



**FACULTAD DE CIENCIAS SOCIALES
LICENCIATURA EN IDIOMA INGLÈS**



**“THE CREATION OF A TEXTBOOK FOR TEACHING AMERICAN AND BRITISH
LITERATURE TO BE USED AT THE SCHOOL OF LANGUAGES AT UTEC, BY
STUDENTS OBTAINING A BACHELOR’S DEGREE IN ENGLISH”**

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SAN SALVADOR,

EL SALVADOR,

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INTRODUCTION

Human beings need communication to interact among themselves. Such an essential need has had considerable changes through the attempt to make communication easier and more understandable. People around use language as an effective mean of communication. The only thing a person needs to understand and speak a language, is to be immersed in its culture or interact with other persons speaking a different language. Being able to communicate with other culture demands, in most cases, the learning of the mother tongue of the culture.

Learning a target language requires a process which involves the use of methods, techniques, and materials to achieve the goals of a specific language teaching.

Learning English has become a necessity among students of different fields since they can access international information through it . That is the reason why this research is focussed on the American and British Literature as the backbone of the English language throughout the world.

The researchers have worked in the creation of an American and British Literature textbook to be used in the School of Languages at UTEC, specifically for students in advanced levels taking Bachelor's Degree in English.

Basically, the present research will offer the students of the School of Languages a project divided into different sections described as follows:

Statement of the problem. This section is related to state the problem and justify the reasons why this project is being conducted.

Objectives. This section is dedicated to explain the general objective and the specific objectives exposed by the researchers.

Theoretical and Conceptual Framework. This section contains a summary of theories and concepts which support the researchers believes.

Methodology. This section consist in the way the researchers will conduct their field work, involving Literature teachers and Literature students from the School of Languages, and book making experts from the MINED.

The present research has a bibliography, which describes the different sources the researchers consulted to support this investigation.

CHAPTER I

THEORETICAL FRAMEWORK

1. Problematic Situation

The English language has become a very important tool in this changing world due to the technological advancements like the use of computers, Internet, machinery, business transactions in general as well as the peace process in El Salvador which opened doors for new opportunities and allowed the country to get out of the setback imposed by the ghost of the war lived by more than one decade .

The need to learn English became more evident because the technology books and the teaching-learning materials in general were written in English. It is the language spoken in many nations. It is also spoken in more parts of the world than any other language and by more people, except Chinese.

This new cycle, brought a whole lot of changes to the Salvadoran economy as well as to the tourist industry which, by the way grew to an unprecedented record in its history.

Other examples were, the industries that came after the peace process treaty like the maquila, telecommunications, electrical appliances and the construction

business. Such investors have the need to find good work force. They looked for young professionals with experience in the required fields to carry out their projects exactly the same ways as specified by their clients overseas. During this process, communication played a major role because the employees had to be able to interact with their employers. This step could only be achieved by being bilingual. If this obstacle is overcome, most like it young graduates will conduct their given tasks successfully. Otherwise, it will create a bigger loss for the investors whom will be forced to look for more profitable options outside El Salvador.

Higher education in El Salvador desperately needed the introduction of English as another major given in the universities. Universidad Tecnológica (UTEC) as a leading educational institution, was a pioneer to introduce the study of English in its effort to prepare good and better professionals.

Speaking of post-graduated level education or higher college education, the Salvadoran Education Department known as (MINED) demanded that every university operating in the country change their curricula in the careers offered by them. In compliance with the changes solicited by MINED, Universidad Tecnológica (UTEC) started working on the curricula changes .

The role of UTEC has been very professional because along with the changes made, it decided to ask the English major students to create the textbooks to satisfy the needs of the students in general. Among the needs mentioned before is the fact that it was necessary to teach English for Special Purposes (ESP) to professionals and students in general, including the ones who are working to obtain a Bachelor's Degree in English at Universidad Tecnológica.

Every day that goes by, more and more people realize that it has become imperative to have command of the English language and to know about it. English is now the chief medium of communication for the people around the world and constitutes the language of business and science so much that the learning of English by the students and professionals can benefit them in providing job opportunities, in and outside El Salvador.

The curricular revision that is conducted every five years which complies with the MINED curricular updating requirements, was solicited in September 1996 with a due date of December 1997. This revision had to be completed in the period of time previously mentioned.

Practically speaking, one of the changes made was the implementation of English courses in all the faculties that the university has and the creation of

their own texts to satisfy the academic and cultural needs that the students may have in the School of Languages (SL) itself and outside of it, too.

The School of Languages (SL) has created Didactic material for both English for other majors and for the new subjects of the English major.

The requirements set by MINED (constant revisions) imply a student profile redefinition also. According to the new study program which was approved of by MINED on the 22 December of 1998, the researches can state that the abilities that an English major graduate must be capable of:

- * Having command of the English language.
- * Having managerial skills.
- * Teaching at university level.
- * Translate from Spanish to English and viceversa.
- * Interpret from English to Spanish and viceversa.
- * Working at any diplomatic level.
- * Working in the touristic industry.
- * Setting up his/her own educational establishment.

One of the subjects is offered to the School of Languages students who are currently studying to obtain a Bachelor's Degree in English. Based on the

English student profile, some of the subjects were added and some others were fused in; American and English Literature was one of the subjects fused.

However, as of now, the School of Languages has recognized the need of creating a text of American and English Literature to be used for teaching the American and English Literature subject.

In the past, there had not been a textbook for teaching this subject when it was taught separately. For this reason, UTEC through the School of Languages has decided to create an American and British Literature textbook together with a teacher's edition. A portfolio will be created provided the thesis gets to be exceedingly thick. (See appendix 8)

Therefore, the creation of this textbook with complementary exercises and the teacher's edition all in one, as well as an audio tape should be the center of the attention of the researchers. UTEC, the School of Languages as well as the researchers believe that the English language students will benefit greatly from the creation of this textbook.

In conclusion, as a result of this brief discussion the statement of the problem reads as follows:

What kind of textbook would be more appropriate to use in the teaching of American and British Literature, in the School of Languages, at UTEC?

2. Delimitation of the Problem.

Considering that the School of Languages has decided to create a textbook for teaching American and British Literature which is part of the English curriculum, the researchers will take as a subject of study, the students who have taken all the subjects required by UTEC and are currently working on their thesis project registered in the 02-2002 term at UTEC, as well as the professors whom have taught or are currently teaching this subject, also, a MINED expert on making books.

The researchers believe, that the students will be very instrumental to this investigation. Also, professors at the UTEC teaching the subject Creation of Visual Aids as well as the professionals working at the Didactic material department, which essential job is to design and update curricula design subjects for higher education. These professional will be consulted to collect valuable and worthy information which at the end of the investigation, will have as a final result, the creation of a textbook to be used in American and British Literature subject.

This research will take place at the School of Languages at UTEC. The same, will last a period of time of five months which already started in February 2002 and will end in December 2002, which is the time planned for research.

2.1. Ranges and Limitations.

✓ Ranges

The most important achievement in this project will be to determine which printed material level as well as the most appropriate to use for the creation of this textbook.

✓ Limitations

It is a fact that the researchers will face different kinds of problems. Some of these problems are:

- The lack of resources available at UTEC's School of Languages library related to American and British Literature.
- At the end of this investigation, the authors will not be able to use it (the textbook) in the classroom when the American British Literature is taught in the future to test their effectiveness.
- There is no previous teaching experience about American and British Literature as one subject.
- The American and British Literature subject will not be studied in depth due to a time frame situation. The researchers believe that one semester is not the

ideal time to cover American and British Literature because there is so much information and many different periods of both literatures to be taught.

This textbook will contribute to the students knowledge of American and British Literature as well as the reading comprehension and oral expression. In conclusion the skills to use as the basis of this project are reading comprehension, writing skills, listening skills, as well as speaking.

To achieve these aims, the researchers will organize and select the content of the American and British Literature, according to the needs of the students who will take this subject in the future.

The output of this project will be a textbook with complementary exercises that will have the teacher's edition included in it and the that will have the answers included also.

As mentioned before, this textbook will be used to teach the American and British Literature subject.

3. Justification

As of now, the English language is used in all fields of science and technology. Ever since the process of globalization started, the English language has been introduced worldwide and El Salvador is not an exception.

UTEC has been very responsible in the sense that it has changed its curricula. This is to say, that it has removed subjects and has replaced them by others, for example, The School of Languages(SL) removed three semesters of American and British Literatures and left only one which is called American and British Literature.

In the past, it was required to cover both American and British Literature in two years, according to the new plan of studies approved by MINED, it will take six months to study this new fusioned subject.

Previously, it has not been possible to have an appropriate textbook for satisfying the students needs at UTEC. That is why it is so important to create a textbook fitted for teaching American and British Literature in an effective way. The researchers can also say that there has not been former attempts to create a textbook for teaching American and British Literature as one subject in six months.

3.1 Teaching Language Methods.

It is important to mention that, since the present research project is oriented to the teaching English process, it is vital to write about the most known methods which are: The Grammar Translation Method, The Direct Method, The Cognitive Method, The Total Physical Response, The Community Language Learning, The Natural Approach, The Suggestopedia, The Silent Way, The Communicative Approach and The Eclectic Approach.

These methods will guide the researchers in order to design the methodology to be used in the new American and British Literature textbook in accordance to the students' needs and The American and British programs at UTEC.

During the XVII century, language teaching was based on two types of approaches which were commonly used. Celce Murcia says "One type of approach focused on language (speaking / understanding) and the other one focused on analyzing the language (learning the grammatical rules)".¹

One of the famous teachers of this period was Ian Comenions who published teaching techniques between 1631 and 1658, he established an

¹ Celce-Murcia Marianne,"Language Teaching Approach",1991Second Edition Page 3.

inductive approach, which goes from the application of specific structures to general ones, in order to learn a foreign language, saying that the goals were to teach instead of using analysis.

In the early XIX century the Grammar Translation Method was firmly used as a method for teaching a second language in universities and schools all over Europe. At the end of this century, another methodology established its theory for learning a language: The Direct Method. This current stressed ability the language rather to analyze it.

Between 1940 and 1950 The Audio-Lingual Method was created. The U.S. military forces were facing problems understanding its enemy nations and consequently it was imperative to teach foreign languages. They wanted to learn how to speak and understand quickly. For that reason, the U.S. government hired linguists to create new materials according to the needs they had. This methodology is based on structural linguistics and behavioral psychology.

In 1970, many teachers adopted The Eclectic Method, which is a combination of different methodologies, as a result of the failure of the methods tested up until then. In 1980, many teachers still considered it is necessary to reach a kind of consensus about the teaching process, even though this necessity has consistently ended in frustration.

Some educators had begun looking for some principles through which different methodologies, approaches, materials, and curricula may begin to set collective; as Celce Murcia says, “The only way to make wise decisions was to learn more about specific methods”.²

In order to establish a difference between method and approach it is essential to say that they are not synonymous.

The approach is the theoretical basis of the method, the philosophy of it, while the method comprises a hierarchy of priorities set by the language teacher or the program planners rather than a set of pre-established procedures.

As an attempt to provide the reader with some general information concerning some of the most-well known methods, the researchers have decided to organize a summary of the methods.

Basically, this information focuses on the goal each methodology tries to achieve and it is supported with the information obtained from different sources related to them.

² Ibid 1 Page 10

It is important to emphasize that each method has a variety of activities to be incorporated in a particular classroom, that is why these activities can not be joined in one lesson plan to illustrate it.

- The Grammar Translation Method. This method was inherited from the teaching of Latin, a language which was not used, but usually taught for active use in any language community. The grammar part of grammar translation was totally inappropriate for English. It was felt that too much emphasis was put on grammar that students were learning about the language instead of learning how to use the language. Also, there was too much emphasis on writing, and particularly literature.
- The Direct Method. It became popular in the early years of the twentieth century. This method emphasized aural-oral skills and rejected the use of the students' mother tongue at all. Reading and writing was postponed for months, in some programs for years, in the fear that the written symbols would confuse the learners in their use of the sounds.
- The Reading Method. This method, emphasized on teaching by reading as a more appropriate goal for students. However, this method was accompanied by the teaching of grammar.

- The Audio-Lingual Method. This method was particular about teaching dialogs, usually centered on one or more graded structures. Mimicry and memorization of the dialog became the slogan for many years; perfect pronunciation was sought. Lexical meaning was considered unimportant. Learners repeated incomprehensible material; reading was postponed. However, this method was based on the direct and reading methods.
- The Situational Method. The idea here, was to bring into the classroom every-day life situations. For example, "At The Supermarket." Or "At the Beauty Shop." Learners were generally shown how a structure or expressions in a particular unit could be used in another. The language used in the situations was all related to one social situation.
- The Structural Approach. It was based on the idea of instilling language patterns to students until creating a habit. This language patterns were defined as structural linguistics. These patterns needed to be overlearned by students so that they would be able to produce language correctly as a matter of unconscious habit. Meaningless repetition of correct forms was considered valuable.
- The Community Language Learning Approach. The idea of this approach is to provide students with one to one counseling and peer to peer counseling.

The key here is to have students learn from one another. Also, from direct counseling from the teacher.

- The Suggestopedia Approach. It consists of using music in the classroom to create an atmosphere which is appropriate for learning a language. This approach as well has to do with creating a particular environment through visual materials and so make materials and so make students feel in a particular atmosphere.
- The Natural Approach. This approach, consists of immersing the students in an environment where only English is spoken. In other words, to provide students with an environment which seems natural as though in the U.S.A. also, the purpose of this method is to increase the students' understanding in English so that they can have better competence.
- The Total Physical Response Method. This approach is based on obeying commands or orders. That is to say, to carry out commands in order that students learn the language through commands.
- The Functional-Notional Approach. This approach is a body of ideas which reflects and synthesizes much contemporary thought about language teaching. It all comes down to using the appropriate in a specific situation in

a meaningful way. All of this happens, through a function language that will accomplish a notion in the students.

- The Eclectic Approach. If teachers were asked what method they would use, they probably reply that their approach is, “Eclectic”. They would say that they do not follow any single method, but rather a selection of techniques taken from different methods. This method has lots of advantages. One of them is that it is flexible and it can easily be adapted to suit a wide variety of teaching situations.

The teaching methods have helped teachers teach English around the world. This means that the needs that people have had through the years have been filled by means of the methods and approaches that have emerged in the past. However, It is good to know that the authors in the past realized that instilling a habit in students was not enough. They learned that it was important to have students communicate meaningfully by understanding the language being spoken. This new aspect in the language which was conscious understanding through the individual needs of students.

It was, because of the antagonistic positions of two gentlemen that English language teaching became benefited. One of them was Skinner, who defended that grammar should be learned unconsciously by instilling a language habit in

the students. The other one was Chomsky, who sustained that students could learn the target language through conscious understanding, according to Celce-Murcia.

In conclusion, without wanting to enter into a controversy between cognitive code and habit-formation theories, the researchers would like to say that both have and will continue to play the role in language acquisition and learning.

Consequently, English Learning Teaching (ELT), English as Foreign Language (EFL), and English as a Second Language (ESL) were strengthened by the blending of these two learning theories. In addition to this, the settings and situations in which these ways of learning occur are very important. For example, this specific way of learning has been regarded as English as a Second Language (ESL). So, in general the teaching methods and the philosophies mentioned before will serve as a basis for the creation of the American and British Literature.

Therefore, this investigation is relevant since it will provide students of the School of Languages with a textbook which will fulfil their educational needs which will be provided by the School of Languages students when they answer the questionnaires. They will answer questions that will state the needs that they have had so far in their major. This needs will be related to the American and

British Literature subject. In other words, the textbook will contain helpful Literature information that will be useful as a teaching support material for the teacher covering American and British Literature subject in one semester.

Both parties, students and professors are involved into a teaching-learning process that demands a great level of concentration and knowledge of Literature to understand the study of a specific subject like American and British literature.

Consequently, the School of Languages students who will take the American and British Literature subject in the future will be greatly benefited upon receiving extra and valuable Literature information printed in the textbook and provided by the researchers as a final product of an honest and detailed field project.

Moreover, the aims of this project will also benefit the UTEC's School of Languages because it will provide it with a tool to teach English in the American and British Literature field.

Besides, the society in general will perceive the benefit of well qualified professionals in the American and British Literature areas.

Finally, the researches believe that the reasons why this project should be carried out are evident because the School of Languages students, the UTEC

professors at the SL, UTEC itself, and society in general will have another brick to help building the educational wall towards Literature.

4. SYSTEM OF OBJECTIVES.

4.1 General.

To create a textbook containing complementary exercises and a teacher's edition with answers for teaching American and British literature for students obtaining a Bachelor's Degree in English at the School of Languages at UTEC.

4.2 Specific Objectives.

- To select the level of the reading selections to include in the textbook on American and British Literature.
- To select the methodology to be used in the classroom by the teacher using the American and British Literature new textbook.
- To provide different kinds of American and British Literature illustrated reading selections as well as an audiotape to enrich the students Knowledge.
- To prepare different kinds of complementary exercises to the reading selections on American and British Literature.

5. THEORETICAL FRAMEWORK FOR THE CREATION OF A TEXTBOOK FOR TEACHING AMERICAN AND BRITISH LITERATURE.

5.1 Theoretical Background.

Matter of factly, everywhere, humanity has become aware of the need to communicate with each other. Then, the need of passing culture by talking to other people using various means was something to attain to. In addition to this, among others, they drew pictures on the wall of caves, wrote unintelligible messages, and developed ways of writing.

