Desire, Tennessee Williams

This play set in New Orleans tells the story of Blanche DuBois's deterioration and her interactions with her sister and brother-in-law, Stella and Stanley. The characters and situations transcend the decades since Williams wrote the play.

The Tempest, William Shakespeare

This play and others such as *Much Ado about Nothing* and *Twelfth Night* are great vehicles to teach the other side of William Shakespeare. A bonus is that students examine poetry at the same time.

Their Eyes Were Watching God, Zora Neale Hurston

Hurston uses both elegant narration and realistic dialect in this exquisite novel about an African-American woman's growth from girlish naïveté to love, loss, and wisdom. Like so many other great works, it is a frame story, as Janie describes her experiences to her friend, Pheoby.

The Things They Carried, Tim O'Brien

The story centers on U.S. involvement in Vietnam and the young men forced to serve there. It is parafiction, a wondrously executed blend of what really happened and fictions created by the author in an effort to convey what it was really like.

Till We Have Faces, C. S. Lewis

Based on the myth of Psyche and Eros, this challenging novel lingers in the mind long after it is read and raises interesting questions about what it means to love. Lewis considered this his best work; it resonates with archetypal associations.

To the Lighthouse, Virginia Woolf

Most students find this impressionistic novel challenging. Woolf tells the story of the dynamics of the Ramsay family, beginning with a vacation in the Hebrides and ending with a trip to a lighthouse. In the interim, Mrs. Ramsay dies, leaving a great gap in the family. The novel is not long, but it is a challenging piece of stream of consciousness.

The Tragedy of Macbeth, William Shakespeare

Hamlet, *Othello*, and *King Lear* can also work well—all stories of great men who lose everything because of flaws in their characters. For students, *Macbeth* is usually the easiest, *Lear* the most difficult.

Waiting for Godot, Samuel Beckett

This play demonstrates theater of the absurd and presents two derelicts waiting for someone who never shows up. It leads to discussion of themes related to the human condition, as well as to recognition of the stage-and-page reality of the world of drama.

Wide Sargasso Sea, Jean Rhys

This amazing novel serves as a kind of prequel to Charlotte Brontë's *Jane Eyre* and tells the story of Bertha, the madwoman in the attic of Rochester's home. The novel makes fascinating use of point of view and leads to discussion of many feminist issues; it also offers postcolonialist perspectives. It is most effective if students are familiar with the story of *Jane Eyre*.

W;t (Wit), Margaret Edson

Winner of the 1999 Pulitzer Prize in drama, this play focuses on a woman struggling with final stages of cancer. Along the way, students also learn a great deal about the metaphysical poetry of John Donne.

The Woman Warrior: Memoirs of a Girlhood among Ghosts, Maxine Hong Kingston

This book is nonfiction but is so artfully crafted that it clearly ranks as literature, not just an informational reading. Kingston describes her life growing up, the daughter of Chinese immigrants, in California.

Wuthering Heights, Emily Brontë

This nineteenth-century novel presents the towering figure of Heathcliff and explores interactions between storm and calm. The book is especially good for discussions of the impact of point of view and narrators' limitations.

Lesson 1

Creating an Atmosphere for Literary Discourse

Objectives

- To understand the term *discourse*
- To examine a number of quotations pertaining to love
- To study two love poems written by Cavalier poets

Notes to the Teacher

At the very beginning of an Advanced Placement course focusing on literature and writing, it is useful to establish an atmosphere of collegial discussion and investigation. In this context, it is as important for students to arrive in the classroom well prepared as it is for you, the teacher, to plan ahead. For many students, even the brightest and most promising, this is a new concept.

Discourse is at the center of successful Advanced Placement classrooms. That means engagement in both serious and humorous conversation about prose, poetry, and the craft of writing. It also means digging into logical, orderly, and insightful writing. Two goals—literary insight and writing dexterity—are at the heart of the program.

This lesson begins with a discussion of topics that recur in literature and art. Students then examine and respond to a potpourri of quotations about love. They examine two poems, and they engage in a short writing exercise.

Procedure

1. Ask students why they are here in this Advanced Placement class (as well as perhaps in others) when they could have opted for an easy course of studies. (Most are likely to say that they want to pass the Advanced Placement exam in the spring and get college credit.) Explain that the long-term goal is a good and ambitious one, and the road to achievement may involve a shift in students' views of the classroom.
2. Introduce the term *discourse*, and ask students to comment on and conjecture about its meaning based on the word's roots. (A course of study is an organized and logical program of learning. A course can also be a plan or a path; we might, for example, speak of a racecourse. Intercourse is communication, and today it is usually used to mean the profound communication of sexual union. Discourse is sometimes a noun referring to an essay, a piece of rhetoric, or a discussion. It can also be a verb meaning to discuss.)

3. Point out that students have in the past read quite a few stories, poems, and books. Ask the class to brainstorm a list of topics that seem to come up frequently (for example, love, death, nature, friendship, war, childhood, and technology).
4. Distribute **Handout 1**, and ask students to complete it.
5. Ask students to meet in small groups and discourse about responses to the quotations. Then have each group select two of the quotes and prepare comments for the class as a whole. If necessary, ask the following questions:
   - What did the author mean?
   - Do you agree?
   - What is the tone?
   - To whom was the author speaking?
6. Distribute **Handout 2**, and ask students to complete the exercise. Follow with class discussion.

   Suggested Responses

   1. The speaker is clearly in love, and the tone is sincere. Perhaps this is a relatively new love, untouched by quarrels and sorrows that are bound to emerge sooner or later. The speaker's views are most closely linked with quotations 7, 10, 11, 12, and 13.
   2. The first stanza centers on imagery of drinking a toast. The speaker is in a sense so intoxicated with love that he neither needs nor wants any other drink. Celia is even better than nectar, the mythical drink of the gods.
   3. The speaker sent Celia a bouquet of roses with the idea that her very presence would give the roses a kind of eternal life.
   4. The flowers, which she returned to him, are growing, not wilting, and they smell like Celia, not like roses. The speaker attributes the powers of a goddess to Celia.
7. Ask a volunteer to read aloud the first two lines of the poem, another to read the third and fourth lines, another to read the fifth and sixth lines, and a fourth volunteer to read the seventh and eighth lines. Point out that the first stanza is structured in highly romantic couplets.
8. Ask students to reexamine the second stanza and to describe its structure. (It appears as two quatrains describing the exchange of the roses.)
9. Distribute **Handout 3**, and ask students to complete it individually or with partners. Follow with whole-class discussion. (Sir John Suckling's poem is written in quatrains. Like "To Celia," it deals with love, but the tone is jocular as the speaker marvels that he has loved the same woman for three whole days in a row!)

10. Point out that both Ben Jonson and Sir John Suckling are often characterized as Cavalier poets, seventeenth-century poets who were also men of action and whose writing often demonstrates a more direct approach than the metaphysical as well as a sort of derring-do attitude toward life and love.
11. Assign students to write responses to one of the poems or to one of the quotations on **Handout 1**. Collect writings as tickets out of class.

All about Love

Directions: Read the quotations, and highlight the ones that appeal to you.

1. "The beloved may be absent or present, but love stays on." (Thomas Aquinas)

2. "The emotion, the ecstasy of love, we all want, but God spare us the responsibility." (Jessamyn West)

3. "Those who are faithless know the pleasures of love; it is the faithful who know love's tragedies." (Oscar Wilde)

4. "Perhaps a great love is never returned." (Dag Hammarskjold)

5. "Man's love is of man's life a thing apart, / 'Tis woman's whole existence." (George Gordon, Lord Byron)

6. "In love as in religion only those who share the little rituals stay together." (Anglo-Saxon rune)

7. "Love consists in this, that two solitudes protect and touch and greet each other." (Rainer Maria Rilke)

8. "There is no living in love without suffering." (Thomas à Kempis)

9. "The heart has its reasons which reason knows nothing of." (Blaise Pascal)

10. "To love and be wise at the same time is scarcely possible even for a god." (Publius Syrus)

11. "There is no disguise which can for long conceal love where it exists or simulate it where it does not." (La Rochefoucauld)

12. "The wretched part of it is that we can't love frivolously if we mean it." (Anonymous)

13. "Love surfeits not, Lust like a glutton dies; / Love is all truth, Lust full of forged lies." (William Shakespeare)

14. "Love is nothing save an insatiable thirst to enjoy a greedily-desired object." (Montaigne)

15. "Love looks not with the eyes but with the mind; / And therefore is wing'd Cupid painted blind." (William Shakespeare)

Ben Jonson's "To Celia"

Directions: Read the background information and the poem; then respond to the questions.

Ben Jonson (1572–1637) was an actor, playwright, and poet. A colorful character, he was also a duelist, and he spent some time in prison. He was acquainted with William Shakespeare and John Donne, and he came under the patronage of King James I. In time, he was the center of a group of friends and admirers who referred to themselves as the Tribe of Ben.

To Celia

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine.

I sent thee late a rosy wreath,
Not so much honouring thee
As giving it a hope that there
It could not withered be;
But thou thereon didst only breathe,
And sent'st it back to me;
Since when it grows, and smells, I swear,
Not of itself but thee.

—Ben Jonson

1. With which of the quotes on **Handout 1** would Ben Jonson's speaker most likely agree?

2. What imagery dominates the first stanza? What does the speaker mean?

3. What did the speaker recently send to Celia? Why?

4. What does the speaker mean in the last four lines?

A Constant Lover?

Directions: Sir John Suckling (1609–1642) was part of the Tribe of Ben. He was also a soldier and a staunch supporter of the king. Read his poem. Make marginal notations regarding your insights. Then indicate how "The Constant Lover" is like and unlike "To Celia."

The Constant Lover

Out upon it, I have loved
Three whole days together!
And am like to love three more,
If it prove fair weather.

Time shall moult away his wings
Ere he shall discover
In the whole wide world again
Such a constant lover.

But the spite on 't is, no praise
Is due at all to me:
Love with me had made no stays,
Had it any been but she.

Had it any been but she,
And that very face,
There had been at least ere this
A dozen dozen in her place.

—Sir John Suckling

Lesson 2

The Issue of Personal Taste

Objective

- To address the issue of taste in life and in literature

Notes to the Teacher

Taste is in many ways highly subjective; on the other hand, we generally recognize that there are distinctions between crude and elevated tastes. One of the functions of education is to refine people's taste in everything from what they eat and wear to what they read and view. As students read and discuss prose and poetry, their taste will be an important element in their discourse. Even more important than liking or not liking a particular piece is the ability to give reasons for opinions.

Advanced Placement and honors students have no doubt been given a diet of masterpieces in school. Since they tend to be focused on academic success, they learn quickly to accept, at least publicly, the opinions voiced by teachers, critics, and textbooks. It is important to develop in students the feeling that their real opinions matter because they grow legitimately out of their unique personhood. Instead of focusing on the right opinion, students need to recognize what they really think and to identify the reasons for their opinions. Setting this groundwork early in the course helps to keep discussions from becoming guessing games in which students try to echo the teacher's opinions.

For the first procedure in this lesson, you will need to show students artworks by three different artists which reflect different styles. The three mentioned here are Pablo Picasso's *Don Quixote,* Claude Monet's *Camille Reading,* and Max Ernst's *Fish Fight,* but you can substitute others to suit your taste. Students then examine and discuss the beginning of three great Victorian novels: *Jane Eyre, A Tale of Two Cities,* and *Tess of the D'Urbervilles*. The lesson concludes with a general discussion of the nature of taste.

Procedure

1. Tell students that they are going to step for a few moments into the art world. Show them a copy of Pablo Picasso's *Don Quixote,* and allow a few minutes for thought and reflection. Then ask students to write their responses to and thoughts about the work. Do the same with Claude Monet's *Camille Reading* and Max Ernst's *Fish Fight*. Follow with open-ended discussion. (Picasso's *Don Quixote* looks almost like a cartoon drawing; it is black and white, and the lines are bold and

stark. We see Don Quixote and Sancho Panza, their mounts, a bright sun, and windmills. *Camille Reading* reflects a more romantic style and shows a young woman in old-fashioned dress reading under a tree; the painting seems to shimmer with dappled sunlight. *Fish Fight* is an abstract riot of color and shapes; the red suggests that this fight was pretty vicious, but the image is nonetheless appealing.)

2. Ask students to decide which painting they like the best and to write brief explanations of their choices. Collect the writings, and take a show of hands. Point out that this is a matter of taste. All three works are considered great and are worth a lot of money to collectors, but we do not have to like them all equally. Explain that the reasons why we like or dislike something are important because they spring from who we are.
3. Point out that taste operates in just about every area of life: whether we order pizza or a burger for lunch, prefer to vacation in a national forest or in New York City, or choose to spend a summer afternoon swimming or playing basketball. Ask students to identify an activity in which they have been involved for more than three years. Assign a journal-type writing in which each student identifies the activity and explains why it has held his or her interest for so long. What does this long-term enthusiasm say about the individual student? After ten or fifteen minutes, collect the writings.
4. Explain that this issue of taste will also be an important factor when the class reads and discusses stories and poems. Emphasize the importance of acknowledging personal opinions, identifying reasons for those opinions, and listening to the ideas of others who agree and disagree.
5. Distribute **Handout 4**, and ask students to complete it individually. Then take a show of hands to see which books they chose to continue reading. Follow with discussion of the excerpts on the handout.

Suggested Responses

- The first-person narrator of *Jane Eyre* describes a day in his or her childhood (we do not yet know that Jane Eyre is the speaker), which seems to have been an unhappy one during which the narrator lived with but was not loved by the Reed family. Although the book was written a long time ago, the language is comfortable, and the diction and syntax are not difficult. The paragraphs arouse curiosity about and pity for this stubborn and unhappy child.
- *A Tale of Two Cities* has one of the most famous opening lines in literary history. The style includes a lot of parallel structures, and the book seems to have an omniscient narrator.

The focus seems to be England and France near the end of the eighteenth century. Some allusions may have been more familiar to contemporaries of Charles Dickens than they are to readers today.

- The passage from *Tess of the d'Urbervilles* seems to have an omniscient narrator and begins with description but then goes on to dialogue, which is missing from the other two excerpts. There is a trace of dialect, and the excerpt emphasizes class differences. We suspect that the story will lead us to follow either the parson or Durbeyfield, and we wonder about possible connections with the name in the title.

6. Distribute **Handout 5**, and ask students to read the quotations. Then ask the class to work together to develop a definition of taste. (Taste involves an intuitive sense of what is attractive and good, as well as logical judgments about value. Good taste is akin to manners; bad taste is associated with vulgarity.)

First Impressions

Directions: Read the beginnings of the opening chapters of three great Victorian novels. For each, make annotations about content and style. Then decide which one you would choose to continue reading, and give reasons for your choice.

From *Jane Eyre*

There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, "She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner,—something lighter, franker, more natural as it were—she really must exclude me from privileges intended only for contented, happy, little children."

From *A Tale of Two Cities*

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

It was the year of Our Lord one thousand seven hundred and seventy-five. Spiritual revelations were conceded to England at that favoured period, as at this. Mrs. Southcott had recently attained her five-and-twentieth blessed birthday, of whom a prophetic private in the Life Guards had heralded the sublime appearance by announcing that arrangements were made for the swallowing up of London and Westminster. Even the Cock-lane ghost had been laid only a round dozen of years, after rapping out its messages, as the spirits of this very year last past (supernaturally deficient in originality) rapped out theirs. Mere messages in the earthly order of events had lately come to the English Crown and People, from a congress of British subjects in America: which, strange to relate, have proved more important to the human race than any communications yet received through any of the chickens of the Cock-lane brood.

From *Tess of the d'Urbervilles*

On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott, in the adjoining Vale of Blakemore or Blackmoor. The pair of legs that carried him were rickety, and there was a bias in his gait which inclined him somewhat to the left of a straight line. He occasionally gave a smart nod, as if in confirmation of some opinion, though he was not thinking of anything in particular. An empty egg-basket was slung upon his arm, the nap of his hat was ruffled, a patch being quite worn away at its brim where his thumb came in taking it off. Presently he was met by an elderly parson astride on a gray mare, who, as he rode, hummed a wandering tune.

"Good night t'ye," said the man with the basket.

"Good night, Sir John," said the parson.

The pedestrian, after another pace or two, halted, and turned round.

"Now, sir, begging your pardon; we met last market-day on this road about this time, and I said 'Good night,' and you made reply 'Good night, Sir John,' as now."

"I did," said the parson.

"And once before that—near a month ago."

"I may have."

"Then what might your meaning be in calling me 'Sir John' these different times, when I be plain Jack Durbeyfield, the haggler?"

A Matter of Taste

Directions: Read the following brief quotations, and note factors involved in taste.

1. "To enjoy is, as it were, to create; to understand is a form of equality, and the full use of taste is an act of genius." (John La Farge)

2. "Taste is spoiled in childhood by parental prejudice and in adults by customs and fads." (Runes)

3. "May not taste be compared to that exquisite sense of the bee, which instantly discovers and extracts the quintessence of every flower, and disregards all the rest of it?" (Sir F. Greville)

4. "Good taste is the product of judgment rather than of intellect." (La Rochefoucauld)

5. "There is no disputing about taste." (Latin proverb)

6. "Tell me what you like, and I'll tell you what you are." (John Ruskin)

7. "Do not do unto others as you would they should do unto you. Their tastes may not be the same." (George Bernard Shaw)

8. "You can't get high aesthetic tastes, like trousers, readymade." (W. S. Gilbert)

9. "Every man's road in life is marked by the graves of his personal likings." (Alexander Smith)

10. "Men have not all the same tastes and likes. . . . Their tastes vary, and they call for widely different things." (Horace)

Lesson 3

Elements of Fiction

Objectives

- To define the term *fiction*
- To review terminology conventionally used in discussions of fiction

Notes to the Teacher

Fiction is a good place to start in an Advanced Placement literature course, and short stories are a manageable way to encounter a variety of styles and themes. Short stories—in fact, all fiction—have their roots in the oral tradition of literature and the creativity of the human mind. The impulses that created classical myths and told of Beowulf's encounter with Grendel seem not to have changed much over the centuries to the present day.

Students have undoubtedly discussed a substantial amount of literature in earlier courses, and those discussions have involved terminology. This lesson is intended largely as a review to set the stage for the examination of a number of short stories so that everyone is, in a sense, starting on the same page. As students are working with the stories in class, they can devote homework time to reading the novels and working on out-of-class writing you have decided to assign.

The lesson begins with a discussion of the nature of fiction. Students then review terms and apply them to the familiar story of the Good Samaritan. If your students seem surprised or confused by the use of the parable, you may want to explain that the Bible, like classical mythology, is literature and reflects many of the symbols and archetypes that pervade writings from all ages and cultures.

Procedure

1. Ask students to define the term *fiction*. (A fiction is a story that a person creates from imagination.) How does a fiction differ from a lie? (They differ in purpose; lies are intended to deceive, while fictions are usually intended to entertain or to teach lessons.) What is parafiction? (Parafiction blends reality with creative imagination.)
2. Distribute **Handout 6**, and ask students to use it to review terminology. Clarify and add information such as the following.
    - Setting can sometimes seem almost accidental, but, at other times, it plays a critical role in a story.

- Authors use indirect characterization when, instead of telling us about a character, they allow us to make deductions based on what the character does and says.
- Plot involves conflict, which can be external or internal. The exposition is the part of the plot at the beginning that simply introduces the situation. The climax is the story's highest point of action.
- The theme can be directly stated or simply implied.
- The point of view can be compared to a camera. In reading a story, one can ask, "Where is the camera located? Is it within the story or outside of it? Is it right in the middle of the events or somewhere off to the side?"
- Style can be elusive. A story's style can be described as hard-hitting, poetic, dignified, ironic, romantic, or sassy, for example.
- Tone is related to mood, but they are not the same thing.
- Irony is sometimes, but not always, a source of humor.
- Readers should be alert for symbols but should not hallucinate them.

3. Distribute **Handout 7**, and ask small groups to collaborate to complete it.

Suggested Responses

- The reference to Jericho lets us know that the setting is the Middle East in ancient times.
- The narrative mentions robbers, the wounded traveler, a priest and a Levite, a Samaritan, and an innkeeper. There is also a narrator or storyteller.
- A traveler is badly assaulted by thieves; passersby ignore him, until a Samaritan stops to provide help. The Samaritan takes the traveler to an inn and pays for further care.
- The story conveys the theme that people are responsible to take care of each other.
- The point of view is objective; the narrator describes actions and words but provides none of the characters' thoughts.
- The story is in the style of a parable, a short narrative intended to convey a moral message. The language is simple and the voice is factual.
- The understated tone suggests sympathy for the traveler, disapproval of the priest and Levite, and admiration of the Samaritan.

- There is a certain amount of irony in the actions of the priest and the Levite; surely, they should have provided help to the wounded man.
- The characters symbolize all people everywhere.

4. Have students reconvene in small groups and collaborate to write twenty-first-century versions of the story. Tell them to make choices regarding the tools of fiction as they create the narrations. When groups have finished, ask them to share results. (For example, the wounded traveler could become a motorist stranded on a highway with a flat tire, someone deeply saddened by a death in the family, or a victim of bullying in a school.)
5. Point out that fiction comes in various forms—novels, novellas, and short stories. Ask students how they would describe the length of a short story. (Edgar Allan Poe did it best when he said a person should be able to read a short story in one sitting.) Explain that Ernest Hemingway was once challenged to write a story in only six words, and he did. "For sale: baby shoes, never worn." He later claimed, perhaps facetiously, that he thought it was his best story. Ask students to interpret and respond to it. (The stoic narrative voice leaves a lot ambiguous and probably masks the pain of loss.)
6. If you wish, assign students to write short stories. This can help them to learn and appreciate the art of fiction from the inside out.

Elements of Fiction

Directions: Review the following terms, which pertain to fiction.

Setting

The background against which the story takes place is referred to as setting. This includes such factors as geographical location, placement of physical objects, and the time or period in which the action occurs. The emotional environment of the characters (religious, social, etc.) can also be used in the analysis of setting.

Character

Fictional characters are developed through description, actions, thoughts, speech, direct statements from the writer or narrator, and/or opinions voiced by other characters. Depending on their importance in the story, characters are developed to different degrees. Characters can be identified as static, meaning they undergo no changes in the story, or dynamic, meaning that a significant change, for better or worse, in personality, outlook, or some other aspect of character occurs within the framework of the story. The effectiveness of the writer's development of characters correlates with the emotional response of the reader.

Plot

Plot can be defined as the pattern of events in the story. Most plots involve conflict, external and/or internal, as characters participate in a series of actions. In some stories, plot may not be the emphasis; the author may instead focus on a particular insight or understanding.

Theme

This term refers to the central idea or dominating thought that results from the other elements contained in fiction. Theme may be a complex, abstract concept, but one that summarizes the author's purpose in writing the narrative.

Point of View

The vantage point from which the author presents the action of the story is called point of view. Point of view encompasses voice, involvement, knowledge, and reliability. There are four main types of point of view.

Third person, omniscient—The narrator is an outside observer who never refers to himself or herself as "I," "me," or "we." This narrator has unlimited access to all characters and knows everything that all of the characters do, think, see, and feel.

Third person, limited omniscient—The narrator's knowledge of thoughts, actions, visual perceptions, and feelings is limited to one or a few characters.

Third person, objective—The narrator becomes a camera, recording actions and behaviors without comment or interpretation. This narrator cannot record thoughts or feelings.

First person—A character (either major or minor) refers to himself or herself as "I" while telling the story. This narrator's knowledge is limited to personal interpretations, observations, and experiences.

Authors are not restricted to these main types of point of view, and they may use combinations or may experiment with various methods of storytelling.

Style

Style is a product of the unique conscious and unconscious choices that an author makes concerning sentence structure, setting, subject matter, tone, and numerous other elements of fiction.

Tone

Tone refers to attitude toward the characters and subject. Sentence patterns, word connotations, figurative language, and any number of other literary devices communicate tone. By controlling tone, an author creates spirit and attitude.

Irony

Irony in literature is usually differentiated into three main categories. Verbal irony occurs when what is said contrasts with what is meant. Dramatic irony is a discrepancy between what someone says and what the reader knows is true. Irony of situation involves the disparity between what is and what is logically expected. The contrasts generated by the use of irony add dimension to the theme of a story.

Symbolism

Symbolism is the literal use of an object, person, action, or other item that suggests a larger and perhaps more universal meaning. For example, a character's voyage may be used to suggest a journey through life, or the use of water within a story may suggest a cleansing through spiritual rebirth.

A Story of an Assault

Directions: The following two-thousand-year-old story has been replayed thousands of times during the history of humankind. Read it, and analyze it using the list of tools of fiction on **Handout 6**.

***Luke 10:30–36* (KJV)**

"A certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. And by chance there came down a certain priest that way: and when he saw him, he passed by on the other side. And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side. But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he had compassion on him, and went to him, and bound up his wounds, pouring in oil and wine and set him on his own beast, and brought him to an inn, and took care of him. And on the morrow, when he departed, he took out two pence, and gave them to the host, and said unto him, 'Take care of him; and whatsoever thou spendest more, when I come again, I will repay thee.' Which now of these three, thinkest thou, was neighbour unto him that fell among the thieves?"

Lesson 4

Nathaniel Hawthorne's "Young Goodman Brown"

Objectives

- To recognize the importance of understanding historical and philosophical context
- To analyze images, symbols, and allegorical elements in the story

Notes to the Teacher

Herman Melville reportedly proclaimed "Young Goodman Brown" to be "as deep as Dante." Over the years, hundreds of articles and sections of books have investigated it, probably giving it more attention than any other American story ever written. This is not an easy read for most students, as the historical context and language can seem quite remote from us today. Nathaniel Hawthorne (1804–1864) is often associated with the transcendentalists and even lived for a time at Brook Farm. Much of his work, including "Young Goodman Brown," demonstrates a moody preoccupation with the dark side of human life.

This lesson begins with an oral reading of the opening paragraphs of "Young Goodman Brown." Rather than print copies of the story, which is fairly long, it is advisable to have students read it on the Internet or in an anthology, if you have access to one that includes the story. You will need the opening paragraphs of the story for the opening procedure. Students then research and report on historical and cultural background before reading the rest of the narrative. They apply the elements of fiction to the story and then focus on it as an allegory.

Procedure

1. Point out that the short story is not a new invention, and explain that students are about to study a story written by Nathaniel Hawthorne, a nineteenth-century American writer. Ask the class to listen carefully as you read aloud the opening of the story. Read the first six paragraphs, stopping as Faith watches sadly when her husband is about to turn the corner.
2. Point out that the story is set during colonial times in Salem, Massachusetts. To understand what is happening, some historical background is necessary. Distribute **Handout 8**, and have partners use the Internet and other sources to answer the questions.

Suggested Responses

1. In 1642, King Charles I (Stuart) was beheaded after a Puritan coup. Oliver Cromwell, a Puritan leader, led a commonwealth government from 1648 to 1659. In 1660, the monarchy was restored, resulting in persecution of Puritans in England. The rulers were Charles II and James II, followed by William of Orange (William III), who was King of England and therefore also king of the American colonies from 1689 to 1702. We see vestiges of British rulers in place names today (for example, Williamsburg, Charleston, Jamestown, and Charlotte).
2. King Phillip's war was a conflict between the Puritan settlers and Native Americans between 1675 and 1676. "King Phillip" was an Indian leader.
3. Puritans emphasized sobriety and simplicity and wanted to purify the official church and their own lives. They believed that they were God's elect and that time on earth should be spent preparing for the afterlife, not on frivolous pastimes. Their serious and somber dress reflected their contempt for foolishness.
4. In theory, a theocracy is a government headed by God. This was attempted during the Puritan commonwealth under Cromwell and by the Puritans in New England. Essentially, church and state were the same.
5. Sir William Phips, born in the New World, was the governor.
6. The Salem witch trials in 1692 resulted from children's hysteria and led to accusations of hundreds of people. Nineteen people were hanged, and one, Giles Corey, was pressed to death before officials put an end to the cases.
7. Predestination as implemented by Puritans meant that only certain people were "saved," and nothing individuals can do can alter their destiny after death. Individual Puritans hoped but were by no means certain that they were among the elect few who were saved.
8. The Quakers were another religious sect who, unlike the Puritans, advocated religious tolerance and peaceful coexistence.
9. It is about thirty miles from Boston to Salem—a distance no human on foot can cover in fifteen minutes!
10. Hawthorne changed his last name from Hathorne, probably to disassociate himself from his ancestor's role in the Salem Witch Trials. His most famous work, *The Scarlet Letter*, is also set in Puritan times, as are his stories "The Minister's Black Veil" and "The Maypole of Merry-Mount."

3. Ask students to read "Young Goodman Brown" and to record notes in two columns, one listing quotations from the story that seem interesting, confusing, or disturbing, the other describing possible interpretations.
4. When students have finished reading and note-taking, ask them to share the quotations they selected, as well as insights.
5. Apply the major tools of fiction to the story by questioning students.
   - What is the point of view? (omniscient)
   - Is the protagonist dynamic or static? (Goodman Brown is a dynamic character who becomes a bitterly unhappy man.)
   - Where does the plot climax? (This occurs when Goodman Brown thinks he hears Faith's voice in the forest.)
   - How would you describe the style and tone? (The story is somber and even threatening; the diction and syntax are challenging.)
6. Distribute **Handout 9**, and ask students to complete part A.

Suggested Responses

1. The word choices ("come," "take," "journey," "staff") are vehicles to convey a sense of impatience, urgency, and authority.
2. The tenor of conviction and resolution is conveyed by Goodman Brown's exclamation. This resolution is about to be shattered when he thinks he hears Faith's voice in the forest.
3. The tenor is serious, solemn, and, in a way, threatening; the vehicle is the words in the sermon inviting the congregation to a communion in evil.

7. Ask students to complete part B of the handout. (The path and journey represent life itself; light and darkness stand for good and evil; both fire and water are instruments of destruction and purification; Faith's name signifies religious belief and fidelity; Goodman Brown is a kind of Everyman; trees represent life cycles; the village and the forest reflect opposites of innocence and experience; dreams and awakening suggest illusions and reality.)
8. Explain that an allegory is a form of extended metaphor in which all of the elements have both literal and symbolic significance, representing two levels at the same time. Ask students to write paragraphs in which they describe "Young Goodman Brown" as an allegory, including the story's themes. (On the path through life, people journey from innocence to experience and discover the necessity of recognizing that human nature includes both evil and good. An inability to accept this engenders bitterness and rejection of love, hope, and faith. Students might also interpret the story as a statement that the journey through life includes serious risks which individuals cannot fully control; it is best to avoid contact with powers that would destroy us.)

Optional Activity

Direct students to read one of the following texts and to write essays in which they compare and contrast it with "Young Goodman Brown."

- *The Crucible,* Arthur Miller
- *The Tragical History of Dr. Faustus,* Christopher Marlowe
- "The Devil and Tom Walker," Washington Irving
- "The Devil and Daniel Webster," Stephen Vincent Benet
- *Lord of the Flies,* William Golding
- *The Picture of Dorian Gray,* Oscar Wilde
- *The Scarlet Letter,* Nathaniel Hawthorne

Historical Background for "Young Goodman Brown"

Directions: Use the Internet and other sources to answer the questions.

1. What happened to the British monarchy between 1642 and 1702?

2. What was King Phillip's war? Where was it fought?

3. How did the Puritans acquire their name?

4. What is a theocracy? How does one function?

5. Who was the governor of Massachusetts during the 1690s?

6. What were the Salem Witch Trials?

7. What is predestination?

8. What is a Quaker?

9. How far is it from Boston to Salem?

10. What was Nathaniel Hawthorne's birth name? Why did he change it? What are his most famous works?

Focus on Imagery, Figurative Language, and Symbolism

Part A.

Directions: Read the information, and explain how the concepts of tenor and vehicle apply to the excerpts from "Young Goodman Brown."

I. A. Richards (1893–1979) was an important scholar and critic who wrote *The Philosophy of Rhetoric* and introduced two terms into literary discourse. One, *tenor*, describes the attitude that the author wishes to reflect concerning the subject; we usually refer to this as tone. *Vehicle* is the configuration of details which convey and transport the tenor.

For example, on close examination the opening paragraph of Nathaniel Hawthorne's story emphasizes a variety of images—the pink ribbons, the playful wind, the loving young couple—to convey pleasant and lively impressions. Faith's apt name enforces a positive impression. All seems to be well.

1. "Come, Goodman Brown!" cried his fellow-traveler, "this is a dull pace for the beginning of a journey. Take my staff, if you are so soon weary."

2. "With Heaven above, and Faith below, I will yet stand firm against the devil!" cried Goodman Brown.

3. "Lo! there ye stand, my children," said the figure, in a deep and solemn tone, almost sad, with its despairing awfulness, as if his once angelic nature could yet mourn for our miserable race. "Depending upon one another's hearts, ye had still hoped that virtue were not all a dream! Now are ye undeceived! Evil is the nature of mankind. Evil must be your only happiness. Welcome, again, my children, to the communion of your race!"

Part B.

Directions: Use the chart to identify literal elements in the story which can also serve as symbols.

Literal Reference	Symbolism

Lesson 5

William Carlos Williams and "The Use of Force"

Objectives

- To consider situations that might warrant a use of force
- To read and analyze "The Use of Force" by William Carlos Williams

Notes to the Teacher

William Carlos Williams (1883–1963) is probably best known today as an imagist poet who wrote the seemingly ubiquitous "The Red Wheelbarrow." He was also a practicing physician, and he wrote fiction. "The Use of Force," which was first published in the 1930s, reads like an autobiographical piece. A doctor makes a house call on a family with a sick child who definitely and irrationally does not want to be treated. What results is a contest of both wills and brute force, leading to interesting questions.

In this lesson, students begin with denotations and connotations of the phrase "the use of force," which is usually associated with the military and with law enforcement. Students reflect on circumstances in which force seems to be a desirable option, perhaps the only available option. They then read and analyze Williams's story, which is readily available on the Internet.

Procedure

1. Explain that people training to become police officers discuss a use-of-force continuum. Ask students to brainstorm the two extremes of that continuum. (In many situations, the mere physical appearance of a police officer is enough to dissuade or stop unruly or criminal behavior. For example, the pickpocket on the corner is unlikely to reach for any wallets while the officer on duty is watching. The most extreme level is lethal force, which involves firearms and a deliberate effort to kill. A person with a revolver aimed straight at several innocent and helpless children might draw lethal force.) Ask students to identify levels between the two extremes (verbal warning, handcuffs, take-down, shoot-to-wound).
2. Point out that police are not the only people who sometimes have to resort to force. Ask students to identify other situations. (All authorities sometimes face situations that can involve the need or temptation to use force. A parent might have to force a son or daughter to do homework; an employer might need strategies to force employees to

comply with a dress code; school officials might have to force students to silence during a fire drill; a veterinarian might have to force a sick puppy to take medicine.)

3. Ask students to think of circumstances in which they had to decide whether or not to use force. Have them select such an event and write a description of what occurred, the emotions involved, and subsequent thoughts. When they have finished, have students share writings and observe commonalities, but avoid voicing your own insights. (You may observe that many situations involving force turn into a competition that involves winning and losing.)
4. Ask students to read William Carlos Williams's story "The Use of Force." (Note: The story is not very long, so you might want to have students read it aloud.)
5. Ask students what they perceive about the setting. (Diphtheria has now largely been eradicated in the United States because of routine inoculations of children. The Olsons were paying only three dollars for the doctor's house call. Perhaps the time setting is the 1920s or 1930s. The entire story takes place in what seems to be a lower-middle-class house.)
6. Ask students what the story reveals about the nature of diphtheria. (Diphtheria is an infectious respiratory disease that can be fatal. It is accompanied by a sore throat, fever, and difficulty breathing.)
7. Distribute **Handout 10**, and ask small groups to discuss the questions. Follow with whole-class discussion.

Suggested Responses

1. The story is told in first-person point of view, and the narrator is a doctor. He can include his own thoughts, but no one else's. Because he never met this family before, everything he says about them is based on what he saw and heard during this brief interaction.
2. The narrator is the protagonist. He is dynamic in the sense that he perceives something about himself—his fierce desire to win this battle.
3. The story is dominated by the conflict between the narrator and Mathilda; he prevails when he finally manages to look at her throat. There is also an internal conflict as the doctor struggles with his impassioned and not very professional desire to win a battle with a child.
4. The doctor has no access to the answer to this question, so we can only guess that Mathilda somehow felt that if she did not admit she had a sore throat, she would not be really sick.
5. The tone shifts from the patient, calm reasonability of the doctor at the beginning to his frustrated thoughts and angry actions at the end.

6. The narrator seems chagrined at the memory of his own emotional responses in a battle with a child.
7. There was a real medical necessity to examine Mathilda's throat, so the doctor probably would not change his actions so much as try to modify his emotions.

8. If you did not do Lesson 4 with the class, explain that I. A. Richards was a critic who emphasized identification of tenor or tone through a focus on specific details functioning as vehicles to communicate tone. Then distribute **Handout 11**, and work through the excerpts with the class.

Suggested Responses

1. The tone is patient, conversational, and professional. The verb "coaxed" is important. At this point, the battle has not yet started, and the narrator seems fairly certain that the little patient will cooperate.
2. The tone is angry and defensive: "the damned little brat," "idiocy." The use of the pronoun "one" gives the narrator's thoughts a smug quality as he justifies his responses.
3. Here we perceive a tone of satisfaction with a victory in a physical battle, but also one of respect for the antagonist. The word "assault" is important; the narrator is on the attack more than he is actually treating a young patient. "Overpowered," "forced," "until she gagged"—this was pretty rough. He describes her fight as "valiant," though, and his examination of her throat as the discovery of a secret.

9. Ask students to relate their own narratives from the first procedure to the story and to articulate the themes that seem to emerge. (When conflict is reduced to power versus weakness, power triumphs; when authority decides to prevail in a situation, resistance eventually capitulates. The story also shows a situation in which a person's choices are counterproductive; Mathilda's throat needed examination so that she could be treated and cured.)
10. Ask students how they would describe the style in the story. (Williams has an idiosyncratic way of using quotations; there is a vivid contrast between the opening description of Mathilda and her fierce resistance later; the narrator is emotionally honest.)
11. Ask students to imagine that they are starting analytical essays about the theme of this story. Direct them to write the introductory paragraph; if necessary, remind them to include the author's name and the story's title. Collect the paragraphs as tickets out of class. (Note: These short writings will give you a sense of where students are in their development as analytical writers.)

Trying to Heal or Trying to Win?

Directions: Use the following questions to discuss "The Use of Force" by William Carlos Williams.

1. What is the point of view? How does it affect what can be included in the story?

2. Who is the main character? Is that character dynamic or static?

3. Identify the story's central conflict(s). Is there a winner?

4. Why does Mathilda resist allowing the doctor to examine her throat?

5. How does the tone shift as the story develops?

6. What seem to be the narrator's attitudes toward the events he is describing?

7. Do you think the experiences during this house call would have made any impact on the narrator's later medical practice? Explain.

Tone and Vehicle in "The Use of Force"

Directions: Closely examine the following excerpts, and explain the impact of the diction and syntax.

1. "Aw, come on, I coaxed, just open your mouth wide and let me take a look. Look, I said opening both hands wide, I haven't anything in my hands. Just open up and let me see."

2. "The damned little brat must be protected against her own idiocy, one says to one's self at such times. Others must be protected against her. It is a social necessity."

3. "In a final unreasoning assault I overpowered the child's neck and jaws. I forced the heavy silver spoon back of her teeth and down her throat till she gagged. And there it was—both tonsils covered with membrane. She had fought valiantly to keep me from knowing her secret."

Lesson 6

Virginia Woolf and Stream of Consciousness

Objectives

- To understand the nature of stream of consciousness
- To analyze and appreciate Virginia Woolf's "A Haunted House"

Notes to the Teacher

The British writer Virginia Woolf (1882–1941) was one of the most important literary voices of the first half of the twentieth century. Essayist, novelist, and short story writer, she was also a friend to other such notables as Gertrude Stein, James Joyce, and T. S. Eliot, all members of the legendary Bloomsbury Group. She and her husband, Leonard Woolf, founded and ran Hogarth Press, publisher of some of the most important works of the period. That she accomplished so much is amazing in light of her lifelong struggle with bouts of mental illness, which eventually led to her suicide.

Discussions of Virginia Woolf often emphasize modernism and feminism, both revolutionary movements. Woolf's writing has a decidedly impressionistic feel and demonstrates brilliant use of stream of consciousness. It demands close reading. "A Haunted House," a very short story, has nothing to do with Halloween. A living couple resides in a house that is not a Gothic monstrosity but one near a farm, surrounded with gardens and birdsong. They are not alone in the house, which is haunted by a ghostly couple from the past who seem to be always searching. The story ends with a kind of epiphany; the lost treasure has nothing to do with money or precious gems.

In this lesson, students first learn about the nature of stream of consciousness. They read and analyze "A Haunted House." They then read Woolf's "The Lady in the Looking-Glass" and complete a timed writing. Timed writing exercises are extremely important preparation for the spring Advanced Placement exam and help students to develop efficient ways of producing analytical writing. Students will need copies of both short stories; these can be found online.

Procedure

1. Introduce the term *stream of consciousness*, and ask students to conjecture about its meaning. (The term goes back to psychologist William James's description of the way the human mind works—like a stream that never stops moving and shifting. Consciousness includes thoughts, sense

perceptions, emotions, and memories. Our minds are multidimensional, not linear.) To clarify, point out that during five minutes in a class students might be more or less conscious of many things: the actual subject matter; room temperature; being hungry or thirsty; a quarrel earlier in the day; after-school plans; the college letter that may arrive today; the attractive person across the aisle.

2. Distribute **Handout 12**, and have students complete it. Follow with discussion.

Suggested Responses

1. James Joyce (1882–1941) is one of the most famous names in modernism and in use of stream of consciousness. The passage puts readers into the mind of a very young child, conscious of stories, poems, songs, and sensations such as the smell of his parents' skin.
2. Virginia Woolf, the main subject of this lesson, is another giant of modernism and stream of consciousness. The woman in this passage, Mrs. Ramsay, is aware of herself as aging and fallible. To the people around her, however, she is both formidable and profoundly beautiful. She is the linchpin that holds the people together.
3. Dorothy Miller Richardson (1873–1957), one of the pioneers of stream of consciousness, tends to be neglected today. In the passage, Miriam is packed and ready for a long journey, perhaps to Germany, and she is full of mixed feelings and thoughts.
4. Stream of consciousness is a form of interior monologue that includes more than just thoughts. Often it is third-person narration, and the story can shift from subject to subject the way a person's mind actually does. Thoughts, memories, and sensations can mingle; chronology may not be heeded; sometimes the text does not use conventional grammar and punctuation. People seldom think or feel with quotation marks, commas, and colons.

3. Explain that students are going to read a very short story by Virginia Woolf, the author of the second passage on the handout. Tell students the title, "A Haunted House," and ask them to suggest impressions. (If you are teaching the story in the fall, students may surface thoughts of Halloween. Students who have read Toni Morrison's *Beloved* may make that connection. Haunted houses make us think of strange sounds like creaks and groans and mysterious unseen presences.)
4. Ask students to read "A Haunted House" once to get an overview.

5. Distribute **Handout 13**, and have partners or small groups complete a close reading of the story as they respond to the questions. Follow with whole-class discussion.

Suggested Responses

1. There are two couples: the pair who currently live in the house and a man and woman who died hundreds of years ago. As the story notes, the couples are separated by death; the living never actually see the dead but sense their presence.
2. The story concentrates on the consciousness of the living woman who seems distractedly aware of but not frightened by the ghosts prowling around.
3. "Safe, safe, safe." This haunted house is not dangerous. The adverbs escalate: "softly," "gladly," "proudly."
4. At first, the woman is trying to read, pencil in hand. Later she realizes she is no longer holding the book and finds it in the grass. Her distraction is evident.
5. We see the colors of apples and roses and the greenery in the garden, all reflected in the windows; we hear doors opening and birdcalls; later there is rain and moonlight, which is twice described as wild, tossed about by clouds.
6. The narrator, in this story first-person, identifies the treasure as "the light in the heart." The treasure is the fact of being alive, capable of love and hope. These are the things from the past that the ghosts seek and that the narrator actually has.

6. Ask students to complete a close reading of "The Lady in the Looking-Glass," another very short piece of stream of consciousness by Woolf. Then direct the class to do a timed writing in response to the following prompt: Who is Isabella Tyson? What does the story actually reveal about her? Is she a static or a dynamic character? Remind students to include textual evidence to support their ideas. (The story actually says very little about Isabella Tyson. She is evidently a wealthy older lady. The thing that changes is not Isabella herself, but the unidentified narrator's perceptions about her. None of those perceptions are necessarily accurate.)

What Is Stream of Consciousness?

Directions: Read and annotate the following examples of the literary technique referred to as stream of consciousness, and answer the questions that follow.

Excerpt 1

James Joyce begins his novel *A Portrait of the Artist as a Young Man* with the following passage.

> Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo. . . .
>
> His father told him that story: his father looked at him through a glass: he had a hairy face.
>
> He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.
>
> *O, the wild rose blossoms*
> *On the little green place.*
>
> He sang that song. That was his song.
>
> *O, the green wothe botheth.*
>
> When you wet the bed, first it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell.
>
> His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe for him to dance. He danced. . . .

Excerpt 2

The following passage occurs near the beginning of Virginia Woolf's *To the Lighthouse*.

> They must find a way out of it all. There might be some simpler way, some less laborious way, she sighed. When she looked in the glass and saw her hair grey, her cheek sunk, at fifty, she thought, possibly she might have managed things better—her husband; money; his books. But for her own part she would never for a single second regret her decision, evade difficulties, or slur over duties. She was now formidable to behold, and it was only in silence, looking up from their plates, after she had spoken so severely about Charles Tansley, that her daughters, Prue, Nancy, Rose—could sport with infidel ideas which they had brewed for themselves of a life different from hers; in Paris, perhaps; a wilder life; not always taking care of some man or other; for there was in all their minds a mute questioning of deference and chivalry, of the Bank of England and the Indian Empire, of ringed fingers and lace, though to them all there was something in this of the essence of beauty, which called out the manliness in their girlish hearts, and made them, as they sat at table beneath their mother's eyes, honour her strange severity, her extreme courtesy, like a Queen's raising from the mud to wash a beggar's dirty foot, when she admonished them so very severely about that wretched atheist who had chased them—or, speaking accurately, been invited to stay with them—in the Isles of Skye.

Excerpt 3

Dorothy Miller Richardson's *Pointed Roofs* begins with the following paragraphs.

> Miriam left the gaslit hall and went slowly upstairs. The March twilight lay upon the landings, but the staircase was almost dark. The top landing was quite dark and silent. There was no one about. It would be quiet in her room. She could sit by the fire and be quiet and think things over until Eve and Harriett came back with the parcels. She would have time to think about the journey and decide what she was going to say to the Fräulein.
>
> Her new Saratoga trunk stood solid and gleaming in the firelight. To-morrow it would be taken away and she would be gone. The room would be altogether Harriett's. It would never have its old look again. She evaded the thought and moved clumsily to the nearest window. The outline of the round bed and the shapes of the may-trees on either side of the bend of the drive were just visible. There was no escape for her thoughts in this direction. The sense of all she was leaving stirred uncontrollably as she stood looking down into the well-known garden.

1. What are your main impressions of the first passage?

2. What does the second passage convey about the woman who is its focus?

3. In the third passage, what seems to be on Miriam's mind?

4. Based on these excerpts, how would you define *stream of consciousness*?

"A Haunted House": A Close Reading

Directions: "A Haunted House" by Virginia Woolf is a brief story, but not a simple one. To understand and appreciate it, complete a close reading—a detailed examination of every aspect of the text. Read the story several times, and make annotations about images, motifs, interesting phrases, and possible themes. Then answer the following questions to help you analyze Woolf's story.

1. Who are the couples in the story? How are they alike and different?

2. Whose consciousness does the story explore?

3. What does the pulse of the house seem to say? Notice the adverbs associated with it.

4. How would you explain the references to the book?

5. What colors and sounds are included? What does the text do with moonlight?

6. What treasure do the ghosts seek? How does this relate to the story's theme?

Lesson 7

The Voice of Katherine Mansfield

Objectives

- To read and analyze Katherine Mansfield's story "The Garden Party"
- To state and substantiate the story's themes
- To approach a work of fiction from several contrasting critical perspectives

Notes to the Teacher

Katherine Mansfield (1888–1923), despite her short life, is seen by some as the greatest short story writer of the modernist movement. She was born and raised in New Zealand but left for England in 1908, never to return. She led a flamboyant life, scorned convention, and wrote both compulsively and well—so well that Virginia Woolf reportedly admitted that Mansfield's writing at least sometimes evoked her jealousy. Both before and after her death from tuberculosis, Mansfield elicited strong reactions, both positive and negative, from the people around her; she was not a person about whom people felt neutral. Today her works are read across the world, both in the original English and in translation.

"The Garden Party," a moderately long story, centers on a wealthy family, the Sheridans, on the day of their long-awaited garden party. The central figure is the young daughter Laura, and the disturbing factor is the accidental death of a young working-class man who lived nearby. The story explores themes about the social classes and about how people connect with the reality of death.

In this lesson, students first learn about several distinct philosophies of literary criticism. They then read "The Garden Party" (which is available online and in some anthologies), analyze it, and apply the critical approaches. Finally, students complete a short timed writing.

Procedure

1. Explain that the field of literary criticism includes a variety of philosophies; people who analyze and interpret poems and stories bring into judgment all of their own beliefs about what is and is not important in life and literature. Differences in these views can lead to varied perceptions of and evaluations of texts. Distribute **Handout 14**, and review the information with the class. Emphasize that these perspectives are not a matter of wrong and right, but rather of different ways of looking at a work, and they can result in startling insights.

2. Explain that Katherine Mansfield is widely seen as one of the most accomplished short story writers of the modernist movement and perhaps of the entire twentieth century, even though she died very young of tuberculosis. Add that she was born and raised in New Zealand but left it for England when she was only twenty years old.
3. Have students read the opening of "The Garden Party" up to the point at which Laura asks the workmen if they are there to set up the marquee for the party. Ask students to describe the setting. (The time is early summer, and the place is the estate of a wealthy family. This is the day on which the family is hosting a garden party, and the weather is perfect.)
4. Explain that Laura is the story's main character. Ask students to summarize what they have already learned about her. (She is a product of a privileged social class, and she is proud of her ability to organize things; it is important to her not to look foolish or childish; she is still a little immature, and she may be very overprotected.)
5. Ask students to finish reading the story. Then distribute **Handout 15**, and ask small groups to discuss the questions.

Suggested Responses

1. The Sheridans have a substantial estate in New Zealand, complete with rose garden, a lawn, and a tennis court. They have house servants, including a cook, maid, and gardener. The garden party is not a small, intimate affair; they have a marquee and a live band, and a large number of wealthy people attend. Not far from their posh home is what they see as an eyesore, a cluster of working-class homes.
2. The family includes the parents and four grown-up children—three daughters and a son. The father and son both work, but the mother and daughters seem to have nothing more to think about than the party.
3. The story is very class-conscious. There are people like the Sheridans, and there are other people like the Scotts and the men who come to set up the marquee. Laura would like to think that she does not share her mother's sense of superiority, but it is built into the environment. To her, the visitors at the Scotts' home are "all those dark people."
4. Laura feels instinctively that they should cancel the party because of the proximity of the grieving family, and she is astonished that her mother and sister do not agree with her. "People like that," her mother asserts, would not expect them to do such a thing. Laura's response probably is a bit extravagant, but the mother and sister seem quite callous. Perhaps it would have been possible to tone down the party in deference to the grieving family not far away.

5. On one hand, Laura is aware of the widow down the hill and the now fatherless children. On the other hand, there is the sheer fun of the party and the thrill of feeling very pretty indeed. She decides to think about the Scotts later. The conflict is not resolved.
6. Mrs. Sheridan is a high society woman who seems safe and secure in her privileged and highly indulged world. There is something phony about her, and sending party leftovers down the hill seems offensive. The situation would have been otherwise if she had sent a basket of food before the garden party started.
7. It seems clear that Laura has never before met grief or death. She is very uncomfortable. She is also amazed at the sight of the dead young man, who looks to her to be merely asleep and totally peaceful. She is awed and left nearly wordless.
8. Laura has had an epiphany, but she does not know yet what she has learned about life and death. The experience might have a lasting effect on her and turn her into a woman very different from her mother; on the other hand, distractions might present themselves and lead to a decision to think about it later.

6. Divide the class into five groups, and assign each group one of the schools of literary criticism described on **Handout 14**. Ask each group to examine "The Garden Party" from its assigned perspective and to prepare to share insights with the class as a whole.

Suggested Responses

New Criticism—The story is highly unified, taking place in a single day and a narrow geographic area. It is filled with imagery of food and flowers, as well as with contrasts between the wealthy class and working people. The narrative focuses on Laura, a dynamic and complex character. It also deals with a universal thematic concern: responses to death. "The Garden Party" is an artistic success that can stand up under a close reading.

Marxist Criticism—"The Garden Party" demonstrates the disdain of the wealthy few for the proletariat. Looked at closely, Mrs. Sheridan is a kind of monstrosity who spends a fortune on flowers to decorate her party while other people are poor and hungry. The story does not defend the wealthy, however; it leads readers to criticize this gap between the rich and the poor, and that is a good thing.

Feminist Criticism—The story seems to present women, at least wealthy women, as an air-headed group with the priorities of looking pretty and observing social niceties. Men, on the other hand, go to work and are less fixed on class divisions. Laura is the redeeming figure, and a feminist evaluation of the story hinges mainly on responses to the conclusion and interpretations of Katherine Mansfield's views of women.

Psychoanalytic Criticism—The garden is an archetypal setting, and the world of the Sheridans is on a hill and filled with light. Laura journeys downward to darkness when she takes the food to the Scotts' home and encounters death. After this Dante-esque journey, she emerges with new wisdom and can once again ascend the hill toward home. The story is about awakening to the realities of life and death.

Postcolonial Criticism—The indigenous Maori people seem to be completely missing from this story. Where did they go? How did these white people with their British class divisions and ways of speaking become dominant? What injustice underpins the entire social world depicted in this story?

7. Ask students to reread the paragraph that describes Laura's view of the young man's dead body. Then ask them to respond in writing to the following prompt: The words in the excerpt are vehicles to convey tone, the attitude of Laura within the story and the attitude of Mansfield outside of it. Describe that tone, and explain how it is achieved.

A Look at Several Schools of Literary Criticism

Directions: The field of literary criticism includes a variety of distinct but sometimes overlapping ways of looking at a story or a poem. Before the twentieth century, most writing about literature focused on biographical or cultural information. Those views are still interesting, but today's critics spend little attention on them. Read the following descriptions of five of the schools of literary criticism. There are others, but this is a way for you to start thinking about contrasting ways to approach critical writing.

New Criticism

This approach involves an intense look at the integrity of the work as a whole. It involves close reading and investigation of how all of the elements of the text work together to create an effective whole. New Critics consider the impact and interrelationships of elements like diction, syntax, imagery, figurative language, and structure.

Marxist Criticism

Marxist Criticism is rooted in the teachings of Karl Marx and is primarily concerned with the social order. It is political in orientation, and it favors the welfare of the proletariat or working class. The main issues pertain to social classes and ideologies. While New Critics focus on the text itself, Marxists consider ways the text reflects and connects to social reality.

Feminist Criticism

In some ways not unlike Marxist Criticism, this approach also has to do with power, but the focus is not on a social class, but on the role of women. Feminist Critics are concerned with ways a text reinforces or resists traditional patriarchal approaches and relegation of women to a kind of second-class citizenship. They focus on double standards having to do with gender.

Psychoanalytic Criticism

This approach is rooted in theories of men like Sigmund Freud and Karl Jung regarding the functioning of the human conscious and subconscious mind. These critics emphasize symbols and archetypes and ways a text or an artwork appeals to or repels people at deep subconscious levels. It also places significant emphasis on dreams.

Postcolonial Criticism

This relatively new approach is a form of social criticism and focuses on texts about or written in countries that were once taken over by European imperialists. Critics focus on effects on indigenous cultures and on the colonizing powers, as well as on subsequent political and cultural consequences.

Analyzing "The Garden Party"

Directions: Read Katherine Mansfield's story carefully, annotate it, and answer the questions.

1. What details are provided about the Sheridan estate?

2. Who are the family members?

3. To what extent is the story class-conscious?

4. How does Laura respond to the news of the young man's accidental death? Do you see her response as extravagant? Explain.

5. What internal conflict tugs at Laura throughout the party? Is the conflict resolved?

6. What is your assessment of the character of Mrs. Sheridan? Give textual evidence to support your view.

7. Explain Laura's responses when she is at the Scott family's home.

8. How do you interpret the story's conclusion?

Lesson 8

Pared-Down Prose in Ernest Hemingway's "A Clean, Well-Lighted Place"

Objectives

- To read and analyze Ernest Hemingway's "A Clean, Well-Lighted Place"
- To recognize the effectiveness of pared-down prose

Notes to the Teacher

For this lesson, you will need to provide copies of Ernest Hemingway's "A Clean, Well-Lighted Place" or require students to obtain it and bring it to class. It is frequently anthologized, and you may be able to locate it on the Internet.

This enigmatic piece differs from much of Hemingway's other work and has been the subject of some controversy because of the nada prayer near the conclusion. Some hail the story as a mini-masterpiece; others castigate it as blasphemy. Still others express indifference about a narrative in which nothing happens.

As is typical for Hemingway, the words here are pared down to the minimum. Much of the action hinges on dialogue, and what Hemingway communicates between the lines is crucial. In a way, the story resembles the later development of theater of the absurd. An old man sits drinking brandy in a café, while two waiters prepare to close up for the night. The old man leaves, one waiter heads home to his wife, and the other stops for coffee at a bar. On the way, he voices the nada prayers. At the end, he, too, heads home to sleep; it is nearly daylight.

It is interesting to consider the story from a purely visual aspect (as the deaf old man must). Where is the eye of the camera located, and how does the camera-director/author reveal what is taking place? The story has a chiaroscuro effect of contrasts between light and darkness.

Procedure

1. Ask students, working in small groups or as a whole class, to complete a dramatic reading of the story. The voices will include two waiters, an old man, a bartender, and a narrator. Within one page, confusion will ensue. Ask students why Hemingway left it unclear which waiter is speaking which line. (For much of the dialogue, it does not matter.

Hemingway distinguishes them only in that one is young, married, and in a hurry, while the other is older, not married, and not in a hurry.)

2. Distribute **Handout 16**, and ask small groups to answer the questions.

Suggested Responses

1. They are sort of Everyman characters in a twentieth-century context. Not naming the characters also has the effect of depersonalizing them. As the story develops, it becomes clear that the protagonist is not the deaf old man, but the older waiter.
2. The author/narrator refuses to define the meaning of the story. Readers—considering the characters, dialogue, and events—must arrive at their own conclusions. For some readers, this is the basis of the story's appeal.
3. For believers, the nada prayer has shock value, but it is not gratuitous. It conveys the absolute futility of the older waiter's life. The Spanish word *nada* dramatically suggests a complete sense of alienation and disillusionment. The startling parody underscores life's absurdity.
4. We learn that the old man tried to hang himself, but his niece cut him down in time. We, like the waiters, can only conjecture about motivation, but the effort fits in with the story's emphasis on alienation and loneliness. The younger waiter cannot imagine why anyone with money would be in despair.
5. For the old man, the visit to the café is a nightly event, and he probably always sits at the same table in the shadows. The shadow appears as the element of pervasive uncertainty.
6. The old man may be drunk, but he leaves the café with dignity—always the case with the Hemingway hero.
7. The two waiters seem to get along well, but they are very different in nature. One is younger, in a hurry to close up and go home to his wife, and, he says, confident. The other is none of those things.
8. The older waiter has a kind of dread of night. Now that it is almost daylight, he feels he will be able to sleep. Perhaps he feels suicidal at night.
9. The camera at first seems to span a distance, then narrows in on the older waiter. When Hemingway wrote the story, he was not an old man, but he must have observed people living in the shadows of society, uninvolved and loveless.