The development of language emerged as a need for human beings to communicate ideas and feelings among themselves. People use language to understand one another more effectively in the different fields of society.

In the past, in the XVII century there were only two important languages to be learned: Latin and Greek. These languages were used in the teaching of philosophy, religion, politics and business. As Celce Murcia stated, "Higher learning was given only in these languages over Europe."³

³ Celce- Murcia Marianne, "LanguageTeaching Approach",1991 Second Edition P.3

However, during this century, Europeans found it necessary to learn the languages of other countries. One of these languages was English.

Through the years, the English language has become a "Lingua Franca" which is understood as language spoken by people whose native language is not English, according to Celce-Murcia.

English has been used by people for business, traveling and education around the world.

As mentioned before, English has been useful for educational purposes and one of the elements that has influenced professors when teaching any subject is the way they have approached their students to achieve their goals. It is now essential to mention the word "approach" that is related to philosophy on which a method has its basis. The strategies refer to the way teachers coordinate the activities to obtain their goals.

The context in which teachers work has an essential influence on the teaching process. While different teaching settings that involve them are independent and free to make decisions to course goals, materials, methods, and procedures. There are some other settings in which these kinds of decisions are

made by the supervisor or program planners and the teacher assumes the role to carry out decisions made by others.

Some teachers see the role as a facilitator and think that the best lesson is the one that arises out of the dynamics of the teaching / learning process has had important changes in and attempt to find the best approach, the correct level, and the best printed material for every subject taught.

This leads the researchers, to say that the methods and approaches to teach English have helped teachers around the world to convey knowledge to their students.

It is important to mention that there were to antagonistic positions in the past. However, English language teaching became benefited. Because both the cognitive code and habit-formation theories play an important role in language acquisition and learning.

Since, this investigation is oriented to the English Teaching Process (ETP), the researchers considered extremely important to mention the most common known methods according to Marianne Celce Murcia's book "Principles in Language Teaching" which by the way, it covers the "Methods and Materials" subject. Such methods are:

The Grammar Translation Method, The Direct Method, The Cognitive Method, The Total Physical Response, The Community Language Learning, The Natural Approach, The Suggestopedia, The Silent Way, The Communicative Approach and The Eclectic Method.

All of these methods will be very helpful to design a textbook for the American and British Literature and also will fulfill the English study program. The researchers proposed the Eclectic Method as the one to be used throughout the investigation project because it deals with direct interaction between teachers and students.

Consequently, English Language Teaching (ELT), English as a Second Language (ESL), and English as a Foreign Language (EFL), were strengthened by the blending of learning theories. In addition to this, the settings and situations in which these ways of learning occur are very important. For example, these specific ways of learning have been regarded as English as a Second Language (ESL).

5.2 English as a Second Language (ESL).

English as a Second Language (ESL) takes place when a student already speaks his mother tongue and is learning a second language. This language could be Spanish, German, English, or any other one. However, ESL has a particular characteristic which is one of the languages taught in the classroom will have more meanings for the learners since they can use it immediately outside of class; learners can acquire language incidentally as they read signs, listen to street, train or bus conversations, go to the movies or watch television. or get different kinds of input from many sources in their environment.

So, English as a Second Language(ESL) is a very interesting process and useful at the same time. This can make students very skillful at speaking the language because of its characteristics. However, there is the counterpart to ESL which is English as a Foreign Language (EFL).

5.3. English as a Foreign Language (EFL).

When English is taught as a Foreign Language (EFL) the learner is in his native country. This means that the learner will not hear the target language (English) spoken outside of the classroom or any other place such as street, bus or train

conversations. The learner instead will practice his English only within the classroom with a classmate.

In this particular case, the teacher should prepare intensive continual listening, speaking, and reading activities that the learner will not find outside the classroom. In addition, because of the learners natural tendency to forget, the teacher has to review to have the learner update in the language.

Another situation that may arise is that students and professionals for one reason or another may have the need to learn English which is directly related to his job. This sort of teaching is taken care of by a English for specific Purposes(ESP).

5.4 English for Specific Purposes (ESP).

English for Specific Purposes (ESP) comprises a group of teachers and curriculum designers devoted to the proposal that all language teaching must be created for the specific learning and language use objectives of a certain group of students. The English language has been transformed according to the fields people are involved in. As time has gone by, the need for learning the target language has influenced of technical English in the different working areas.

In this world period, the United States of America became very strong economically, and this is why this country became so powerful and its language was the common denominator to communicate.

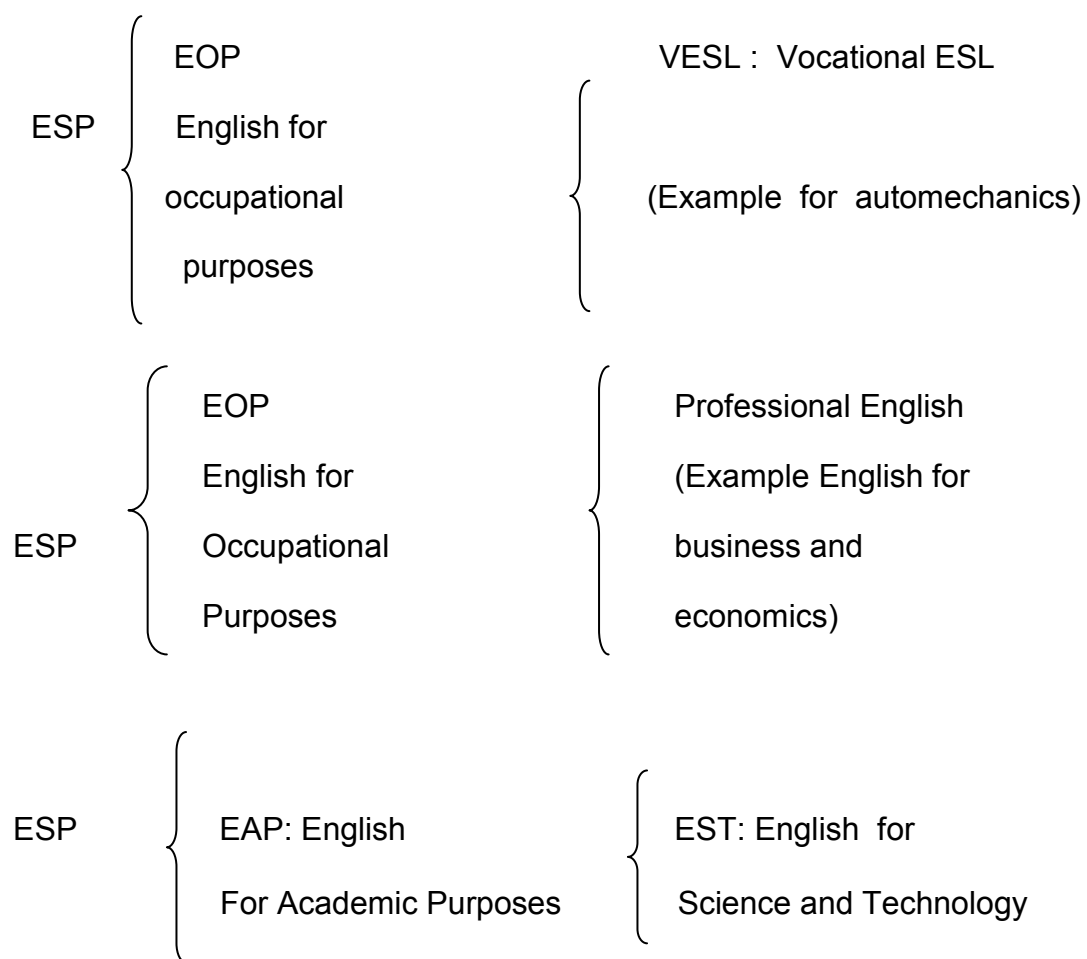
Considering this phenomena just mentioned, English was transformed and adjusted to commerce and technology. This happened because all around the world, technicians were interested in specific fields. And the ones involved in commercial matters were concerned with terms such as; money, transactions, banking, and others. Considering this, teachers started forming groups to teach them specific language.

The main objective of these courses was to enable students to have access to information written in English which was relevant to their studies all over the world.

“ESP is a worldwide phenomenon, it moves forward in the wake of the fast – growing use of English as an international language employed not for the purpose of spreading British or American social and cultural values, but as notional link within multicultural, multi-lingual societies as a vehicle for international communication”.⁴

⁴ Croft Kenneth “Reading on English as a Second Language”, 1980 P.459

English for specific purposes (ESP) does not only mean teaching technical English and different working areas, but it also includes a variety of branches according to Celce Murcia. She made a categorization of different ESP branches. ESP was based on a model created by Stevens in 1977, which is presented below.



Talking about classification, EST represents the major branch of ESP in time, number of editions and number of researchers. This is due because most

students of EST are scientists and engineers and their support material is printed in English.

The branch of ESP that interests the researchers is English for academic purposes (EAP). The reason why is that it is the one in charge of teaching whether it is history, social studies, or computer science and literature is not the exception. When one speaks about Literature one refers to teaching a collection of books which convey culture, through the reading of literary genres, as Celce Murcia states, "It emphasized word knowledge and proved satisfactory for reading literary genres such as poetry ".⁵

However, in addition teaching literature involves teaching advanced reading, study skills, vocabulary building, how to take notes, and how to summarize, as stated by Celce Murcia, "Actually, academic reading is a cover term for a variety of strategies that bring together advanced reading, study skills, vocabulary building, and even writing activities such as note taking, summarizing, and underlining." ⁶

⁵ Celce-Murcia Marianne "Teaching English as Second or Foreign Language", 1991 P.195

⁶ Celce-Murcia Marianne "Teaching English as Second or Foreign Language" P.194

5.5 An integrated Approach to Literature ESL/EFL.

The English for Specific Purposes (ESP) phenomenon is a worldwide one and El Salvador is not the exception. That is to say, that in our country, the different working fields where English as a Second Language (ESL) is applied, demand a lot of attention and dedication from the educational institution imparting one specific subject. This effort has to be aimed and adapted according to the requirements emerged during the teaching process.

UTEC has taken the responsibility of creating a text for teaching American and British Literature. These two subjects have been taught in non-English-speaking countries for over 125 years. According to Celce Murcia, two traditions have prevailed as she states," Two traditions have dominated the teaching of literature abroad the British and Continental"⁷

The British Literature has the educational purpose of developing a logical literacy. Also, another aim of the British Literature is being able to appreciate its writers and ultimately the goal of providing Language instruction. In the continental tradition, Literature makes evident the study of foreign civilization or culture which is related to civilization studies.

⁷ Celce-Murcia Marianne, "Teaching English as Second or Foreign Language" P.329

The teaching methodology consists of giving talks, examinations, and discussing the reading selections as well as grammar translation as Celce Murcia said, "The curriculum generally consists of a survey of classical Literature. Teaching features lecture and examination, with occasional discussion and /or grammar translation." ⁸

Celce Murcia affirms that, when Literature is taught the tradition that has denominated is the academic teacher-oriented instruction. The Literature curriculum is usually based on an overview of the classical Literature in English.

After this glimpse into a brief historical overview of the teaching of Literature in ESL/EFL, the researchers will get into today's role of teaching Literature in ESL/EFL. Literature continues to be very important in an English curricula in the majority of non-English-speaking countries, including North America, and of course El Salvador. During the twenty -five past years, three major teaching Literature difficulties have resulted in the English as a Second Language (ESL), and English as a Foreign Language (EFL) scenery, these are as follows.

The first major area is the lack of resources and materials. The second is the lack of preparation in the area of Literature teaching in TESL/TEFL programs. And the third and final one is the absence of clear - cut objectives defining the

⁸ Ibid 7 P.329

role of Literature in ESL/EFL as Celce Murcia said, "Consequently Literature still tends to be taught in the traditional way in most non-English -speaking countries. In ESL situations, instructors would like to enhance their teaching of Literature with new approaches and techniques, but lack the resources to do so, and many more instructors would like to include a Literature, but lack the background and training."⁹

In the past, in general. The obstacle had been to overcome the teaching of Literature in the traditional way. In other words, including the mastery of vocabulary and grammar only as opposed to teaching Literature including the language skills such as reading, writing, listening, and speaking. The pursuit of doing this to increase the understanding of the American and British Literature, according to Celce-Murcia," an integrated approach to Literature, one which integrates Literature study with mastery of the language (vocabulary and grammar), with further development of the language skills (reading, writing, listening, and speaking).... ," ¹⁰

It is also important to point out that this integrated approach can be adjusted to satisfy the needs of the age group and level in an ESL and EFL scenery. Celce - Murcia assures that the Literary genres that work when teaching Literature are

⁹ Celce- Murcia Marianne, "Teaching English as a Second or Foreign Language", 1991 P.33

¹⁰ Celce-Murcia Marianne "Teaching English as a Second or Foreign Language", 1991 P.330

fairy tales, folk tales, simplified texts, and children stories as well as short stories, plays, and poems.

5.6 Main Points to Consider to Create a Textbook.

After discussing the history of American and British Literature, the most suitable approach to consider is, the role of teaching Literature in an ESL, EFL context today; the researchers are able to ponder the main points to consider to create a textbook for teaching American and British Literature at the School of Languages, at UTEC.

These are the steps to follow to create this textbook considered by the researches:

- To distribute the total number of hours in one semester into two equal parts.
One for American Literature and the other one for British Literature.
- To distribute all topics according to the time allocated for the subject.
- To determine the level of the printed material which means, the proper reading selections.

- To establish the specific objectives for the topics to be taught.
- To choose the methodology to be used for teaching American and British Literature.
- To determine what the printed material will be in concrete.
- To determine if the textbook will have a teacher's guide and exercises. It should be decided what is the most appropriate decision to make.
- To determine if this will be a unique edition or a series of books.
- To create the textbook.

How to make a book according to MINED experts:

According to a consultant, engineer Lidia Maria Valse de Cornejo, who works at the Materials department at MINED, with the plan of studies provided by all educational institutions revealed, that there is no written official guideline when it comes to creating a textbook.

However, one of the engineers involved in such process commented in a general and informal way, the procedures taken into consideration before actually creating a textbook.

As a departure point, researchers have to study the pensum for English major, pinpointing American and British Literature at UTEC. Once the pensum is subject of study, a decision has to be made based on the number of class hours needed throughout the semester to teach the subject.

The investigators have to distribute equal number of pages to each main topic, which is not to exceed a total of two hundred pages. However, some Literature books exceed seven hundred pages due to the nature of the subject. This Literature book will contain the most important summarized information within this amount of pages otherwise, information included after the pre-set number of pages could turn extensive, and challenging to read for the students taking this course.

The researchers have to determine the methodology to follow in the creation of this textbook. Whether to be a single textbook or, if the same one will come together with a teacher's guide including each lesson contents and instructions for the handling of the subject.

5.7 Lesson Planning

Lesson planning is a tool used by teachers to prepare and distribute their time. During each class session, teacher's performance is based on the design of the lesson plan. Researchers considered some aspects to be useful in the distribution of a well-structured lesson plan. The following guidelines are considered to enable teachers to judge the effectiveness of the textbooks, to exploit this material in a systematic way and to produce supplementary material in the form of exercises and drills. Such guidelines are divided into five sections:

- ❖ The structural content. In this section, teachers will look at the factors surrounding the learning of a new subject. Here, teachers will have to examine carefully the various procedures that traditionally exist for the presentation and practice of the form of the new subject and its use.

- ❖ The lexical content. Here, the teacher will review techniques for teaching vocabulary which deals more specifically with selection of vocabulary items for a given lesson and above all with ways in which vocabulary work can be integrated into the main body of a structure lesson. Links between certain structures and certain lexical sets are suggested.

- ❖ Situational content. Here, teachers should look at the meaning of situation, the elements that go to make up a situation and how to select appropriate situation for different types of learners. The handling of situation in the classroom is also suggested.
- ❖ Integrating material. This section provides examples in which there are strong, sometimes unbreakable, links between structure and vocabulary, between structures themselves, and how this can be maximized as a starting point for teaching a new structure or for creating built-in revision.
- ❖ Rounding off a lesson. This section indicates certain ways in which the teachers can conclude his/her lesson by asking key questions to check whether the learners have in fact acquired the items that were being taught, or by providing a summary of the meaning and/or use of the items.

At the end, researchers can summarize the planning and preparation procedure for the structural content of the presentation stage as follows:

- Is the teacher in a position to produce his/her own material?
- Decide which aspects of the structure are to be taught in the initial lesson and which are to be left for later lessons.
- Decide on a situation that will make the meaning clear, and if possible incorporate a communicative use of the structure.

- Decide on a mode of presentation.
- Write the presentation material.
- Gather other necessary aids for the presentation of the subject.

Therefore, the creation of an American and British Literature textbook demands a well thought and carefully designed lesson planning to be implemented in the teaching of this subject.

6. The Course Design and Teaching Materials.

The common element in English for Specific Purposes programs is that they are designed for adults who have a common profession or job related reasons for learning English, a common context in which English is used, content knowledge of their subject area, and well developed learning strategies. That is to say that ESP students have a specific reason for learning the language. ESP lessons are oriented through the need assessment that identifies what the students need to do and the context in which they are immersed and their current level.

Considering the aspects mentioned previously, the teacher selects materials and tasks to switch from a textbook to activities that leads to teach language in the context from the texts and tasks chosen particularly.