10. In art, chiaroscuro involves a contrast and interplay between light and dark. The story takes place in the dark of night, but the café is well lighted. The old man sits in the shadows. The waiters walk out into darkness; then the older one steps into the light of a bar, from which he exits again into darkness.

3. Emphasize that Hemingway's style involves pared-down language—what he sometimes referred to as boiled-down words. His goal was impact. Distribute **Handout 17**, and have students complete the analysis.

Suggested Responses

1. The sentences in the narration tend to be longer and more complex, while the dialogue lines tend to be short and simple. The voice of the narrator is not the voice of the two waiters.
2. The diction of the opening sentence is simple—no dictionaries required. It is a compound sentence followed by a relative clause and an adjectival clause. It draws readers in by painting a vivid picture and establishing a hint of mystery. There is chiaroscuro in the contrast between shadows and light.
3. The phrasing of the opening sentence echoes in the sentence describing the waiters looking at the terrace in the second paragraph. The repetition gives a feeling of ritual, and, indeed, the old man and the waiters are engaged in ritual behaviors.
4. The nada prayer repudiates and mocks belief; it is a kind of parody, and there might be an underlying tone of anger and frustration. Perhaps the smile is more like a smirk or a grimace.
5. The inability to sleep at night can be a torment. The sentence might link the waiter with the deaf old man's suicide attempt, but so far the waiter remains alive. After all, who would be around to cut him down?

4. Ask students to write brief responses to the following prompt: Why does the older waiter place such a big emphasis on running a clean, well-lighted place with no music? Collect the writings as tickets out of class.

Focus on "A Clean, Well-Lighted Place"

Directions: Carefully read the story, and answer the following questions.

1. Why did Ernest Hemingway leave all of the characters nameless? Which character is the protagonist?

2. Why is so much left out of the story? How do you react to the author's economy of detail?

3. What do you think about the nada prayer? Why is it important to the story?

4. What do we learn of the old man's suicide attempt? Explain the significance of the comment, "He has plenty of money."

5. Why is the old man seated in the shadows?

6. How does Hemingway describe the old man as he leaves the café? Why does this matter?

7. How would you describe the relationship between the two waiters?

8. What does the story's conclusion convey to you?

9. Where would you position the narrator of the story? What is his main purpose?

10. Look up a definition for the word *chiaroscuro*. In what sense is this story an example of literary chiaroscuro?

A Look at Hemingway's Language

Directions: Use the following questions to analyze diction and syntax in "A Clean, Well-Lighted Place."

1. In general, how do the sentence structures in the narration differ from those in the dialogue?

2. Describe the diction and syntax of the opening sentence. Does it succeed in drawing readers into the story?

3. What sentence a bit later echoes the opening sentence? How does the repetition affect the reader?

4. Examine the nada prayer's words. What tones do you hear? Why does the waiter smile after he finishes saying the nada prayer?

5. Study the terse closing sentence. What does it suggest?

Lesson 9

James Joyce's Use of Epiphany in "Araby"

Objectives

- To read "Araby" and analyze its characterization, theme, and style
- To understand the nature of an epiphany

Notes to the Teacher

"Araby" is probably the most famous and most frequently anthologized of James Joyce's stories from *Dubliners*. The subject is so universal—a young first infatuation. The narrator remembers his boyhood playing with friends in Dublin and his first love—Mangan's sister. He never gives her first name; perhaps he does not even remember it. At the time, though, he was head-over-heels in infatuation. At the end of the story, he describes being filled with anguish and anger because of his foolishness.

Joyce (1882–1941) was one of the most influential writers of the first half of the twentieth century and is famously associated with stream-of-consciousness writing, which became increasingly dense and sometimes nearly impossible to penetrate as time went on. Born, raised, and educated in Dublin, he later repudiated Ireland and spent years living in Italy, France, and Switzerland.

In this lesson, students examine selected quotations from "Araby." They then read the story and respond in writing to a prompt regarding the story's conclusion. Finally, they discuss the story's characterization and themes, as well as the nature of an epiphany. They also connect the story to Dylan Thomas's "Fern Hill." Both the story and the poem are readily available on the Internet and are also included in many British literature anthologies and textbooks.

Procedure

1. Distribute **Handout 18**, and ask students to complete the exercise. Follow with whole-class discussion.

Suggested Responses

1. The narrator describes looking at a girl or woman who was wearing a dress and had her hair in a long braid. He was very aware of her body under the dress, and his look seems to have been one of awe and admiration.

2. The narrator must have been shy and perhaps fearful of rejection. He was completely preoccupied with his infatuation, which he now perceives as foolish.
3. The narrator describes his attitude as "adoration," although he barely knew the girl. He was constantly physically aware of and responsive to her. The harp simile works very well.
4. The narrator speaks of his awareness of the lamplight on her neck, hair, and hand. The tone is both reverent and admiring.
5. In his infatuation, he had no desire to deal with any responsibilities. The narrator seems to have been very young at the time of these events; school work probably seemed unimportant and tedious compared to his focus on the girl.

2. Ask students, based on the excerpts on the handout, how they would describe the author's style. (This is first-person narration with quite a bit of imagery and figurative language. The narrator is looking back at the past with a more experienced eye than he had then.)
3. Ask students what they expect to find in the rest of the story. Will there be a romantic ending? (Be careful not to divulge too much.)
4. Assign students to read "Araby" and make annotations.
5. Ask students to respond in writing to the following prompt: Carefully reread the story's closing paragraph, and explain the nature of and reasons for the narrator's emotional responses. Include textual references to support your ideas. After fifteen or twenty minutes, collect the writings.
6. Distribute **Handout 19**, and conduct a discussion based on the questions.

Suggested Responses

1. The narrator was probably in his early teens at the time of the events in the story. For some reason, he was being raised by an aunt and uncle rather than by his parents. He had a reputation as a responsible student, and he enjoyed playing on the street with friends. Relating with girls was a whole new experience for him, and he found himself timid.
2. Dialogue is minimal and tends to be spare and superficial in contrast with the narration, which is filled with images and figures of speech. His conversation with Mangan's sister contrasts vividly with his romantic fantasies.
3. The religious imagery accentuates his adoration of the girl. He has her elevated above the crowd, just the way a cleric elevates a chalice over the congregation. The chalice might represent the holy grail sought so eagerly by medieval knights.

4. This type of interaction is totally new to him, and he simply does not know how to go about it; he just watches and daydreams. Fear and shyness play major roles.
5. "Araby" sounds exotic, almost magical, as if being there should be a wonderful and exciting experience. In fact, when he got there, it was nearly empty and closing up—a mere collection of shops.
6. Blindness and sight, dark and light, recur frequently in the story. Mangan's sister is framed in light, while, at the end, the narrator seems to have been submerged in darkness.
7. The narrator seems to have realized that everything about his interest in Mangan's sister was illusory. He would not bring her a present from Araby and win her love; in fact, everything he thought about love was pure fantasy and imagination.
8. On one level, the girl at the bazaar paid no attention to and had no interest in the narrator as a person or as a customer. Her conversation with the young men demonstrates how real interactions actually function—in ways very different from bearing a chalice aloft through a crowd.
9. The story is descriptive, symbolic, poetic, and elegant.
10. The story points out that growing up involves the pain of disillusionment and the loss of a kind of innocence.

7. Point out that the idea of a kind of journey from innocence to experience is very prevalent in literature. We see it in the contrast between the British poet William Blake's *Songs of Innocence* and *Songs of Experience*.
8. Have students read or listen to Dylan Thomas's "Fern Hill" several times. Ask how the poem can be connected to "Araby." (Both deal with a pain-filled but necessary journey from innocence to experience. The narrator of the story went from carefree play on the streets to anger and frustration. "Fern Hill" describes a similar journey from play to somber awareness.)

In the Grip of Infatuation

Directions: The following quotations are spoken by the narrator of "Araby," a short story by James Joyce. Read them, and record your inferences.

1. ". . . I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side."

2. "I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood."

3. "I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires."

4. "The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing."

5. "I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play."

A Close Look at "Araby"

Directions: Use the following questions to discuss James Joyce's accomplishment in "Araby."

1. Focus on the protagonist. What do we know about his background and personality?

2. What role does dialogue play in the story? How does it contrast with the descriptive passages?

3. The narrator speaks of carrying a chalice when he accompanied his aunt to the market. What does he mean?

4. If the narrator was so vitally interested in Mangan's sister, why didn't he make it a point to get to know her?

5. How do the connotations of the name "Araby" contrast with the reality of the bazaar itself?

6. The opening sentence says that North Richmond Street was blind. What does that mean? In what sense does blindness permeate the story?

7. In literature, an epiphany is a moment of realization and insight. Some epiphanies are very clear and specific; others can be amorphous. What is the epiphany in this story?

8. How did the encounter with the girl at the bazaar affect the narrator?

9. Overall, how would you describe the story's style?

10. What do you see as the story's central theme(s)?

Lesson 10

"Raymond's Run": Focus on Purpose

Objectives

- To recognize the importance of a writer's focus on both audience and purpose
- To identify purposes in previously read pieces of fiction
- To read and analyze Toni Cade Bambara's "Raymond's Run"

Notes to the Teacher

Studies in nonfiction and courses in writing often emphasize the importance of an author's vigilant awareness of both audience and purpose. These two factors shape subject matter, word choices, syntax, and every other aspect of a piece of exposition or argumentation. They are equally important, but sometimes more elusive, to the fiction writer and to those working to analyze pieces of fiction.

In this lesson, students first discuss the importance of audience and purpose. They then apply those concepts to pieces of fiction they have already studied. The rest of the lesson focuses on Toni Cade Bambara's short story "Raymond's Run," which appeared in a collection of stories called *Gorilla, My Love*. The story is also available on the Internet and in many anthologies. Bambara (1939–1995) was a writer and a teacher at City College in New York City. One of her mentors was the Nobelist Toni Morrison. In "Raymond's Run," we find a feisty first-person narrator who elicits amusement, respect, and affection from readers—and this was no doubt Bambara's purpose in writing the story.

Procedure

1. Ask students to imagine that they are working on two pieces of writing—one a story to share with friends, another a part of a college or scholarship application. Ask students how and why the two writings would be likely to differ. (The story written for friends would probably have the intention to entertain and might aim to convey insight. It might include slang expressions and colloquial phrasing. In contrast, the application piece has a very definite purpose: college admission or a scholarship. It would be less concerned with entertainment than with making a good impression.)

2. Clarify that a writer needs to be constantly aware of audience and purpose. Use a nonfiction piece that students have read as an example. (For example, John Hersey wrote *Hiroshima* for an American audience, specifically readers of the *New Yorker* magazine, the year after the end of World War II. The purpose was to convey the reality of the impact of the 1945 atomic bombing of Hiroshima by the United States.)
3. Explain that fiction writers also need to be aware of purpose and audience. There are two key questions for a novelist or short story writer: What are you trying to accomplish in this story? Whom do you see as your readership?
4. Distribute **Handout 20**, and ask small groups to collaborate to complete the chart. (Answers will, of course, vary, depending on the titles students select. For example, students may say that, in writing *To Kill a Mockingbird*, Harper Lee envisioned an audience of her contemporaries. She aimed to immerse that reading audience in life in a little Southern town during the Great Depression, to illuminate the character of the narrator, and to demonstrate the injustice of racism. No doubt she also intended to entertain readers with a good story.)
5. Point out that, although *To Kill a Mockingbird* is often taught in schools, Lee did not target a teenage audience. In fact, the book was on the *New York Times* best-seller list for ninety-eight weeks, proving its appeal to adult readers. While junior high and young high school students can read and understand the story, mature readers can appreciate the artistry with which Lee created the book, and they can recognize the complexity of its themes. Explain that the next story students will study is also often taught in junior high, but that does not mean it is just a story for children.
6. Read aloud the first two paragraphs of "Raymond's Run." Ask students to try to identify the writer's purposes (to illuminate the character of the narrator and to draw readers into the story). Ask students what we already know about the narrator. (Squeaky, a young girl, is feisty, responsible, and self-confident)
7. Ask students to finish reading the story. Then distribute **Handout 21**, and have small groups discuss the questions. Follow with whole-class discussion.

Suggested Responses

1. The place setting is Harlem; the time is not specified but might be the 1960s or 1970s. The setting has shaped Squeaky into a streetwise and feisty young girl; it also shapes her language.
2. The story is written in first-person narration from the perspective of a young girl. We can only know Squeaky's thoughts

and what she supposes others think, which may or may not be accurate.

3. At first, Squeaky presents a view of herself versus everybody else except her family. Then there is the conflict involved in the race itself, which Squeaky narrowly wins. The exchange of smiles at the end reflects the resolution of the inner conflict about whether it is possible for girls to be friends.
4. Squeaky puts on a tough-girl front and prides herself on being "the fastest thing on two feet," except for her father, who is even faster. She is very careful in her responsibilities for her brother Raymond. She is African American and lives in Harlem with her parents and siblings; they are not wealthy, but not indigent either. She is not a "girly-girl," and the idea that she would deliberately lose a race just to be nice has no appeal for her. Her language says a lot about her; she is smart and articulate in her conversational telling of events. She is dynamic, as she discovers that she can have other goals besides winning races and that it is possible to make friends.
5. The diction and syntax are those of a young girl in Harlem; her voice is perky and conversational. "Play the dozens" refers to a bantering exchange of insults. The story could easily be read by a middle schooler and in fact is often included in that curriculum. It is, however, not just a children's story. Adults can read it and thoroughly enjoy the feisty narrator's voice.
6. The following sentence is a sample thesis statement: Toni Cade Bambara's "Raymond's Run" depicts a feisty, streetwise young girl as she discovers new potential for her life.

8. Ask students to map out content for essays supporting their thesis statements. Emphasize that it is important at this point to avoid the formulaic five-paragraph essay approach, which generally leads to redundant and stilted writing. Although this pattern may have helped students with earlier writing, Advanced Placement, college, and later professional writings develop authentic structures based on content and purpose. (Note: Some professionals believe that the five-paragraph approach should be abolished completely at all levels.)
9. When students have finished mapping out ideas, have the class as a whole discuss possibilities. For example, essays might begin with Squeaky's commitment to her family and go on to her pride about and dedication to running. Student essays might discuss her feisty voice and her eschewing activities like maypole dancing. They might contrast her interaction with Gretchen, Mary Louise, and Rosie early in the story with her exchange of genuine smiles with Gretchen at the end. All of this might culminate in Squeaky's awareness that she can succeed at other things besides winning races, including friendship.

 Name:

Focus on Purpose and Audience in Fiction

Directions: In the first column of the chart, list the titles and authors of three short stories or novels that you know well. In the second column, identify the audiences that you think the writers had in mind. In the third column, identify the writers' purpose(s).

Story/Novel Title	Audience	Purpose

Analyzing "Raymond's Run"

Directions: Use the questions to discuss Toni Cade Bambara's story.

1. What is the story's setting? How does the setting affect the narrative as a whole?

2. How does the choice of point of view limit the story?

3. What role does conflict play? Does the story have a climax?

4. This story focuses on characterization. What does it reveal about Squeaky? How does it make these revelations? Is she dynamic or static?

5. Describe the story's diction and syntax. Why are Bambara's word choices and sentence structures appropriate?

6. Suppose that you were going to write an analytical essay about this story. Create a thesis statement.

Lesson 11

Writing an Analysis of a Short Story

Objectives

- To review terminology useful in analyzing fiction
- To participate in a group analysis of a short story
- To prepare to write an original analysis of a piece of short fiction

Notes to the Teacher

Once students have read and discussed a variety of stories from different places and times, they are ready for the challenge of writing an analysis of a piece of short fiction. Many students find this assignment extremely challenging, but it is one at which they will gain skill with practice. The assignment involves close reading of a story, an understanding of its central purpose and the ways that purpose is achieved, and the construction of a thesis. The essay itself must present and defend that thesis.

This lesson begins with a review of terms useful in discussing fiction. The class then collaborates to read and analyze John Galsworthy's "The Japanese Quince" and to discover how one could go about writing an analysis of the story. Students then receive the writing assignment and a deadline to bring first drafts to class for peer conferencing, revision, and editing.

The actual stories you can assign are legion. You may want to avoid titles that have reams of critical interpretation on the Internet. An anthology or textbook not in use by the class can be a good source, as can a text such as *The Signet Classic Book of Southern Short Stories*.

Procedure

1. Explain that students are now ready to write analytical essays about short stories, and this lesson will prepare them for that assignment.
2. Distribute **Handout 22**, and use it to review terms and concepts.
3. Explain that this lesson will provide a group experience in preparing to write an analytical essay about a short story. Distribute **Handout 23**, and ask volunteers to read "The Japanese Quince" aloud. Then ask students to reread the story and to annotate it with observations and questions. When they have finished, ask the class to identify the story's purpose. (Galsworthy satirizes the conformity and reticence that can keep people from being truly alive. Students may note a similarity to W. H. Auden's poem "The Unknown Citizen.")

4. Explain that the first task is to select a focus topic for the essay and that a good one for this essay could be Galsworthy's use of symbols to convey a theme. Ask the class to identify and explain the significance of symbolic elements. Lead to the following observations.
    - Mr. Nilson and Mr. Tandram are like twins or mirror images, clad in their black frock coats and gripping their morning papers. They are both rigid figures, caught in regular patterns and unable or unwilling to break free even so far as to have a relaxed conversation with a neighbor. Even Mr. Nilson's name seems symbolic, since *nil* means "nothing."
    - Mr. Nilson's feeling of illness represents his discomfort with his own sterile life; the man is in a rut. Although he looks healthy, he is not, nor is his neighbor.
    - The season is spring, a time of rebirth and new life, but both men resist the invitation to join the riotous celebration of nature.
    - The little Japanese quince tree, covered with leaves and flowers, glistens in the sunlight in the garden.
    - The blackbird perched on one of the tree's branches heralds the day with birdsong.
5. Ask students to write thesis statements for essays about this story. When they have finished, share results. (A good sample is as follows: In "The Japanese Quince," John Galsworthy uses symbolism to describe the constricted lives some people chose, the dramatic potential for new vitality, and the decision to retreat from rebirth.)
6. Ask students to create road maps for the development of essays. Emphasize that there are many ways to phrase a thesis and equally many ways to organize the essay. (The essay could begin with Mr. Nilson himself and all of the details that contribute to his overall impression of rigidity. Then it might deal with the vibrant spring nature symbolism—the sunlight, the tree, and the blackbird. Next could come the similarities between the two neighbors who have never before spoken to each other. Finally, the two men turn away from each other and retreat uncomfortably to the safety of their own homes.)
7. Point out that analytical essays use carefully selected quotations from the literary work as textual support. Ask students to suggest helpful quotations from the story. (Possibilities include descriptive details about the two men, the tree, and the bird.)
8. Distribute **Handout 24**, and ask students to read the sample composition. Emphasize that it is simply a sample and one of many ways to write about Galsworthy's story.
9. Assign the analytical essay, including story options and required length, and establish a day for students to bring drafts to class for peer consultation.

A Glossary of Terms Useful in Discussing Fiction

Directions: Review the following terms, which can be useful in discussing short stories and novels.

Climax—The climax is the highest point of development in the plot, the place where the conflict has its greatest intensity.

Epiphany—An epiphany is an "aha" experience: a moment of new insight or awareness.

Exposition—The exposition is the part of the story that presents the basic situation before the plot actually begins. It serves as a kind of introduction to the narrative.

Figurative language—Figurative language means something other than what it literally says; common figures of speech include similes and metaphors.

Foreshadowing—The narrator or a character says or does something that indicates what is to happen in the future.

Frame story—One story includes one or more other stories; often frame stories begin and end in the same or a similar place with the same character(s).

Imagery—Imagery is language that appeals to any of the senses, not just the sense of sight.

Irony—Irony always involves a discrepancy (for example, between what is said and what is meant or between what is expected and what actually occurs).

Parable—A parable is a short story with a moral message.

Plot—Plot often includes conflict and consists of the events in the story.

Point of view—The person who is telling the story can be a character in it or an outside observer. With first person, the narrator refers to himself or herself as "I." Third-person narratives can be omniscient or can limit themselves to one character's thoughts and feelings. With objective narration, readers can only infer thoughts and feelings.

Setting—The setting includes time and place and sometimes elements such as atmosphere. Setting is sometimes just a backdrop, but more often it helps to shape characters and events.

Stream of consciousness—This style immerses the reader in a character's mind and emotions as they actually occur, which is seldom linear and sometimes seems illogical.

Tone—Tone always refers to attitude: the author's, the narrator's, or a character's. Tone is related to but should not be confused with mood, which is atmosphere.

John Galsworthy's "The Japanese Quince"

Directions: Carefully read and annotate the story. Watch for characterization, symbolism, and imagery.

The Japanese Quince

As Mr. Nilson, well known in the City, opened the window of his dressing-room on Campden Hill, he experienced a peculiar sweetish sensation in the back of his throat, and a feeling of emptiness just under his fifth rib. Hooking the window back, he noticed that a little tree in the Square Gardens had come out in blossom, and that the thermometer stood at sixty. "Perfect morning," he thought; "Spring at last!"

Resuming some meditations on the price of Tintos, he took up an ivory-backed hand-glass and scrutinised his face. His firm, well-coloured cheeks, with their neat brown moustaches, and his round, well-opened, clear grey eyes, wore a reassuring appearance of good health. Putting on his black frock coat, he went downstairs.

In the dining-room his morning paper was laid out on the sideboard. Mr. Nilson had scarcely taken it in his hand when he again became aware of that queer feeling. Somewhat concerned, he went to the French window and descended the scrolled iron steps into the fresh air. A cuckoo clock struck eight.

"Half an hour to breakfast," he thought; "I'll take a turn in the Gardens."

He had them to himself, and proceeded to pace the circular path with his morning paper clasped behind him. He had scarcely made two revolutions, however, when it was borne in on him that, instead of going away in the fresh air, the feeling had increased. He drew several deep breaths, having heard deep breathing recommended by his wife's doctor; but they augmented rather than diminished the sensation—as if some sweetish liquor in course within him, together with a faint aching just above his heart. Running over what he had eaten the night before, he could recollect no unusual dish, and it occurred to him that it might possibly be some smell affecting him. But he could detect nothing except a faint sweet lemony scent, rather agreeable than otherwise, which evidently emanated from the bushes budding in the sunshine. He was on the point of resuming his promenade, when a blackbird close by burst into song, and, looking up, Mr. Nilson saw at a distance of perhaps five yards a little tree, in the heart of whose branches the bird was perched. He stood staring curiously at this tree, recognising it for that which he had noticed from his window. It was covered with young blossoms, pink and white, and little bright green leaves both round and spikey; and on all this blossom and these leaves the sunlight glistened. Mr. Nilson smiled; the little tree was so alive and pretty! And instead of passing on, he stayed there smiling at the tree.

"Morning like this!" he thought; "and here I am the only person in the Square who has the—to come out and—!" But he had no sooner conceived this thought, than he saw quite near him a man with his hands behind him, who was also staring up and smiling at the little tree. Rather taken aback, Mr. Nilson ceased to smile, and looked furtively at the stranger. It was his next-door neighbour, Mr. Tandram, well known in the City, who had occupied the adjoining house for some five years. Mr. Nilson perceived at once the awkwardness of his position, for, being married, they had not yet had occasion to speak to one another. Doubtful as to his proper conduct, he decided at last to murmur: "Fine morning!" and was passing on, when Mr. Tandram answered: "Beautiful, for the time of year!" Detecting a slight nervousness in his neighbour's voice, Mr. Nilson was emboldened to regard him openly. He was of about Mr. Nilson's own height, with firm well-coloured cheeks, neat brown moustaches, and round, well-opened, clear grey eyes; and he was wearing a black frock coat. Mr. Nilson noticed that he had his morning paper clasped behind him as he looked up at the little tree. And, visited somehow by the feeling that he had been caught out, he said abruptly:

"Er—can you give me the name of that tree?"

Mr. Tandram answered:

"I was about to ask you that," and stepped towards it. Mr. Nilson also approached the tree.

"Sure to have its name on, I should think," he said.

Mr. Tandram was the first to see the little label, close to where the blackbird had been sitting. He read it out.

"Japanese quince!"

"Ah!" said Mr. Nilson, "thought so. Early flowerers."

"Very," assented Mr. Tandram, and added: "Quite a feelin' in the air to-day."

Mr. Nilson nodded.

"It was a blackbird singin'," he said.

"Blackbirds," answered Mr. Tandram, "I prefer them to thrushes myself; more body in the note." And he looked at Mr. Nilson in an almost friendly way.

"Quite," murmured Mr. Nilson. "These exotics, they don't bear fruit. Pretty blossom!" and he again glanced up at the blossom, thinking: "Nice fellow, this, I rather like him."

Mr. Tandram also gazed at the blossom. And the little tree, as if appreciating their attention, quivered and glowed. From a distance, the blackbird gave a loud, clear call. Mr. Nilson dropped his eyes. It struck him suddenly that Mr. Tandram looked a little foolish; and, as if he had seen himself, he said: "I must be going in. Good morning!"

A shade passed over Mr. Tandram's face, as if he, too, had suddenly noticed something about Mr. Nilson.

"Good morning," he replied, and clasping their journals to their backs they separated.

Mr. Nilson retraced his steps toward his garden window, walking slowly so as to avoid arriving at the same time as his neighbour. Having seen Mr. Tandram mount his scrolled iron steps, he ascended his own in turn. On the top step he paused.

With the slanting Spring sunlight darting and quivering into it, the Japanese quince seemed more living than a tree. The blackbird had returned to it, and was chanting out his heart.

Mr. Nilson sighed; again he felt that queer sensation, that chokey feeling in his throat.

The sound of a cough or sigh attracted his attention. There, in the shadow of his French window, stood Mr. Tandram, also looking forth across the Gardens at the little quince tree.

Unaccountably upset, Mr. Nilson turned abruptly into the house, and opened his morning paper.

Symbolism in "The Japanese Quince"

Directions: Read the essay, which shows one way to write an analytical essay about John Galsworthy's story.

Symbolism in "The Japanese Quince"

Very little exterior action occurs in John Galsworthy's brief story entitled "The Japanese Quince." The protagonist, Mr. Nilson, encounters an opportunity to break out of his rigidly patterned lifestyle but chooses to decline. At the end, he is "unaccountably upset" but unaware of the choice that he has made. Through symbolism, especially the presentation of mirror images and the depiction of nature in all its spring glory, Galsworthy presents a regrettable retreat from the possibility of rebirth.

The story begins by establishing the impression that Mr. Nilson's life consists of rigid, sterile conformity. His name literally means "son of nothing." His wealth and physical appearance serve as façades for a life that is going nowhere, like the circular garden path; his routine never varies: breakfast at 8:30, reading the journal, wearing a black frock coat, and going to the office. He had the same neighbor for five years but never spoke to the man. As the story opens, Mr. Nilson does not feel well, experiencing "a peculiar sweetish sensation in the back of his throat, and a feeling of emptiness just under his fifth rib." Even the fresh air in the garden cannot disperse the feeling of illness.

The vivid spring nature imagery in the garden contrasts with the rigidity of both Mr. Nilson and his neighbor. First, there is the Japanese quince tree. "Covered with young blossoms, pink and white, and little bright green leaves," the tree represents the exuberance and beauty of new life emerging in spring as it glistens in the sunshine. The blackbird perched and singing on the tree's branches resonates with the call to rebirth traditionally associated with the end of winter. Mr. Nilson does not know it, but he has been issued an invitation.

Then Galsworthy inserts a new character into the story: Mr. Nilson's neighbor, Mr. Tandram. The two men are exactly alike, both vaguely uncomfortable with being in the same garden at the same time. Galsworthy's emphasis on their similarity, from physical appearance to statures "well known in the City," makes it clear that they symbolize a type of human being. Behind the façade of success and health lies a person completely caught up in routine, incapable of spontaneity. This bright morning both men have heard and responded to the clarion call of spring, not expecting to find each other in the same place at the same time.

Vaguely uncomfortable, the two men attempt a little conversation about the Japanese quince tree. It may be a hybrid which can bear no fruit, but it seems more alive than the two neighbors. The tree is lovely, and the blackbird sounds its song, but Mr. Nilson does not relax; he tenses with the thought that he might appear foolish standing in a garden looking at a tree. He and Mr. Tandram (whose name sounds remarkably like "humdrum") back off from each other and the garden to the safety of their homes above the iron steps. The invitation to rebirth has been declined.

Behind the seeming inaction in "The Japanese Quince," a great deal happens, and Mr. Nilson's spring experience can be a wake-up call for readers. The lovely Japanese quince and vital song of the blackbird symbolize the quality of life missed by both neighbors, caught as they are in repetitious conventionality. Both back away from spring's call to spontaneity and rebirth. Galsworthy's symbolic story alerts readers not to make the same mistake.

Lesson 12

Writing Workshop: Short Story Analysis

Objectives

- To use peer and teacher conferencing as a tool for revising an analytical essay
- To review the evaluation rubric

Notes to the Teacher

In preparation for this lesson, students need to complete drafts of essays analyzing short stories. You will want to emphasize that a first draft is seldom a polished piece. When writers revisit their works, they see ways to make improvements and clarifications. They usually also spot errors and weaknesses in diction and/or syntax that need correction.

In this lesson, students read and respond to one another's essays. Encourage writers to seek suggestions and responders to emphasize the positive. The goal is authentic discourse about ways to improve the written works. Students then complete a short exercise revising and editing sample paragraphs. Finally, they examine an evaluation rubric. If time remains, students examine "Little Things," a very short story by Raymond Carver. It is readily available in anthologies, in collections of Carver's work, and on the Internet.

Procedure

1. Have small groups gather to read and respond to essay drafts, and make yourself available for responses too. Along the way, point out details that some students may have omitted. For example, the introduction should include the author's whole name and the title of the story. Later references can refer to the author by his or her last name, but not just by the first name. (For example, the essayist would refer to Hemingway, not to Ernest.) Emphasize the importance of effective diction and varied syntax. Point out that, while they are not incorrect, linking verbs and passive voice tend to be weak. Allow sufficient time for all students to get responses from at least three readers.
2. Distribute **Handout 25**, and ask students to complete the exercise. Follow with whole-class discussion.

Suggested Responses

1. The paragraph is generally well written but could be revised for stronger diction and for varied syntax. For example, "painful" could be replaced with "agonized" or "tormented." The second sentence could be revised to avoid the weak linking verb construction. All of the sentences are lengthy; it might be more effective to break them up a little. It is evident that the essay will deal with details involved in Eveline's choices, with the stream of consciousness technique, with Eveline's past and her personality, and with the reader's judgments after finishing the story, which will relate to James Joyce's purposes.
2. The paragraph makes it clear that the writer will deal with fantasy elements of the story, as well as with plot events. The essay will focus on theme; it sounds as if this essay will take the approach of Marxist Criticism. The opening sentence should begin with "D. H. Lawrence," and it might be more effective without a linking verb. The exclamation mark has to be inside the quotation marks, as it comes from the story itself. The essay might require the writer to do a little research to find out if Lawrence had socialist sympathies.
3. There is a pronoun error in the second sentence—easily fixed by making "reader" plural. The writer might want to set "during World War I" off with commas. Perhaps the introduction should do more with what happens between the very beginning and the very end of the story. Perhaps the writer should express some conclusion about the questions posed. The writer might also want to deal with ways that Elizabeth Bowen builds suspense during the course of the narrative.

3. Distribute **Handout 26**, and review the rubric for evaluation. Establish a deadline for students to submit final drafts, along with the drafts they brought to class today, and completed rubrics.
4. Ask students to read Raymond Carver's "Little Things," and point out that the story can be read as a play involving a man, a woman, and a narrator. Conduct a discussion based on the following questions.
   - What biblical allusion does the story suggest? (In *1 Kings*, Solomon must decide between two women claiming the same infant. When Solomon suggests severing the baby so that each woman can have half, he knows who the real mother is. In this story, the baby is torn apart.)
   - How would you describe the style of the story? (Here Carver is very minimalist; the words are, as Ernest Hemingway would say, "boiled down," pared to the least possible.)

- Why are the man and woman arguing in the first place? (This is left ambiguous; somebody did something offensive, but we cannot know who or what.)
- What might the story's theme be? (One theme could be the destructive effect of parental conflict on children. Another might focus on modern culture's lack of a central source of wisdom like Solomon.)

5. Ask students to create thesis statements for analytical essays about "Little Things." Share results. (A good example is as follows: In "Little Things," Raymond Carver uses extreme minimalism to demonstrate the destructive effects of mindless parental conflict.)

Revising for Improvement

Directions: Read the following introductions for essays analyzing short stories. Then make suggestions regarding corrections and improvements.

1. James Joyce's "Eveline" presents a painful portrait of someone who almost escapes the drab limits of her life, but who, in the end, lacks the courage and energy to strike out for freedom. The interior conflict is vivid and focused: to go with Frank to South America or to stay at home. A stream of consciousness narration reveals much about Eveline's life and character. At the end, the reader knows that Eveline has made a poor choice but suspects that she is incapable of any other; she is, in a sense, paralyzed.

2. Lawrence's "The Rocking Horse Winner" is a strange story that uses fantasy to present a realistic scenario. A house's walls cannot whisper, "There must be more money"! Little boys cannot ride rocking horses to learn the names of real winners in future horse races. Yet these are the facts in Paul's apparently loveless family, and they lead to his early death. On another level, the story tells the truth. For most people in a capitalistic society, there is no such entity as enough money. The story is Lawrence's indictment of an economic system that deifies wealth.

3. In "The Demon Lover," Elizabeth Bowen uses deliberate ambiguity. Her goal was to draw the reader into the story of Mrs. Dover and perhaps to make them believe in ghosts. Years ago during World War I Mrs. Dover's fiancé disappeared in action; since then she married someone else and had a family. It is now World War II, and her former fiancé seems to have resurfaced. At the end, readers must decide what has happened. Has the former lover reappeared and abducted her? Is she being haunted by a ghost? Is the taxi driver a villain who never saw her before but takes her anyway? Has stress caused Mrs. Dover to lose her mind?

Rubric: Analytical Essay on a Short Story

Directions: Use the following rubric as a tool to evaluate and improve your essay.

Element	5	3	1
Story Elements	The essay reflects a thorough and accurate understanding of all elements of the short story, including the impact of point of view and setting.	The essay makes no significant errors in dealing with the story's basic elements.	The essay is flawed by inaccuracies.
Analysis/Thesis	The essay reflects keen analysis and original thought and is structured to support a central thesis.	The essay has a clear thesis and develops it adequately.	The essay demonstrates a failure of the writer to investigate the story; it may consist only of plot summary, or it may evidence undue reliance on other sources.
Vocabulary	The essay makes use of terms used in literary discourse about fiction and demonstrates the use of college-level vocabulary.	Improvement is needed in the level of diction.	The essay errs in word usage or uses only very simple language.
Sentence Structure and Variety	The writer uses correct and varied sentence structures effectively and with correct punctuation.	While the sentences are correctly structured, they could be more varied.	The sentences include significant grammatical errors.
Revision	The final draft demonstrates the writer's efforts to revise and edit for excellence.	The final draft reflects some efforts to correct errors and weaknesses.	The final draft is essentially the same as the first one.
Appearance of Final Draft	The final draft includes no typos, looks professional, and demonstrates the conventions of academic writing.	The final draft is an acceptable demonstration of student responsibility.	The final draft reflects a lack of effort to produce a professional-looking piece.

Lesson 13

The World of the Novel

Objectives

- To learn about the history and development of the novel form
- To understand how to write an analytical essay about a novel

Notes to the Teacher

The novel as we know it has its origins in antiquity. All of the great world epics, including those of classical Greece and Rome, tell extended stories. During the Italian Renaissance, the novella became an established narrative form. The form spread across Europe and grew in popularity. A major influence was *Don Quixote* (1605) by Miguel de Cervantes. Many texts cite Samuel Richardson's *Pamela* as the first full-fledged novel in the English language. Today novels stand as many people's preferred reading, and they range from serious literature to escape reading.

In many ways, a novel is just an extended short story—a fictional narrative with less tightly unified time and place, with more events and more characters, and one that is not likely to be read in one sitting. It is imperative that students in an Advanced Placement class emphasizing literature and writing read, discuss, and write about a variety of novels. This lesson provides an introduction to the novel form and explains its various types. It also suggests a variety of approaches for writing an analytical essay about a novel. You will need assorted novels for the opening procedure. The final procedure involves students in a timed writing and works best if students have just finished reading but have not yet discussed one of the novels in your course of study.

Procedure

1. Hold up a variety of novels, new and old, and ask students how they would define the word *novel*. Lead them to see that a novel is a work of fiction; it is written in prose; and it is long enough to be referred to as a book. Novels are similar to short stories, but longer, with more potential for action and character development. All of the terms and approaches useful in studying short fiction are also used in studying novels.
2. Explain that the history of the prose novel is relatively brief, compared to the histories of poetry and drama. The form began during the Italian Renaissance and blossomed in England during the eighteenth century; it has continued to flourish in the twenty-first century. People read more novels than dramas and poems.

3. Distribute **Handout 27**, and have students read the descriptions of various kinds of novels. Ask them to suggest examples. (Answers will vary depending on students' reading experiences. *A Tale of Two Cities* is an example of a historical novel; *The Things They Carried* is historical fiction; *Frankenstein* is a Gothic novel; *Don Quixote* is picaresque.)
4. Explain that writing an analytical essay about a novel involves selecting something important in the text and explaining how that element develops and contributes to the work as a whole. While a short story is so limited that the essayist can discuss virtually everything about it, a novel's very length limits the scope of the essay writer. Distribute **Handout 28**, and review the information. Then use a novel with which students are familiar to clarify. (For example, a student writing an analytical essay about *The Great Gatsby* would not attempt to deal with the impact of setting; characterization of Nick, Daisy, and Gatsby; and the symbolism of both the green light on the dock and the valley of ashes. That would be far too much content. Instead, the student might choose to focus intensely on the dock light.)
5. Assign one of the following timed writings, and have students complete their responses during the class period.
    - The reader's understanding of events, characters, and themes in first-person narration is sifted through the narrator's perceptions. Comprehension of the work necessitates an accurate assessment of the reliability of the narrator—the speaker's honesty, intelligence, insight, involvement, knowledge, and personal attitudes. Show how this assessment affects one's reading of a specific novel of recognized literary merit. (Possible novels to address this subject include *Heart of Darkness*, *Invisible Man*, *A Farewell to Arms*, and *The Kite Runner*. An essay focusing on Joseph Conrad's short novel would deal with Marlow's essential honesty, with the racism and sexism inherent in the text, and with the extent to which he understood Kurtz and the long-term results of the trip up and down the Congo River.)
    - In many novels, the protagonist experiences simultaneous internal and external conflicts. Often the external conflicts catalyze the internal ones, which, in the end, emerge as most important. Show how this is true in any one novel of generally recognized literary merit. (This question could be applied to both *Heart of Darkness* and *The Kite Runner*, as well as to *The Poisonwood Bible*, *Beloved*, *The Things They Carried*, and *Frankenstein*. For example, in *Beloved*, the external conflicts generated by the spirit of Beloved pale in contrast to the inner conflicts the central characters, especially Sethe and Paul, have with the scars that their past in slavery has left in their spirits.)

- Close examination of the opening pages of a novel often reveals the themes that dominate the work as a whole. Show how this is true of any one novel of established literary merit. (This prompt could apply to almost any novel. For example, one could discuss *Their Eyes Were Watching God* and the character of Janie as she is presented in the very first pages, which also demonstrate the contrast between the lyrical narrative voice and the dialect in the conversation.)

6. After you have collected the writings, ask students to debrief on how the writing experience was for them. Explain that you will respond to but not necessarily grade the writings, which are similar in nature to one type of timed writing question in the Advanced Placement exam. Point out that this kind of essay involves being able to think and write fairly quickly. Ask students to define the phrase *novel of generally recognized literary merit*. (First of all, it means a novel, not a short story, a work of nonfiction, or a play. Works of generally recognized literary merit include an enormous variety, but, in an Advanced Placement situation, it is usually best to avoid contemporary romance novelists, works intended for a middle school audience, and novels like the popular Harry Potter series.)

A Variety of Novel Types

Directions: Read the descriptions of various kinds of novels, and brainstorm examples of each one. The types are not mutually exclusive; for example, a story can be both psychological and regional.

Type	Description	Examples
Gothic	The plot line emphasizes mysterious events and an atmosphere of terror, often set in an isolated mansion.	
Historical	A fictional story line is set among real historical figures at a real historical place and time.	
Mystery	The protagonist is involved in discovering unknown information, often involving an unsolved crime.	
Novel of Manners	The story focuses on the social customs of upper-middle-class people and often exposes those mores to criticism.	
Picaresque	This episodic style recounts the life and adventures of a more or less roguish protagonist.	
Psychological	The story centers on the protagonist's deep internal motives, conflicts, and opinions.	

Type	Description	Examples
Regional	The narration stresses the characteristics of a specific geographical area, including folklore, habits of speech, foods, and native flora and fauna.	
Romance	The story centers on the evolution of a love relationship and usually has a happy ending.	
Satire	The author greatly exaggerates human foibles and follies and exposes them to ridicule and scorn, usually with the goal of leading to reform.	
Science Fiction	Set at some time in the future, the story features imagined technological and scientific inventions and the consequences of their use.	
Sociological	The author emphasizes society's problems and injustices and their effects on individuals and groups.	
Stream of Consciousness	The author immerses the reader in the thoughts, associations, memories, and emotions in an uninterrupted flow as the protagonist experiences them.	

Writing an Analytical Essay about a Novel

Directions: There is no one way to focus an essay about a novel, and no one approach works for every novel. Consider the following general approaches that may prove useful to you. Note that the analytical essay never consists of a simple story summary.

Character Development

This type of essay demonstrates how and why the protagonist or another significant character either grows or deteriorates over the course of the story. The essayist emphasizes causes and catalysts in the change and experiences such as epiphanies. Usually, the development is chronological.

Polarized Characters

The essay is essentially a compare-and-contrast piece that shows how two significant characters represent opposing values or attitudes toward life. The writer might show how a foil who in many ways resembles the protagonist also demonstrates differences that help to provide insight into the main character's personality and motivation.

Motifs

A motif is a pattern, something that recurs throughout a work and acquires significance along the way. The essay discusses the most important examples of the pattern at work and explains its significance. Perhaps the novel makes repeated references to stormy weather or to a particular color or animal image.

Symbolism

The essay deals with the literal role of an important item in the text and then explains how this item also stands for something more, usually something abstract. Textual references demonstrate that the novel itself supports this symbolic role.

Point of View

This type of essay explores the impact of the author's choice of point of view on the story as a whole. To what extent is the narrator involved in the action? To what extent can the narrator be trusted? How would the story change if the point of view were different?

Structure

The essayist focuses on organization, on how the novel is built. Is the story linear, or does it include flashbacks and foreshadowing? Do the parts reflect changes in time or place? How do the chapter divisions work?

Theme

What beliefs about human nature or life in general does the novel convey? Usually, the story's conflict resolution contributes to the theme, and sometimes characters actually articulate it. More often, the reader infers the theme based on the story as a whole. For example, a novel might demonstrate survival of the fittest, or it might insist on a spiritual dimension beyond what we humans can perceive.

Lesson 14

What Is a Poem?

Objective

- To reflect on the nature and purposes of poetry

Notes to the Teacher

With this lesson, attention switches from prose to poetry. Your class probably includes some students who are already in love with the world of poetry. It probably also includes some who will sit back with a sigh and groan, "Why can't they just say what they mean?" Poets use highly condensed language, and they do not have to follow the rules that govern prose. Advanced Placement students by their very nature like to be right; when it comes to poetry, it is not unusual for them to cringe at the possibility that they might be wrong. It is important to build their confidence, along with their recognition that many of the skills that help in analyzing prose also apply to poems.

This lesson begins with considerations about the nature of poetry. After drafting their own definitions, students read and respond to several quotations. Finally, they read, respond to, and answer questions about two poems by Gerard Manley Hopkins.

Hopkins (1844–1889) is generally regarded as one of the greatest of the Victorian poets, and one who was also well ahead of his time in terms of his experimentations with rhythms and sound devices. His is not a large body of writing—he died an early death of typhoid fever, and, as a young man, he destroyed everything he had written. A practicing clergyman, he did not have a lot of time to write, and he did not publish his work. Despite limiting factors, he exerted a great influence on developments in poetry during the next century.

Procedure

1. Explain that definitions always involve two parts: first, a general category; second, characteristics that differentiate the item at hand from others in the same general category. Suggest the following topics, and ask students to select one and try writing a definition: baseball, biology, cul-de-sac, tarantula, zoo. (For example, we could begin by putting baseball in the general category of team sports and then go on to identify how it differs from activities such as volleyball, basketball, and hockey.)

2. Ask students to define *poetry*. (The general category might be language or verbal expression. Then the definition would distinguish poetry from other forms of language such as a short story or a chapter in a textbook.)
3. Distribute **Handout 29**, and ask students to complete it.

Suggested Responses

1. Robert Frost's comment suggests figurative language as an inherent part of poetry; it also suggests that irony is central in many poems. Sometimes the intensity of what we want to say cannot be communicated through literal word choices.
2. The quote from Carl Sandburg suggests that the poet is always not quite at home and always aspiring to do something magnificent.
3. For William Wordsworth, emotions were central to poems; however, the poet had to write not when he or she was deeply emotionally stirred but later, moved by memory.
4. For Mark Flanagan, poetry is something we should not even try to pin down with a definition, as no definition is possible. Poetry is always in motion, like the wind.
5. For Wallace Stevens, there is something sacred and liturgical about poetry, and the poet has the role of a prophet.
6. John Ciardi echoes Frost's idea and challenges readers both to accept and to value "the poet's essential duplicity."

4. Distribute **Handout 30**, and ask students to read the poems and record annotations. Follow with open-ended discussion. ("Spring" is technically a much more complicated poem and is rich with sound devices. It stresses spring's beauty and abundant life, which Hopkins associates with the biblical Garden of Eden and a time of innocence which he cherishes and would like to protect. In some ways, the poem can remind us of Robert Frost's "Nothing Gold Can Stay." "Spring and Fall" is addressed to a little girl, Margaret, during autumn as the leaves drop from the trees, apparently bringing the child to tears. If spring is connected with innocence, fall resonates with the losses associated with experience and adulthood. Margaret might think she is sad over the trees, but the real cause for grief is the innocence she must lose.)
5. Distribute **Handout 31**, and ask students to complete the exercise individually. When they have finished, point out that the Advanced Placement exams include multiple-choice sections. Then review and discuss answers. Emphasize the importance of identifying and immediately eliminating clearly incorrect responses. This simplifies the way to find the best answers.

Suggested Responses

1. The stanza is full of imagery associated with spring—lush growth, birds' nests, trees in bloom, new lambs (a). The figurative language is not as dominant. The stanza has no irony, and the biblical allusions do not come up until stanza 2. Logic is not terribly important here.
2. The lines fairly burst with sound devices (e). Note all of the "L" words.
3. The "descending blue" probably refers to the sky, which seems to surround the pear tree (c).
4. Having observed all of this flamboyant spring life, the speaker has a question (e). He answers the question by comparing spring to the brief existence of the Garden of Eden.
5. The poem has the fourteen lines of a sonnet and resembles the Petrarchan form (c); Hopkins did not worry about iambic pentameter, although the lines are not far from ten syllables each.
6. Goldengrove is a copse or a forest in which the leaves have changed colors and are dropping from the trees (b).
7. The speaker says that in years to come Margaret will observe fall without any tears or feelings of sadness (c).
8. The poems definitely focus on innocence and experience (a).

6. Point out that poems make use of the same tools as prose. Some of these have to do with meaning—for example, imagery, figurative language, irony, and allusions. Others focus on sound. Review definitions, and make sure students distinguish alliteration and assonance. Unlike prose, poems have definite line divisions, and the sections are referred to as stanzas rather than paragraphs.

Reflections on Poetry

Directions: Read the following statements about the nature of poetry, and briefly explain what each means.

1. American poet Robert Frost once said, "Poetry provides the one permissible way of saying one thing and meaning another."

2. Carl Sandburg, another famous American poet, said, "Poetry is the journal of a sea animal living on land, wanting to fly in the air."

3. At the very beginning of the nineteenth century, British poet William Wordsworth wrote, "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility."

4. Freelance writer Mark Flanagan wrote, "Defining poetry is like grasping at the wind—once you catch it, it's no longer wind."

5. American poet Wallace Stevens said, "The poet is the priest of the invisible."

6. American poet and critic John Ciardi wrote, "Many readers are forever unable to accept the poet's essential duplicity. It is almost safe to say that a poem is never about what it seems to be about."

Gerard Manley Hopkins on the Seasons

Directions: Gerard Manley Hopkins (1844–1889) was a British Victorian poet as well as a clergyman. Read the following two poems, and annotate them with your observations.

Spring

Nothing is so beautiful as spring—
    When weeds, in wheels, shoot long and lovely and lush;
    Thrush's eggs look little low heavens, and thrush
Through the echoing timber does so rinse and wring
The ear, it strikes like lightnings to hear him sing;
    The glassy peartree leaves and blooms, they brush
    The descending blue; that blue is all in a rush
With richness; the racing lambs too have fair their fling.

What is all this juice and all this joy?
    A strain of the earth's sweet being in the beginning
In Eden garden.—Have, get, before it cloy,
    Before it cloud, Christ, lord, and sour with sinning,
Innocent mind and Mayday in girl and boy,
    Most, O maid's child, thy choice and worthy the winning.

Spring and Fall

To a Young Child
Margaret, are you grieving
Over Goldengrove unleaving?
Leaves, like the things of man, you
With your fresh thoughts care for, can you?
Ah! as the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why.
Now no matter, child, the name:
Sorrow's springs are the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
It is Margaret you mourn for.

Poetry of Gerard Manley Hopkins

Directions: The following multiple-choice questions deal with Gerard Manley Hopkins's "Spring" and "Spring and Fall." Read the questions carefully, and choose the best answers.

_____1. The first stanza of "Spring" is dominated by
   a. imagery.
   b. figurative language.
   c. irony.
   d. biblical allusions.
   e. logical reasoning.

_____2. Lines 2 and 3 include
   a. alliteration.
   b. assonance.
   c. rhyme.
   d. a and b only.
   e. all of these.

_____3. The "descending blue" in line 7 is
   a. the thrush eggs mentioned in line 3.
   b. the ocean.
   c. the sky.
   d. morning glory vines.
   e. a lady's dress.

_____4. Line 9 of "Spring" expresses
   a. a change in topic.
   b. a negative reaction to the observations in the first stanza.
   c. a reversal in the speaker's attitude.
   d. the speaker's religious beliefs.
   e. a response to the observations in the first stanza.

_____5. In form, "Spring" resembles

a. a ballad.
b. a villanelle.
c. a sonnet.
d. a sestina.
e. free verse.

_____6. In "Spring and Fall," Goldengrove is

a. a country mansion.
b. a cluster of trees.
c. a country town.
d. Margaret's horse.
e. a garden full of yellow flowers.

_____7. Lines 5 and 6 of "Spring and Fall" mean that

a. Margaret will never lose her innocence.
b. the speaker shares Margaret's feelings about Goldengrove.
c. in time Margaret will no longer weep over Goldengrove.
d. the world is full of evil.
e. Margaret's behavior is foolish.

_____8. Taken together, the two poems deal with themes of

a. innocence and experience.
b. life and death.
c. cycles of conflict and peace.
d. love's rewards and disappointments.
e. the preference for emotion over reason.

Lesson 15

The Poetic Genius of William Shakespeare

Objectives

- To paraphrase lines from William Shakespeare's work
- To recognize his masterful use of poetic devices, especially figurative language

Notes to the Teacher

You are probably reading and analyzing at least one of William Shakespeare's plays with your class; this lesson works well as a prequel to that unit. Even though his work seldom shows up in the Examination in Literature and Composition, it is impossible to ignore Shakespeare's voice and his enduring influence on both literature and theater.

This lesson focuses attention on excerpts from some of his plays and on a sonnet and involves students in his brilliant uses of both sound and sense. Shakespeare's plot lines were often borrowed, but the language is all his own.

The first excerpt comes from *Romeo and Juliet* and features Juliet's extravagant language as she awaits Romeo's arrival the night of their wedding. From her apostrophe to and personification of night to her elaborate metaphor about Romeo and a touching simile, one can feel her passion and yearning for her young husband. The second, from *Macbeth*, presents Macbeth's equally extravagant language in a very different situation. Having assassinated the king, he does a convincing job of demonstrating patriotic grief by using powerful imagery and metaphors. Portia's famous mercy speech from *The Merchant of Venice* is calm and reflective, as she tries to reason a vengeful Shylock into extending mercy instead of exacting justice. The fourth example comes from Shakespeare's sonnets. The poet expresses intense admiration, as well as a conviction that poetry can confer a kind of immortality.

Procedure

1. Conduct an open-ended discussion of students' previous experiences with William Shakespeare—poems they have read, plays they have studied, and stage and film adaptations they have viewed. This will give you an idea of the extent to which they think of his work as difficult and their general attitudes. Frequently at this level, students suddenly discover to their surprise that they can read and understand Shakespeare's works.

2. Point out that Shakespeare was a dramatist, poet, director, and actor. Even though he lived and died centuries ago, his works are still read and performed today all over the world. Present students with a few brief examples of his use of figurative language, and conduct a discussion to unpack the metaphors.
   - "If music be the food of love, play on." (*Twelfth Night*, act 1, scene 1)

     The metaphor compares music to food, implying that music fosters romance. The speaker wants more music to be played to feed his appetite for love until that appetite is completely sated. In the play, Orsino is suffering from unrequited love and actually wants to hear so much music that he will become sick of it and hence lose interest in love.
   - "O, full of scorpions is my mind, dear wife!" (*Macbeth*, act 3, scene 2)

     Macbeth means that he is in mental distress and probably has a fierce headache. Scorpions pack a mean sting, and he feels as if legions of them are racing around in his brain.
   - "O, she doth teach the torches to burn bright!" (*Romeo and Juliet*, act 1, scene 5)

     To Romeo, Juliet is so lovely that she actually lights up the room even more than the torch lights do. He is awestruck at the sight of her.
3. Distribute **Handout 32**, and ask small groups to complete the exercise. Follow with whole-class discussion.

Suggested Responses

1. Passage 1 begins with an apostrophe to night, which is personified as having a brow. At first, Juliet's thought is fanciful, as she imagines Romeo to be a source of light in the night sky, and one so lovely that no one would ever want daylight again. Then she compares her marriage to a mansion, but she has not yet been able to move into it; her marriage remains unconsummated, and she dearly wants Romeo to arrive and change that situation. Then she compares herself to a child who has all new clothes for a celebration of some sort but is not allowed to wear them. The passage is all about her eagerness for night to come so that she can be with Romeo.
2. This demonstrates Macbeth's gift for language laden with metaphors and images. In a convincing show of grief, he compares everything in life to toys—frivolous things with no real use—now that King Duncan is dead. There is hyperbole in the idea that "renown and grace" died with him. If life is like wine, nothing is left of it but the dregs, and the world itself seems like a vault. The next section begins and ends with rhetorical questions. The silver and gold imagery represent Duncan's

royal and noble status. Macbeth hyperbolizes his distress over the murder of Duncan to make himself look good.

3. Passage 3, in comparison with the first two, is calm and reasoned. Mercy is compared to rain that gently nourishes the earth, allowing seeds to germinate and plants to grow. Portia describes God as the source of mercy and says that earthly authorities concerned with justice need to emulate God's mercy. Mercy is certainly beneficial to the person cowering under a threat of justice, but mercy also benefits the person who extends it, making him or her more noble. Mercy has to season justice, the way a cook uses seasonings to prepare food, the way a carpenter seasons wood. Portia sees mercy as something enthroned in the heart of a good ruler. The cadence of the passage is measured and even as she urges the court toward mercy over justice.
4. This presents an extended metaphor. The addressee is more lovely than a summer day. Summer does not last; it can be too hot and sometimes cloudy or even stormy. Everything in nature eventually fades, but the speaker says the person he is talking to will be eternally beautiful and is in fact immortal because this poem has been written. The sonnet implies love but places the emphasis on admiration

4. Point out that language necessarily has rhythm. We naturally stress some syllables over others. If necessary, provide a simple example. If someone says, "I promise to be home by noon," he or she is virtually certain to place the most emphasis on the first syllable of *promise*, on *home*, and on *noon*. In some situations, the person might also stress *I*.
5. Point out that Shakespeare's language is basically iambic and he tends to use pentameter. Define the *iamb* as a sound unit consisting of two syllables, the first unstressed, the second stressed. Much spoken English tends naturally to be iambic. Remind students that, in geometry, a pentagon has five sides; with pentameter, a line includes five poetic feet. Shakespeare was not rigid in the use of iambic pentameter in his plays, but some of the lines reflect it perfectly. Use **Handout 32** to point out examples: the fifth line from passage 1; the first line from passage 2; the fourth line of passage 3; the seventh line from the sonnet. Explain that when iambic pentameter is not rhymed, it is referred to as blank verse. Distinguish it from free verse, which has rhythm but no regular meter.
6. Explain that the sonnet is a fixed form in poetry and one that has been used very often by poets over the centuries. Have students examine the form of Sonnet 18, and lead to a description of the structure of a sonnet. (A sonnet has fourteen lines, is written in iambic pentameter, and demonstrates a rhyme pattern.)

The Many Moods of William Shakespeare

Directions: William Shakespeare's plays are both poetry and drama, and his uses of imagery and figurative language are unequalled by any other writer before or since. Read the following excerpts, and make annotations about Shakespeare's uses of poetic devices.

1. *Romeo and Juliet,* act 3, scene 2

   Juliet, newly and secretly married that morning, waits eagerly for her young husband to join her for their first night together. The following lines come from her soliloquy at the beginning of the scene.

   Come, gentle night, come, loving, black-brow'd night,
   Give me my Romeo; and, when he shall die,
   Take him and cut him out in little stars,
   And he will make the face of heaven so fine
   That all the world will be in love with night
   And pay no worship to the garish sun.
   O, I have bought the mansion of a love,
   But not possess'd it, and, though I am sold,
   Not yet enjoy'd. So tedious is this day
   As is the night before some festival
   To an impatient child that hath new robes
   And may not wear them.

2. *Macbeth,* act 2, scene 3

   Greedy for power, Macbeth assassinates King Duncan and then hypocritically has this to say to the guests gathered at his castle.

   Had I but died an hour before this chance,
   I had liv'd a blessed time; for, from this instant,
   There's nothing serious in mortality:
   All is but toys. Renown and grace is dead;
   The wine of life is drawn, and the mere lees
   Is left this vault to brag of.

   He also killed two guards to implicate them for the assassination. Here is his explanation.

   Who can be wise, amaz'd, temp'rate and furious,
   Loyal and neutral, in a moment? No man.
   The expedition of my violent love
   Outrun the pauser, reason. Here lay Duncan,
   His silver skin lac'd with his golden blood,
   And his gash'd stabs look'd like a breach in nature
   For ruin's wasteful entrance; there, the murderers,
   Steep'd in the colours of their trade, their daggers
   Unmannerly breech'd with gore. Who could refrain,
   That had a heart to love, and in that heart
   Courage to make's love known?

3. *The Merchant of Venice*, act 4, scene 1

Portia argues for clemency for her client in a Venetian court of law.

The quality of mercy is not strain'd.
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest:
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown.
His scepter shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings.
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings;
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice.

4. Sonnet 18

Shakespeare also wrote many sonnets. Here is one of them.

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;
Sometime 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 wander'st 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.