Because the ultimate goal of language acquisition is language instruction and use, the materials chosen should lead to a communicative activity in which students apply the content and language knowledge they have learned before.

The content focus of the course helps identify vocabulary and other language components and the context they will use. This signifies that ESP courses apply real activities to teach vocabulary and grammatical structures in context.

However, there are certain steps to follow to assess materials. First, the teacher has to become acquainted with the sponsoring institution and its requirements. Second, assess the situation and identify how the learners will apply English at job places. Third, the teacher has ideas about the prospect students' level of performance in the target language. Finally, the need of assessment gives an opportunity to collect samples of authentic text, spoken and written in English that are used by the students in their jobs.

After considering the course design it is relevant to assess what aspects are impossible to carry out.

Hutchinson and Waters, have described three possible ways of turning the course design into actual materials.

- ☐ Choose from existing materials: materials evaluation.
- ☐ Write own materials : material development.
- ☐ Change of existing materials: material adaptation.

6.1. Material Evaluation.

This aspects involves a matching process: matching needs to available solutions. Various abstract judgements should be made on how the teaching process could be affected negatively in its development. For example, a particular teacher might reject a particular book by judging the pictures of the cover or disliking the functional syllabuses.

The assessment process can be divided into four steps. First, the definition of criteria, in other words, establishing the strengths and weaknesses of a given group of materials. Second, to include a subjective analysis, which means what achievements of the criteria the teacher wants in his/her course.

Third, this step deals with the objective analysis. This should answer the question: How does the material evaluated fulfill the criteria? And the last aspect? And last but not least is related to matching evaluation, that is to say how the materials match with the teacher and students needs.

6.2. Material Development.

Some important aspects should be considered in the development of teaching materials. First, teacher should ask whether the learner's needs are significantly different from those of other groups in their institution.

It may be possible to use existing materials, but the teacher, makes sure that his/her solution is acceptable for everyone involved.

The second aspect deals with selection of published materials; however, the teacher makes sure that the materials cover the needs of the students.

The third aspect, puts emphasis on the teacher changing or adding exercises to make the materials more appropriate for the learners needs.

The last aspect, recommends that the teacher looks at the course design and identify those areas that could be covered by the existing materials to be added to the remaining ones.

Some pieces of advise to design additional materials are:

- ☐ Use existing materials to get new ideas.
- ☐ Design a rough copy before doing the final material.
- ☐ Work as a team.

- ❑ Revise existing materials to select the appropriate ones for the purpose of the class.

6.3 Material Adaptation:

The material to be adapted will be chosen, considering the material evaluation and the material development. According to Hutchinson and Waters (1987).

Consequently, this brief discussion takes to one indispensable aspect of course, design and teaching materials on how to design a book. However, designing a book to satisfy certain needs, a specific context, certain level of performance is the answer to lack of material. Designing a book is a decision that was made based on lack of materials.

6.4 Audio-Visual Aids.

Teachers should consider that it is not enough to be excellent and experienced in the English teaching field.

At the same time, they need to be up to date with all new information about useful ways of teaching the language to obtain good results. They also have to

realize and be conscious that they should not be the only vehicle students have in order to receive the information. It is important to say that their job in the teaching / learning process is fundamental, but it will be much better if it is complemented with materials which will make the contents understandable and easier for students.

As a matter of fact, teachers need extra help like audio visual aids to perform better their role in the teaching field. Celce-Murcia has stated, "These aids are classified in two groups: technical and non-technical."¹¹

Technical audiovisual aids is that equipment which is operated using electricity or batteries. It is not easy to mention exactly all the technical aids that exist. A list of the most useful of them and their function is provided below.

➤ **The Opaque Projector.**

This equipment permits the teachers to project little pictures, exercises, paragraphs, etc. from books or some other kind of printed paper. Those pictures are projected to give explanations, to use them as a reference or as an example to be followed.

¹¹ Celce-Murcia Marianne "Teaching English as a Second or Foreign Language" 1979, page 308.

✓ **Movies.**

These materials are useful when teachers want to vary the class contents. While the film is projected, teachers encourage the students to take notes about it. Later, some questions will be given to them in order to answer according to the film. It can be oral or written, depending on the teachers plan. This is just an example, but the person in charge of the class will decide the best way to use them.

✓ **Television.**

This aid is used when the purpose is to make students come in contact with native pronunciation of the language through films, commercials, presentations, musical videos, etc. later on, the students have the chance to make comments concerning the topic they are working on via Individual or group activities.

✓ **Video Tape Recorder.**

It provides the opportunity to show video films which can be related to any kind of Information teachers want to present. These aids useful because videos can be projected several times depending on the purpose of the class. Also, It serves to clarify any doubts the students may have.

✓ **Overhead Projector.**

It gives the opportunity to show written forms or even drawings on transparencies. It only requires blank sheets of paper to be put under the transparencies. These transparencies are projected on the white board, on a piece of white cloth or simply on the wall.

✓ **Radio.**

This equipment is used when the learning is focused on the listening skill. Here the students are encouraged to listen carefully to news, interviews, commercials, comments, etc. This aid will be effective if it is used in countries like the United States where English is spoken and the students learning this language have the opportunity to use this resource.

On the other hand, in El Salvador we can use this resource via a short-wave radio.

✓ **The Computer.**

Little by little, this innovative resource has been introduced to the teaching process. Its functions include from word correction to scientific information via the Internet.

It is important to notice that the use of this resource is expensive. Not too many schools and universities can afford to use of it (at least in El Salvador) for teaching a language.

From the very beginning of the process, students must be oriented to the use of the computer and its program, then they will be able to operate It as they are learning the target language.

✓ **Reproduced Materials.**

The two most common have been the mimeograph and the photocopier. At present, the most useful is the last one which provides the teacher with an amount of material in an easier way.

At the same time, the students can obtain motivation through the reproduction of charts and pictures.

On the other hand, the non-technical aids are the ones which are manipulated without electricity. These ones could be factory-made or teacher hand-made; in other words, teachers can create them using their imagination. It is not possible to give a specific number of these kind of aids, every day new materials appear in the market with the most attractive colors and forms, as it is exemplified below.

✓ **Board.**

This is an essential part in the classroom, most of the time there is a board at the front part of any classroom. It is used to clarify doubts, to make the students go to the front of the class participating with exercises, drawings, etc. There are three kinds of known boards: the flannel board, which is a piece of woolen cloth that can be used to teach vocabulary, create stories or make drawings, etc., for example, the teacher can elaborate a group of pictures to teach a given topic, then he can put these drawings on it according to the contents he is explaining in that very moment. One of the advantages this resource has is that the materials can be used several times in accordance with the students' and teachers' needs. The magnetic board, which it is also made of magnetic material that attracts metal things.

The letters of the alphabet for example, should have a piece of magnet on the back of each letter in order to teach vocabulary or some grammar structures; and finally, the board where it is necessary to use markers and chalk in order to write down on it.

✓ **Pictures.**

These ones should be appropriate to the content, they are easy to collect because they can be found in newspapers, magazines, books and so on.

Through them, students can imagine think and even dream when a story is read.

✓ **Word and Picture Pockets.**

They are useful to encourage students to play and learn at the same time. Grammatical structures can be introduced. using these cards, making them create new sentences questions, new stories, etc.

✓ **Real Objects.**

This resource is the easiest to find because all the possible objects in the classroom (walls, desks, books etc.) and the ones carried into it (tickets, boxes, stamps, etc.) can be used to explain, to clarify doubts, to create new sentences, to give examples, etc. Teachers should take advantage of this resource as much as possible.

All these materials are just some of the variety that exists, which are an important tool teachers have in their hands for teaching/learning process in these modern times.

Furthermore the adequate setting the lab offers to students makes them overcome stress. David Cross (1992) has classified visual aids as follows:

Aids Requiring Little Preparation.

✓ **Flashcard.** It is just a simple picture on a piece of card of paper.

- ✓ **The Clock Face.** It is very useful to teach student how to ask or give the time.
- ✓ **The Digital Clock.** Simply this aid consists of writing the time on the blackboard. However the teacher can prepare few sheets of paper and stick them on the board. They can be elaborated in moments and thrown away afterwards, or they can be kept for use next year.
- ✓ **Magazine Pictures.** It consists of pictures obtained from old magazines. Single objects can frequently be cut out to be used with the magnet board. This aid will be a useful resource to have at home when planning lessons or revisions.
- ✓ **Finger Puppets.** They are just small head and shoulder pictures of people, fitted over two or three fingers by means of a looped strip. Two sheets of paper are stuck together for strength in order to create the loop that goes over the fingers.

Aids Requiring Some Preparation.

- ✓ **The Magnet Board.** It is a long sheet of thin zinc. It can be painted white if wished and fitted with a carrying handle. The board is leaned on the ledge of the blackboard or suspended from a nail.

Cut outs from magazines or hand drawn pictures can be attached, using the pieces of magnets to hold them in place.
- ✓ **The Felt Board.** This aid is made of card or thin plywood and so it is even lighter. On the front, sheets of felt are stuck. Pictures are built up as the teacher talks.
- ✓ **Wall Posters.** They consist of large sheets of papers. Several kinds of pictures can be prepared by the teacher, in order to teach a given topic.

Besides, they are very useful to explain a picture of a diagram, which is too complex to draw quickly at the board.
- ✓ **The White Board.** It is intended for use with dry-wipe pens. Peel-off and stick-on plastic is stuck on to an oblong piece of hard board, plywood or card board. It is very light but it can not be folded.
- ✓ **The Portable Blackboard.** It is a roll-up blackboard that can be made in minutes. It offers a reusable alternative to the posters.

The materials needed to elaborate this aid are:

Two lengths or round, stick a square yard of black vinyl or oil cloth for the writing surface.

Concerning the use of Electronic Equipment; David Cross (1992) has mentioned the use of the next aids:

- The overhead projector (OHP).
- Videocassettes
- Slide Projector

Cross states that if teachers have access to any electronic equipment, they should certainly use it. He says that It is important to know how such equipment is best exploited for teaching purposes.

On the other hand, Jeremy Harmer (1991) says that the teacher needs to know what aids are available and appropriate for the level he/she is teaching. These aids may include wall pictures, flash cards, flip charts, cards, charts, tapes, tape recorders, video playback machines, overhead projectors, computer hardware and software, sets of books and materials and, of course, the board.

Besides, he says that the use of pictures is essential in the teaching-process. They can be board drawings, wall pictures and charts, flashcards, magazine pictures and any other non-technical visual representation.

Furthermore, he agrees with the use of realia into the room. Words like "post card" "ball" "pen", etc. can obviously be presented in this way. The teacher holds up the object (or points to it) says the word and then gets students to repeat it.

Additionally, Harmer, argues that it is extremely useful to give students a visual setting for the tape they are going to listen to, some pictorial back-up that will origin expectations and reassure the students.

The major advantage video tapes offer to the teaching process is that students can watch people speaking and can have a visual context for what is being said.

The principles for using videos are almost the same as those for using audiotapes. Due to the nature of video material which is like television, there is a special need for teachers to set motivating tasks, moreover the same author says, that the teacher is the language model for the students. But, at the same time, it is important for students to be exposed to other voices and that is why listening to tapes is so important. This aspect is essential in case students are not living in a target language community.

✓ **Language Laboratory.**

The teaching/learning process is performed most of the time in a classroom, but when there is a possibility to have a laboratory to practice, the students' learning becomes relaxing and more comfortable for them. According to the experience the researchers have had, the absence of noise or any other interference makes students concentrate better during the lab practices. Furthermore, the adequate setting the lab offers to students makes them overcome stress. The traditional way to teach a language has changed with the use of the laboratory. It permits a combination of theory and practice where students and teacher work together. The laboratory saves effort and time when teachers need to explain even difficult contents, using correctly the different materials prepared for the class, "we shall have achieved considerable economies and notable intensification of the learning process. This is what the language laboratory should be able to do for us if we use it properly."¹²

The class in the classroom, and the practice in the laboratory, should work together to be a complement to each other. When something explained in the classroom is not easily understood because of the lack of resources the laboratory should offer better conditions to facilitate the students comprehension.

¹² Allen Harold B. "Teaching English as a second language", 1965 page 342.

The laboratory is a place equipped with tape recorders, TV sets, videos, tapes, white boards, etc. Sometimes, being up to date with the new technology is expensive. The point here is not how much it costs, or how sophisticated it is, but the important thing is if it is used correctly, "all the expensive equipment will be wasted if the techniques of using the laboratory and even more important the linguistic materials, are not appropriate, adequate or properly prepared."¹³ This theory recommends that teachers use the language laboratory properly, be careful and selective with the techniques, contents and strategies applied in the lab practices in order to be precise and understandable.

6.5 Lack of Material, Book Design.

Lack of material is one of the UTEC concerns. This has become evident in the past because teachers in general have found it difficult to encounter coordinated materials for in-class activities. Also, these materials have not satisfied the needs of the students simply because such materials or books have not been designed to meet the needs of these students in particular. However, UTEC realized this difficulty and started to make efforts to create texts and teaching materials that would fulfill learning objectives and the School of Languages goals, too.

¹³ Ibid 12. page 345.

These goals have to do with improving the quality of materials and language instructions at the School of Languages.

In order to achieve the goals and objectives that the School of Languages anticipated, research needed to be done in respect with book design.

So in addition to this, among the concerns that the researchers have, is the fact that that a textbook will be created and because of this, many elements will have to be taken into account. These elements will guide the design of this American and British Literature textbook. For example, a considerable amount of time will be devoted to writing clear directions to assignments, providing explanations, and dividing the necessary methodology to give students sufficient instructions on what to do in this new American and British Literature subject, as well as for the teacher.

Another concern was, what elements to take and which not to take into account. Nevertheless, according to the book design web site [A:/bookdesign_archives/pbintdesignintro.htm](A:/bookdesign_archives/pbintdesignintro.htm). various things have to be considered to design a good book, as follows : Typography, book design, printers, your cover, the design and production process, standard book sizes.

According to the book design web-site : The kind of professional design that lends credibility to the subject matter and presents it in a way that is not only appealing and enjoyable but easily interpreted.

A good typography and design enhance content, poor typography and design destroy its power. Distractive type, ugly or cheap clip art and typesetting inconsistencies detract from the message of the writing.

Besides, levels of information can confuse the reader if they are not organized consistently. As book design web-site states:

“Levels of information (heads, subheads, bullets, numbers) can get confused if not formatted with consistency of style”.¹⁴

So much caution should be used when processing the contents of any book. However, in the case of researchers, American and British Literature content will be designed with the appropriate typestyle.

Book design: In designing the American and British Literature textbook, the authors must take into account the idiosyncrasies of book design. These have to do with what margins, gutters, and what ink to use for the benefit of the School of Languages students in general.

¹⁴ A:/bookdesign_archives/pbintdesignintro.htm

However, these are other elements to be dealt with such as footnotes, sidebars, bulleting, folios, and others as book design web-site says:

“Designers know the idiosyncrasies of book design standard sizes; acceptable gutters and margins; ink tolerance; treatment for elements like footnotes, end notes, sidebars, pull notes, titling, bulleting, and features page counts and signatures; folios and front and back matter.”¹⁵

Consequently, designing a book is not an easy task, it requires great skill. The reason why these standards were created is that readers expect, subconsciously, books to appear a certain way. This according to the book design web-site [A:/bookdesign_archives/pbintdesignintro.htm](A:/bookdesign_archives/pbintdesignintro.htm) enables the brain to easily process the information. In this particular case, the authors will make all the efforts for this to come to reality at UTEC.

Your cover: The book cover is very important because that is the first thing students will see. The first impression is difficult to delete from the mind. It takes from two to four seconds to cause a good impression on people in general. This is according to book design web-site [A:/bookdesign_archives/pbintdesignintro.htm](A:/bookdesign_archives/pbintdesignintro.htm)

¹⁵[A:/bookdesign_archives/pbdintdesignintro.htm](A:/bookdesign_archives/pbdintdesignintro.htm)

Design and production process: Designing a book is basically writing about the topic, selecting the appropriate structure, fonts, folios, the feature treatment. Besides this choosing, the printing is very important as the book design web-site states.

Additionally, the templates, style tagging production, cover are important as well. The template is essentially the design of the whole book. The style tagging has to do with the outline of the document.

Standard book sizes: According to book design web-site A:/bookdesign_archives/pbintdesignintro.htm, taking about sizes means finding the size which will be the most economical fit for the sort of book to be published. These sizes are categorized according to their most common markets, as follows:

- 4 ¼" x 7" Mass Market.
- 5 ½" x 8 ½" Tradebook, Handbook or Fiction.
- 6" x 9" Handbook, Tradebook or Fiction.
- 7" x 9" Manual, Textbook.
- 7 ½" x 9" Giftbook, Artbook, Manual.
- 8 ½" x 11" Manual, Textbook.
- 9" x 12" Coffee Table book.

Most definitely the American and British Literature textbook size chosen will be 8 ½" x 11.

In conclusion, the aspects to take into account to create a textbook are:

- The School of Languages program which is divided into Units I, II, III, IV, and V. It was provided by UTEC.
- Then, reading selections will be determined by interviewers and surveyed students.
- The depth of the contents which will be determined by answering the survey and interview.
- The illustrations to be used in the decoration of the textbook.

All of these aspects will be crucial in the creation of this textbook.