Lesson 16

Andrew Marvell's "To His Coy Mistress"

Objectives

- To see the importance of recognizing the identity and characteristics of the speaker in a poem
- To recognize how logical organization can contribute to both the structure and the impact of a poem
- To understand the theme and the tone of "To His Coy Mistress"

Notes to the Teacher

Andrew Marvell (1621–1678) has been categorized as a Metaphysical, a Cavalier, and a Puritan poet, depending on how he is read. His work certainly includes many technical characteristics of the metaphysical school, but many of his poems are religious, which at his time means that they were also political. Several of the poems reflect the carpe diem theme, associating him with the Cavaliers.

"To His Coy Mistress" is his most well-known poem today and almost invariably is included in British literature and poetry anthologies. The poem is centuries old and fairly long—factors that sometimes repel today's students—but it also presents a timeless situation with which students are probably acquainted. The logical organization of the content highlights the speaker's faulty reasoning and deceitful but clever rhetoric.

Who is the speaker in the poem? It is highly unlikely that Marvell, who was an intelligent man, would present himself in this unattractive guise—a man bent on seduction who never uses the word *love*. The poem's essential irony lies in the contrast between the speaker's carpe diem pleas and the animalistic coupling he suggests at the end. Students are usually fairly quick to note that the coy mistress's most sensible response would be firm and clear: "No!"

In this lesson, students first use two basic questions they should keep in mind in reading any poem. First, whose voice do they hear? Who is talking in the various lines? Is it the poet, or has the poet adopted a persona? Is there more than one speaker? What attitudes does that speaker express? Does he or she seem to be reliable and likable? The second question has to do with what prompted the words in the poem. The occasion might, for example, be seeing a rainbow, falling in love, or shuffling through fall leaves, or it might be a memory.

Students then read and analyze "To His Coy Mistress." Finally, they read another poem in which the speaker is not the poet himself—Robert Browning's "Soliloquy of the Spanish Cloister"—and write short pieces describing both the poem's speaker and its occasion.

Procedure

1. Explain that as students focus on the world of poetry, they will find it useful to start with the key questions of point of view and situation. Who is speaking? What is the occasion? Use the analogy of a phone call. When the phone rings or pulses, we usually first wonder, "Who is it?" Next we ask, "What does he or she want?" The answers to those questions often determine our attitude toward the call.
2. Distribute **Handout 33**, and ask students to read "To His Coy Mistress" several times and to focus on the two basic questions: Who is the speaker? What is the situation or occasion? Follow with discussion in which students share observations. (The occasion is a man's attempt to seduce a woman. The man is the speaker, and he is clearly articulate, clever, well educated, and acquainted with logical reasoning. There is no evidence that he loves the woman, but he clearly lusts after her.)
3. Ask students to identify any parts of the poem that caused confusion. Clarify that a coy person is coquettish, more interested in flirting than in anything serious. The word *mistress* simply means lady or woman. Use questions to focus attention on specific sections of the poem, especially the allusions.
4. Distribute **Handout 34**, and ask small groups to discuss the questions.

Suggested Responses

1. If there were no limits to the time we have, your coyness would be no problem; however, time is limited and life flies by quickly; therefore, we should make love now.
2. On the surface, this is a carpe diem poem. The speaker is certainly correct in asserting that time is limited and that both he and the lady are mortal; it does not logically follow, however, that a sexual relationship must result.
3. The first line suggests that the lady has demurred from his advances; one can imagine her flinching at the references to the realities of the grave. There is nothing romantic about the imagery at the end, which is violent and repellent. It is possible that the lady was not so much coy as virtuous.
4. "Vegetable love" is asexual, and the phrase expresses the speaker's mockery of the woman's attitudes. The pastoral images of the first stanza contrast with the vivid death imagery in the second. The animal imagery in the final stanza is violent but also vital. Ironically, the stanza indicates that time would

speed up, meaning that the lovers would end up in their graves even sooner.

5. The Ganges (India) and Humber (England) are at opposite geographical points and suggest ample space for the two lovers. "Ten years before the flood" alludes to the biblical deluge that began recorded time. "The conversion of the Jews," according to tradition, is the end of recorded time. "Time's wingèd chariot" alludes to Phaëthon and his chariot of the sun, which seems to circle the earth each day, resulting in the passage of time.
6. The speaker claims that the woman deserves centuries of admiration. After first using flattery, the speaker then resorts to fear tactics by conjuring up macabre images of the grave. The third stanza exaggerates the potential of their sexual union.
7. The geography constricts from the whole world to a tiny, dark space and then, through imagery, to flight. Time moves from eternity to the end that is death to images of hastening time.
8. There is nothing romantic about the argument. Unless the "coy mistress" was as motivated by lust as the speaker, the argument probably failed.

5. Emphasize that this poem is an example of a situation in which the poet is not the speaker. Instead, Marvell created a fictional speaker who reflects a hedonistic view of life. Point out that a third question, once one has determined a poem's speaker and occasion, involves identifying the poet's purpose. Ask students to identify Marvell's purpose in "To His Coy Mistress." (He depicts a certain kind of man—self-confident, articulate, and absolutely bent on seduction.)
6. Distribute **Handout 35**, and ask students to read the directions and the poem and to complete the writings. Collect them as tickets out of class. (The occasion is late afternoon or early evening in a Spanish monastery, and the speaker is an arrogant monk who loathes Brother Lawrence and does everything he can to thwart him. Browning depicts a religious figure who is completely absorbed in petty hatred and malice.)

Optional Activities

1. Have the class read "The Passionate Shepherd to His Love" by Christopher Marlowe and "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh and compare and contrast them to "To His Coy Mistress."
2. Have students read "To the Virgins, to Make Much of Time" by Robert Herrick and write essays comparing and contrasting it with "To His Coy Mistress." (Students should notice differences in tone. While both poems advocate carpe diem, the harshness in the persona in Marvell's poem is not present in Herrick's.)

Andrew Marvell's "To His Coy Mistress"

Directions: Carefully read the poem, and make annotations about the speaker and the central situation.

To His Coy Mistress

Had we but world enough and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.
    But at my back I always hear
Time's wingèd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust;
The grave's a fine and private place,
But none, I think, do there embrace.
    Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.

Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Thorough the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.

—Andrew Marvell

Analyzing "To His Coy Mistress"

Directions: Use the following questions to analyze Andrew Marvell's famous poem.

1. The speaker in the poem uses the form of a logical argument: if, but, therefore. Summarize the content of the argument.

2. Is the actual content as logical as the form?

3. We hear only one side of the conversation. What does it suggest the lady might have said?

4. The poem includes a number of rhetorical devices—techniques used by public speakers to persuade and convince audiences. Among these is imagery. Locate two or three powerful images, and look for a pattern in their presentation.

5. Marvell also included allusions. Identify two of them, and explain the references.

6. A third rhetorical device is hyperbole. How does it function in the poem?

7. How does the speaker use references to time and place to achieve his purpose?

8. Do you think that his argument was successful? Why or why not?

Portrait in a Spanish Cloister

Directions: Carefully read "Soliloquy of the Spanish Cloister" by Victorian poet Robert Browning. Then write a short essay in which you identify and describe the speaker, the occasion, and the purpose of the poem.

Soliloquy of the Spanish Cloister

I
Gr-r-r—there go, my heart's abhorrence!
Water your damned flower-pots, do!
If hate killed men, Brother Lawrence,
God's blood, would not mine kill you!
What? your myrtle-bush wants trimming?
Oh, that rose has prior claims—
Needs its leaden vase filled brimming?
Hell dry you up with its flames!

II
At the meal we sit together:
Salve tibi! I must hear
Wise talk of the kind of weather,
Sort of season, time of year:
Not a plenteous cork-crop: scarcely
Dare we hope oak-galls, I doubt:
What's the Latin name for "parsley"?
What's the Greek name for swine's snout?

III
Whew! We'll have our platter burnished,
Laid with care on our own shelf!
With a fire-new spoon we're furnished,
And a goblet for ourself,
Rinsed like something sacrificial
Ere 'tis fit to touch our chaps—
Marked with L. for our initial!
(He, he! There his lily snaps!)

IV
Saint, forsooth! While brown Dolores
Squats outside the Convent bank,
With Sanchicha, telling stories,
Steeping tresses in the tank,
Blue-black, lustrous, thick like horsehairs,
—Can't I see his dead eye glow
Bright, as 'twere a Barbary corsair's?
(That is, if he'd let it show!)

V
When he finishes refection,
Knife and fork he never lays
Cross-wise, to my recollection,
As do I, in Jesu's praise.
I, the Trinity illustrate,
Drinking watered orange-pulp—
In three sips the Arian frustrate;
While he drains his at one gulp!

VI
Oh, those melons! If he's able
We're to have a feast; so nice!
One goes to the Abbot's table,
All of us get each a slice.
How go on your flowers? None double?
Not one fruit-sort can you spy?
Strange!—And I, too, at such trouble,
Keep 'em close-nipped on the sly!

VII
There's a great text in Galatians,
Once you trip on it, entails
Twenty-nine distinct damnations,
One sure, if another fails;
If I trip him just a-dying,
Sure of Heaven as sure can be,
Spin him round and send him flying
Off to Hell, a Manichee?

VIII
Or, my scrofulous French novel
On grey paper with blunt type!
Simply glance at it, you grovel
Hand and foot in Belial's gripe:
If I double down its pages
At the woeful sixteenth print,
When he gathers his greengages,
Ope a sieve and slip it in't?

IX
Or, there's Satan!—one might venture
Pledge one's soul to him, yet leave
Such a flaw in the indenture
As he'd miss till, past retrieve,
Blasted lay that rose-acacia
We're so proud of! *Hy, Zy, Hine* . . .
'St, there's Vespers! *Plena gratia*
Ave, Virgo! Gr-r-r—you swine!
—Robert Browning

Lesson 17

John Donne: Metaphysical Extraordinaire

Objectives

- To read, analyze, and appreciate three of John Donne's poems
- To recognize the Metaphysicals' use of complicated figurative language

Notes to the Teacher

John Donne (1572–1631) is the quintessential representative of the Metaphysical movement and its emphasis on complicated metaphors and similes, paradoxes, complex syntax, and perspectives involving art, philosophy, and theology. His choices make it clear that he was a passionate man. Born a Roman Catholic, a persecuted sect in England, he converted to the Anglican Church when he was a young man. He received no university degree because he stubbornly refused to take the Oath of Supremacy. He participated in several expeditions, one to the Azores. Once on his way to brilliant success, he ruined his chances by eloping with his employer's teenage niece. Her early death, after bearing twelve children, left him devastated. Donne was ordained an Anglican minister, but only under his protest.

The focus of Donne's writing changed over the course of time. His early works often deal with love, while the later writings, after the death of his wife, tend to focus increasingly on religion. In this lesson, students read and analyze three of his poems: "The Canonization," "Death, Be Not Proud," and "Hymn to God, My God, in My Sickness."

Students usually find Donne's work challenging, but his is a voice that should be heard and often appears in the Advanced Placement Examination in Literature and Composition. If you assigned Margaret Edson's play *W;t*, you will find that it works well in conjunction with this lesson.

Procedure

1. Explain that various historical periods reflect characteristic types of writing, and these tend to mirror the cultures and beliefs of those periods. For example, the same ideas that led to the American and French Revolutions also led to a revolution in literature which was the birth of English romanticism. Free verse poetry became a dominant form of writing during the twentieth century.

2. Explain that John Donne, an important poet, lived from 1572 to 1631. Ask students what they know about this time period. (At first, they may think they know nothing about it, but you can lead them to see that events in England early in the 1600s led colonists to take a risky voyage across the Atlantic Ocean to settle in the wilderness of the New World.) State that Queen Elizabeth I died in 1603 after a long and successful reign and was succeeded by King James I; a change in monarch can be an uncertain time in any country. The Church of England was not tolerant of other religious sects. People in general believed that there was a hierarchical order in the universe, with God at the very apex of the hierarchy. To poets, form was important, as was cleverness. They placed a high value on metaphors, similes, and paradoxes.
3. Distribute **Handout 36**, and ask students to read the poem carefully, make annotations, and think about the questions. Follow with discussion based on the questions and on students' observations.

Suggested Responses

1. The speaker is a man who is deeply in love, and he is addressing someone who seems to be scolding him or berating him for his foolishness. We can hear the exasperation in the opening line.
2. The occasion seems to be the other person's objections to the speaker's love affair and insistence on the importance of political favors and accumulation of wealth.
3. The speaker wants to convince the other person to cease the harassment. The poem makes a convincing argument that love is worth its cost. The poet may have had the same purpose, or he may have simply wanted to portray a man this deeply in love. Certainly, the poem reflects Donne's own experiences and the practical consequences of his marriage.

4. If students' questions and insights have not raised the following points, lead to them in discussion.
   - The title is ironic; technically, canonization is a process by which a church declares someone who has died to be a saint. This is not a religious poem, though; here the lovers are beatified by love itself.
   - In the third stanza, we hear the speaker trying to come up with figures of speech to describe the intensity of his love, which even to him has a mysterious quality.
   - The fourth stanza indicates that poems can give people and relationships a kind of immortality; a poem forms the best kind of monument.

- The last stanza indicates that in the future people will pray to these dead lovers, imploring a similar kind of love for themselves. As the second line of the stanza says, such a love is so special that the two lovers create a peaceful hermitage for one another.

5. Explain that the next poem shows Donne in an entirely different mood. Distribute **Handout 37**, and have small groups complete the exercise.

Suggested Responses

1. The speaker is addressing Death. If necessary, clarify that apostrophe occurs when a speaker addresses someone or something that is not actually present.
2. The end of the poem expresses a firm belief in an afterlife, which is essentially a religious conviction.
3. The speaker seems to say that people seem to die, but they really do not.
4. Death is similar to sleep, which we all enjoy; both death and sleep bring rest and peace.
5. All kinds of things can force Death's hand: murderers, wars, sicknesses, drugs.
6. The couplet asserts a belief in life after death, hence the oxymoron about death dying.
7. The poem can offer solace with its insistence that death brings peace and that something of each person lives on eternally.

6. Distribute **Handout 38**, and ask students to read the poem on it. Ask them how it compares and contrasts with the one on the previous handout. (Both deal with death, but in "Death, Be Not Proud" it is death as an idea; in "Hymn to God, My God, in My Sickness," the speaker confronts the possibility of an imminent death as a real experience. Both poems express religious faith.) Then discuss the speaker, occasion, and purpose. (The speaker seems to be Donne himself, and the occasion is a serious illness. The title identifies the poem as a hymn, so it is intended as a sung prayer to God.)
7. Distribute **Handout 39**, and ask students to complete it individually. Follow with discussion, and use the opportunity to review terminology.

Suggested Responses

1. The instrument is a metaphor for the speaker's soul; he thinks of himself as tuning up in preparation for joining the heavenly choir (b).
2. The speaker believes that he is dying and seems to accept that idea (a).

3. Doctors have pored over the speaker's body as attentively as cosmographers study a map. Donne extends this comparison to the idea that if one heads far enough west, one ends up in the east. He then connects the idea of death with the idea of resurrection (d).
4. He mentions geographical straits—narrow, navigable bodies of water connecting other large bodies of water. The word *strait* can also mean great difficulty or peril. The speaker is transitioning from the large body of water that is life to the large body of water that is death, and that transition is painful (c).
5. The lines are a literal reference to the traditional belief that the Garden of Eden described in the Book of Genesis and Calvary where Jesus was executed were the same geographical place and that Jesus was a kind of new Adam (a).
6. Flat on his back in his sickbed, Donne sounds neither fearful nor resentful. He expresses confidence in a happy afterlife and patient endurance in the present (c).

8. Assign students to select one metaphor or simile from any of the three poems and to write short explanations of the items in the comparison and the meaning that is conveyed. Collect the writings as tickets out of class.

Optional Activity

Assign students to read John Gunther's *Death Be Not Proud*, the story of his son's illness and death, and to write essays in which they discuss Gunther's choice of title.

"For God's Sake, Hold Your Tongue!"

Directions: Carefully read John Donne's "The Canonization," and make marginal notes of your insights and questions. Then answer the three questions that follow.

The Canonization

For God's sake hold your tongue, and let me love,
Or chide my palsy, or my gout,
My five gray hairs, or ruined fortune flout,
With wealth your state, your mind with arts improve,
Take you a course, get you a place,
Observe his honor, or his grace,
Or the king's real, or his stampèd face
Contemplate; what you will, approve,
So you will let me love.

Alas, alas, who's injured by my love?
What merchant's ships have my sighs drowned?
Who says my tears have overflowed his ground?
When did my colds a forward spring remove?
When did the heats which my veins fill
Add one more to the plaguy bill?
Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,
Though she and I do love.

Call us what you will, we are made such by love;
Call her one, me another fly,
We're tapers too, and at our own cost die,
And we in us find the eagle and the dove.
The phoenix riddle hath more wit
By us; we two being one, are it.
So, to one neutral thing both sexes fit.
We die and rise the same, and prove
Mysterious by this love.

We can die by it, if not live by love,
And if unfit for tombs and hearse
Our legend be, it will be fit for verse;
And if no piece of chronicle we prove,
We'll build in sonnets pretty rooms;
As well a well-wrought urn becomes
The greatest ashes, as half-acre tombs,
And by these hymns, all shall approve
Us canonized for Love.

And thus invoke us: "You, whom reverend love
Made one another's hermitage;
You, to whom love was peace, that now is rage;
Who did the whole world's soul contract, and drove
Into the glasses of your eyes
(So made such mirrors, and such spies,
That they did all to you epitomize)
Countries, towns, courts: beg from above
A pattern of your love!"

—John Donne

1. Who is the speaker in the poem? Who is the addressee?

2. What situation seems to have precipitated the poem?

3. What is the speaker's purpose? Did the poet have the same purpose?

Death, Be Not Proud

Directions: Read the sonnet, and answer the questions.

Death, Be Not Proud (Holy Sonnet 10)

Death, be not proud, though some have called thee
Mighty and dreadful, for thou are not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally
And death shall be no more; Death, thou shalt die.

—John Donne

1. The poem begins with an apostrophe. Whom is the speaker addressing?

2. The poem was entitled a "holy sonnet," but it does not mention God. In what sense is it a holy sonnet?

3. In the first quatrain, what reason does the speaker give that Death has no reason to be proud?

4. What idea does the second quatrain add?

5. In what sense does Donne see Death as a slave?

6. What belief does the closing couplet express?

7. Even today people read lines from this poem at funerals and memorial services. Why?

Donne Speaks of Illness and Death

Directions: Many scholars believe that John Donne wrote the following poem as he confronted his final illness. Read the lines carefully. Then identify the speaker, occasion, and purpose. Underline words and phrases that you find most powerful.

Hymn to God, My God, in My Sickness

Since I am coming to that holy room,
    Where, with thy choir of saints for evermore,
I shall be made thy music; as I come
    I tune the instrument here at the door,
    And what I must do then, think here before.

Whilst my physicians by their love are grown
    Cosmographers, and I their map, who lie
Flat on this bed, that by them may be shown
    That this is my south-west discovery,
    Per fretum febris, by these straits to die,

I joy, that in these straits I see my west;
    For, though those currents yield return to none,
What shall my west hurt me? As west and east
    In all flat maps (and I am one) are one,
    So death doth touch the resurrection.

Is the Pacific Sea my home? Or are
    The eastern riches? Is Jerusalem?
Anyan, and Magellan, and Gibraltar,
    All straits, and none but straits, are ways to them,
    Whether where Japhet dwelt, or Cham, or Shem.

We think that Paradise and Calvary,
    Christ's cross, and Adam's tree, stood in one place;
Look, Lord, and find both Adams met in me;
    As the first Adam's sweat surrounds my face,
    May the last Adam's blood my soul embrace.

So, in his purple wrapp'd, receive me, Lord;
    By these his thorns, give me his other crown;
And as to others' souls I preach'd thy word,
    Be this my text, my sermon to mine own,
"Therefore that he may raise, the Lord throws down."

—John Donne

Analyzing John Donne's Hymn

Directions: Select the best answers to the following questions about "Hymn to God, My God, in My Sickness."

_____ 1. The instrument mentioned in the fourth line is best identified as
   a. literal.
   b. metaphorical.
   c. ironic.
   d. personification.

_____ 2. The first stanza makes it clear that the speaker expects
   a. an imminent death.
   b. a visit from a doctor.
   c. to attend choir practice that evening.
   d. severe weather.

_____ 3. In the second and third stanzas, the speaker compares himself to
   a. a candle.
   b. a river.
   c. a bird.
   d. a map.

_____ 4. The straits mentioned in the poem function most importantly as
   a. images.
   b. metaphors.
   c. symbols.
   d. personification.

_____ 5. The first two lines of the fifth stanza function as
   a. an allusion to an ancient legend.
   b. a metaphor for death.
   c. dramatic irony.
   d. a combination of visual and auditory images.

_____ 6. The overall tone of the poem is best described as
   a. fearful and anxious.
   b. regretful and uncertain.
   c. patient and confident.
   d. angry and resentful.

Lesson 18

The Impact of British Romanticism

Objectives

- To understand the purpose of Samuel Taylor Coleridge and William Wordsworth in writing *Lyrical Ballads*
- To read and analyze selected works by William Wordsworth
- To recognize characteristics of literature that can be described as romantic in contrast to works that are realistic

Notes to the Teacher

When William Wordsworth and Samuel Taylor Coleridge published *Lyrical Ballads* in 1798, they initiated a poetic revolution whose impact has continued to the present day. In contrast to the complicated conceits and focus on court figures often characteristic of eighteenth-century poetry, Wordsworth advocated the use of ordinary language and a focus on the lives of ordinary people, especially rural people. Instead of elaborate mind games, he thought the focus should be on imagination and emotion.

The history of literature reveals a tension between romanticism and realism and a kind of cyclical pattern to their development. Romanticism prefers ordinary language, ordinary people, nature in its untamed state, imagination, spontaneity, powerful emotion, and idealism; it is often associated with youth. Realism, on the other hand, focuses on the way things are; it tends to emphasize thought and to prefer technology to nature. In all of the works that students encounter, they are bound to see strands of both viewpoints.

In this lesson, students begin with the nature of romanticism and read an excerpt from Wordsworth's preface to the 1800 edition of *Lyrical Ballads*. They then read and analyze two short poems by Wordsworth. Finally, they focus attention on the more extensive "Lines Written a Few Miles above Tintern Abbey." The shorter poems are included on a handout. To economize on paper, you may want to have students read "Tintern Abbey" online or project it on a screen for the class to read together. If your students are reading Mary Shelley's *Frankenstein*, you will find that this lesson works well in connection with it, as Shelley referred to works by both Wordsworth and Coleridge in her novel.

Procedure

1. Present students with the following scenarios.
   - A high school guidance counselor interviewed seniors about their goals for the future. One student exclaimed, "Mr. Smith, I just want to be happy and spend time with people I love. I like to go with the flow." Another said, "I plan to go straight on to the university and then medical school. I want to provide a good life for my family."
   - Terry inherited twenty-five rural acres in southern Ohio from an aunt and decided to turn the area into an animal reserve and use it for vacations in order to get away from the hustle and bustle of city life and spend time in nature. Taylor had a similar inheritance, and took advantage of the opportunity by selling it to a real estate developer at a very good price.

   Ask students what attitudes toward life the people's choices reveal. Lead them to see the contrast between realistic and romantic perspectives.
2. Provide basic background information about Samuel Taylor Coleridge, William Wordsworth, and *Lyrical Ballads*. Then distribute **Handout 40**, and ask students to complete the exercise.

   #### Suggested Responses

   1. The closing sentence is highly critical of poets who separated themselves from the rest of humanity and focused on mere cleverness. Wordsworth had little use for the conceits that were central to metaphysical poetry.
   2. Wordsworth believed that poetry should focus on ordinary and even rustic life and use the language that real people use. It should express powerful emotions and closeness to nature.
   3. Romanticism is associated with emotions, nature, idealism, imagination, and spontaneity.
3. Distribute **Handout 41**, and have small groups complete the exercise. Follow with discussion in which you emphasize romantic traits as well as speaker and occasion. (In both poems, the speaker seems to be Wordsworth. In "My Heart Leaps Up," the occasion is the memory of seeing rainbows. The poem's natural language celebrates both emotion and harmony with nature. The perspective is entirely romantic; rainbows have no practical uses, and they do not last very long. Their beauty is a source of joy for the romantic poet. The "Solitary Reaper" focuses on the rustic life. The speaker remembers seeing a Scottish girl singing a plaintive song as she worked in a field all by herself. The memory stayed with him a long time and moved the poet's romantic spirit. The poems clearly demonstrate that Wordsworth wanted readers to understand what he was writing.)

4. Ask students to read "Tintern Abbey" to get an overall sense of the poem. Explain that the Wye River is in Wales, which is located on the west coast of England, and Tintern Abbey, which was in ruins in Wordsworth's day and remains a tourist attraction today, was a monastery until it was closed by King Henry VIII. Point out the complete title: "Lines Written a Few Miles above Tintern Abbey." Explain that Wordsworth wrote the poem when he was on a walking tour in July 1798; he published it in the first edition of *Lyrical Ballads* that same year.
5. Distribute **Handout 42**, and ask small groups to discuss the questions. Follow with whole-class discussion.

Suggested Responses

1. Wordsworth emphasizes the rustic beauty of the scene—mountains, the sky, a treed landscape, small hedgerows, farms. Everything is totally removed from the hustle and bustle of urban life.
2. Although five years have elapsed since his previous walking tour there, he has often revisited it in his mind and imagination, and the memory has helped to lighten life's burdens.
3. The speaker is not specific, but there is something enervating about his ordinary life. Memories of the Wye have helped him to deal with this.
4. He hopes and believes that memories of this tour, like the earlier one, will be a source of inspiration and healing in everyday life.
5. He perceives himself as less full of energy, less spontaneous, but also in some ways wiser. He no longer leaps up mountainsides.
6. Wordsworth emphasizes their deep friendship and her wild eyes—a description that is somewhat ambiguous. Like her brother, Dorothy was an emotion-charged person.
7. There is no rhyme pattern; the lines are written in iambic pentameter. This is blank verse.
8. Answers can, of course, vary. Possibilities include the following: ". . . Nature never did betray/The heart that loved her" (lines 123–124); "Therefore am I still/A lover of the meadows and the woods,/And mountains, and of all that we behold/From this green earth" (lines 103–106).

6. Assign students to write short essays about the extent to which they believe the spirit of romanticism voiced by Wordsworth is still alive today. Remind them to provide evidence to support their opinions.
7. If time allows, have students read Coleridge's *The Rime of the Ancient Mariner*. This will prove especially valuable if the class is discussing *Frankenstein*.

William Wordsworth on the Nature of Poetry

Directions: When the second edition of *Lyrical Ballads* was published in 1800, it included a preface written by William Wordsworth. Read the following excerpt, and highlight his main points. Then answer the questions.

> The principal object, then, proposed in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible, in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect; and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly as far as regards the manner in which we associate ideas in a state of excitement. Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings coexist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinate from those elementary feelings; and, from the necessary character of rural occupations, are more easily comprehended, and are more durable; and lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature. The language, too, of these men has been adopted (purified indeed from what appears to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived; and because, from their rank in society and the sameness and narrow circle of their intercourse, being less under the influence of social vanity, they convey their feelings and notions in simple and unelaborated expressions. Accordingly, such a language, arising out of repeated experience and regular feelings, is a more permanent and a far more philosophical language than that which is frequently substituted for it by Poets, who think that they are conferring honour upon themselves and their art, in proportion as they separate themselves from the sympathies of men, and indulge in arbitrary and capricious habits of expression, in order to furnish food for fickle tastes, and fickle appetites, of their own creation.

1. What does Wordsworth seem to have thought about many of the poets who preceded him?

2. What did Wordsworth believe poems should do?

3. Wordsworth is considered the father of British romanticism. Based on the excerpt, list characteristics of romanticism.

Two Short Poems by William Wordsworth

Directions: Read the poems, and identify ways that they reflect romanticism.

My Heart Leaps Up

My heart leaps up when I behold
    A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
    Or let me die!
The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.

The Solitary Reaper

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings?—
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;—
I listen'd, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

Analyzing "Tintern Abbey"

Directions: Use the following questions to analyze William Wordsworth's "Lines Written a Few Miles above Tintern Abbey."

1. The first section of the poem, lines 1 to 22, makes it clear that Wordsworth was revisiting the location five years after a previous visit. What does he emphasize about the scene?

2. How did his previous visit affect the speaker?

3. What impressions do you receive about the speaker's everyday life?

4. How does he hope this visit will affect his future life?

5. How does he feel that he has changed in the past five years?

6. Wordsworth was close to his sister Dorothy, whom he mentions in the poem's last section. What does he say about her?

7. Describe the poem's form.

8. Find two or three excerpts that demonstrate the poem's romanticism.

Lesson 19

The Tools of Poetry

Objectives

- To acquire a vocabulary for the tools that poets use to accomplish their purposes
- To recognize the effects of those tools in action

Notes to the Teacher

By this point, students should have encountered many of the devices related to both sound and sense which poets use. If your class is using a poetry textbook, it probably provides a glossary of terms. The glossary on **Handout 44** will prove useful in situations attempting a textbook-free approach.

In this lesson, students begin with the "Sound and Sense" section of Alexander Pope's "An Essay on Criticism." They then review a list of frequently used tools of poetry and practice creating original examples. Finally, students complete a detailed analysis of Lord Byron's "She Walks in Beauty."

Procedure

1. Point out that poets use a variety of tools to accomplish their purposes, and these tools come in two general categories: those related to meaning and those related to sound.
2. Distribute **Handout 43**, and ask a volunteer to read the poem aloud. Then ask small groups to answer the questions.

Suggested Responses

1. The fourth line states the main idea, which is that, in poetry, sound and sense should match each other.
2. People who learn to dance acquire grace and ease in movement from long hours of practice at the art of dance. Similarly, excellent writing is not an accident; it results from hours of patient work and practice.
3. Lines 5 to the end demonstrate examples of Alexander Pope's idea that poetry's meaning should be echoed by its sounds. Clarify with an example: a poem about a lovely, gentle spring day should not be full of harsh and cacophonous sounds.

3. Distribute **Handout 44**, and use it to review some terminology frequently used in discussing and analyzing poetry. For fun and to reinforce definitions, ask students to create symbols for themselves. Share results (e.g., a ray of sunshine, a barracuda, a lily pad). Ask them to create metaphors or similes for life (e.g., a roller coaster ride, bungee jumping, walking through a fun house). Ask them to write a sentence filled with alliteration, assonance, or both. (The following sentence is an example: The swamp smelled strongly of rotten vegetation.)
4. Distribute **Handout 45**, and have small groups complete the exercise.

Suggested Responses

1. These enigmatic lines from the end of "Ode on a Grecian Urn" have long prompted questions with no definite answers. The first line is heavy with assonance and reads almost like a mantra appropriate to the world of art. In context, we can see that the vase is speaking, so there is also a kind of personification here.
2. Sound devices abound—end rhyme for the first two lines, assonance in lines 1 and 2, and alliteration in the third line. The exhortation reverses the notion that youth is the best time of one's life.
3. The first line expresses a simile to describe the speaker wandering the countryside alone; then there is the image of a field full of daffodils. Alternate lines rhyme, and there is assonance in the fourth line.
4. The metaphor compares human life to the quick passing of a bad actor on a theater stage. It suggests that people emote for a while and then death comes, ending everything—a very unhappy perspective on existence.
5. The first, second, and third lines end with the sounds of bells, and the fourth line is onomatopoeic. Sound imagery dominates; the fifth line uses assonance to provide a vivid tactile image. This section of "The Bells" reminds us of the winter song "Jingle Bells."
6. The metaphor compares lying and deceit to weaving a web that is likely to become so complicated that it will entrap the one doing the lying. The meter is iambic tetrameter, and lines rhyme, forming a couplet. The lines are heavily alliterative with the "w" sound.

5. Distribute **Handout 46**, and ask students to complete the exercise in part A individually. Follow with whole-class discussion. (The poem is written in iambic tetrameter and has a regular rhyme scheme. The metaphor at the beginning of the first line merges into a simile. The poem is filled with light and dark imagery, and the tone is one of intense admiration for a lady's beauty in both body and character. Lord Byron included both alliteration—"cloudless climes"—and assonance—"waves in every raven tress.")
6. Ask students to complete part B of the handout.

Suggested Responses

1. This poem has nothing to do with erotic love, and the speaker's attitude is more than respect. He voices genuine admiration for the woman's physical beauty and for her virtuous character. In the night light, the woman is gorgeous, and any flaws daylight might have revealed are hidden. The woman is not necessarily young (b).
2. Moonlight is much more flattering than sunlight. Some students may argue for starlight, but we actually can see very little by starlight alone. Some may argue for candlelight, but that it not necessarily antithetical to day (c).
3. The entire poem emphasizes the woman's dark beauty, especially her black hair, and her bright eyes. She seems serious, even solemn, in her gently smiling goodness (a).
4. The poem gracefully includes all three types of sound devices. Students may also note parallel structures; examples include "One shade the more, one ray the less" and "so soft, so calm, yet eloquent" (d).

7. Ask students to write essays in which they relate Pope's comments in "Sound and Sense" to Byron's achievement in "She Walks in Beauty." Collect essays as tickets out of class.

Sound and Sense

Directions: British poet Alexander Pope (1688–1744), best known for his satiric verse, is one of the most frequently quoted of all writers because of his keen wit. In the following lines, he wrote some of his beliefs about poetry. Read them carefully, and answer the questions.

From "An Essay on Criticism"

True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance.
'Tis not enough no harshness gives offense,
The sound must seem an echo to the sense:
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar.
When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow;
Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.
Hear how Timotheus' varied lays surprise,
And bid alternate passions fall and rise!

—Alexander Pope

1. Which line expresses the main idea?

2. Explain the simile in the first two lines.

3. What is the purpose of lines 5 through 14?

A Glossary of Poetic Terms

Directions: Review the following definitions of terms frequently used in discussing poetry.

Alliteration—Repetition of consonant sounds at the beginnings of words

Allusion—A reference to another literary work, a piece of art, or a historical event or person

Apostrophe—Addressing someone or something that is not present and cannot respond

Assonance—Repetition of vowel sounds in words near each other

Hyperbole—Exaggeration to convey a point

Imagery—Language that appeals to the sense of sight, sound, taste, smell, or touch

Irony—A discrepancy between words and meaning or between expectation and reality

Metaphor—A form of figurative language that involves the comparison of two dissimilar objects without using an overt comparison word such as *like* or *as*

Meter—Regular rhythm, with a pattern of stressed and unstressed syllables

Onomatopoeia—The use of words like *buzz* or *gong* that sound like their meanings

Paradox—An apparent contradiction that is somehow true

Sonnet—A fixed form of poetry characterized by fourteen lines of iambic pentameter with a regular rhyme pattern

Tone—The author or speaker's attitude toward the subject matter or toward the audience

Simile—A form of figurative language that uses a word such as *like, as,* or *than* to compare two dissimilar objects

Symbol—A form of figurative language in which something is what it is but also stands for an abstraction

Recognizing Poetic Devices

Directions: Identify the tools of poetry in the following excerpts.

1. Beauty is truth, truth beauty,—that is all
   Ye know on earth, and all ye need to know. (John Keats)

2. Grow old along with me!
   The best is yet to be,
   The last of life, for which the first was made. (Robert Browning)

3. I wandered lonely as a cloud
   That floats on high o'er vales and hills,
   When all at once I saw a crowd,
   A host of golden daffodils. (William Wordsworth)

4. Life's but a walking shadow, a poor player
   That struts and frets his hour upon the stage
   And then is heard no more. (William Shakespeare)

5. Hear the sledges with the bells,
   Silver bells!
   What a world of merriment their melody foretells!
   How they tinkle, tinkle, tinkle,
   In the icy air of night! (Edgar Allan Poe)

6. Oh what a tangled web we weave,
   When first we practice to deceive! (Sir Walter Scott)

"She Walks in Beauty"

Part A.

Directions: George Gordon, Lord Byron (1788–1824), despite his short lifetime, was one of Britain's great nineteenth-century poets. Read the following poem carefully, and write annotations about poetic devices.

She Walks in Beauty

She walks in beauty, like the night
    Of cloudless climes and starry skies;
And all that's best of dark and bright
    Meet in her aspect and her eyes;
Thus mellowed to that tender light
    Which heaven to gaudy day denies.

One shade the more, one ray the less,
    Had half impaired the nameless grace
Which waves in every raven tress,
    Or softly lightens o'er her face;
Where thoughts serenely sweet express,
    How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
    So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
    But tell of days in goodness spent,
A mind at peace with all below,
    A heart whose love is innocent!

—George Gordon, Lord Bryon

Part B.

Directions: Choose the best responses to the following questions.

_____1. The tone of the poem as a whole is best described as
- a. love.
- b. admiration.
- c. respect.
- d. lust.

_____2. The "tender light" referred to in line 5 probably refers to
- a. sunshine.
- b. candles.
- c. moonlight.
- d. a fireplace.

_____3. The poem emphasizes the woman's
- a. dark beauty.
- b. flirtations ways.
- c. friendly personality.
- d. religious devotion.

_____4. The poem makes use of
- a. rhyme.
- b. alliteration.
- c. assonance.
- d. all of the above.

Lesson 20

Poetry about Art and Life

Objectives

- To examine the connection between art and life as depicted in poetry
- To write poems or prose pieces about the significance of an artwork

Notes to the Teacher

John Keats (1795–1821) belonged to what is frequently referred to as the second generation of romantic poets and, despite his early death from tuberculosis, is one of Great Britain's most famous poets. In "Ode on a Grecian Urn," the speaker seems to be intent on examining and reflecting on a Greek vase. What emerges is the realization that while our lives are ephemeral, art can last unchanged for centuries.

William Butler Yeats (1865–1939), like Keats and numerous other poets, also notes that life is short in contrast to art. "Sailing to Byzantium" pursues this theme with great intensity and self-consciousness. The poem assumes that the Sirens will sing to most of us and that we will neglect the wisdom of the ages to hear their music. The theme of self-discovery in the poem is expressed in adult terms. This is not an adolescent reflection on identity. The question is not "Who am I?" but "What am I to become?" The speaker has already established his insignificance to the universe and is now searching for a way to survive it.

W. H. Auden's "Musée des Beaux Arts" also deals with art and life but goes in a different direction and emphasizes that great art expresses wisdom. The poem observes that while one person experiences catastrophe, the rest of the world goes on with business as usual.

You will need to give students access to "Ode on a Grecian Urn," "Sailing to Byzantium," and "Musée des Beaux Arts." The poems are available on the Internet and in many poetry texts and anthologies. Procedure 11 works well if your class is reading and discussing *Waiting for Godot*.

Procedure

1. Acquaint students with this famous quotation from the classical world: *ars longa, vita brevis*. Ask the class to try to figure out what it means. (Art lasts a long time, but human life is short.) Clarify with examples. Leonardo da Vinci died in 1519, but visitors to the Louvre in Paris can still see his painting *Mona Lisa* there. Michelangelo's sculpture *David* still stands in Florence, Italy, but the artist died in 1564.

2. Distribute copies of "Ode on a Grecian Urn," or ask students to read it on the Internet or in a textbook. Then ask students to identify both the speaker and the occasion. (The speaker, probably Keats himself, is a person who is looking at the images on an urn from Greece.) Ask to whom the speaker is talking (the urn). Have students identify the various images depicted on the vase. (The first stanza mentions leaves and men or gods chasing young girls; in the second, we hear of a handsome young man playing a musical instrument underneath a tree and lovers almost but not quite kissing; the third stanza does not introduce new images; the next one mentions art depicting a religious sacrifice. The last stanza brings the reflection to a close with the idea that long after the speaker is dead, the urn will endure.)
3. Ask students how they would describe the poem's tone. Do they see it as depressing or as optimistic? (The speaker seems to have combined feelings of admiration, awe, and melancholy.)
4. Distribute copies of "Sailing to Byzantium." Read the poem aloud to students. Ask them to read it a second time silently and to make annotations.
5. Have students use the Internet to look up information about Yeats's life and work. Then pool general information. (Yeats was born in 1865 in the Dublin area and died in 1939. He was both a playwright and a poet, and he received the Nobel Prize in Literature in 1939. He was among the most influential writers of his time and a central figure in encouraging a renaissance among Irish writers.)
6. Distribute **Handout 47**, and ask small groups to discuss the questions. Follow with whole-class discussion.

Suggested Responses

1. It is a sensual country in which everything is absorbed in physical aspects of life. There is a kind of robust energy involved. Critics often identify "that" as Ireland.
2. Because their main concerns are physical, the people have no interest in exploring the intellectual or aesthetic aspects of life, which hold more interest for people who have grown older.
3. An old man is pretty pathetic unless he exudes some kind of passionate energy, here probably the energy to create poetry.
4. The speaker left "that" country and came to Byzantium, a center of art and literature during the Roman Empire. The city of Constantinople—now Istanbul, Turkey—was the center of Christian culture during the Dark Ages after the fall of Rome. It is often associated with religious icons.

5. The speaker prays for wisdom. "Pern in a gyre" means spin in a spiral fashion and transcend the world.
6. Earlier, he described an old man as a kind of scarecrow; now he sees himself as imprisoned in dying flesh and longing to be free.
7. The speaker does not want to be reincarnated to go through the whole cycle again. Instead, he would want to return as art—immutable and eternal.
8. The most important symbol is Byzantium, which stands for spirituality, art, and intellectuality in contrast to the "sensual music" of "that" country. Birds and singing represent the art of poetry. The sages symbolize the wisdom of the past, and fire represents inspiration and artistic passion.
9. The speaker seeks a place where his spirit can be at rest. He realizes that it is not possible for him to live in the land of the young, who are preoccupied with physicality. He sees himself as a wandering pilgrim-poet whose journey will end when he is consumed by the fire of his art and reborn a thing immortal and mystical.

7. Ask students how many of them have ever been to an art museum or exhibit. Have volunteers describe their experiences. Then explain that the speaker in the next poem the class will discuss seems to be walking through an art museum and reflecting on various paintings. Distribute copies of "Musée des Beaux Arts," and ask students to read the poem.
8. Point out that the second stanza focuses on one particular painting, and display a copy of Pieter Brueghel's *Icarus*. Point out the busy plowman, the shepherd gazing into the sky, and the ships going their own way, as well as the legs of Icarus in the lower right-hand section of the painting. If necessary, review the myth of Icarus. (Icarus and his father, Daedalus, were imprisoned in a maze by King Minos. To escape, Daedalus fashioned wings and warned his son not to fly too high or the sun would melt the wax holding the wings together. Icarus did fly too high, with the result that he fell into the sea, while his father escaped.)
9. Distribute **Handout 48**, and ask small groups to answer the questions.

Suggested Responses

1. The speaker, quite possibly Auden himself, is an articulate and educated man who is or was walking around an art museum and thinking about various artworks on display.
2. The poem's central subject is suffering and how we react to it.

3. Certainly, one painting shows a martyrdom and includes both dogs and a horse; one probably shows children ice skating; another probably shows a very old person lying in bed and awaiting death; one might show contrasting images of someone suffering while another does something perfectly ordinary.
4. The image emphasizes the ironies of the situation. The amazing sight of a person dropping from the sky to the ocean instantly becomes a very small and also irreversible event. Like the plowman and the ships, we, too, turn away and move on.
5. The tone is thoughtful but not melancholy.
6. The poem includes two stanzas of unequal length and is written in free verse.
7. There are rhymes, but there is no regular rhyme scheme. Auden uses assonance (line 4, for example). Lines 12–13 demonstrate repetition of consonant sounds. Sound devices are present, but they do not dominate the poem.
8. The poem says that while one person suffers, others go on with their lives. For each of us, the important failures are mostly our own. The poem is realistic rather than clearly optimistic or pessimistic.

10. Assign students to select a specific artwork, to study it carefully, and to reflect on its implications. Then have them write either prose pieces or poems about their reflections. Ask them to submit copies of the art pieces with the writings.
11. Explain that it is not unusual for writers to get ideas from artworks. Display Caspar David Friedrich's *Two Men Contemplating the Moon*, and explain that Samuel Beckett said that the painting was part of his inspiration for *Waiting for Godot*. Ask students how this painting could inspire a piece of literature. (Two men in a somewhat barren landscape at night seem to be discussing something. Are they waiting for someone or something? Is there tension in the atmosphere?)

William Butler Yeats and the "Artifice of Eternity"

Directions: Carefully read "Sailing to Byzantium," and answer the following questions.

1. The first stanza begins with what seems like a simple, clear statement. Why is "that" not a place for the elderly? Where is "that"?

2. What are the main concerns of "that" country?

3. What does the second stanza say about old age?

4. Where does the speaker say that he went? Why did he go there?

5. The third stanza voices a prayer. What does the speaker want?

6. How does the speaker describe his situation in life?

7. In the final stanza, what does the speaker say that he wants?

8. What images in the poem seem to have symbolic significance? What do they represent?

9. What kind of search for self is the basis of the poem?

W. H. Auden's "Musée des Beaux Arts"

Directions: Read the poem, make annotations, and answer the questions.

1. Describe the speaker. What is the occasion?

2. What subject do the various paintings the speaker observes have in common?

3. Describe some of the artworks mentioned in the first stanza.

4. Why did Pieter Brueghel choose to show only Icarus's legs in the painting?

5. What do you hear as the tone of the poem?

6. Describe the poem's form. Does it have a regular rhythm?

7. Does Auden use sound devices?

8. What is the poem's theme? Is it optimistic or pessimistic?

Lesson 21

Voices in the Night

Objectives

- To examine darkness motifs and imagery in literature and in idioms
- To study Matthew Arnold's "Dover Beach" and connect its themes with a those in other works

Notes to the Teacher

Matthew Arnold's "Dover Beach" has been canonized and anthologized as much as any poem in the English language. Although most students and even many teachers would be hard-pressed to name any other works by Arnold, the popularity of this poem is deserved. Both its philosophical perspective and its structure are masterful. It touches on many issues that we confront in life and in literature: illusion and the lack of permanence, coming to terms with mortality, a crisis of belief, the cyclical nature of human experience, war and peace, and the nature of love.

Arnold (1822–1888) was an Oxford graduate who worked as a teacher, as a school inspector, and as a poetry lecturer at Oxford. He wrote poetry and literary criticism, and in both areas exerted an influence that lasted through the twentieth century to the present day. "Dover Beach" begins with a calm night near the English Channel, recalls Sophoclean tragedy, reflects on the waning power of religious faith, and presents love as the only source of solace in a joyless and uncertain world.

Some of Arnold's thoughts are echoed in Robert Frost's poem "Acquainted with the Night," as well as in Bruce Springsteen's song "Human Touch." Both of these are available on the Internet. You can either provide copies for students or have them read the works online. You may find that this lesson connects well with a discussion of Joseph Conrad's *Heart of Darkness*.

Procedure

1. Point out that songs are basically poems set to music. Have students listen to Bruce Springsteen's "Human Touch." (You may have to play it several times, and it is helpful to give students access to the written lyrics.) Follow with discussion based on the following questions.
   - What problems does the song express? (The song makes no pretext of painting a picture but describes a world that is unkind and merciless.)

- How would you describe the diction in the song? (The language is colloquial and, to some extent, humble. The song incorporates both imagery and figurative language.)
- What are the speaker's feelings? What does he want? (The speaker feels alone in an uncaring world and wants the solace of a human touch. The song is not concerned with philosophy, history, or theology, but with an immediate human connection.)
- Do you think a lot of people who listen to this song can identify with its sentiments? (Some people respond to the song's physicality—the desire to kiss, to embrace, to make love. Others relate on a more existential level to the desire to make meaningful connections in the midst of a totally unsympathetic world.)

2. Explain that dark and light imagery and motifs occur in many works of literature, as well as in many idioms we hear and use every day. Ask students to discuss the meaning of the following comments.
   - There is a very dark side to that girl's personality. (She tends to be moody, melancholy, and somewhat threatening or dangerous.)
   - Are you going to keep me in the dark? (The speaker pleads for information or enlightenment.)
   - A shot in the dark is better than no shot at all. (A shot in the dark is a wild guess; the "shooter" does not have enough information to reach a logical conclusion.)
   - That was back in the Dark Ages. (The Dark Ages were the early medieval period—a time associated with barbarity and a complete lack of scientific and artistic development—an unenlightened time in human history.)
3. Distribute **Handout 49**, and ask students to read and annotate "Dover Beach." Then ask what the poem has in common with "Human Touch." (Here, too, the speaker feels surrounded by an uncaring and joyless world in which the only possible consolation is a loving relationship.)
4. Distribute **Handout 50**, and ask small groups to discuss the questions.

Suggested Responses

1. Serene and pleasant imagery dominates the first stanza—a calm sea, full moon, the white cliffs of Dover, and sweet night air.
2. The lovely tranquility of the first stanza is disturbed by "the eternal note of sadness." The speaker notices the spray on the beach and hears the waves on stones—a sound that never stops and that transcends time and place.

3. The Greek tragedian Sophocles never visited the cliffs of Dover, but he heard the same rhythms on his Aegean Sea. His plays from the Golden Age of Greece speak eloquently of human misery, which is also timeless.
4. The entire Western world was once united under one religion and a church that was more powerful than any individual country. This religious faith provided people with a certain sense of security and safety.
5. In the wake of the Scientific Revolution, religious faith—once so powerful—seemed to be fading away, like an ebbing sea.
6. The speaker is clearly educated and articulate; he does not sound like a young man, but one who has experienced sorrow and disillusionment. His emotions are restrained, and he tends to philosophize. He is talking to a loved one, perhaps his wife. He wants their relationship to last and sustain them.
7. In youth, people often see the future as full of beautiful opportunities. The speaker now sees that instead of presenting "a land of dreams," the world has little of worth to offer.
8. He sees the world as a dark place full of confusion, conflict, and ignorance.
9. The diction is formal, almost stately and oratorical. The speaker tends to philosophize and understates emotions. This is a dramatic monologue; we hear only one side of what might actually be a conversation. We can only imagine what the other person might have had to say.

5. Have students read Robert Frost's "Acquainted with the Night," and ask them to make annotations. Then ask students to write essays in which they explain Frost's use of night in the poem. (The poem—a kind of combination sonnet and terza rima—uses night as both an image and a symbol. The setting is urban and far from cheerful. Frost mentions the dark of night, rain, a sad-looking street, a sudden and unidentified cry, and a dispassionate moon. The speaker's mood is melancholy and self-aware; the word *I* hammers through the poem. A chance encounter with a night watchman leaves the speaker edgy and embarrassed. Night in the poem is a symbol. The speaker walked city streets during the darkness of night. On a symbolic level, night represents gloom, alienation, anxiety, and uncertainty. The verb constructions indicate that the speaker has been in this situation for quite some time and there is no end in sight. The tone seems to combine patience with endurance.)

Optional Activity

Divide the class into small groups, and have each group read, analyze, and respond to one of the following poems: "We grow accustomed to the Dark" by Emily Dickinson; "I Wake and Feel the Fall of Dark, Not Day" by Gerard Manley Hopkins; "In Darkness" by Amy Lowell; "In a Dark Time" by Theodore Roethke. Follow with open-ended discussion of the symbolism associated with darkness. Then ask students to explore the other face of darkness, ways it can soothe and comfort us.

Matthew Arnold's "Dover Beach"

Directions: Matthew Arnold was an influential Victorian poet, educator, and literary critic who is probably best known for the following dramatic monologue, which he published in 1867.

Dover Beach

The sea is calm tonight,
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanched land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

—Matthew Arnold

Analyzing "Dover Beach"

Directions: Use the following questions to discuss Matthew Arnold's poem.

1. What poetic device dominates the first stanza? What atmosphere is established?

2. How does the atmosphere change in the second stanza? What changes it?

3. What does Sophocles have to do with it?

4. What does Matthew Arnold mean by the "Sea of Faith"?

5. What does the speaker see as happening to faith?

6. What can you deduce about the speaker in the poem? To whom is he talking? What does he want?

7. What disillusionment does the last stanza express?

8. What sort of world do the last three lines describe? Do you think it is an accurate description?

9. How would you describe the poem's diction?

Lesson 22

Writing Workshop: Poem Analysis

Objective

- To hone skills in writing analytical essays about poems

Notes to the Teacher

Prior to this lesson, you will want to have students draft analytical essays about poems. It often works well to allow the class to select one of four or five specific poems. If you make this assignment several times as the course progresses, you can accelerate the level of challenge in the texts you choose. Emphasize from the start that you do not want to see the five-paragraph formula in action; there is no magic in five paragraphs, and the formula tends to result in redundant writing.

Written analysis of a poem involves attention to the speaker, the occasion, the purpose, and the tools used to accomplish that purpose. The writer does not just summarize or paraphrase the poem; instead, he or she reasons what the writer was doing and provides evidence from the text to support ideas, while at the same time being aware of his or her own diction and syntax.

The lesson begins with small-group conferences about the students' essay drafts. You may want to have students writing about the same poem work together. You will also want to make yourself available to read and respond to essays. Encourage an atmosphere of constructive criticism.

Students then read and annotate Robert Frost's "Desert Places," which is readily available online. They work on revising and editing short sample paragraphs. Finally, they examine a rubric to evaluate the final draft.

Procedure

1. Ask students to describe how difficult or easy they found it to write analytical essays about poetry. (Sometimes students ask how it is possible to write a three-page essay about a poem that is less than one page long. Point out that poems by their very nature consist of condensed language. Sometimes that language is so tightly condensed that it might even take ten pages to analyze a poem that is less than one page in length.) Allow time for conferencing as students respond to one another's ideas and ways of presenting them.
2. Have students read and annotate Robert Frost's "Desert Places."

3. Distribute **Handout 51**, and ask students to work individually to revise and edit the sample paragraphs. Follow with whole-class discussion.

Suggested Responses

1. "Desert Places" is a short poem, but it is not a sonnet. The paragraph does include the title and the author, and it correctly identifies the occasion. The comma after the title should be inside the quotation marks, or it can be omitted. It might be better to combine ideas in the last two sentences and to save a reference to the reader's ability to identify with the speaker until near the end of the essay.
2. This is a nice approach to the essay, and the first sentence is effective. In both poems, the speaker, probably Frost, observes snowfall in a rural area around nightfall. The sentences seem somewhat choppy, so some sentence combining is in order. The sixth sentence should be revised so that it does not begin with a conjunction. The essay writer needs to use diction and syntax at the same level of excellence as the thinking that is evident.
3. The writer clearly understands the poem, and the first sentence attempts to draw readers into the essay. Frost's name should be included along with the title. The second sentence really does not connect with the poem except in the essayist's imagination. The last two sentences are effective and can lead effectively to further development.
4. The writer clearly did a little research, picked up some details in the poem, and knows the conventions of writing an analytical essay about a poem. The problem is that he or she expresses a complete misreading of the poem, which is in no way a celebration. The paragraph is pretty useless, and the writer needs to start over with careful attention to what the poem actually does.

4. Distribute **Handout 52**, and review the rubric with the class. Establish a deadline for revised essays, and direct students to submit the draft used in class today, the final product, and a completed rubric.

The Importance of Revising and Editing

Directions: Professional writers, especially poets, often spend many hours—sometimes many months—revisiting their work to make it better. The same approach benefits prose writers. When we revisit our work, we find mistakes that slipped in and diction and syntax that need improvement. Sometimes we think of entirely different and much better ways of handling a topic. Read the sample paragraphs, which include mistakes and weaknesses, and revise them.

1. In his sonnet "Desert Places", Robert Frost observes a snowy field and reflects on the emptiness in his own life. Iambic pentameter and a careful rhyme scheme communicate his feelings of loneliness and isolation in a situation that could, in another mood, seem lovely and peaceful. The poem develops logically from observation to painful insight. At the end, the reader, too, is left aware of vast "desert spaces" within.

2. "Desert Places" is best studied in conjunction with another poem by Robert Frost, "Stopping by Woods on a Snowy Evening." The poems have the same speaker and similar occasions. They are somewhat similar in form, quatrains with regular meter and rhyme patterns. The scenes are outdoors, dark, and snowy. The speaker is reflective. But his reflections go in different directions. Neither poem is cheerful. One leads to a feeling of alienation. The other leads to an acceptance of duty and responsibility.

3. On bad days, readers can identify with the feelings of vacancy, coldness, and alienation that fill "Desert Places." The warm and sun-filled days of summer and early autumn are long gone. No companions are around, and even the animals are conspicuously absent. And more snow is on the way. Some people, the speaker says, may be frightened by the thought of cosmic distances, but those do not bother him. What bothers him is the emptiness in his own heart and mind.

4. In "Desert Places" by Robert Frost, a former astronaut recalls his terror at the "empty spaces" he observed from a space capsule. Now, safe on the ground on a snowy evening, he also remembers his time living in a desert in the Southwest, and he is grateful to live in an area with greenery and wildlife. The poem is a celebration of life in the New England that Frost loved so much, and it invites readers to visit his farm in New Hampshire, which today is a tourist attraction.

Poem Analysis Rubric

Directions: Use the following rubric as a tool to help you revise and edit your essay.

Element	5	3	1
Speaker, Occasion, and Purpose	The essay expresses a clear and accurate understanding of the poem's speaker, occasion, and purpose.	The essay includes the speaker, occasion, and purpose but could be more precise.	The essay fails to mention the speaker, occasion, and purpose.
Poetic Tools	The essay demonstrates how tools such as imagery, figurative language, and sound devices contribute to accomplishing the poem's purpose.	The essay refers to the poet's uses of poetic tools but is vague about their connection with purpose.	The essay makes little or no reference to poetic tools, or it deals with them erroneously.
Structure and Level of Interest	The essay is interesting, with a logical structure and an effective introduction and conclusion.	While the essay has a logical development, the author could do more to interest the reader.	The essay is illogical or reflects a simple effort to resort to the five-paragraph formula.
Textual References	The essay makes effective use of specific references to the text of the poem, including quotations.	The essay includes some references to the text but no quotations from the poem.	The essay is devoid of textual evidence, or it uses references illogically and incorrectly.
Diction and Syntax	The essay demonstrates effective, college-level diction and syntax and includes no language errors.	While the writing seems somewhat elementary, the essay has no or few errors in diction and syntax.	The essay is flawed with significant errors in diction and syntax.
Revision	The final draft demonstrates the result of careful attention during the revision and editing process.	The final draft shows definite improvement over the original essay.	The final draft is essentially the same as the first one, with no weaknesses corrected.

Lesson 23

Walt Whitman and Emily Dickinson: A Study in Contrasts

Objectives

- To learn about Walt Whitman and Emily Dickinson and to study poems by each of these two individuals
- To express a preference for either free verse or patterned poetry

Notes to the Teacher

Walt Whitman (1819–1892) is considered one of the most influential literary figures in American history. His name is most often associated with Long Island, Brooklyn, and Camden, New Jersey. Born to a working-class family and largely self-taught (his formal education was minimal), he learned the printing trade, was for a time a teacher, and became a journalist and poet. During the Civil War, he spent much time visiting and caring for the wounded in hospitals, and he was devastated by the 1865 assassination of Abraham Lincoln. The first edition of his *Leaves of Grass* was published in 1855, a book he revised and added to in subsequent printings. Whitman wrote some conventional poetry, but many of his most famous works consist of free verse.

Emily Dickinson (1830–1886) is an equally important figure in American literary history. Born in Amherst, Massachusetts, where she spent nearly all of her life, she was educated and even attended Mount Holyoke for a short time. In contrast to Whitman, Dickinson was reclusive and seldom left the house, although she exchanged letters quite widely. She wrote many, many poems, but no volume of her work was published until after her death. She created little books of her own poems as she wrote them, sewing the pages together. In contrast to Whitman's work, Dickinson's poems display meter and rhyme.