CHAPTER II

METHODOLOGY

6. METHODOLOGY FOR THE CREATION OF A TEXTBOOK FOR TEACHING AMERICAN AND BRITISH LITERATURE.

6.1. Methodology Objective.

The methodology of this project comprises various objectives. For example, This research was classified as field research because students and professors were asked questions to choose the most appropriate reading selections to create the American and British Literature textbook for the school of languages students in order to meet the pre-set goals established by the researchers, which were:

- The creation of a textbook according to UTEC's requirements.
- To Provide students with a useful tool in the American and British Teaching Learning Process.
- To enhance the English Teaching Learning Process.

Due to the nature of each specific objective, it was descriptive as well as exploratory because it depicted which reading selections, exercises, and what

pictures to use to illustrate the text and how they were designed as well. Also, the research was based on bibliographical sources.

6.2 Methods of Investigation.

6.2.1. Inductive Method.

One of the methods the researchers used was the inductive one because it went from the particular to the general. This means from opinions collected through the surveys and interviews, the researchers decided what reading selections, exercises, pictures and the American and British Literature periods to include in the creation of the textbook.

6.2.2 Educational Research.

The other method the researchers used was the educational one because it involved dealing with the teaching-learning process as well as how to create the American and British Literature textbook.

6.3 Population and Sample.

The surveys and interviews were administered by the researchers to the School of Languages students who had finished all their subjects and were

currently going through their thesis process as of 2002, the professors who had taught American and British Literature in the past at UTEC.

The population samples were very reliable because the students survey constituted the entirety of the students who had finished all their subjects and were going through their thesis process. Also, the professors who had taught American Literature I and II, and British Literature I and II before. In addition, The Education Department (MINED) expert was interviewed on how to make a book.

However, the criteria to use in this research for choosing the samples were basically the ones given to the researchers by UTEC. First of all, because the population equals the sample, the correct number of students to survey was eighteen. The total number of professors to interview was four. And last but not least, the number of MINED experts to interview was one.

CHART I

The total number of professors and school of Languages students.

A. Interviewees	Number
School of languages	
Literature Professors who have taught American and British Literature I and II. (Currently teaching at UTEC)	4
Students who have finished all subjects and are going through their thesis process.	18
MINED experts on how to make books.	1

The intentional sampling was used to choose the number of professors interviewed, expert at MINED, and the School of Languages students who were working on their thesis as of 2002 as well. However, the number of students who had taken the American and British Literatures I and II respectively were chosen because it was the best choice that School of Languages. The reason why it was the best alternative was that the researchers were interested in the needs coming from students and professors at Universidad Tecnológica specifically.

The intentional sampling was also used here, as follows:

CHART II

Number of professors and students that were surveyed and interviewed.

Place	population Sample	Criteria for choosing The sample
School of languages professors who have taught American and British Literature, at UTEC. (Read note)	4	Intentional sampling
MINED expert on how to make a book.	1	Intentional Sampling
Students that have finished all their subjects and were going through their thesis process as of 2002	18	Intentional Sampling

6.3.1 Techniques and Instruments.

○ Techniques.

Due to the nature of this research, the researchers considered necessary to use two forms of collecting information and these were:

- **The interview.**
- **The survey.**

The interview is a meeting, generally of persons face to face, to talk over something special or important.

The survey is a formal or official inspection, study poll, to measure for size.

Applying this strategy to the textbook, researchers had to distribute their total number of class periods into two big topics: American Literature and British Literature. As a next step, the researchers had to select the contents to be included in the teaching of both topics along with their specific objectives aimed to the students of the School of Languages at UTEC. During this process, unfortunately both American and British Literatures were narrowed down to fit the given time of one semester.

- **Instruments.**

Interview Guide for English Professors

- ❖ Interview guide for teachers that have taught American and British Literature.

The general objective of this interview was to gather information that was used in the creation of a textbook for teaching American and British Literature.

The interview contained eight open questions. Here is how it was carried out.

Basically, the aim was to obtain the opinion of four UTEC - American -and -British Literature professors have taught Literature. The opinions were recorded in writing prior to a brief discussion with them. These opinions were used in the creation of this textbook. The professors were asked how important the creation of this text was going to be for the School of Languages.

Furthermore they were asked to determine the content depth or level that the textbook should have, and whether to determine in which way the Teaching Learning Process would improve by the creation of this textbook. At the same time, they were asked to determine if it is necessary to illustrate and to have an audio and video tapes for the American and British literature reading selections. As well as to find out if it is necessary to include methodological

suggestions for the teacher on how to use the American and British Literature textbook. It was also necessary to ask whether to include complementary exercises to the contents in this new literature textbook. They were also inquired to determine which are the academic and cultural needs students have to satisfy when taking American and British Literature. Also, they were asked to recommend the audio-visual aids to be used in the creation of the text.

This interview was administered to the English professors of the School of Languages, Humanities Faculty, at UTEC. This interview was written entirely in English. The reason why the interview was used was because it allowed the researchers to gather information to answer questions. Later on, the research was benefited when this information was obtained.

Interview Guide for MINED's Book Making Expert

- ❖ Interview guide for Ingeniero Lidia María Valse de Cornejo, second in charge of the materials department at MINED. She was one of the technicians involved in the creation of textbooks.
- ✓ This interview contained six open questions.

The general objective of this interview was to obtain the opinion of the MINED Materials Coordinator Department with respect to which were the steps to create a book.

This interview was conducted as follows. Mrs. Valse answered a questionnaire in writing prior to a conversation about the steps to follow to create a text.

She was asked how to distribute all the topics or contents in the American and British program. According to the UTEC's English program. Also, the interviewee answered questions on how to choose the adequate steps to be taking in the creation of the text. After that, she was inquired about what type of methodology and printed material or reading selections to be used for the text. Then it was necessary to determine the contents of the American and British Literature textbook. Mrs. Valse answered questions on how to use on – line support (Internet) to have a varied number of electronic addresses available on the web for students to use as references to complement the reading selections studied in the American and British Literature Analysis. And last but not least questions were asked to suggest which audio-visual aids were the most recommendable to be used in the creation of the American and British Literature textbook as well as the role of the audio-visual aids in the teaching learning process

This interview was administered to the MINED material's coordinator, Mrs. Lidia María Valse de Cornejo.

This interview was written entirely in Spanish because the interviewee did not speak English.

The reason why this interview was used was that it allowed the researchers to collect information to answer questions relevant to this project.

Survey Guide for the 18 Students Who Finished all their Subjects at UTEC

- ❖ Survey for the 18 students that had finished all their subjects, and were working on their thesis process at UTEC.
- This survey contained nine closed questions.
- The general objective was to obtain information from the students who had finished all the subjects to obtain their Bachelor's Degree in English to be applied in the creation of a textbook for teaching American and British Literature at UTEC.

This survey was conducted by meeting each student and asking him to answer the survey questionnaire. They answered questions to find out how important was the creation of the American and British Literature textbook. They were also asked to determine the content depth or level of the American and British Literature textbook.

They were inquired to decide if it was necessary to illustrate the American and British Literature textbook, and create an audiotape to it. They also provided information to know if the creation of the American and British

Literature would improve the teaching learning process, and if it was necessary to use or to do on-line research in the Internet for the teaching of American and British Literature. They answered questions that helped the researchers decide which assignments the students would carry out in the American and British Literature semester, and also find out if it was necessary to include complementary exercises in the new American and British Literature textbook. They were also inquired to determine which were the cultural and academics needs that students had to satisfy when taking American and British Literature subject, as well as to decide which skills to emphasize more on in the development of the American and British Literature classes.

This survey was administered to the students who had finished all their subjects and were working on their thesis process.

This survey was written entirely in English.

This survey was very helpful to the development of the research.

6.4. Procedure

In carrying out this research, various steps were followed. The first one was to determine the population samples with which the investigation was accomplished. Three population samples were determined. The first one was the students who had finished all their subjects and were working on their thesis project as of 2002 year. The second one was the professors at the UTEC's School of Languages who had taught American and British Literature before. And the third sample was the MINED expert on designing audio-visual aids. These three samples were determined by using the intentional sampling method. This consisted of choosing a certain number of people just because they were the best source of information for this project. However in this particular case the samples equaled the population.

In conclusion, eighteen students were surveyed and four professors were interviewed as well as one MINED expert.

The researchers believe that the samples were enough in terms of reliability for this project to be a success.

After conducting the interviews and passing out the surveys, information regarding the needs of the American and British literature students was

exposed to the researchers. This led the authors in the creation of the American and British Literature textbook.

The interviews and the survey helped achieve the objective of gathering opinions which allowed the researchers to create a suitable textbook for teaching literature.

Another document which was the basis of the creation of this textbook was the English Major's 2000 program of studies at the UTEC School of Languages. This syllabus comprised forty-four subjects which included American and British Literature which is a ninth semester subject.

In conclusion, the syllabus and the data collected from the survey and interviews were the core of this research.

This information was converted into either pie charts, bar charts, and / or graphs to explain the results of this research in a visual way.

6.5. Data Analysis and Interpretations

After collecting the data, and in order to organize the results obtained through the survey and the interviews, every question was analyzed and interpreted following the next five steps:

- First, the question was written.
- Second, the objective of the question was also written after it.
- Third, the data was presented on a chart which contained:
 - ✓ **Variable.**
 - ✓ **Frequency.**
 - ✓ **Percentage of results.**
- Fourth, the data obtained was displayed through bar graphs.
- Fifth, the data results were presented in a summarized way.

Here are the procedures to analyze and interpret the results from the interviews and the survey.

6.6 Results

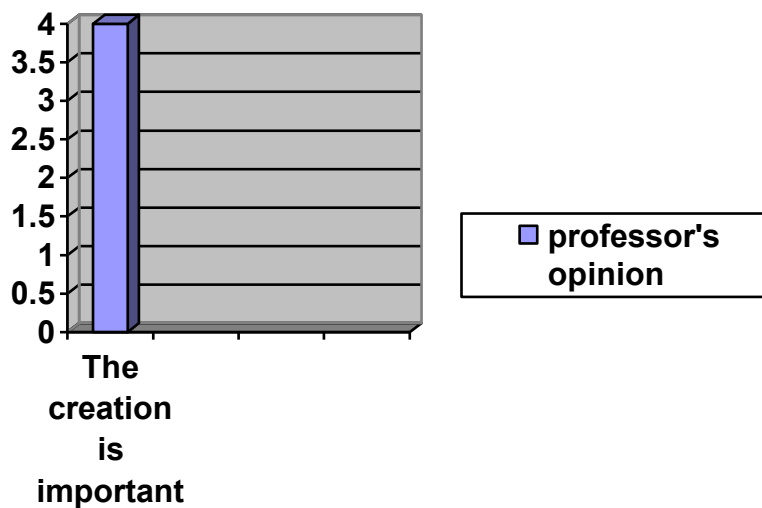
- Interview guide for professors who had taught American and British Literature at UTEC.

Question 1

How important is the creation of an American and British Literature textbook to be used by the school of languages students?

Objective

To identify how important the creation of a textbook will be for the school of Languages' students.



Analysis

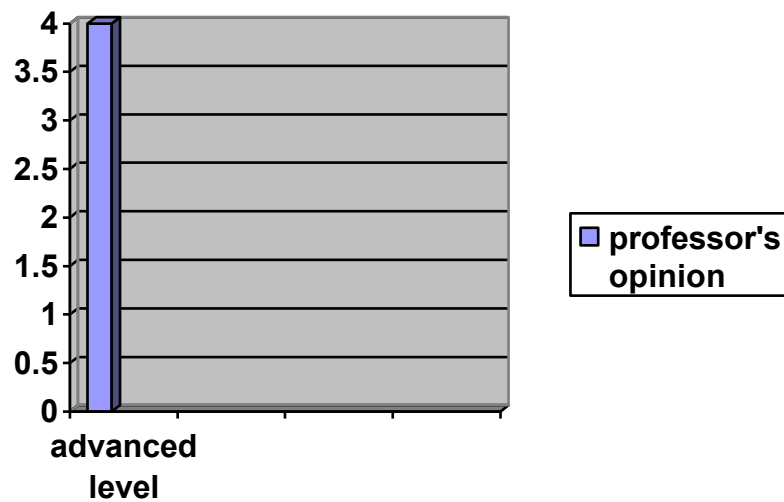
The four professors interviewed agree that the creation of the American and British textbook will be very important and it will be a guide containing the materials of the topics to be taught the whole semester.

Question 2

According to your experience, what depth should the contents of the American and British Literature textbook have?

Objective

To determine the content depth of the American and British Literature textbook.



Analysis

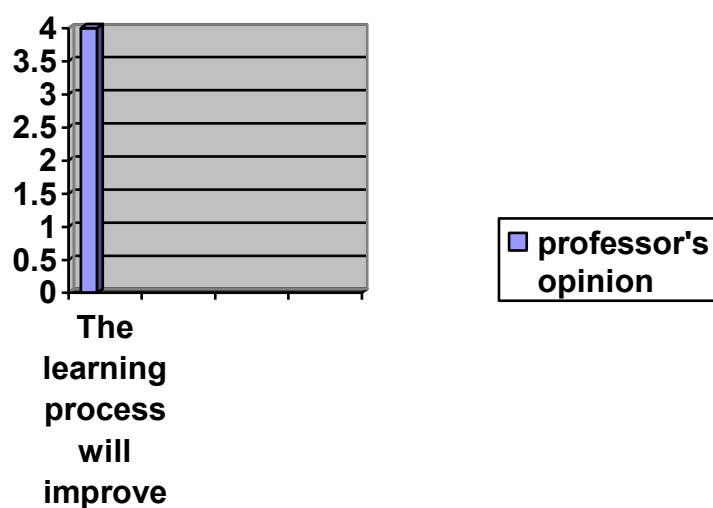
The four interviewees said that the depth of the printed material should be very advanced. The vocabulary had to be advanced and it should also include complex reasoning. One of them also picked and included. However, this text should not be too detail because of the time limitations.

Question 3

Will the teaching learning process be improved by the creation of this textbook? Please explain.

Objective

To determine in which way the Teaching Learning Process will improve by the creation of a textbook.



Analysis

According to the experience of the interviewees, all of them agreed that the teaching-learning process would improved because the students in general would have the materials needed and the exercises. So that the students could learn on their own. Besides, they would have more time for analysis.

Question 4

Do you consider necessary to illustrate the reading selections of the American and British Literature textbook with pictures, and to have an audio and video tape to it, according to your experience? Please explain.

Objective

To determine if it is necessary to illustrate and to have an audio and video tape for the American and British Literature reading selections.

Analysis

According to what they said the American and British textbook should be illustrated with pictures, landscapes, and authors pictures. The audiotape should contain excerpts of readings and biographies. The video should contain material that makes it easier for the students to understand the issues concerning the topics being studied.

Question 5

Do you consider necessary to include methodological suggestions for the teacher on how to use the American and British Literature textbook?.

Objective

To find out if it is necessary to include methodological suggestions for the teacher on how to use the American and British Literature textbook.

Analysis

Including methodological suggestions would be necessary in the sense that it would provide the teachers with alternatives to develop various activities in class. However this should not be extremely detailed, but sort of like a list of activities to follow. So that the teacher can decide to apply his / her own style, said the interviewees.

Question 6

What kind of exercises do you consider necessary to include in the reading selections of the American and British literature text, based on your expertise?.

Objective

To decide if it is necessary to include complementary exercises to the readings selections in the American and British Literature.

Analysis

The interviewees said that the American and British textbook should have exercises that would lead the students to criticize, interpret, explain, create, react, and analyze through the study of literature. One of the professors said that comprehension exercises, vocabulary and discussion exercises should be included.

Question 7

According to your experience, what are the academic and cultural needs that students have to satisfy when taking American and British Literature subject?.

Objective

To determine which are the academic and cultural needs students have to satisfy when taking American and British Literature.

Analysis

According to the answers written by the interviewees the students have to be exposed to historical, political, social, and economic background of every period all of these reflected on the U.S.A. and Great Britain Literature.

Question 8

Do you consider necessary to do on-line research to consolidate the knowledge on the contents of the American and British Literature UTEC's Program? If so, what activities?

Objective

To utilize computer technology in the teaching of American and British Literature.

Analysis

The four of the interviewees said that on-line research is necessary of course making sure that sites are available for everyone. The assignments could be summaries, quizzes, reading of biographies, analyze works, and activities related to the topic.

- Interview with the book making expert from el Ministerio de Educación, Ing. Lidia María Valse de Cornejo.

This instrument was prepared and administered to obtain the book expert opinion related to the creation of an American and British Literature textbook.

According to Ing. Lidia María Valdez de Cornejo, learning how to make a book was as interesting as well as touchy. The creator of the textbook had to

analyze the contents previously given. Also, the time had to be divided in equal amount of hours to cover every single topic without over extended any.

Another important factor that the authors took into account was to picture the final product as they wanted it to be, in other words, they had to imagine the American and British literature textbook already being check out at the school of Languages' library at UTEC.

The creation of a book or dummy was important to fore see and mistakes that could affect the actual textbook.

When asked about the use of Internet as a tool to search and obtain extra information, she answered that such source is a good for everyone to use it. She also stated that when using Internet, users had to be careful in choosing the appropriate material taking quality of it as a prime factor.

Question 1

¿Con base en sus experiencias en la elaboración de libros de textos, qué tan importante es la selección de los contenidos y la organización de estos dentro del tiempo especificado para su enseñanza?

Objective

To distribute all the topics according to the pre-specified time according to the UTEC's English Program.