These two dissimilar individuals are in a sense the founders of American poetry and demonstrate two equally vital threads of innovation and tradition. In this lesson, students learn about both poets and study selected poems that can be found in poetry anthologies and on the Internet. Students first examine excerpts from Whitman's "Song of Myself" and then read "When Lilacs Last in the Dooryard Bloom'd." (Because that poem is quite long, you will probably find it best to have students read it on the Internet and/or listen to a recording.) Students read and discuss three

poems by Dickinson: "The Soul selects her own Society," "My life closed twice before its close," and "There is no Frigate like a Book." Finally, they complete short writings in which they express a preference for either free verse or patterned poetry.

Procedure

1. Ask students to interpret the following quotations.
   - "Writing free verse is like playing tennis with the net down." (Robert Frost)
   - "Free verse is like free love; it is a contradiction in terms." (G. K. Chesterton)

   (Frost's simile presents free verse as less than serious poetry or as poetry that does not play by the rules. Chesterton also looked down on free verse.) Point out that free verse has, nonetheless, been a dominant form since the beginning of the twentieth century, and there is a tension between those who advocate patterns of rhythm and/or rhyme and those who prefer free verse. This tension is nothing new and reaches back at least as far as the two greatest American poets of the nineteenth century—Walt Whitman and Emily Dickinson.
2. Provide brief background information about Whitman. Distribute **Handout 53**, and ask small groups to complete the exercise.

   #### Suggested Responses

   1. While Robert Frost would probably accuse Whitman of playing tennis without a net, Ralph Waldo Emerson applauded the energy and originality of "Song of Myself." The speaker has an energetic confidence and generosity that can be very appealing.
   2. The tone can be described as confident, celebratory, relaxed, and, toward the end, somewhat mystical.
   3. The poem demonstrates the romantic's preference for emotion, spontaneity, originality, and nature as a source of inspiration.
3. Explain that Whitman was stunned by and grieved about the assassination of Abraham Lincoln in April 1865, just the time when lilacs were in full bloom. One of Whitman's most famous poems, "When Lilacs Last in the Dooryard Bloom'd," expresses thoughts about and responses to the great president's death. Have students read and annotate the poem. Ask for a description of the form. (The poem is a free verse elegy in twenty numbered sections.)

4. Distribute **Handout 54**, and ask students to answer the questions individually.

Suggested Responses

1. At the beginning of the poem, the speaker is deep in mourning over the assassinated president; this changes as the poem develops (b).
2. The section outpours Walt Whitman's great and nearly inarticulate grief (a).
3. Whitman focuses on the train that carried Abraham Lincoln's remains from Washington, D.C., to his burial place in Illinois (d).
4. As if traveling on the train, Whitman catalogs characteristics of the country (c).
5. He feels as if death is walking on either side of him (b).
6. The italicized section makes death less unfriendly (c).
7. By the end, the speaker has gone beyond the death of the president to consider the many dead of the Civil War. The words are calm, not filled with the emotional chaos at the beginning of the poem (c).
8. Although the bouquets of roses are mentioned, they do not carry the weight of the poem's three main symbols: lilacs, the thrush, and the star (d).

5. Identify Dickinson as the second major American poet of the nineteenth century, and point out the ways in which her life contrasted dramatically with that of Whitman.
6. Distribute **Handout 55**, and have small groups complete the exercise.

Suggested Responses

1. Emily Dickinson's poems tend to be short with rhyme and iambic meter.
2. People often pick their friends and shut everyone else out of their lives. This is as true today as it was in the past.
3. The first stanza uses the metaphor of shutting a door. The chariots and emperor in the second stanza represent important figures. In the third stanza "valves of her attention" is metaphorical, and the last line is a simile. The poem has rhymes and near-rhymes; the first line is alliterative.
4. "My life closed twice" is more personal and emotional, with indications of loss and pain.

5. The two losses were so great that they were like deaths, even though the speaker is still alive. It seems as if the speaker now has some distance from the pain caused by parting from a loved one and does not know whether she will in the future have to go through that experience again.
6. Dickinson compares literature to modes of transportation—a large ship, a horse, and a chariot. The idea is that reading engages our imaginations and thus in a way transports us—and the poet points out that this trip is not expensive.
7. Dickinson's poems are like little gems that reflect meticulous care about every detail. Some of the poems seem more finished than others, as if the poet intended to do more to refine rough edges.

7. Ask students to complete writing in response to the following prompt: Was Robert Frost correct? Is free verse like playing tennis without a net?

The Voice of Walt Whitman

Part A.

Directions: "Song of Myself" is a lengthy poem that appeared in the first edition of *Leaves of Grass*. Read and annotate the following excerpts; then answer the questions.

1
I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me, as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass. . . .

2
Houses and rooms are full of perfumes, the shelves are crowded with perfumes,
I breathe the fragrance myself and know it and like it,
The distillation would intoxicate me also, but I shall not let it.

The atmosphere is not a perfume, it has no taste of the distillation, it is odorless,
It is for my mouth forever, I am in love with it,
I will go to the bank by the wood and become undisguised and naked,
I am mad for it to be in contact with me.

52
The spotted hawk swoops by and accuses me, he complains of my gab and my loitering.

I too am not a bit tamed, I too am untranslatable,
I sound my barbaric yawp over the roofs of the world.

The last scud of day holds back for me,
It flings my likeness after the rest and true as any, on the shadow'd wilds,
It coaxes me to the vapor and the dusk.

I depart as air, I shake my white locks at the runaway sun,
I effuse my flesh in eddies, and drift it in lacy jags.

I bequeathe myself to the dirt to grow from the grass I love,
If you want me again look for me under your boot-soles.

You will hardly know who I am or what I mean,
But I shall be good health to you nevertheless,
And filter and fibre your blood.

Failing to fetch me at first keep encouraged,
Missing me one place search another,
I stop somewhere waiting for you.

1. Upon reading *Leaves of Grass* for the first time, Ralph Waldo Emerson wrote the following in a letter to Whitman: "I am not blind to the worth of the wonderful gift of "Leaves of Grass." . . . I greet you at the beginning of a great career." Is your response similar to Emerson's? Explain.

2. What tone(s) do you hear in the excerpts from "Song of Myself"?

3. Does the voice seem to be realistic or romantic? Explain.

Examining "When Lilacs Last in the Dooryard Bloom'd"

Directions: Read the poem carefully. Then choose the best answers; be ready to support your decisions.

_____ 1. The first section makes it clear that the speaker is
   a. deep in thought.
   b. absorbed in mourning.
   c. busy working in the flower garden.
   d. engaged in prayer.

_____ 2. The second section consists mainly of
   a. an outpouring of emotion.
   b. a catalog of Abraham Lincoln's talents.
   c. an effort to receive consolation.
   d. logical reasoning about human mortality.

_____ 3. Sections 7 and 8 focus on
   a. the theater in which Lincoln died.
   b. the streets of Washington, D.C.
   c. the grief of Lincoln's wife and children.
   d. the train that carried Lincoln's casket across the country.

_____ 4. Sections 11 and 12 bring
   a. renewed focus on the speaker's great grief.
   b. expressions of outrage that so great a man could be killed.
   c. a focus on the great country of America.
   d. assertions of the speaker's independence and strength.

_____ 5. In section 15, Whitman personifies
   a. the thrush.
   b. death.
   c. a lilac sprig.
   d. a star.

_____6. The attitude toward death changes dramatically in

a. section 4.
b. section 15.
c. section 16.
d. section 18.

_____7. By the end of the poem, the speaker

a. is hysterical with grief.
b. is comfortable with the fact of human mortality.
c. is quietly mourning all of the dead he has known.
d. is praying for the salvation of Lincoln's soul.

_____8. Which of the following is not a major symbol in the poem?

a. lilacs
b. the thrush
c. the star
d. bouquets of roses

The Many Moods of Emily Dickinson

Directions: Emily Dickinson did not give her poems titles, so they are known by their first lines. Find and read the following poems: "The Soul selects her own Society," "My life closed twice before its close," and "There is no Frigate like a Book." Then answer the following questions.

1. Describe ways that Emily Dickinson's poems contrast with Walt Whitman's.

2. In "The Soul selects her own Society," what general observation about human behavior does Dickinson describe? Do people still behave that way today?

3. What figures of speech and sound devices did Dickinson use in this poem?

4. How does "My life closed twice before its close" differ in mood and tone?

5. How does the paradox in the poem work? What does it mean?

6. "There is no Frigate like a Book" presents Dickinson in a more whimsical mood. Explain how the figurative language in the poem works.

7. Consider all three poems. How much attention did Dickinson pay to sound devices? Give evidence to support your view.

Lesson 24

The Flowering of Free Verse

Objectives

- To understand that innovation is an essential aspect of poetry
- To encounter a variety of free verse poems by prominent twentieth-century poets

Notes to the Teacher

In many ways, poetry is closely related to play. Neither have purely pragmatic value; both provide delight and refreshment. In both, an element of surprise is essential. There is nothing new in any of this; we can see it all in William Shakespeare's sonnets from four centuries ago. Despite Robert Frost's assertion that free verse is like playing tennis without a net, some of our most beloved poets of the past hundred years worked in free verse and proved that it is no accident, but rather is as carefully crafted as any sonnet or villanelle.

In this lesson, students work in small groups on poems by Elizabeth Bishop, E. E. Cummings, Langston Hughes, Denise Levertov, Gary Soto, and Richard Wilbur. The poems are easily available on the Internet. The choices of poets are admittedly somewhat arbitrary; there are so many possibilities, all worthy of attention. These six serve the purpose of demonstrating both excellence and diversity. The specific poems are as follows: "Filling Station," "Somewhere I Have Never Traveled," "Harlem Sweeties," "The Great Black Heron," "A Red Palm," and "The Beautiful Changes." Note that students should print out hard copies of the poems so that they can make annotations.

Procedure

1. Explain that innovation/experimentation and the arts, including poetry, go hand in hand. This is nothing new. Show students a copy of George Herbert's "Easter Wings," first published in 1633, and point out that the poem's shape matches its content.
2. Explain that poetry for the past century has been very diverse and includes both traditional meter and/or rhyme and free verse. This lesson will focus on six free verse poems. Divide the class into six groups, and give each group one of **Handouts 56**, **57**, **58**, **59**, **60** and **61**. Have groups study the poems, gather information, and prepare to report to the class as a whole.

Suggested Responses

Handout 56

Elizabeth Bishop (1911–1979) won the Pulitzer Prize in 1956 and the National Book Award in 1970. She was not terribly prolific, but nonetheless is viewed by some critics as one of the most important American poets of the twentieth century. In "Filling Station," the speaker is at an ESSO gas station and marvels at the oil, dirt, and grime on everything around her, including the people. Then she notices a porch and a cabinet of some sort with a crocheted doily on top and a flowering plant, as well as cans arranged to advertise the presence of the station to motorists. Behind the grease and grit somewhere there is loving care. The speaker seems amazed but not horrified by the grime and curious about the people. The poem presents a little slice of the life of a working-class family. The picture is not pretty, but, like the dog, it is comfy. People who think poems should be about beautiful images or deep philosophical reflections will be surprised by this one.

Handout 57

E. E. Cummings (1894–1962) was born and raised in Massachusetts and got both bachelor's and master's degrees from Harvard. He is most famous for his radical experimentation with both language and form in his poems. The speaker appears to be Cummings himself, and he is talking to someone he loves very much. The poem is full of the metaphor of opening and closing, like a flower that opens to sunlight and closes with darkness. The last lines become almost inarticulate with love. This is, of course, a love poem, and the tone is awed and tender. The speaker marvels at the way the beloved person leads him to intimacy.

Handout 58

Langston Hughes (1902–1967) was an African-American writer with truly prolific output—stories, poems, nonfiction, and even dramas are included among his writings. Although he grew up in the Midwest, he lived most of his adult life in Harlem. His writings tend to focus on race issues and present a variety of tones, including the tender, the jubilant, and the bitter. "Harlem Sweeties" consists of a long column of very short lines dominated by sight and taste imagery used to describe girls and women in Harlem. The images are overwhelmingly rich and sweet, as the speaker celebrates beauty from honey-gold to licorice. Long before the civil rights movement of the 1960s, Hughes saw and proclaimed that black is beautiful.

Handout 59

Denise Levertov (1923–1997) was born in England, where she was entirely home-educated. During World War II, she worked in London as a civilian nurse. After the war, she moved to the United States with her husband and first settled in New York City. She was a prolific writer and a teacher at a variety of colleges on both the East Coast and the West Coast. Her work tends to be experimental. Perhaps the speaker in "The Great Black Heron" is in Central Park, and we know that she has been in Asia. There is no great black heron in the poem. It is a metaphor to describe the old Vietnamese woman the speaker likes to see calmly fishing off of a pier. The woman seems to represent endurance, mystery, survival, self-reliance, and integrity.

Handout 60

Gary Soto, a Mexican-American writer, was born in 1952 in California. His parents worked as field laborers, as did he when he was a teenager. His interest in writing was born when he was in college, and he went on to acquire a master of fine arts degree. Besides writing both poetry and fiction, he also taught creative writing in colleges on the West Coast. The speaker in "A Red Palm" is a field worker whose hands are blistered by his hoe. The first two stanzas focus on the work, which the young man sees as a way to provide food for his family, tedious row by row. After a ten-hour work day, he can go home, but he cannot quite relax. In the third stanza, he is at home, and we hear about his young son. The father is determined that his children will achieve better than he has. The poem's images and striking figurative language clearly reveal a believable persona.

Handout 61

Richard Wilbur was born in New York City in 1921; he was a serviceman during World War II. He attended and later taught at Harvard. The winner of two Pulitzer Prizes and a National Book Award, as well as numerous other awards, he also translated French writers. "The Beautiful Changes" is about nature, beauty, and love. The last line embodies a tone of wonder and appreciation. The first stanza begins with a walk in a meadow in fall and ends with a powerful metaphor expressing love. The second stanza deals with details that intensify beauty. The third stanza returns to the topic of love and asserts that beauty must change because, like the fall meadow, it is alive, but those changes are part of the beauty itself. The poem is suffused with sound devices—rhyme, alliteration, and assonance.

3. Assign students to complete short writings in which they identify which of the six poems they most appreciate and give reasons for the choice. Collect the writings as tickets out of class.

"Filling Station"

Directions: Find the poem "Filling Station" by Elizabeth Bishop, read it, and make annotations. Then answer the following questions, and prepare to report your findings to the rest of the class.

1. Who was Elizabeth Bishop? How important was she in the world of poetry?

2. Identify the speaker and occasion in the poem.

3. What imagery dominates the first three stanzas?

4. How does the imagery shift in the rest of the poem?

5. What is the poem's main purpose? What tools contribute to the accomplishment of that purpose?

6. Describe the tone.

7. How is the poem different from what most people expect from poetry?

"Somewhere I Have Never Traveled"

Directions: Find the poem "Somewhere I Have Never Traveled" by E. E. Cummings, read it, and make annotations. Then answer the following questions, and prepare to report your findings to the rest of the class.

1. Who was E. E. Cummings? With what is he most commonly associated?

2. Who is the speaker in the poem? Who is the addressee?

3. What images and figures of speech dominate the poem?

4. Cummings is one of the most widely beloved of all American poets. Based on this poem alone, can you explain why?

5. What is the poem's main purpose?

6. What is the tone?

7. Read the poem again. What does it make you think and feel?

"Harlem Sweeties"

Directions: Find the poem "Harlem Sweeties" by Langston Hughes, read it, and make annotations. Then answer the following questions, and prepare to report your findings to the rest of the class.

1. Who was Langston Hughes?

2. How would you describe the form of "Harlem Sweeties"?

3. What is the dominant poetic device in the poem?

4. What seems to be Hughes's purpose?

5. What words would you use to describe his tone?

6. Hughes was a leader of the Harlem Renaissance in the 1920s. What does this poem show about how he came to that leadership role?

7. To whom might you recommend this poem? Why?

"The Great Black Heron"

Directions: Find the poem "The Great Black Heron" by Denise Levertov, read it, and make annotations. Then answer the following questions, and prepare to report your findings to the rest of the class.

1. Who was Denise Levertov? How important is she in the history of American poetry?

2. Who is the speaker, and what is the occasion of the poem?

3. Where do you think the speaker is? Where has she been?

4. What are the poem's main sound and sense devices?

5. What are its tone and purpose?

6. Explain Levertov's choice of title.

7. Why does the speaker like to watch the woman fishing?

"A Red Palm"

Directions: Find the poem "A Red Palm" by Gary Soto, read it, and make annotations. Then answer the following questions, and prepare to report your findings to the rest of the class.

1. What can you learn about Gary Soto's life? What are some general characteristics of his work?

2. Who is the speaker in "A Red Palm"?

3. How does the poem handle time?

4. What do the first and second stanzas emphasize?

5. How does the focus shift in the third stanza?

6. What do you see as the poem's purpose?

7. What tools did Soto use to accomplish his purpose?

"The Beautiful Changes"

Directions: Find the poem "The Beautiful Changes" by Richard Wilbur, read it, and make annotations. Then answer the following questions, and prepare to report your findings to the rest of the class.

1. What are some of Richard Wilbur's accomplishments?

2. Explain the significance of the poem's title.

3. What words would you use to describe the tone?

4. What do we learn about the poem's speaker?

5. What seems to be the purpose?

6. What tools did Wilbur use to accomplish that purpose?

7. Does the poem use sound devices? Explain.

Lesson 25

Metrical Technicalities

Objectives

- To learn how to analyze a poem's rhythm
- To use technical terms to describe meter

Notes to the Teacher

Some students find the concept of meter very difficult to grasp because the concept of stressed (or accented) and unstressed (or unaccented) syllables is something they have never studied. The fact is that, except when spoken by robots, language has to have some sort of rhythm. You may want to begin the lesson with examples of words in which one syllable is clearly stressed and the other deemphasized: *desire, children, comic, trellis, simple, implore*. You may also want to explain that there is usually no reason to stress articles or prepositions such as *of, in,* and *to*. If students have experience with music, you may want to point out that the movements of a choir or an orchestra often reflect the rhythm of the music.

This lesson introduces the terms used to identify meters and provides practice with meter analysis. Procedures keep things fairly simple so as not to confuse rather than clarify. With some poems, the study of meter can become quite complex. (See William Carlos Williams's "The Dance," for example.) At this point in their education, students simply need the basics so that they can recognize duple and triple patterns and identify iambic feet at work.

Procedure

1. Review that some poems are written in free verse, while others are not. Poems not written in free verse often have regular rhythm and rhyme patterns. While rhyme patterns are usually pretty easy to describe (e.g., couplets, abab, abba, abaa), rhythm can be trickier.
2. Explain that we naturally adopt rhythms when we speak. We stress some syllables, and we speak others so softly that they are scarcely heard at all. Poets use meter when they employ patterns of stressed and unstressed syllables. Introduce the four basic feet.

   iamb—an unstressed syllable followed by a stressed syllable (*decide, impel, between*)

   trochee—a stressed syllable followed by an unstressed syllable (*docile, bulging, credit*)

anapest—two unstressed syllables followed by a stressed syllable (*on a dare, in the soup, by the sea*)

dactyl—a stressed syllable followed by two that are unstressed (*roses in, gently and, sit in the*)

Point out that two of these are referred to as duple meters because they have two syllables; the other two are triple meters.

Add that a *spondee* is a duple foot that consists of two equally stressed syllables (*sunrise, daylight, fire fight*). Spondees are used for emphasis, not for regular patterns.

3. Distribute **Handout 62**. Ask students to read the poem and describe both the speaker and the purpose. (This is a humorous love sonnet that rebuts conventional claims about beloved women. The speaker pokes fun at the woman's complexion, hair, breath, and walk, but he goes on to say that he loves her.)
4. Ask small groups to answer the questions.

Suggested Responses

1. Alternate lines rhyme until the concluding couplet (ababcdcdefefgg).
2. Each line has ten syllables. This indicates a duple rhythm because three cannot divide evenly into ten.
3. The first line is clearly iambic, with the stress on *mis-, eyes, noth-, like, sun*.
4. Lines 3 and 10, as well as the poem's other lines, are also clearly iambic.
5. The poem consists of iambs, unstressed followed by stressed syllables.
6. There are five iambs in each line, so the poem is written in iambic pentameter.

5. Explain that the prefixes used in identifying metrical patterns are ones students know from math classes. The most common are *trimester* (three feet to a line), *tetrameter* (four), *pentameter* (five), and *hexameter* (six).
6. Remind students that sonnets are always written in iambic pentameter and that unrhymed iambic pentameter is called blank verse. Clarify that iambic rhythm comes very naturally in English and appears in a lot of poems.

7. Divide the class into four groups, and have each group locate one of the following poems and analyze its meter:
   - "Stopping by Woods on a Snowy Evening," Robert Frost
   - "Because I could not stop for Death," Emily Dickinson
   - "Base Details," Siegfried Sassoon
   - "Jabberwocky," Lewis Carroll

   When groups have finished their work, have them share both the poems and the analyses of meter with the class as a whole.

Suggested Responses

- Robert Frost's poem is written in iambic tetrameter. Point out that Frost was able to use this rhythm in a way that seems so natural that the casual reader would not even notice that there is a regular meter at work.
- Emily Dickinson's poem consists of alternating lines of iambic tetrameter and iambic trimester. Some critics point out that this rhythm is similar to that used in many familiar hymns.
- "Base Details" is written in iambic pentameter. Emphasize that it is not a sonnet, as it has only ten lines.
- The first three lines in each quatrain in "Jabberwocky" are written in iambic tetrameter; the fourth line in each quatrain is in iambic trimester. Point out that although much of the poem consists of nonsense words, the meter is perfectly clear, as is the story line.

A Look at Shakespeare's Rhythm

Directions: Read the following sonnet to identify its speaker and purpose. Then answer the questions.

Sonnet 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare

—William Shakespeare

1. Does the poem have a rhyme pattern? Explain.

2. Do the lines vary in number of syllables? What does this suggest about the meter?

3. Mark each syllable in the first line as either stressed or unstressed.

4. Do the same thing for lines 3 and 10.

5. What regular beat do you detect?

6. How many iambs are in each line? What words would you use to describe the meter in the sonnet?

Lesson 26

The World of Drama: Stage and Page

Objectives

- To acquire an overview of the history of drama
- To recognize tools of drama as both literature and performance
- To understand ways that plays reflect the cultures from which they come

Notes to the Teacher

Because plays are intended to be staged, drama differs from poetry, fiction, and nonfiction. While poems, stories, and essays reach a fixed and final form, drama is always changing depending on the people involved in a production. For example, Lady Macbeth played by two different performers can seem like two totally different characters. Performance aspects include costuming, stage sets, gestures and facial expressions, props, lighting, and sound effects. Equally important is the audience itself, which can impact the quality of a performance.

Because plays are also literature and sometimes poetry, all of the issues involved in analyzing stories and poems also apply: imagery, figurative language, tone, symbolism, and irony, for example.

In this lesson, students first discuss the nature of drama and learn a little about its history. They learn about theatrical devices, and they consider ways that plays reflect the cultures from which they emerge. This lesson works best as a preamble to a unit on a play.

Procedure

1. Tell students that we often classify writing in four categories: nonfiction, fiction, poetry, and drama. Ask how drama differs from the other three. (Except for closet dramas, which are intended to be read but not staged, play scripts are incomplete works of art. Performers need to bring them to life.)
2. Explain that drama's history reaches way back in time. When early hunters succeeded in killing a mastodon and returned triumphant to their village, they undoubtedly acted out events for those who missed the excitement of the action. Dances and songs of indigenous cultures reflect this performance dimension. The drama of ancient Greece emerged from religious celebrations. Medieval English drama was

born in church liturgies. Drama does not belong solely to the Western world; Japan developed two classical dramatic forms—kabuki and noh—with elaborate costumes and physical movements.

3. Distribute **Handout 63**, and use it to review the history of western drama. Point out that dramas, like other art forms, reflect the cultures that produce them. The tragedies of classical Greece show belief in the power of the gods. William Shakespeare's plays reflect the Elizabethan concept of an orderly universe and belief in a hierarchy of reality.
4. Distribute **Handout 64**, and review the terms with the class. Clarify with information such as the following.
   - The Greek chorus consisted of a group of men who danced, sang, and observed much of the action. Modern playwrights sometimes use a single character as a kind of choral figure. This is the case, for example, in Thornton Wilder's *Our Town*.
   - Shakespeare used only minimal stage directions; instead, the directions are embedded in the dialogue. Some playwrights use detailed directions about how they visualize the plays.
   - In classical and Elizabethan tragedies, the protagonist is a member of the nobility, often a king. In modern tragedy, the main character is just as likely to be an ordinary person.
5. Distribute **Handout 65**, and review the material with the class.
6. When students have completed reading a drama, assign one of the following timed writings. A good time limit is forty minutes.
   - Unlike the novelist, the playwright cannot include long passages of description but must often rely mainly on the set and costumes to provide information that incorporates a descriptive element. Write an essay in which you describe how the playwright uses theatrical elements in this play. Do not give a plot summary.
   - Often the title of a play suggests its theme. Write an organized essay in which you explain how the title of this play connects with its theme. Do not merely summarize the plot.
   - The final scene in any drama is important to the resolution or lack of resolution of the work's conflicts. In a well-organized essay, describe the final scene of this play, and show how it performs this function of closure. Be careful to avoid mere plot summary.

The History of Western Drama

Directions: Use the following information to acquire an overview of the development of drama.

Sixth century B.C.	In classical Greece, Thespis was the first actor to step out of a Greek chorus and have an individual voice.
Fifth century B.C.	The Golden Age of Greece had three great tragedians—Aeschylus, Sophocles, and Euripides. Later, the great writer of comedy was Aristophanes. Plays took place in huge outdoor theaters.
A.D. 200	By this date, the classical periods of Rome and Greece were over, and civilization was in complete upheaval with the invasions of barbarian hordes.
Tenth century	In England, plays were performed as part of church services to teach the congregation Bible stories and to demonstrate events in the lives of saints.
Fifteenth century	Morality plays were a popular form of English entertainment and instruction. The most famous of these allegories is *Everyman*.
Close of sixteenth century	Flowering of British theater occurred during the reign of Queen Elizabeth I. James Burbage created the first actual theater. Before this, plays were performed in places like courtyards. Two of the most prominent playwrights were Christopher Marlowe and William Shakespeare.
Seventeenth century	In France, Molière was writing and staging his comedies and satires.
Nineteenth century	Norwegian playwright Henrik Ibsen invented a new kind of play, one in which a problem is presented but not solved. He is known as the father of modern drama. In France at the end of the century, Edmund Rostand wrote *Cyrano de Bergerac*.
1900–present	Great playwrights include Edward Albee, Samuel Beckett, Bertolt Brecht, Arthur Miller, Eugene O'Neill, George Bernard Shaw, Thornton Wilder, Tennessee Williams, August Wilson, and others.

Theatrical Terminology

Directions: In discourse about drama, all of the terminology involved in analyzing other forms of literature is used. Terms that deal with dramatic conventions are also used. Review the following information.

Ad lib—Make up lines instead of sticking to the script

Aside—A brief comment made to the audience or to another character, but not audible to the others on stage

Chorus—A group or individual that comments on and reacts to but is not directly involved in the play's action (This term has its origin in classical Greek theater.)

Comedy—A story that pokes fun at human foibles and has a happy ending

Dramatic irony—A form of irony in which the audience is aware of something the characters on stage do not know (This is sometimes referred to as Sophoclean irony.)

Melodrama—Aims to evoke strong emotional responses, often tears, from the audience

Property—An item used during a performance (There are stage props, as well as hand props used by individual characters.)

Satire—A form of comedy that uses extreme exaggeration to express criticism

Soliloquy—An extended speech in which one character expresses thoughts and feelings so that the audience, but no one on stage, can hear

Stage directions—Information provided by the author (but not included in the dialogue) regarding background, motivation, characters, gestures, and other relevant details

Stock character—A stereotype such as a vamp or a stumbling drunk

Stage left/stage right—Terms that always refer to the actors' left and right

Tragedy—A play in which a flaw in the protagonist's character causes events that lead to his or her fall from happiness to misery

Modern Drama and the Modern Age

Directions: Read the following information, and use the questions when you study a modern play.

The long perspective of several thousand years, with relatively few works and only three tragedians still extant, enables us to identify major movements, themes, and concerns of the Greek Golden Age and to relate them to classical tragedies. Similarly, centuries provide a reasonable perspective on the genius of William Shakespeare and the enormous vitality of the Elizabethan Age.

When we discuss modern drama, lack of sufficient perspective can make distinguishing significant cultural traits from tangential ones difficult. Our conclusions are necessarily tentative. Still, a play does mirror the convictions, assumptions, and doubts of the age and place from which it emerges, as well as interests and beliefs of the audiences who view it. Sometimes plays endorse popular beliefs; in other cases, plays cast doubt on or ridicule those beliefs.

The following are among the topics to consider in analyzing a play's themes.

- God/religion/the supernatural
  Do the characters in the play talk about these subjects? Do they attend church? If not, why not? Does the supernatural or paranormal intervene at all?
- Science/technology
  Is modern technology part of the story line? Does the play celebrate technological advancements, ignore them, or present them as dangerous?
- Fate/free will
  Do the characters seem to make choices and act freely? Do they seem to be trapped and helpless? Do they seem protected by some unseen force?
- Restraint/indulgence
  Does the work as a whole advocate self-control and moderation, or does it invite viewers to throw caution to the wind and seize every enjoyment that is available?
- Social equality/class distinctions
  In the world of the play, are all individuals created equal? Do some have higher status based on money, appearance, social position, intelligence, or some set of talents?
- Individual/society
  Does the play advocate individuality and self-reliance, or does it seem more concerned with protecting society as a whole?

In using these and other key concepts, ask yourself these questions: What do the characters in the play say about this? What does the play as a whole say about this? How does the play reflect the spirit of the modern age?

Lesson 27

Aesthetics

Objective

- To become acquainted with concepts of aesthetic theory that demonstrate relationships among various art forms

Notes to the Teacher

Aesthetics, that delicate philosophical atmosphere which attempts to provide a rationale for the beautiful, has had a controversial history. What is beauty? How do we perceive it? What purpose does it serve? How does it manifest itself in intellectual as well as physical ways? What similarities and differences exist among various art forms? Does knowledge of one art form and its characteristics help us to understand another art form? How does art connect with the ugly and unpleasant?