Analysis:

To this question, she answered that selection of contents was very important as well as to organized them correctly. Delimitation of them played a major role because the assignation of hours for each topic had to do with the complexity of the contents given by UTEC.

Question 2

¿Cuáles son los pasos para la creación de un libro de texto, de acuerdo a sus conocimientos y experiencia en este campo?

Objective

To select the adequate steps to be taken in the creation of the textbook.

Analysis:

Her answer to this question was to put it together and discussed it. She suggested to imagine the length and the uniqueness of the American and British Literature textbook. Another relevant item she mentioned, was to discuss the project with the department coordinator to bread the investigation.

The preparation of a pre-projection also determinant to create the final document. Reviewed and improved the textbook were also important steps to follow in the creation of and American and British Literature textbook.

Question 3

Con base en su experiencia ¿cuál debe ser la metodología o procedimiento por seguir con respecto al material escrito de literatura que se incluirá en el libro de texto?.

Objective

To choose the type of methodology and what printed materials to use for the textbook.

Analysis:

To this question, she answered that the methodology to use in the creation of any textbook was an interactive one, because the creators of this textbook had to talk with the people involved in the use of the textbook such as students and professors of the School of Languages at UTEC.

Question 4

Con base a su experiencia, ¿considera usted que el contenido del programa de la Universidad Tecnológica de El Salvador es lo suficientemente profundo para el desarrollo de la materia Literatura Americana y Británica que se incluirá en el libro de texto que se usará en la UTEC?

Objective

To determine the contents of the American and British Literature textbook.

Analysis:

When asked about the American and British Literature program from the UTEC, she answered not being familiar with it and considered to comment about it could be inappropriate.

Question 5

¿Considera usted necesario que los estudiantes de Literatura Americana y Británica hagan investigación en el Internet?

Objective

To use on – line support (Internet) to have a varied number of electronic addresses available on the web for students to use as references to

complement the reading selections studied in the American and British Literature Analysis.

Analysis:

Her answer to this question revealed the need for everyone to use this resource to gather information as a complement of a topic. Nevertheless, users had to select the proper level as well as the quality of the information being downloaded, making sure this information have been updated constantly.

Question 6

¿Cuál es el rol que juegan las ayudas audio-visuales en un libro de texto?

¿ Cuáles son las más recomendables a ser incluidas en el libro de texto de Literatura Americana y Británica?

Objective

To suggest which audio-visual aids are the most recommendable to be used in the creation of the American and British Literature textbook as well as the role of the audio-visual aids in the teaching learning process.

Analysis:

Her answer to this question was, that audiovisuals allowed the teaching/learning process to be practical and easier. However, audiovisuals had to be clear enough to students because they did not have access to any other audiovisual material.

Finally, when teaching a foreign language, the use of cassettes or CD's became inevitable to deliver the pre-set message to students to the School of Languages at UTEC.

- Data analysis and interpretation of the survey for students that have finished all their subjects and are working on their thesis project as of 2002.

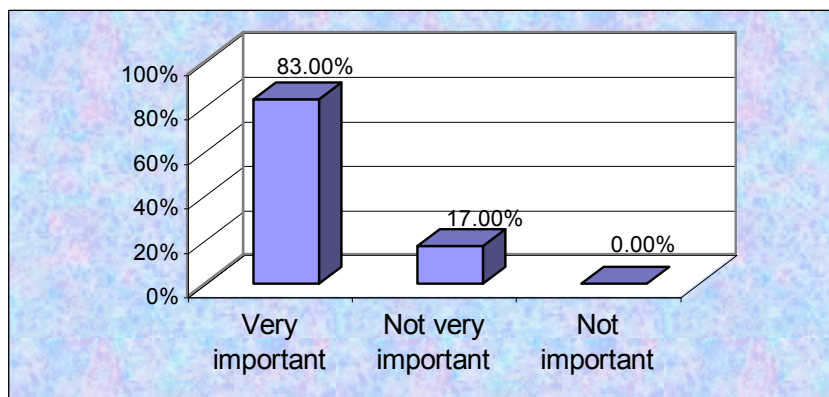
Question 1

In your opinion, do you think that the creation of an American and British Literature textbook is important to the School of Languages?

Objective

To find out how important is the creation of the American and British Literature textbook.

Variable	Frequency	Percentage
Very important	15	83.0%
Not very important	3	17.0%
Not important	0	0.0%
TOTAL	18	100.0%



Analysis

The results reveal that 83% of the students (15) agree that the creation of an American and British Literature Textbook is very important and 17% of them think that it is not very important to create it. It is necessary to say that in general everyone believes that this textbook is important for the School of Languages.

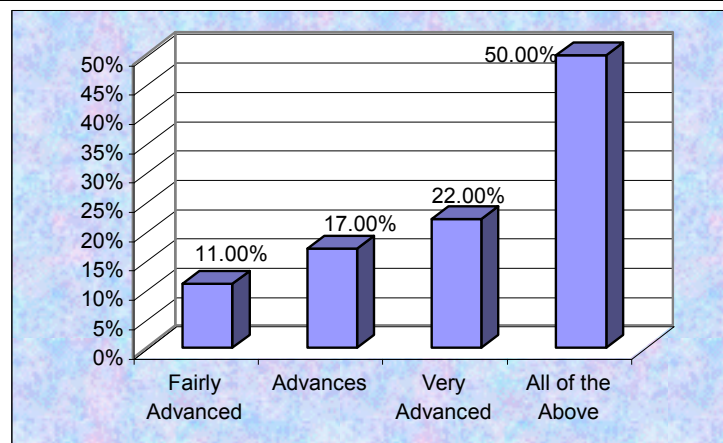
Question 2

According to the new UTEC's English major pensum, the American and British Literature subject must be taken in the eighth semester. Based on this fact, what depth do you consider that the contents of a textbook should have?

Objective

To determine the content depth of the American and British Literature textbook.

Variable	Frequency	Percentage
Fairly Advanced	2	11.0%
Advanced	3	17.0%
Very Advanced	4	22.0
All of the Above	9	50.0%
TOTAL	18	100.0%



Analysis:

According to the results presented above, 50% of the students surveyed (9) said that the American and British textbook contents dept should be fairly advances, advances and very advanced (all of the above) of the students (2) thought the depth of the contents should be fairly advanced, 17% of them (3) said it should be advanced, and finally 22% of the students (4) stated that the text should be very advanced. Therefore the depth of the contents will range from very advanced to fairly advanced.

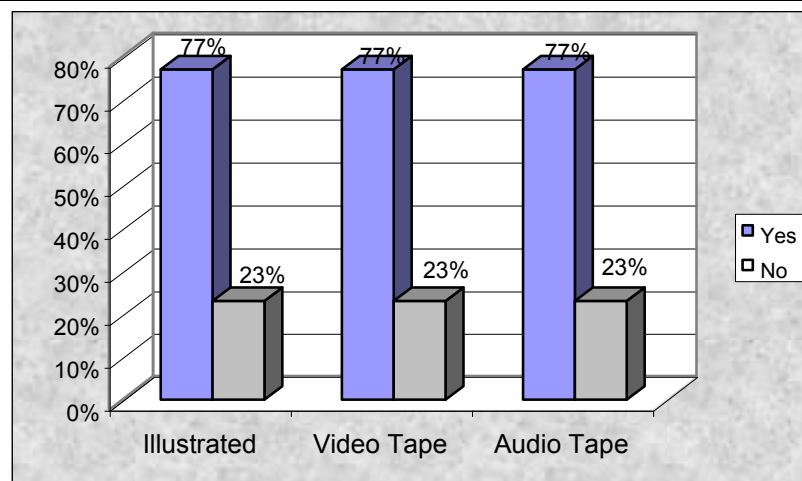
Question 3

Should American and British Literature textbook be illustrated and have an audio and video tape to it?.

Objective

To decide if it is necessary to illustrate the American and British Literature textbook, and create and audiotape to it.

Variable	Frequency			Percentage		
	Yes	No	Total	Yes	No	Total
Illustrated	14	4	18	77%	23%	100%
Video Tape	14	4	18	77%	23%	100%
Audio Tape	14	4	18	77%	23%	100%



Analysis:

In respect with question three the chart shows that 77% percent of the students (14) think that the American and British Literature textbook should be illustrated, and have a video and audio tape to it. However, 23% of the students(4) do not think the text should be illustrated, or have a video nor an audiotape to it. In conclusion, this text will have and audiotape, a videotape and be illustrated. These will serve as support material to the textbook.

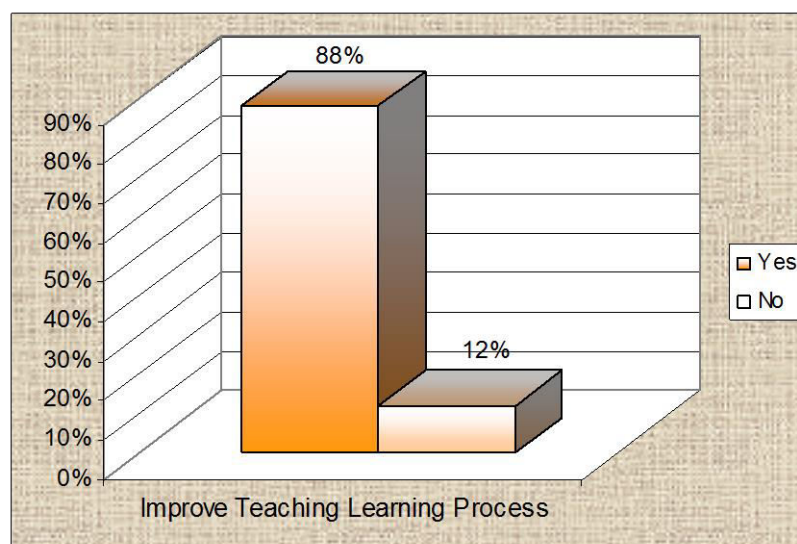
Question 4

Do you believe that this textbook on American and British Literature improve the teaching learning process at the School of Languages?.

Objective

To find out if the creation of the American and British Literature will improve the teaching learning process.

Variable	Frequency			Percentage		
	Yes	No	Total	Yes	No	Total
Improve Teaching Learning Process	16	2	18	88%	12%	100%



Analysis:

The results obtained when analyzing the data show that 88% of the students(16) surveyed believe that the teaching learning process will be improve by the creation of the American and British Literature textbook at the School of Languages. 12% of the students answer no (2). So the creation of this textbook will improve the teaching learning process.

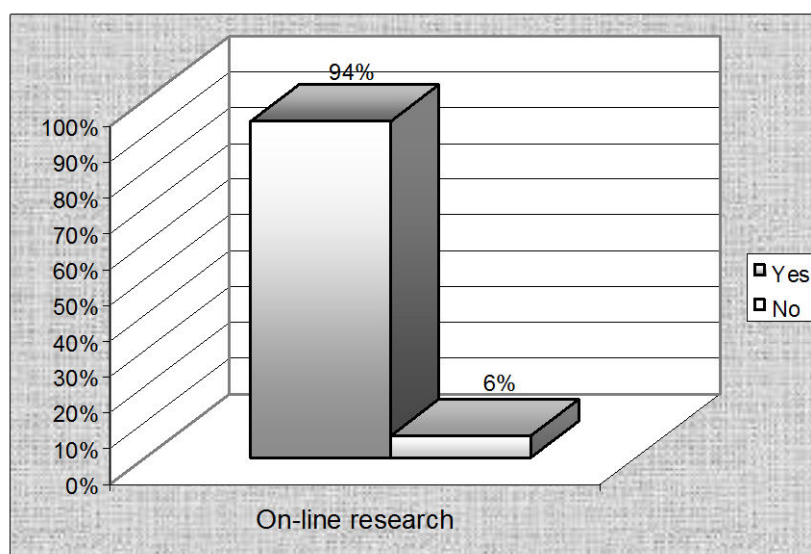
Question 5

Do you consider necessary for the students to do on-line research to consolidate their knowledge on the UTEC's American and British Program?.

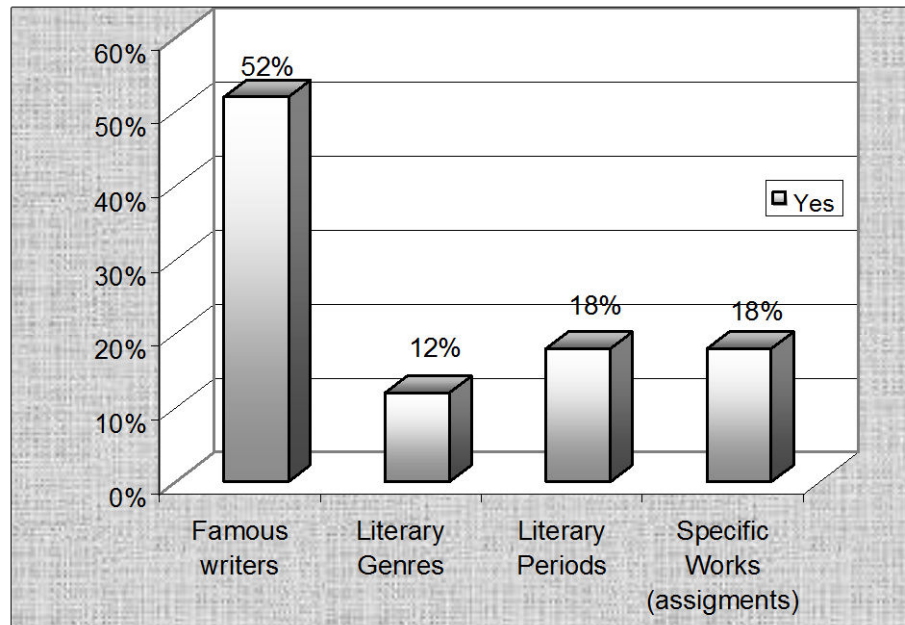
Objective

To use on -line research in the Internet for the teaching of American and British Literature.

Variable	Frequency			Percentage		
	Yes	No	Total	Yes	No	Total
On-line research	17	1	18	94%	6%	100%



Variable	Frequency If yes which ones	Percentage
Famous writers	9	52.0%
Literary Genres	2	12.0%
Literacy Periods	3	18.0%
Specific Works	3	18.0%
TOTAL	17	100.0%



Analysis:

The previously show chart reveals that 94% of the surveyed students (17) would like to do on-line research, only the 6% of the surveyed answered no (1). Consequently, out of the 17 students who answered yes (50%) want to do research on famous writers, (11%) would like to do on-line research on Literary periods and last (17%) on specific works or assignments. Therefore, the textbook will contain on-line assignments frequently.

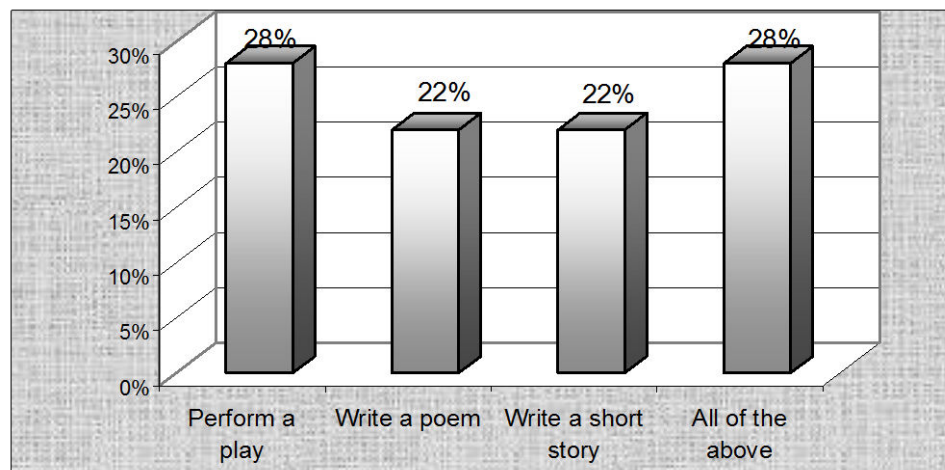
Question 6

What assignments would you like to carry out during the American and British Literature semester?.

Objective

To decide which assignments the students will carry out in the American and British Literature semester.

Variable	Frequency	Percentage
Perform a play	5	28.0%
Write a poem	4	22.0%
Write a short story	4	22.0%
All of the above	5	28.0%
TOTAL	18	100.0%



Analysis:

The results reveal that 28% of the students (5) would like to carry out assignments like to perform a play, 44% (8) want to do assignments like writing a poem and writing a short story. However another 28% of the surveyed (5) want to do all of the above which means, to perform a play, write a poem, write a short story. Consequently, the textbook planning will have

assignments like the ones just mentioned above which are: to perform a play, write a poem, and to write a short story.

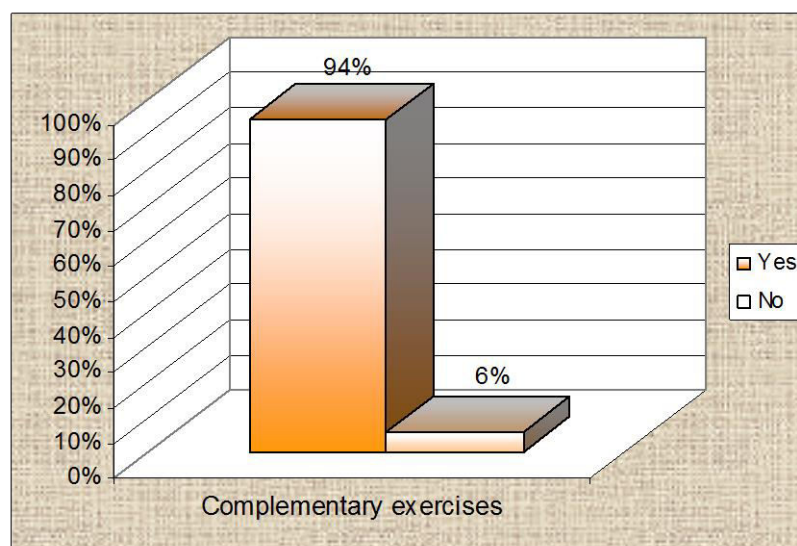
Question 7

Do you consider necessary to include complementary exercises in this new American and British Literature textbook?.