As students near the end of their Advanced Placement English course and their study of diverse writings, they benefit from thinking about basic aesthetic questions that link all of the arts. In this lesson, they examine various works of art and discuss the nature of beauty. You will want to find a large image of Claude Monet's *Irises* and a recording of "The Play of the Waves" section of Claude Debussy's *La Mer*, or you can substitute other works of your preference.

Procedure

1. Ask students how the arts differ from other human pursuits. (While other human pursuits generally focus on pragmatic goals, the arts are concerned with both beauty and entertainment rather than with practical uses.) Divide the class into groups, and assign each group to use the Internet to find three paintings, three sculptures, three pieces of instrumental music, and three poems that they consider beautiful. Direct groups to prepare to explain their choices to the rest of the class.
2. Before the groups' presentations, show students a print of Claude Monet's *Irises*. Point out the muted purples and greens and the swirling motion the painting conveys, as if a breeze were blowing through the flowers. The painting conveys a feeling of spring, restful but far from dormant. Then have students listen to Claude Debussy's "The Play of the Waves." Point out the interplay of the various instruments and the crescendos of sound depicting the sea in a specific mood—neither still nor destructively turbulent. Both the painting and the music have a kind of beauty associated with nature and the skill of a master artist.

3. Have small groups share and comment on the artworks they chose. In looking at the paintings and sculptures, encourage attention to texture, lines, and colors; in listening to music, focus on instrumentation, pace, and mood. With the poems, encourage students to refer to the various tools of poetry they have discussed during previous lessons.
4. Distribute **Handout 66**, and ask students to answer the questions individually. Follow with whole-class discussion.

Suggested Responses

1. Beauty is somewhat but not totally subjective. When we look at someone or something with love, we imbue it with a kind of beauty. Taste is always involved when we deem something beautiful. There are objective facets to beauty too, including skillful and effective use of the media involved in an art form.
2. A beautiful painting or sculpture gives the viewer a feeling of satisfaction, appreciation, insight, and even fulfillment. Are the lines curved or angular? How is the material shaped? What sorts of colors are used?
3. A beautiful piece of music makes effective use of instruments and usually stirs the listener's emotions and imagination in some way.
4. Beauty in a poem includes a significant purpose and effective tools to achieve that purpose. Something about the poem has to exert a profound appeal to at least some readers.
5. Beauty is something that appeals strongly to our senses, our minds, or both. It gives a sense of pleasure and satisfaction.
6. Ugliness, on the other hand, repels; paradoxically, ugliness can also exert a kind of fascination so that we cannot look away. Ugliness is part of reality, so art sometimes depicts it.
7. A vase, for example, might be built out of clay by a sculptor for a dual purpose: holding flowers and pleasing the eye with its size, shapes, and colors. Beauty is something that is both tangible and elusive, hard to pin down.

5. Point out that a subject can often be treated by various media; sometimes a poem is inspired by the sight of a painting, or vice versa. Have students write essays in which they discuss the connections involved in one of the following combinations.
   - "Landscape with the Fall of Icarus," a poem by William Carlos Williams, and *The Fall of Icarus*, a painting by Pieter Brueghel
   - "Nude Descending the Staircase," the title of both a poem by X. J. Kennedy and a painting by William Duchamp

- "So We'll Go No More a Roving," the title of both a poem by George Gordon, Lord Byron, and a recording by Joan Baez
- "All in green went my love riding," the title of both a poem by E. E. Cummings and a recording by Joan Baez
- "El Greco," a poem by E. L. Mayo, and works by El Greco
- Carl Sandburg's poem "Fantasia" and a specific jazz recording

Aesthetic Considerations

Directions: Aesthetics is that area of philosophy concerned with the nature of beauty. Having studied various examples of beauty in the arts, answer the following questions.

1. An old adage says, "Beauty is in the eye of the beholder." Is it true?

2. What makes a painting or a sculpture beautiful?

3. What makes a piece of music beautiful?

4. What makes a poem beautiful?

5. How would you define *beauty*? How do we perceive it?

6. How would you define *ugliness*? How do we perceive it?

7. Aristotle suggested that the best way to arrive at an understanding of anything is to define it in terms of its causes. What materials make it up? Into what is it made? Who made it? Why was it made? Use his ideas to describe beauty.

Lesson 28

Stevie Smith's "Pretty": A Multiple-Choice Approach

Objectives

- To read and analyze Stevie Smith's poem "Pretty"
- To practice effective test-taking skills

Notes to the Teacher

Stevie Smith (1902–1971) was a British poet whose works are distinctly modern in topic, tone, and style. She was not a university poet and did not belong to an academic ivory tower. She worked as a secretary, wrote poems and fiction, and lived most of her life with her aunt. This lesson focuses on "Pretty," an enigmatic piece that begins with a question and provides no real answer. Nature imagery dominates the stanzas, but the tone is far from romantic. While the poem could easily serve as the subject of one of the essay questions in an Advanced Placement examination, this lesson uses the multiple-choice approach to provide students with practice.

When students confront the multiple-choice section in the spring exam, they are sometimes abashed by the vocabulary and the analytical levels involved in the questions, which vary considerably in level of difficulty. An ability to discern clearly wrong answers from those that are possibilities is helpful.

In this lesson, students first reflect on uses of the word *pretty*. They read "Pretty," which is included in many textbooks and is readily available on the Internet, and respond to questions about it. These questions then serve as a basis for discussion. You will need to provide access to "Pretty," and you may want to provide another poem by Stevie Smith, "Not Waving but Drowning."

Procedure

1. Distribute **Handout 67**, and have students complete it individually.

Suggested Responses

1. It seems from the dialogue that Suzanne is a physically attractive young woman whose main concern is herself; someone who is "sitting pretty" is likely to be self-confident and somewhat smug. The conversation shows that we use the word *pretty* in several different ways.

2. When the word is used to describe a person, it has a decidedly feminine tone.
3. The words have different connotations and levels of intensity. While some people might feel highly complimented at being described as pretty, others might feel that they have been damned with faint praise.
4. Possibilities include but are not limited to the following: *homely, ugly, repulsive, unattractive*.
5. Responses can vary widely. Students may note that we use the word *pretty* to describe many things: girls and women, flowers, birds, sunsets and sunrises, articles of clothing, colors. Because of this, it has become so general as to fade in meaning.
6. Have students share paragraphs in small groups.

2. Ask students to read Stevie Smith's "Pretty" and to write annotations.
3. Remind students that the Advanced Placement exam includes a section of multiple-choice questions. These involve reading literary passages, and the questions are analytical in nature.
4. Distribute **Handout 68**, and ask students to complete the exercise individually. Follow with class discussion in which you emphasize ways to reason through responses to multiple-choice questions.

Suggested Responses

1. The poem begins with an intriguing question and includes numerous examples of things in nature that the speaker considers pretty, but there is no explicit answer to the opening question (d).
2. Students should be able to eliminate a and d fairly quickly. The poem is heavily underpinned with irony, but the dominant tool is nature imagery (b).
3. The lines present an ironic comment on romantics' views of nature. The pretty pike is an efficient and formidable predator (c).
4. In both stanzas, the speaker makes a comment and then changes her mind. The water rat only appears to be torn; unlike humans, it experiences no anxiety. No matter how pretty something is, it could always be prettier (a).
5. In stanza 8, the speaker seems to be the thief who sneaks in to experience all this beauty (c).
6. Answers a and c should be eliminated immediately. The speaker sees nature as indifferent and predatory. It is not deceitful—quite the contrary (d).

7. The poem has a pleasing rhythm, but there is no meter or rhyme pattern (a).
8. The poem is filled with death: the dying autumn leaf, the predatory pike and owl, the frost on the ground, and finally the death that somehow seems pretty at the end (c).
9. The word *pretty* is echoed over and over (a).
10. There are a number of parallel phrasings in the poem, but line 26 is most heavily parallel with the series of nouns preceded by the word *this* (c).

5. Point out that the poem could just as easily appear in one of the essay sections of the exam. Ask students to write thesis statements for essays discussing the poem's purpose and tools. (Example: Stevie Smith's "Pretty" uses vivid nature imagery and numerous repetitions of the word *pretty* to stress the interconnectedness of nature, beauty, and death.)

Optional Activity

Have students read Stevie Smith's "Not Waving but Drowning" and write explications of the poem's purpose and the tools used to accomplish it.

What Does It Mean to Be Pretty?

Directions: Use the following questions to reflect on denotations and connotations of the word *pretty*.

1. What uses of the word *pretty* do you see in the following dialogue?

   "Suzanne is a very pretty girl," said Aunt Chloe.

   "Yes," replied Bea, "but she is also pretty selfish."

   To this, Chloe responded, "How true! Pretty is as pretty does. I guess she thinks she's sitting pretty now that she has won that scholarship."

2. Why would Sarah and Rich be likely to respond in very different ways to being told they are pretty?

3. How do the following words differ in connotation?

pretty	beautiful	gorgeous
lovely	cute	handsome

4. Give some antonyms for the word *pretty*.

5. Is *pretty* an underrated word?

6. Write a paragraph reflecting on the denotations and connotations of the word.

A Look at Stevie Smith's "Pretty"

Directions: Read the poem carefully. For each of the following, select the best answer.

_____ 1. The best answer to the rhetorical question in the first line is provided by
   a. line 8.
   b. line 24.
   c. line 33.
   d. no line at all.

_____ 2. The poem's most dominant device is
   a. figurative language.
   b. imagery.
   c. irony.
   d. alliteration.

_____ 3. The irony in the first two stanzas lies in
   a. the contrast between the pike and the leaf.
   b. the contrast between the unattractive speaker and the beautiful landscape.
   c. the contrast between the pike's beauty and its predatory nature.
   d. the fish that first escapes and then is caught.

_____ 4. Stanzas 3 and 5 have in common
   a. the speaker's reversal of thought.
   b. the use of rhetorical questions.
   c. the use of categorical imperatives.
   d. the use of synecdoche.

_____ 5. The speaker in the poem compares herself to
   a. an autumn leaf.
   b. a silver fish.
   c. a thief.
   d. Death.

_____6. The poem links prettiness with
a. nature as a source of loving bounty.
b. the deceitful nature of appearances.
c. goodness and virtue.
d. death and carelessness.

_____7. The poem's form is best described as
a. quatrains written in free verse.
b. quatrains written in iambic pentameter.
c. quatrains written in anapestic hexameter.
d. a villanelle.

_____8. The speaker's attitude toward death seems to be
a. dread.
b. curiosity.
c. fascination.
d. anger.

_____9. The poem's main sound device is
a. the repetition of variations of the word *pretty*.
b. the rhyme pattern.
c. onomatopoeia.
d. numerous interlocking alliterations and assonances.

_____10. The strongest example of parallel structure appears in
a. line 1.
b. line 13.
c. line 26.
d. line 31.

Lesson 29

Timed Writing Challenges

Objectives

- To simulate the sort of literary timed writing included in the Advanced Placement examination
- To understand uses of figurative language in "The Circus Animals' Desertion" by William Butler Yeats
- To analyze the opening of Thomas Hardy's *The Mayor of Casterbridge*

Notes to the Teacher

After having done extensive work with prose and poetry, students are ready to simulate sections of the Advanced Placement Examination in Literature and Composition. One of the essay sections inevitably deals with a poem (or several related poems) and directs candidates to explain the literary techniques used to accomplish the poet's purpose. A second essay topic focuses attention on a prose passage. You will want to encourage students to focus on the basic questions about the speaker, addressee, occasion, purpose, and literary devices.

This lesson includes two timed writing topics. You may want to have students complete both of them during separate lessons; alternatively, you can choose to use one as the topic of a timed writing and the other as the basis for group discussion.

The first essay assignment focuses students on William Butler Yeats's "The Circus Animals' Desertion." The speaker is the poet himself, and the subject is the loss of inspiration, the inability to find anything worthwhile or fresh to write. The circus animals are all of the poetic devices that used to perform so brilliantly for Yeats, but which have now taken off for parts unknown. It seems it is necessary for the poet to start all over again, and the starting point is not pretty. This poem exemplifies the fact that effective analysis does not depend on understanding everything about the work; a knowledge of the allusions is not necessary for one to understand what is going on here.

The second essay topic presents the opening paragraphs of Thomas Hardy's *The Mayor of Casterbridge*. Hardy presents three characters—a man, a woman, and a young child—as they approach an English village during the first third of the nineteenth century. The narrator seems to be like a camera, able to record sights and sounds, but with no access to thoughts. The atmosphere is far from romantic; the people are coated in dust, and the only communication is an occasional exchange between the

woman and child; this is a world in which marriage leads only to "stale familiarity." To complete this writing, students do not need to have read *The Mayor of Casterbridge*.

You will want to collect and evaluate students' writings and use them to assess the likelihood of individuals' achieving success in the spring exam. You may want to give students the option of either handing in the essays written in class or taking them home for rewrites. If they choose the second, they should submit both drafts.

Procedure

1. Tell students that they are going to simulate one section of the Advanced Placement examination. Distribute **Handout 69**, and ask students to read and annotate the poem. If they express dismay at unrecognized allusions, advise them to focus on what they do know, not on what they do not know. Then ask students to analyze the prompt, and allow forty minutes or so for them to write.
2. Have students put the essays aside temporarily, and conduct a general discussion around the following questions.
   - What do we learn about the speaker? (The voice seems to be the poet himself, now an aging man who for six weeks has not been able to come up with anything to write. He is not able to find any inspiration at all, which used to be no problem for him.)
   - What are the circus animals mentioned in the title? (There are no lions, elephants, or horses—only poetic characters and devices that used to perform so brilliantly for him.)
   - How would you describe the tone? (The speaker sounds frustrated, regretful, but also somewhat resigned to accept reality. "The foul rag and bone shop of the heart" does not sound very pleasant, but it is at least authentic. Who knows what new ladders might emerge as he starts over.)
3. Ask students to work with partners (or in groups of three) to read and respond informally to one another's ideas and writing skills. Encourage constructive criticism and praise for good points. If some students seem disgruntled with what they have written, point out that this was not the Advanced Placement exam, so no serious damage has been done.
4. Distribute **Handout 70**, and have students use it to evaluate their own writings.
5. Have students write descriptions of what they experienced in completing the writing about "The Circus Animals' Desertion." This writing about the process of writing is an important part of developing an awareness of weaknesses and strengths in approaches to this kind of challenge. Collect these writings, and use them in conferences with individual students.

6. Explain that a second essay on the exam will focus their attention on a passage from fiction. Distribute **Handout 71**, and ask students to read the directions and to identify the assigned subject of the essay (tone and atmosphere). Ask students to define those two terms. (Tone always involves the author or narrator's attitude toward the characters, situation, reading audience, and life itself. Atmosphere has to do with the emotional mood.)
7. Ask students to read the excerpt from *The Mayor of Casterbridge* and to make annotations. You may want to demonstrate this process by underlining key phrases and making marginal notes. Marginal notes might include a date around 1830, the fact that the people are young and the man is a skilled laborer, the emphasis on time and chance, and the idea that fair play is not the norm. Among many phrases students might highlight are the following: "thick hoar of dust"; "dogged and cynical indifference"; "his taciturnity was unbroken"; "atmosphere of stale familiarity . . . like a nimbus."
8. Allow about forty minutes for students to write their essays. When they finish, encourage them to read the work of two or three other members of the class to get an idea of various ways of approaching the topic. Then collect the papers so that you can assess them.
9. Distribute **Handout 72**, and ask small groups to discuss the questions. Follow with whole-class discussion.

Suggested Responses

1. The third-person narration has a cinematic style. The speaker seems at first to observe the people from a distance, then to zero in on them. There is very little sound—an occasional whisper and the response of the child. The narrator expresses no sure knowledge of what the characters think or feel and seems to be emotionally detached from but curious about the family.
2. The time is around 1830, and the place is outside a good-sized town in rural England. The people seem isolated both from the outside world and from each other.
3. The narrator describes the man as good-looking, swarthy, and stern. He demonstrates no concern about his wife or child, and he seems to be hiding behind that ballad sheet.
4. This is not a situation of companionable silence. It is more like a newspaper used to prevent conversation at the breakfast table. As the last paragraph indicates, the relationship of the man and woman is now stale, probably tiresome to both, but in that time and place, she would have needed him much more than he needed her.

5. When talking with the child, the woman looks pretty; otherwise, she has a hardened and passive look, as if she knows she has no control of what befalls her.
6. The narrator supposes that the woman feels that time and chance (not free will or some kind of divine providence) are in charge. Perhaps she has already learned in her young life that fair play is not what most people experience.
7. The tone seems cynical in an accepting sort of way. This is not a narrator who believes in or expects "happily ever after."
8. In the novel, Michael Henchard and his wife, Susan, stop for something to eat at a fair, and he gets drunk. He offers his wife and daughter for sale and begins to mimic an auctioneer. A sailor buys them. Henchard falls into a drunken slumber and wakes up feeling that all of that must have been a dream, but it was not.

Writing about "The Circus Animals' Desertion"

Directions: Carefully read the following poem by the Irish poet William Butler Yeats. Then write an essay in which you explain how poetic devices are used to accomplish the poem's central purpose. Do not merely summarize or paraphrase.

The Circus Animals' Desertion

I
I sought a theme and sought for it in vain,
I sought it daily for six weeks or so.
Maybe at last being but a broken man
I must be satisfied with my heart, although
Winter and summer till old age began
My circus animals were all on show,
Those stilted boys, that burnished chariot,
Lion and woman and the Lord knows what.

II
What can I but enumerate old themes,
First that sea-rider Oisin led by the nose
Through three enchanted islands, allegorical dreams,
Vain gaiety, vain battle, vain repose,
Themes of the embittered heart, or so it seems,
That might adorn old songs or courtly shows;
But what cared I that set him on to ride,
I, starved for the bosom of his fairy bride.

And then a counter-truth filled out its play,
'The Countess Cathleen' was the name I gave it,
She, pity-crazed, had given her soul away
But masterful Heaven had intervened to save it.
I thought my dear must her own soul destroy
So did fanaticism and hate enslave it,
And this brought forth a dream and soon enough
This dream itself had all my thought and love.

And when the Fool and Blind Man stole the bread
Cuchulain fought the ungovernable sea;
Heart mysteries there, and yet when all is said
It was the dream itself enchanted me:
Character isolated by a deed
To engross the present and dominate memory.
Players and painted stage took all my love
And not those things that they were emblems of.

III
Those masterful images because complete
Grew in pure mind but out of what began?
A mound of refuse or the sweepings of a street,
Old kettles, old bottles, and a broken can,
Old iron, old bones, old rags, that raving slut
Who keeps the till. Now that my ladder's gone
I must lie down where all the ladders start
In the foul rag and bone shop of the heart.
—William Butler Yeats

"Circus Animals" Evaluation Rubric

Directions: Use the following rubric as a tool to evaluate your essay.

Element	5	3	1
Conventions of Analytical Writing	The essay demonstrates conventions of analytical writing. The opening paragraph identifies the poet and the poem's title; quotations, correctly punctuated, and other textual references support generalizations; logical paragraphs support a thesis.	The essay demonstrates attention to most of the conventions of analytical writing.	The essay fails to mention the author and title, and the writing seems to ramble without purpose.
Recognition of Speaker	The essay recognizes that the speaker is an aging poet who has lost all of his usual sources of inspiration; it cites the first two lines as evidence.	The essay recognizes that the speaker is experiencing frustration but is ambiguous about the cause of the frustration and the speaker's reaction to it.	The writer has mistaken the speaker to be someone who works in a circus.
Use of Allusions and Other Poetic Tools	The essay recognizes that the circus animals and the allusions in the second section of the poem represent previous poetic achievements.	The writer seems to have been dismayed by the allusions in the second section and does not mention them.	The essay reflects complete confusion about the speaker's identity and the poem's purpose and tools.

Element	5	3	1
Structure and Form	The essay recognizes elements of form: eight-line stanzas; rhyme; lots of iambic pentameter.	The essay notes that the poem has a definite structure, but it is vague about elements of that structure.	The essay makes erroneous and unsupported statements about the poem's form.
Meaning and Content	The essay observes that the poem is not entirely pessimistic. Now that the speaker is beyond "players and painted stage," the "foul rag and bone shop of the heart" might lead to unexpected depths of insight.	The writer recognizes that the speaker no longer has access to themes and images that used to work for him but does not recognize implications of the closing stanza.	The writer entirely mistakes the tone, meaning, and content of the poem.
Diction, Syntax, and Grammar	The essay is well written, with logical paragraphs, effective diction, and varied syntax. There are no significant grammatical or spelling errors.	While the essay has no serious grammatical or spelling errors, the diction and syntax need improvement.	The essay is riddled with grammatical and spelling errors.

Entering the World of *The Mayor of Casterbridge*

Directions: The following paragraphs open Thomas Hardy's novel *The Mayor of Casterbridge*. Read them carefully. Then write an essay in which you describe the tone and atmosphere and explain how Hardy communicates them. Do not merely summarize the excerpt.

One evening of late summer, before the nineteenth century had reached one-third of its span, a young man and woman, the latter carrying a child, were approaching the large village of Weydon-Priors, in Upper Wessex, on foot. They were plainly but not ill clad, though the thick hoar of dust which had accumulated on their shoes and garments from an obviously long journey lent a disadvantageous shabbiness to their appearance just now.

The man was of fine figure, swarthy, and stern in aspect; and he showed in profile a facial angle so slightly inclined as to be almost perpendicular. He wore a short jacket of brown corduroy, newer than the remainder of his suit, which was a fustian waistcoat with white horn buttons, breeches of the same, tanned leggings, and a straw hat overlaid with black glazed canvas. At his back he carried by a looped strap a rush basket, from which protruded at one end the crutch of a hay-knife, a wimble for hay-bonds being also visible in the aperture. His measured, springless walk was the walk of the skilled countryman as distinct from the desultory shamble of the general labourer; while in the turn and plant of each foot there was, further, a dogged and cynical indifference, personal to himself, showing itself even in the regularly interchanging fustian folds, now in the left leg, now in the right, as he paced along.

What was really peculiar, however, in this couple's progress, and would have attracted the attention of any casual observer otherwise disposed to overlook them, was the perfect silence they preserved. They walked side by side in such a way as to suggest afar off the low, easy, confidential chat of people full of reciprocity; but on closer view it could be discerned that the man was reading, or pretending to read, a ballad sheet which he kept before his eyes with some difficulty by the hand that was passed through the basket strap. Whether this apparent cause were the real cause, or whether it were an assumed one to escape an intercourse that would have been irksome to him, nobody but himself could have said precisely; but his taciturnity was unbroken, and the woman enjoyed no society whatever from his presence. Virtually she walked the highway alone, save for the child she bore. Sometimes the man's bent elbow almost touched her shoulder, for she kept as close to his side as was possible without actual contact, but she seemed to have no idea of taking his arm, nor he of offering it; and far from exhibiting surprise at his ignoring silence she appeared to receive it as a natural thing. If any word at all was uttered by the little group it was an occasional whisper of the woman to the child—a tiny girl in short clothes and blue boots of knitted yarn—and the murmured babble of the child in reply.

The chief—almost the only—attraction of the young woman's face was its mobility. When she looked down sideways to the girl she became pretty, and even handsome, particularly that in the action her features caught slantwise the rays of the strongly coloured sun, which made transparencies of her eyelids and nostrils, and set fire on her lips. When she plodded on in the shade of the hedge, silently thinking, she had the hard, half-apathetic expression of one who deems anything possible at the hands of Time and Chance, except, perhaps, fair play. The first phase was the work of Nature, the second probably of civilization.

That the man and woman were husband and wife, and the parents of the girl in arms, there could be little doubt. No other than such relationship would have accounted for the atmosphere of stale familiarity which the trio carried along with them like a nimbus as they moved down the road.

Focus on *The Mayor of Casterbridge*

Directions: Use the following questions during discussion of the opening paragraphs.

1. Describe the point of view in the excerpt. How much does the narrator know? What attitudes does the narrator express?

2. What are the time and place setting? How important are they?

3. What are your main impressions of the man described in the excerpt?

4. Describe the quality of the silence between the man and the woman. Why does the narrator use the words "really peculiar"?

5. What contrasting views of the woman does the narrator present?

6. What does the narrator suppose about the woman's beliefs about life?

7. How cynical is the closing paragraph?

8. The opening paragraph says that this little family is nearing a large town called Weydon-Priors. What do you think will happen when they get there?

Lesson 30

Open-Ended Essay Challenges

Objective

- To practice ways to respond to open-ended essay topics about literature

Notes to the Teacher

The open-ended essay in the Advanced Placement exam typically provides a prompt, sometimes in the form of a quotation, and asks students to apply it to a novel or drama of recognized literary merit. The test usually but not always provides a list of suggested titles for application; this can be helpful, but students sometimes become alarmed that titles of some of the books they have studied do not appear on that list. Over the years, the topic has varied widely; this part of the test necessitates the ability to think on one's feet and respond both quickly and effectively. In the best-case scenario, students can find this part of the test to be fun.

In this lesson, students first work as a whole class to consider a sample open-ended question and ways to respond to it. You may want to use a Smart Board or screen for this process. They then work in small groups on additional essay topics and report their findings to the class. Finally, students complete essays responding to one of the prompts. When you assess the essays, you will want to consider both analytical content and level of diction and syntax.

Procedure

1. Tell students that one of the essay topics on the exam will be quite open-ended and will require them to discuss a literary topic in relationship with a novel or drama of their choice. Explain that there is no way of predicting what the topic will be but that their studies in this and previous courses have prepared them to approach this type of question confidently and successfully.
2. Present students with the following prompt: In art, the term *chiaroscuro* refers to the juxtaposition, interplay, treatment, and arrangement of light and dark in a painting. The term can also be applied to literature. Select a novel or play that demonstrates chiaroscuro at work, and explain how it functions to enhance the work's central themes.
3. Guide students through the steps involved in responding to the prompt.
    - Ask students to identify the assigned topic (the effective use of light and dark to convey a theme in a novel or a play).

- Ask students to brainstorm a list of works they have studied that connect well with this prompt. (There are numerous possibilities, among them *Macbeth*, *Heart of Darkness*, *Native Son*, *Waiting for Godot*, *Frankenstein*, and *To the Lighthouse*.)
- Ask students to formulate thesis statements for essays in response to the prompt. (Examples could include the following statements: Chiaroscuro patterns of light and darkness or shadow permeate Joseph Conrad's *Heart of Darkness* and reinforce the central theme regarding human nature. In William Shakespeare's *The Tragedy of Macbeth*, darkness, shadow, and light interplay to reinforce the Elizabethan concept of order in the universe.)
- Point out that responding to the prompt would not involve dealing with every instance of chiaroscuro effects in a work. (For example, in applying the prompt to *Native Son*, a student could focus on two key events that involve the interplay of light and darkness: Mrs. Dalton arriving at the door to Mary's bedroom just before the killing; Bigger on top of the water tower on a snowy night just before he is apprehended.)

4. Divide the class into groups, distribute **Handout 73**, and assign each group one of the prompts. Direct groups to pinpoint the assigned topic, to list at least five works that could be used as bases to reply, to select one for focus, and to create a thesis.
5. Have groups share topics and ideas for responses with the class as a whole.

Suggested Responses

1. The prompt requires students to select a significant novel and assess the narrator's reliability level. The prompt is best applied to first-person or limited-omniscient narration, and many, many works could be usefully examined. For example, in *The Kite Runner*, Amir judges himself harshly for failing to intercede when Assef attacks Hassan. Readers recognize that he was a child, a fact that mitigates his guilt. Huckleberry Finn decides that he will probably have to go to hell for helping Jim, but the reader knows that Huck is doing a good, not a bad, thing. In telling the story of Heathcliff and Cathy in *Wuthering Heights*, Nelly Dean is at best limited in her capacity to understand them.
2. The topic is endings, where authors choose to stop their stories, and why they chose to stop there. This prompt could be applied to virtually any novel or play, but students are directed to select a conclusion they find effective. The essays should probably indicate reasons for that effectiveness. For example,

an essay could focus on *Much Ado about Nothing* and its jubilant ending: lovers getting married and the bad guys well punished—a very pleasant place to stop the story. Life goes on, though, and eventually the young lovers will age, sicken, and die—very different endings. *The Kite Runner* ends with a glimmer but no certainty of hope—an ending that satisfies the reader's sense of life's limitations. The book would have a very different feel if it ended with Sohrab's suicide attempt.

3. The essay must deal with a character who is displaced from his or her native surroundings and placed in an alien place among alien people. In *Lord of the Flies,* all of the boys on the island are strangers in a strange land. In *Brave New World,* "the Savage" is lost in the World State. It could be argued that Janie and Tea Cake in *Their Eyes Were Watching God* enter a strange new world in the Everglades, but their relationship provides a level of security and prevents them from feeling like strangers. In *Wuthering Heights,* Lockwood is a stranger at both Wuthering Heights and Thrushcross Grange, and Mr. Earnshaw brought Heathcliff as a stranger to a strange new world with Hindley and Catherine.

6. Assign students to select one of the prompts and to complete essays in no more than forty minutes. This can be a homework assignment, or students can complete the essays in class.

Responding to Open-Ended Essay Questions

Directions: Devise effective ways to respond to the following prompts for timed essay questions.

1. In all stories, but especially in first-person narrations, the narrator's reliability becomes an issue, and that reliability can be limited by a variety of factors, including personal integrity, age, intelligence, and cultural background. Select a novel of generally recognized literary merit, and assess the narrator's level of reliability. Do not merely summarize the story line.

2. Actor and director Orson Welles has been quoted as saying, "If you want a happy ending, that depends, of course, on where you stop your story." Select a novel or play that you consider to have a successful ending. Write an essay in which you assess its level of happiness or sadness, and discuss the effectiveness of the author's choice of where to stop the story.

3. Many stories feature characters who are strangers in a strange land, removed from all that is, if not comfortable, at least familiar, and placed among strangers. Show how this archetype functions in a novel or drama of generally recognized literary merit. Do not merely summarize the story.

Index of Authors and Works