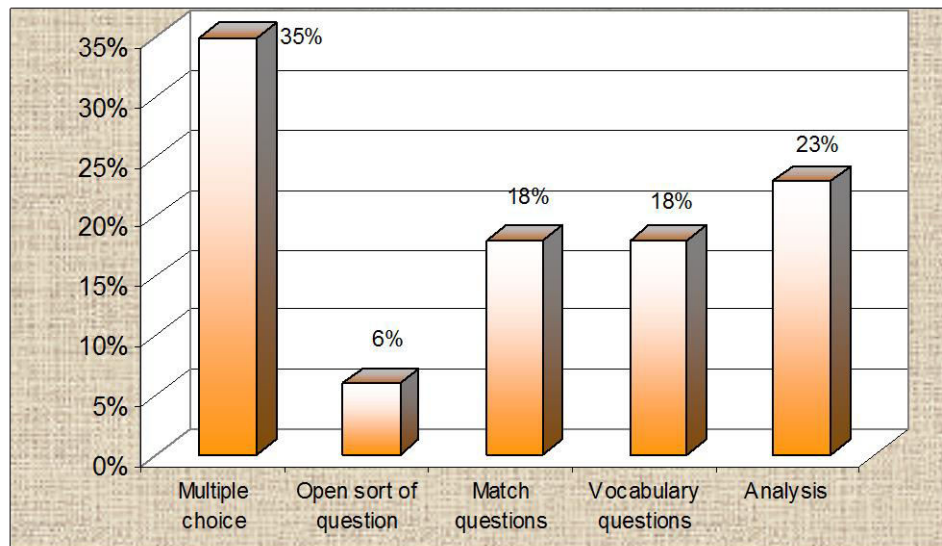
Objective

To find out if it is necessary to include complementary exercises in the new American and British Literature textbook.

Variable	Frequency			Percentage		
	Yes	No	Total	Yes	No	Total
Complementary exercises	17	1	18	94%	6%	100%



Variable	Frequency If yes which ones	Percentage
Multiple choice	6	35.0%
Open sort of question	1	6.0%
Match questions	3	18.0%
Vocabulary questions	3	18.0%
Analysis	4	23.0%
TOTAL	17	100.0%



Analysis:

The results show that 94% of the students answered that it would be necessary to include complementary exercises in this new American and British Literature textbook only 6% percent think the opposite. Out of the 17 students that said yes, 39% (6) consider multiple choice questions should be included in the textbook exercises, 34% (6) think that match questions and vocabulary questions should be included, 22% of them (4) believe the analysis question should be asked in the exercises and last 5% (1) want to have opens sort of questions. In conclusion, the complementary exercises to this textbook will contain most of all multiple choice questions, analysis questions, and vocabulary questions as well.

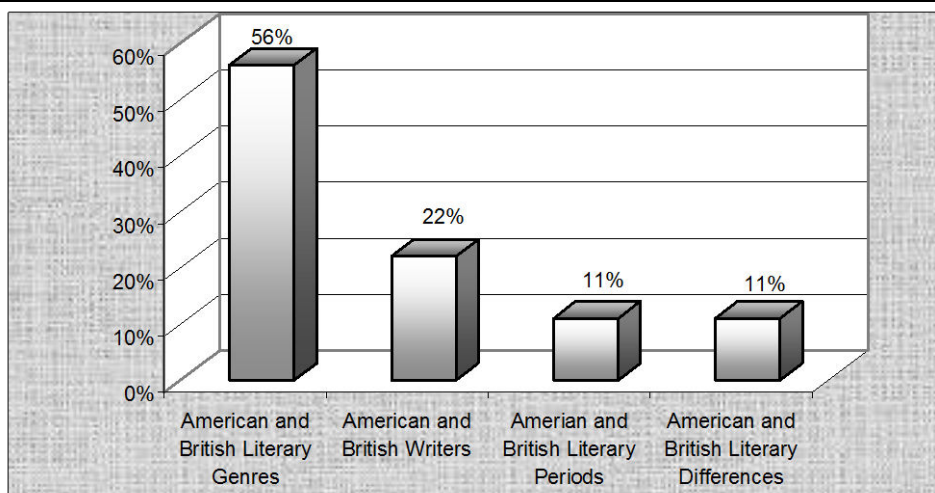
Question 8

According to your experience, what are the academic and cultural needs that students have to satisfy when taking the American and British Literature subject?.

Objective

To determine which are the cultural and academics needs that students have to satisfy when taking American and British Literature subject.

Variable	Frequency	Percentage
American and British Literacy Genres	10	56.0%
American and British Writers	4	22.0%
American and British Literacy Periods	2	11.0%
American and British Literacy differences	2	11.0%
TOTAL	18	100.0%



Analysis:

According to the results 56% of the students, 10 out of 18 believe that the academic and cultural needs should be satisfied by the teaching most of all, the American and British Literary genres, 22% by the teaching American and British writers, (1%) went American and British Literary differences. Therefore all of these aspects just discussed will be included in the American and British textbook.

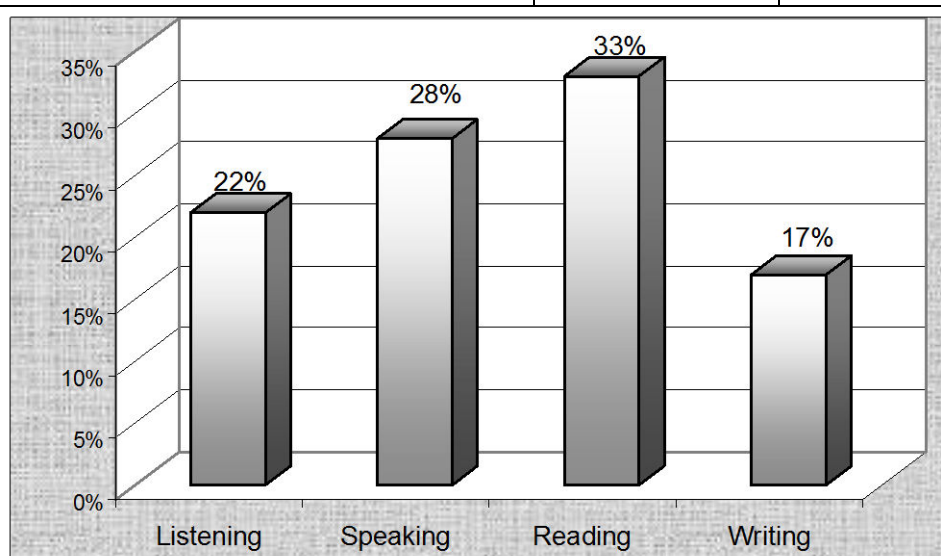
Question 9

From the provided list of skills, check the ones you as a student give priority and more emphasis during the development of your classes?.

Objective

To decide which skills to emphasize more on in the development of the American and British Literature classes.

Variable	Frequency	Percentage
Listening	4	22.0%
Speaking	5	28.0%
Reading	6	33.0%
Writing	3	17.0%
TOTAL	18	100.0%

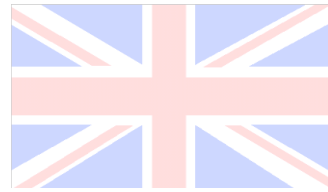
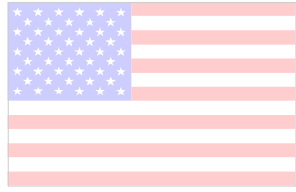


Analysis:

The results show that 33% of the surveyed (6) think that the priority or emphasis should be put more on reading. 28% think on speaking, then 22% believe on listening and last 17% think on writing. As a result of this survey the textbook will emphasize on the following abilities in order of chosen by the students from most emphatic to least emphatic. Reading, speaking, listening and writing. All of these will be implemented in the planning of the American and British Literature textbook.

CHAPTER III PROPOSAL

UNIVERSIDAD TECNOLÓGICA DE EL SALVADOR
Facultad de Ciencias Sociales
Escuela de Idiomas



AMERICAN AND BRITISH LITERATURE



Canterbury Tales. Taken from,
“World History” People and Nations.
Beginnings of the British Literature.



The Hunting Party. Taken from, “The United States
In Literature”
Beginnings of the American Literature.

**A Textbook For the
School of Languages
Students at UTEC**

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Introduction

This textbook has been designed to teach American and British Literature at UTEC's School of Languages. This textbook purpose is to develop a logical literacy and to have students appreciate American and British writers. Another aim is to provide language Instruction.

The teaching methodology consists of giving talks, examinations and reading selections, and ultimately to apply what is written in this book to real life. The level of this textbook is advanced. The contents of this book are based on the needs of the school of languages students and the American and British Literature program provided by UTEC. The skills to develop through this course on American and British Literature are speaking, listening, reading and writing English. The characteristics of the structure of this textbook are the following: Here is the structure of this text.

- **Lesson plan.** (It depicts what to do step by step)
- **Questions about the lesson.**
- **Complementary exercise.** (Additional exercises)

The lesson plan structure reads as follows:

Topic:	You will read each topic here.
Class duration:	You will read how long each class or activity should be.
Objective:	You will read what students should accomplish in every class here.
Methodology:	You will read the suggested steps to follow to achieve your objective.
Evaluation:	You will evaluate your pupils to find out if they understood the lesson.
Skills:	You will read what skills you will be developing in the students.
Source:	You will know what audiovisual aids to use to teach your class.
On-line Assignment:	You will know which e-mails or web sites to use in every lesson.

Homework: You will be asked to do the complementary exercises here.

The questions about the lesson structure is as follows: In this section you will read questions that the students will have to answer which will be related to the lessons.

The complementary exercise structure is as follows:

Here you will ask the students to do this section for homework or you may take it as a quiz if you wish for the following class. This is an additional exercise to the lesson.

The cassette contains.

-Text from the textbook which is marked like this:  Everytime you see this cassette picture in the textbook, you will have to play the tape for the students to listen to it.

-It also contains writers' biographies.

Important Notes to The Teacher

In order that you make the most of the American and British Literature text, you should follow these important recommendations.

- **All students must read the reading selections beforehand.**
- **Follow the suggested lesson plan (you may follow your own if you prefer).**
- **All students are responsible for looking up the vocabulary words and be ready for any evaluation.**
- **The complementary exercise could be used as a quiz.**
- **All students must be ready to answer questions orally and in writing in every lesson.**
- **You may form groups and ask them to look up and explain vocabulary words before you begin each class. This could be a graded exercise.**

American and British Literature

UNIT I

Introduction to Literature

Lesson Plan



Topic: Introduction to Literature P. 108

Class Duration: 50 mins.

Objective: To explain what literature is, as well as what the literary genres are.

Methodology: - Read the students questions. p.110

- Select one student who can read the introduction outloud.(5 mins.)
- Play the tape. Theory script (5 mins.)
- Then ask questions to check if they have understood what they read.
- Afterwards ask what the main highlights of the introduction are, according to the answers to the questions of this lesson. (20mins.)
- Have students answer the questions in pairs. (20 mins.)

Evaluation: Students answer the questions about the introduction. p. 110

Skills: Listening / Reading / Speaking / Writing a summary / Vocabulary

Sources: Audiotape (Duration 5 mins) / textbook.

On-line assignment: None

Homework: Answer the complementary exercises on p.112

1. Introduction to Literature



Introduction to Literature is designed to further students' enjoyment and understanding of Literature in three ways: first, to increase the students' awareness of his / her world by presenting him with ideas to consider about life through Literature. Second, to give the students some basic means of analyzing new ideas in literature, and third, to provide language instruction to the student so that they can communicate a more effective way.

The purpose of this introduction is to show the students reading selections, plays in Literature, literary terms as well as, the literary genres. However it is necessary to say that this will be a brief overview to American and British Literature. The best way of introducing students in general is to give them a good idea of what the literary terms are; for example, the short story elements, the poetry aspects, fiction and nonfiction, poetry forms, drama, narrative, and the short story structure.

After students in general have understood the literary genres, they should continue on with the elements that help the literary genres take form. For instance, plot, setting, characterization, theme, point of view, foreshadowing, climax, personification, tone, onomatopoeia, stanza, image, simile, metaphor, connotation, denotation, alliteration, assonance, etc. These are terms that students should become very familiar with or should identify and handle in a way that he or she can use them to produce new Literature. Literature of his or her own.

In Literature, what makes a work great and everlasting is that, it conveys truth, vitality, importance of subject, affirmativeness, and/or shining moral. A poem, a play, or story that touches many people for generations is a piece of writing that evokes the feelings

and emotions that the author wanted to revive in the readers. These are the same feelings and emotions that the author experienced himself when he was actually writing them.

The criteria to be taken into account to analyze a poem, a play, or story are respectively: A poem should have one or more stanzas. It can have rhythm, or it may be written in blank verse which means without rhythm or rhyme. A poem is based on a particular theme, it can have alliteration which is the repetition of consonant sounds and / or assonance which is the repetition of vowel sounds. It may contain symbols, these can be a person, a situation, or a thing. A symbol always represents something special in a poem. A poem can have four lines, this is called quatrain. It can also have two rhyming lines, this is called couplet. A poem can also have metaphors, which is a figure of speech involving an implied comparison between two different things or a simile which is a figure of speech involving a comparison using like or as. Personification is another element which means to give human attributes to things.

Onomatopoeia can be present in a poem and it means words used in such a way that the sound imitates the sound of nature and spoken things. A poem will definitely have imagery, which means words that appeal to your senses. All Literature students should be able to recognize, explain, and handle the criteria to analyze a poem.

The criteria to be taken into account to analyze a play has at least three parts: Exposition, which explains the plot. Climax, which is the turning point of a story, and denouement, which means the resolution of the play. A play has two types, these are comedy and tragedy. When analyzing a play, one can always obtain the characters, protagonists and antagonists. Characterization in drama, this means to speak, to walk, to move, to look, to act like another character. The plot, which is the chronological series

of events that take place in the story. The setting of the play, which involves time and place when the story happened. A play is based upon a theme or a situation. The theme could be based on love, hatred, envy, jealousy, folly, sadness, and revenge. For example, Romeo and Juliet is based on a feud, love, and folly.

The criteria to analyze a short story or a novel is that of obtaining the characters, the plot, the setting, the theme, the point of view. The point of view can be told in first person, third person, and omniscient point of view. This last one is that the narrator tells the story through another character in the story.

Questions about the introduction:

1. Introduction to Literature is designed to further students' **enjoyment and understanding.**
2. In what three ways? **Awareness, analysis and language instruction.**
3. What is the ultimate goal of Literature? **Language instruction**
4. What is the purpose of the introduction to literature? **To show students reading selections, plays in literature.**
5. What are the elements that help take Literature? **Plot, setting, characterization, climax, personification, tone, onomatopoeia, stanza, imagery, simile, metaphor, connotation, denotation.**
3. Every student should be able to produce what, after he or she has understood the Literary terms? **Literature of his own.**

4. What elements should be analyzed in a poem, a play, and a novel or short story?

A poem should be analyzed as follows: All students should be able to recognize and explain the following elements: Stanza, rhyme, rhythm, quatrain, couplet, alliteration, assonance, simile, metaphor, onomatopoeia, personification, and symbol, mood, tone.

A novel should be analyzed as follows: All students should be able to recognize, explain, and handle the following elements: Characterization, plot, setting, climax, personification, tone, onomatopoeia, stanza, imagery, simile, metaphor, connotation, denotation, point of view, and theme

A play should be analyzed as follows: All students should be able to recognize, explain, and handle the following elements: Exposition, climax, denouement, characterization, plot, setting, theme, and tone.

Complementary Exercise

Introduction to Literature p.108



I. Understanding the Introduction

1. Write a fifty-word summary about, “Life experiences can be conveyed through Literature”. Do you believe it or not? Why? Explain? **I believe that life experiences can be conveyed through literature because when you read a biography for example, one can learn from the mistakes that another person made. Or possibly imitate an author that was very good or was intelligent like Benjamin Franklin. He failed to be successful about 23 times but finally he became the president of the U.S.A.**

II. Vocabulary

2. Write the definition of the following Literary terms.
 - a) Plot : **the author’s building of events or episodes in a story.**
 - b) Setting: **Where and when the story takes place.**
 - c) Characterization: **How a character acts, speaks, thinks, walks, etc.**
 - d) Point of View : **It is who is telling the story.**
 - e) Foreshadowing: **Hints that predict what’s going to happen in the story.**
 - f) Tone : **It reveals the attitude of characters.**
 - g) Metaphor: **A comparison expressed indirectly.**
 - h) Alliteration: **Repetition of consonant sounds.**
 - i) Assonance: **Repetition of vowel sounds.**

Lesson Plan



Topic: Definition of Literature p.114

Class Duration: 50 mins.

Objective: To recognize the meaning of literature and the types of literary genres there are.

Methodology: - Read the questions about this lesson on p.117

- Play the tape.(5 mins.)
- Discussion time: Ask the students if they know what the meaning of literature is, what the literary genres are.(10 mins.)
- Lecture to the students on what literature is, and on what the literary genres are. (20 mins.)
- Then ask questions to the students based on the questions on this lesson to get them ready to answer them.(15mins.)

Evaluation: Students answer the questions to this lesson on p.117

Have students work individually..

Skills: Listening / Reading / Writing / Vocabulary

Sources: Audio tape / Textbook.

On-line assignment: None

Homework: Answer the complementary exercises on p.118

1.1 Definition of Literature

a. What Is Literature?

Literature, broadly defined, can refer to just about everything written from a grocery list to a Shakespearean sonnet. In this book when we use the word literature, we excluded things like grocery lists, and confined ourselves to imaginative literature. Imaginative literature, which we will call simply literature, refers to written (and also spoken) compositions designed to tell stories, dramatize situations, and reveal thoughts and emotions, and also, more importantly, to interest, entertain, stimulate, broaden, and enable readers.

There are many ways in which these ends are gained. Some writers, wishing to move us deeply, may describe a great person undergoing misfortune, or more happily may show us people becoming successful informing human relationships. Other writers, wishing to tell us about new ways of thought and feeling, may speak about wide ranges of experience and emotion. Still other writers, to involve us in some kind of action, may inform us and also try to inspire us to copy the examples which they tell us about. Much literature is designed only for the printed page and is assimilated by readers reading silently, but a great deal of literature is also designed to be read aloud, and some is designed to be spoken and acted out by live actors.

Whatever the form, all literature has much to offer, and the final word on the value of literary study has not been written. Often, in fact, people read books and poems without explaining, even to themselves, why they enjoy it, because goals and ideals are not

easily articulated. There are, however, areas of general agreement about some of the things that reading great literature can do, if it is done systematically over a long period of time.

Literature helps us grow, both personally and intellectually; it provides an objective base for our knowledge and understanding; it helps us connect ourselves to the broader cultural, philosophic, and religious world of which we are a part; it enables us to recognize human dreams and struggles in different places and times that we would never otherwise know. Literature helps us develop mature sensibility and compassion for the condition of all living things – human, animal, and vegetable; it gives us the knowledge and perception needed to appreciate the beauty of order and arrangement, just as a well-structured song or beautifully done painting can; it provides the comparative basis from which we can see worthiness in the aims of all people, and it therefore helps us see beauty in the world around us; it exercises our emotions through interest, concern, tension, excitement, hope, fear, regret, laughter, and sympathy. Through cumulative experience in reading, great literature shapes our goals and values by helping us clarify our own identities, both positively, through acceptance of the admirable in human beings, and negatively, through rejection of the sinister. It helps us shape our judgments through the comparison of the good and the bad. Literature enables us to develop a perspective on the events that occur around us and in the world at large, and thereby it enables us to gain understanding and control.

It is one of the shaping influences of life. It helps to make us human.

b. Types of Literature: The Genres

We usually classify literature – imaginative literature (excluding nonfiction prose) – into the following genres or classes: (1) prose fiction, (2) poetry, and (3) drama. These three genres have many common characteristics. All are art forms, each with its own requirements of structure and style. In varying degrees, all the genres are dramatic and imaginative; they have at least some degree of action, or are based in part on dramatic situations.

Imaginative literature differs from textbooks, historical and biographical works, and news articles, all of which describe or interpret facts. While literature is related to the truths of human life, it may be based on situations that have never occurred, and which may never occur. This is not to say that imaginative literature is not truthful, but rather than its truth is to life and human nature, not necessarily to the detailed world of reportorial, scientific, and historical facts in which we all live.

Although the three main genres have much in common, they also differ in many ways.

Prose fiction, or **narrative fiction**, is in prose form and includes novels, short stories, myths, parables, romances, and epics. These works generally focus on one or a few major characters who undergo some kind of change as they meet other characters or deal with problems or difficulties in their lives. **Poetry**, in contrast to prose fiction, is much more economical in the use of words, and it relies heavily on imagery, figurative language, rhythm, and sound. **Drama** (or **plays**) is the form of literature designed to be performed by actors. Like fiction, drama may focus on a single character or a small number of characters, and it presents fictional events as if they were happening in the present, to be witnessed by a group of people composing an audience. Some dramas employ much of the imagery, rhythm, and sound of poetry.

Questions about what Literature is.

1. What does literature refer to? **Just about everything written from a grocery store to a Shakespearean sonnet.**
2. What do writers wish to do when they write? **They wish to move us deeply by writing about a person undergoing misfortune, or make us happy by showing someone who has been successful.**
3. How does Literature help us grow? **It helps us grow personally and intellectually. It helps us build an objective base for our knowledge and understanding.**
4. What does Literature help us develop? **It helps us develop a mature sensibility and compassion for the condition of all living things.**
5. According to fourth paragraph in this reading, how can you find your own Identity? **Literature helps me understand other living things. It helps me know my emotions through interest, concern, tension, excitement, hope, fear, regret, etc.**

About the Genres

6. How is imaginative literature classified? **a) Prose fiction, b) Poetry, c) Drama**
7. Prose forms include: **Novels, Short stories, Myths, Parables, Romances and Epics.**
8. Poetry relies on: **Imagery, Figurative, Rhythm, Sound, Language.**

Complementary Exercise
What is Literature p.114
Types of Literature: The Genres p.116



I. Vocabulary

1. Define the following term:
 - a) Novel: **A long work of prose fiction dealing characters, situations and settings.**
 - b) Short story: **A short work of fiction designed to cause a single effect.**
 - b) Myths: **A traditional tale of unknown authorship involving gods and supernatural beings.**
 - d) Parables: **A brief fictional work which concretely illustrates an abstract idea.**
 - e) Romances: **A long narrative in verse or prose that originated in the middle ages.**
 - f) Epics: **A long narrative poem originally handed down in oral tradition.**
 - g) Imagery: **The sensory details which provide vividness and immediacy to the reader.**
 - h) Figurative Languages: **It is away of saying one thing and meaning another.**
 - i) Rhythm: **Usually refers to sound patterns in poetry in both poetry and prose.**
 - j) Poetry: **The other way of writing.**
 - k) Drama: **A story told by means of characters speaking dialogue.**
 - l) Fiction: **A story where the events and characters are not true.**
 - m) Prose: **It is the most common way of writing.**
 - n) Play: **A piece of writing meant to be acted.**

II. Understanding the Unit

2. What does literature enables us to develop?
A perspective on the events that occur around us and the world at large. It enables us to gain understanding and control.

Lesson Plan



Topics: Reading a Work and Responding to it Actively p.120
Guides for the First Reading of a Work p. 122

Class Duration: 50 minutes

Objective: To brush up on how to read and respond as well as the guidelines for the first reading of a work.

Methodology: - First of all, read the questions on this lesson on p.124

- Discussion time: Ask all the students how they are expected to read so that they can respond well to a reading selection.(10 mins.)
- Lecture to the students on how they are expected to read as well as on the guidelines for the first reading of a work. (10 mins.)
- Play the tape (5 mins.), then ask questions to make sure that the students understood the lesson(10 mins.)

Evaluation: Have students answer the questions to the lesson p.124 (15 mins).

Skills: Reading / Speaking / Listening / Composition.

Sources: Audio tape / Textbook.

On- line assignment: None.

Homework: Answer the complementary exercises on p. 125

c. Reading a Work And Responding to it Actively

Sometimes students confuse a cursory reading with an active reading. A quick reading of a work is little more than that; for example, you might read an entire story and not be able to say anything about it at all. A more careful, active reading, however, enables you to understand and respond to questions about meaning and organization. The reading we are encouraging here is this active sort – a reading in which we engage the work and interact with it. Obviously, we must first follow the work and understand its details. At the same time we must respond to the words, get at the ideas, understand the implications of what is happening, and apply our own experiences to verify the accuracy and truth of the situation and incidents, to appreciate the characters and their solutions to the problems they face, and to articulate our own emotional responses. In short, as active, participating readers, we should assimilate the work into our minds and spirits.

d. Guidelines for the First Reading of a Work

1. Observations for basic understanding

- a. Determine what is happening in the work. For a story or play, where do the actions take place?. What do the actions show? Who is involved? Who is the major figure? Why is he/she major? What relationships do the characters have with each other? What concerns do the characters have? What do they do? Who says what to whom? What do the speeches do to advance the action, and to advance your understanding of the characters and say about them? Why does the poem end as it does and where it does?

b. Record things that you do not understand, or that you think need explaining. Write down and try to remember words that are new or not totally familiar. Whenever you run across a passage that you do not quickly understand, decide whether the problem arises from words you do not know. Use your dictionary and write the relevant meanings in your notebook, but be sure that these meanings clarify your understanding of the passages in which the words appear. Make notes of special difficulties so that you may ask your instructor about them.

2. Notes on your first impressions

a. Make a record of your reactions and responses to the work. Is there anything funny, memorable, noteworthy, or otherwise striking?. Did you laugh, smile, worry, get scared, feel a thrill, learn a great deal, feel proud, find a lot to think about?.

b. Make notes on interesting characterizations, events, techniques, and ideas. If you like a character or idea, try to describe what you like, and do the same for characters and ideas you don't like. Is there anything else in the work that you especially like or dislike? Are parts particularly easy or difficult to understand? Why? Are there any surprises? What was your reaction to them? Be sure to use your own words for these observation.

e. Guides for Further Study of the Work

3. Development of ideas and enlargement of responses.

a. Examine your marginal notations and underlinings. In your notebook (or on separate cards if more convenient), write out in full some of the passages you think most important. Carry the passages with you, and when riding public transportation, walking to class, or otherwise not occupying your time, try to memorize phrases, sentences, or lines.

b. Come to grips with words and/or concepts that need special emphasis. What explanations need to be made about the characters? Beyond obvious first conclusions, do the events and statements seem to invite more extensive interpretation? Why so? What assumptions do the actors and speakers say and show about life and humanity generally, about themselves, the people around them, their families, their friends, and about work, the economy, religion, politics, and the state of the world? What manners or customs do they exhibit? Do these habits magnify or inhibit their responses? To what degree? What sort of language do they use formal or informal words, slang or profanity? What literary devices or features seem to be operating in the work? A literary device or convention is a feature that is usual and expected by the reader in the story. For example, you would expect to find an obvious moral when you read a fable. Can you determine any particular characteristics resulting from these literary conventions?.

c. Trace developing patterns in the work. Make an outline or scheme for the story or main idea. What conflicts appear in the work? Do these conflicts exist between people, groups, or ideas? How does the author resolve them? Is one force, idea, or side the winner? Why? How do you respond to the winner, or loser?.

d. Make a practice of writing a paragraph, or several paragraphs, describing your reactions and thoughts after reading and considering the work. If you are reading the work to prepare for a specific type of essay, your paragraphs may become useful for you later, for they may be directly transferable to the essay. Even if you are making only a general preparation, however, always continue the practice of writing down your thoughts. Always, whenever questions occur to you, make a note of them for use in class and also in your own further study.

Questions about the lesson.

1. How are you expected to read so that you can respond to questions about a work?.

We should read carefully in a way that we understand the implications of that is happening in the story then we must respond by getting at the main idea.

2. Explain briefly what you understand by active reading?

Active reading means to read carefully so that we understand what we are reading.

3. Write down the guidelines for the first reading of a work.

- 1. Observations for basic understanding.**

- 2. Notes on your first impressions.**

Complementary Exercises

Reading a Work and Responding to it Actively p.120
Guidelines for the First Reading of a Work p.122



I. Understanding the Lesson

1. Write a fifty – word summary on the details you have to take into account to read and respond actively.

First of all we have to read in a way that we understand the meaning and the organization of the story. Also, we must read and interact with the reading selection. This will enable us to understand the details and respond to the words that get at the ideas, understand the implications of what is happening and apply this to our lives.

2. Read and Summarize, “Guidelines for Further Study of the Work.”

First you have to check the marginal notations and underlinings. Write about passages you think are important. Try to memorize phrases, sentences or lines. Find out the meaning of the words and concepts. Try to understand the characters in the story more deeply. Find out about the characters’ family, friends, work, religion, politics. What manner the character exhibits.

Second, make an outline or scheme of the story of main idea then practice writing a paragraph describing your reactions and thoughts.

Lesson Plan

Topics: Writing Essays about Literature p.127
Invention and Prewriting Steps p.128
The Process of Writing an Essay p.131
Invention and Prewriting p.132



Objective: To brush up on how to write an essay

Class Duration: 100 minutes

Methodology: - Read the questions to this lesson. P. 133

- Play the tape to the lesson (5 mins.).

- Discussion time: Ask the students if they know what an essay is, if they are familiar with the writing process, If they are capable of creating literature of their own.(25 mins.).

- Lecture to the students in a way that you generate a discussion among the students. Teach all four topics (25 mins.).

- Ask direct questions to the students in such a way that you're getting them ready to answer the Lesson questions (25 mins.).

Evaluation: Answer the questions in Community Language Learning groups (20 mins.). Groups of five would be acceptable p. 133

Skills: Reading/ speaking /listening / writing a composition.

Sources: Audio tape / textbook

On-line assignment: Connect to Internet and search for "Narrative". Make a summary of it and give it to your teacher next week. (Teacher sets deadline, this activity should be given to the professor in charge in a floppy disk)

Homework: Answer the complementary exercises on p. 134

f. Writing Essays about Literature

Writing is the sharpened, focused expression of thought and study. As you develop your writing skills, you also improve your perceptions and increase your critical faculties. Although few people ever achieve perfection in writing a state in which words and ideas blend perfectly together everyone can work hard to improve.

The subject of this book is literature; studying it, asking questions about it, and writing about it. The development of your ability to think and to write about literature will also prepare you to write about other topics. Literature itself contains the subject material, though not in a systematic way, of philosophy, religion, psychology, sociology, and politics. Learning to analyze literature and to write about it will also improve your perception of these and other disciplines. Developing your capacity for analysis will also enable you to analyze and reach conclusions about issues and problems that affect your life.

Writing begins with the search for something to say -- an idea. Not all ideas are equal; some are better than others. You will discover that your ability to acquire good ideas will improve the longer you engage in the analysis of literature (or the analysis of any topic). In the same way, the quality of your thought will improve as you go through the process of originating ideas, seeing the flaws in some of your thinking processes, proposing new avenues of development, securing new data to support ideas, and creating new aspects of ideas in the course of diligent and applied thought. Your objective always will be to persuade your reader that your details are correct and that your conclusions are both valid and interesting.

Unlike ordinary conversation and classroom discussion, writing must stick with great determination to a specific point. Ordinary conversation is usually random and disorganized; it frequently shifts from topic to topic, often without any apparent cause, and it is needlessly repetitive. Classroom discussion is a form of formal, organized talk, but it is free and spontaneous, and irrelevant digressions may occur. By contrast, writing is the most concise and highly organized form of expression that you will ever create.

g. Invention and Prewriting Steps

1. Read the work through at least once for general understanding. It is important to have general knowledge of the work before you develop your central idea. Be sure, in this first reading, to use your notebook, and to follow all the general principles of studying.
2. Take notes that direct you into your assignment. Remember the third principle of unity and organization. Because our subject is the character of Romeo and Juliet, our notes will be centered about her—her traits as they are disclosed by her actions, thoughts, speeches, and reactions to the things around Juliet. The same focus would apply if your assignment were on metaphor, ideas, or another aspect. By focusing your notes in this way and by excluding other approaches to the work. You are already concentrating on your writing assignment.
3. Use the question that follow the specific work on which the assignment is based. Your answers to these questions, together with your notes and ideas, can often be used directly in parts of your developing essay.
4. Use a pen, pencil, typewriter, or word processor as an extension of your thought. Writing, together with actually seeing and reflecting about the things written, is for most

people a vital part of thinking- Therefore it is essential to get thoughts into a visible form so that you may develop them further. For many people, the hand is a psychological necessity in this process. In noting, sketching out, and drafting the things that may go into the developing essay, be sure to write on only one side of the cards or paper you are using. With everything on only one side, you may spread out, and in this way may get an overview as you plan and write.

A special word seems in order about word processors. Which are becoming increasingly important the many students in the composition process. Once you can handle the keyboard- the same as for a typewriter the word processor can help you in developing ideas, for you can eliminate unworkable thoughts and put others in their places. You may move sentences and paragraphs tentatively into new contexts, test out how they look, and move them somewhere else if you prefer. You can more readily see misspelling and typographical errors. Studies have shown that many errors and awkward sentences can be found near the bottoms of pages prepared with a conventional typewriter. One explanation is that writers hesitate to make improvements once they reach the bottom of the page because of the resulting messiness or because of their reluctance to type the page over. The word processor eliminates this difficulty completely. Changes can be made anywhere in the draft, at any time, without damage to the appearance of the final draft.

In addition, with the rapid printers commonly available today, you can print out drafts even in the initial and tentative stages. With a complete draft, you can use your pen or pencil to make additional notes, marginal corrections, arrowed lines indicating new spots for a particular passage to go and suggestions for further development. With the draft in

your hands for guidance you can go back on the word processor and carry out the instructions you have given yourself. You may repeat this process once, twice, or more times. The machine becomes an additional incentive for improvement, right up until the moment of printing the fast draft.

However, no matter what method of writing you use, it is important to realize that unwritten thought is still incomplete thought. Therefore somewhere in the composing process, it is vital to prepare a complete draft of what you have written. Even with the word processor's screen, you cannot lay everything out at once, but can see only a small part. A clean, readable draft permits you to see everything together and to make even more improvements.

5. Once you have put everything together in this way, develop a central idea. The central idea will serve as the focus of your planning and writing.

Prewriting is the process of studying, thinking, raising and answering questions, planning, developing tentative ideas and first drafts crossing out, erasing, changing, rearranging, and adding. In a way, prewriting and invention are different words for the process of planning and thinking. They both acknowledge the mysterious and uncertain but also the exciting and stimulating ways in which minds work and also the fact that ideas are not always known and shaped until they are written. Writing, at any stage, should always be thought of as a process of discovery as well as creation. Not every step in the writing process can be detailed here. But there is not enough space to show the development of all the early drafts. If you compare the original notes and marginal

observations, however with early drafts of observations and paragraphs, you can see that many changes take place and that one step really merges with another.

h. The Process of Writing an Essay

Essays do not organize themselves magically as they are written. Writing is a process. It often begins in vagueness and uncertainty, and ends in something finished. But when students look at a complete, polished, well formed essay written by someone else, they may at first believe that it was perfect just as it flowed from the writer's pen, typewriter, or word processor.

This assumption-that an essay must be perfect the first time is false. If you could see the early drafts of writing you admire, you would be surprised and encouraged to see how messy, uncertain, and incomplete they are. In final drafts, early ideas are discarded and others added; new facts are introduced; early paragraphs are cut in half and assembled elsewhere with parts other paragraphs; words are changed and misspellings corrected; sentences are revised or completely rewritten and new writing is added to tie together the reassembled materials and make them flow smoothly together.

All this is normal. In fact, for your own purposes you should use the finished essay not as something to begin with, but rather as something to achieve a goal or ideal. How you reach your goal is up to you, because everyone has unique work habits. But you should always remember that writing is a process in which you try to overcome not only the difficulties of reading and interpreting the literary work, but also the natural resistance of your own mind.

The pathway towards a finished essay may sometimes seem halting, digressive, and purposeless. Many of these ordinary difficulties in writing can be overcome if you continue to remind yourself that writing cannot be perfect the first time. It is important just to start writing no matter how unacceptable the first products seem to create a beginning to force yourself to lock horns with the materials. You are not committed to anything you first put down on paper or on the screen of a word processor. You may throw it out and write something else, or you may write over it, or move it around, as you wish. But if you keep it locked in your mind by not beginning to write anything at all, you will have nothing to work with, and then your frustration will be justified. Accept the uncertainties in the writing process and use them to work for you rather than against you.

i. Inventions and Prewriting

The intentional systematic, and also accidental processes that take place in the development of a piece of writing are called invention and prewriting. **Invention** is the process of uncovering, discovering, and dragging out of your mind some of the things that need to be said on a particular topic.

The author of this publication is unknown.

Questions about the Lesson.

Writing Essays about Literature

1. What do you require to write an essay in Literature? **Thought and study**
2. As you develop your writing skills, what else do you improve? **Perceptions and Critical faculties.**
3. What other capacity will you develop? **Analyze and reach conclusions.**
4. How does writing begin? **It begins with the search for something to say an idea.**
5. Is writing the same as the other skills that you practice in the classroom, for example: conversation or discussion? Explain.

Writing is not the same as holding conversation or discussion. Writing requires determination and organization. Conversation is usually random and disorganized.

The Process of Writing an Essay p.130

1. Summarize the writing process in a twenty-five word essay.
First of all, you must try to jot down just about everything that comes to your mind, all the ideas that come to your mind to work the first draft. As time goes by, you will change words, phrases, and even paragraphs by new refined paragraphs until you get your final draft
2. What are the steps of the writing process?
 - a) **Read once for general understanding.**
 - b) **Take notes that direct you into your assignment.**
 - c) **Use the questions that follow the specific work**
 - d) **Use a pen, pencil, typewriter or a word processor.**
 - e) **Put everything together to develop the central idea.**

Complementary Exercise



Writing Essays about Literature p.127

The Process of Writing an Essay p.131

Invention and Prewriting p.132

I. Understanding the Lesson

1. Based on the questions about writing essays about Literature, write the highlights of this lesson. Use the bullet points provided underneath.
 - * **Writing helps develop thought and study**
 - * **You improve your perceptions and increase your critical faculties.**
 - * **You develop your capacity for analysis.**
 - * **You get your thinking process better.**
 - * **You learn how to write formally.**
 - * **You learn how to read for understanding.**
 - * **You learn how to take notes.**
2. Write down the steps of the writing process and describe what each of them consists of?
 - a) **Read once for understanding.**
It is important to have general knowledge of the work before you develop your central idea.
 - b) **Take notes for your assignment.**
Take notes so that you realize that in your essay there must be unity and organization.
 - c) **Use the questions that follow your specific work.**
Ask yourself the questions that will help you shape up your essay, the central idea.
 - d) **Use a pencil, a pen, or word processor.**
Try to put together what you wrote before and try to organize your essay.
 - e) **Develop your central idea.**
The central idea will be our guide to write your essay.

Lesson Plan



Topics: Concepts in Literature p.136

A. Drama Elements p.136

B. Drama Types p.136

C. Poetry Elements p.136

Class Duration: 100 minutes

Objective: To explain the drama elements, drama types, and the poetry elements satisfactorily

Methodology:- First of all check the lesson questions. P. 137

- Turn on the overhead projector and use the transparencies to help yourself teach this class (30 mins.).
- Play the tape (5 mins.).
- Ask if they are familiar with the terms being used. Generate a discussion after you mention each one (15 mins.).
- Lecture to the students of these three topics. Explain each element (20 mins.).
- Make sure that every student learns what every topic consists of. For example, what does drama consist of? (15 mins.).

Evaluation: Have students answer the questions on this lesson. p.137 (15 mins.)

Skills: Listening / Reading / Speaking / Listening / Vocabulary.

Sources: Audio tape / textbook/ overhead projector.

On-line Assignment: Connect to Internet and search for, “Puritanism” Prepare a summary of and give to your teacher next week. (Students must turn in a hard copy of a Puritanism summary)

Homework: Answer the complementary exercises on p.138

1.2. Concepts in Literature



A. Drama Elements
a) Exposition b) Climax c) Denouement

B. Drama Types
a) Tragedy b) Comedy

C. Poetry Elements	
a) stanza b) rhyme c) quatrain d) couplet e) alliteration f) simile g) metaphor h) onomatopoeia	i) symbol j) personification k) assonance l) theme m) sonnet n) imagery o) blank verse p) diction

Questions about the Lesson

Drama Elements p.136

1. Write down the drama elements.

- a) Exposition.
- b) Climax
- c) Denouement

Drama Types p.136

2. Write down the drama types.

- a) Tragedy
- b) Comedy

Poetry Elements p.136

a. <u>Stanza</u>	i) <u>Symbol</u>
b. <u>Rhyme</u>	j) <u>Personification.</u>
c. <u>Quatrain</u>	k) <u>Assonance</u>
d. <u>Couplet</u>	l) <u>Theme</u>
e. <u>Alliteration</u>	m) <u>Sonnet</u>
f. <u>Simile</u>	n) <u>Imagery</u>
g. <u>Metaphor</u>	o) <u>Blank Verse</u>
h. <u>Onomatopoeia</u>	p) <u>Diction.</u>

Complementary Exercises

Drama Elements p.136

Drama Type p.136

Poetry Elements p.136



I. Understanding the Lesson

1. Write down each drama element and its definition. (See page 143)
 - a) **Exposition:** Writing which explains the plot.
 - b) **Climax :** It is the turning point of the story.
 - c) **Denouement :** It is the resolution of the play.
2. Write down each drama type and its definition.
 - a) **Tragedy :** Narrative writing in which the protagonist suffers a disaster after a struggle.
 - b) **Comedy :** A play in which complications are designed to amuse or interest the audience.

II Vocabulary

3. Write down each poetry element and its definition.
 - a) **Stanza :** The smallest division of poem having a rhyme scheme.
 - b) **Rhyme :** Exact repetition of sound in at least the final accented syllables.
 - c) **Quatrain :** Verse stanza of four lines.
 - d) **Couplet :** A verse form of two rhyming lines.
 - e) **Alliteration:** Repetition of consonant sounds at the beginning of words.
 - f) **Simile:** A figure of speech involving a comparison.
 - g) **Metaphor:** A figure of speech involving an implied comparison.
 - h) **Onomatopoeia:** Words used in such a way that the sound, imitates spoken things.
 - i) **Symbol:** Something concrete such as an object, action, character, is treated as a person.

Lesson Plan

Topics: Concepts in Literature p.140

D. Poetry Forms p.140

E. Narrative p.140

F. Fiction Types p. 140

G. Nonfiction p. 140



Class Duration: 100 minutes

Objective: To explain the poetry forms, narrative, fiction types, nonfiction satisfactorily.

Methodology:

- First check the definitions of the lesson questions. p.141
- Turn on the overhead projector and use the transparencies to help yourself teach this class. (Look for transparencies in the appendix). (25 mins.).
- Play the tape (5 mins.).
- Discussion time: Ask for the meanings of the poetry elements (25 mins.).
- Lecture to the students on these three topics, explain each element (20 mins.).
- Make sure students know what every topics is composed of. For example, What does Poetry consist of? (10 mins.).

Evaluation: Have students answer the lesson questions. p.141(15 mins.).

Skills: Reading / Speaking / Vocabulary / Interpreting

Sources: Textbook / overhead projector / Transparencies/ tape

On-line Assignment: None.

Homework: Answer the complementary exercises on p.142

D. Poetry Forms



- a) Visual poetry**
- b) Ballad**
- c) Haiku**
- d) Sonnet**
- e) Epic poetry**

E. Narrative. (Prose Forms)

- a) short story**
- b) biography**
- c) autobiography**
- d) novel**
 - **Fiction**
 - **Nonfiction**
- f) article**
- g) tale**
- h) legend**
- i) myth**

F. Fiction Types

- a) Historical Fiction**
- b) Modern Realistic Fiction**
- c) Science Fiction**

G. Nonfiction

- a) Biography**
- b) Autobiography**
- c) Humor**
- d) Nature**

Questions about the Lesson.

Poetry Forms

1. Write down the poetry forms.

- a) Visual poetry
- b) Ballad
- c) Haiky
- d) Sonnet
- e) Limerick
- f) Epic poetry

Narrative (Prose Forms)

2. Write the narrative forms.

- a) Short story
- b) Biography
- c) Autobiography
- d) Novel
- e) Article

- f) Essay
- g) Fable
- h) Legend
- i) Myth

Fiction Types

3. Write the fiction types

- a) Historical Fiction
- b) Modern Realistic Fiction
- c) Science Fiction

Non fiction

- a) Biography
- b) Autobiography

Complementary Exercises

Poetry Forms p. 141 Narrative p.141
Fiction Types p. 141 Nonfiction p. 141



I. Understanding the Lesson

1. Write down each poetry form. (See page 143)

- a. Visual Poetry
- b. Ballad
- c. Haiku
- d. Sonnet
- e. Limerick
- f. Epic Poetry

2. Write the narrative forms.

- a. Short story
- b. Biography
- c. Autobiography
- d. Novel
- e. Article
- f. Essay
- g. Fable
- h. Legend
- i. Myth

3. Write the fiction types

- a) Historical fiction
- b) Modern Realistic Fiction
- c) Science Fiction

4. Write down the nonfiction forms.

- a) Biography
- b) Autobiography

- Literary Terms

Definitions for literary terms used in this book and also for certain fairly common terms not used in the text itself are given below. Page references in parentheses indicate that a term is further discussed. An asterisk after a word within a definition indicates that the word is defined under its own heading.

Acting Edition: An edition of a play which gives detailed instructions about staging and properties. This edition would be used by the director and actors who were putting on a play.

Alliteration: See Sound Devices.

Allusion: A reference to a person or place which the author expects the reader to recognize. Emily Dickinson's poem "Elysium" is based on an allusion to a place in Greek mythology.

Anecdote: A brief narrative of a single incident.

Assonance: See Sound Devices.

Autobiography: An account of a person's life written by the person himself. "A Miserable, Merry Christmas" is part of The Autobiography of Lincoln Steffens.

Ballad: A narrative poem, often meant for singing, using very simple language. Ballads usually deal with basic subjects such as love, honor, or death. The action is brief; it is often explained in dialogue with very little description and characterization.

The ballad stanza: usually consists of four lines, with the second and fourth lines rhyming. The rhythm of each line is usually iambic meter. Often ballads contain a refrain a line that is repeated at the end of each stanza.

The popular ballad, or folk ballad, comes from the people; it is passed down by word of mouth for generations and has no single known author.

The literary ballad has most of the characteristics of a ballad, but it has a single known author.

Beast Fable: A story presenting some useful truth or moral and narrated or acted by animals.

Biography; An account of a person's life written by another person. Some biographies are nonfictional; that is, they are based only on historical facts. Others, such as "That Lively Man, Ben Franklin" , contain some fiction, that is, the author has added imaginary events or details.

Characterization: The technique of showing what a person is like. An author characterizes a person by telling what the person says, thinks, or does; by telling what others say or think about him; and by providing details of his dress and appearance.

Choice of Words: The words a writer chooses in order to create a particular mood" or feeling in the reader. Climax; The point of greatest emotional impact in a story or drama. The climax is a turning point because it leads on to a resolution of the conflict upon which the work is based.

Comparison: The technique of showing the likenesses between two things. Two kinds of comparisons are the metaphor" and the simile.

Conflict: A struggle of some kind, on which drama and fiction are based, Conflict in literature may involve a struggle of man against man or man against nature; it may also be an inner conflict, in which a character attempts to understand a situation. overcome a fear, make a decision, etc. Several conflicts may be present in one work of literature.

Connotation: The emotional associations of a word, beyond the dictionary meaning of the word. For example, in describing a pleasant shade of green we might say "moss green," but we would probably not say "algae green" even though the latter might be a true description. A good writer chooses words with connotations appropriate to the subject he is describing.

Context: The words or passages surrounding a term or passage in speech or writing. The meanings of words or passages should always be determined in context, For example, the word match means something quite different in these two contexts: "He beat me in the tennis match" and "The wet match would not strike easily."

Contrast: The technique of showing the differences between two things.

A work of literature is often based on a contrast between characters or settings or ideas.

Dialogue: Conversation between two or more characters in a story, drama, or poem, Often the story of a ballad is told entirely through dialogue. Some writers, like Mark Twain in *The Adventures of Tom Sawyer*, are skillful in using dialogue to characterize the people in a story and to present the events of the plot.

Downstage: The front part of a stage; the part nearest the audience.

End rhyme: See Sound Devices.

Epic: A long narrative poem which tells of the adventures and achievements of a hero important to the history of his race or nation. The *Iliad* and *Odyssey* are Greek epics believed to have been written by Homer; Roland is an epic hero of France.

Episode: An incident. A plot is made up of a series of episodes, all closely related and each leading logically from one to the next. For example, the chapter from *Robinson Crusoe* is one episode in a series of adventures.

Exposition: Writing which explains something. The background for the plot of a short story or drama is called the exposition. In the exposition, characters are introduced and information about their backgrounds and their present situations is given.

Extended Metaphor: A metaphor, or implied comparison between two objects, that is continued for several lines of a poem.

Fable: Short story which teaches some useful truth or moral. Often fables contain animals which speak and act like humans; these fables may be called beast tales. Aesop is an important writer of fables.

Falling Action: The action following the climax of a plot; the outcome, or resolution, of a plot. The falling action presents the solutions to the problems raised, and it resolves the conflicts in the story or play.

Farce: A kind of play which puts very simple types of characters into ridiculous situations in order to make the audience laugh.

Fiction: Imaginative writing, rather than factual reporting of real events. The term fiction usually refers to novels like Robinson Crusoe and short stories like "The Gift of the Magi".

First Person Point of View: See Point of View.

Flashback: An episode which suddenly interrupts the action of a story by shifting the scene back to an earlier time. The flashback usually explains something necessary to understanding the characters or plot. Nancy Hale uses flashback in "You Never, Know".

Focus: The point of interest. An author will often concentrate on one character who then becomes the focus of the narrative. Ray Bradbury focuses on one character in "Good-by, Grandma".

Folk Ballad: See Ballad. Free Verse; Poetry which does not have a uniform pattern of rhythm. Carl Sandburg discusses free verse in his essay "Short Talk on Poetry".

Hero Tales: See Epic.

Iambic Meter: A rhythm used in poetry. It consists of an unaccented sound followed by an accented sound. For example, the word Elaine has iambic meter since the sound "E" is unaccented and the sound "laine" is accented. Ballads are usually written in iambic meter.

Image: A word that appeals to one of the five senses. An image creates a picture or suggests a sensation of sound, smell, taste, or touch. For example, in "Good-by, Grandma". Ray Bradbury associates Grandma with many images: broom, dustpan, mixing spoon, baked pies, croquet mallets, chewing gum.

Imagery: The collection of images in a work of literature. In "The Wind". Stevenson makes the reader feel the effect of the wind even though no one can actually see the wind. He does this by using imagery.

Internal Rhyme; See Sound Devices. Irony: A contrast between what appears to be so and what really is. Irony of statement occurs when a writer or speaker appears to be saying one thing but is really saying the opposite, as in "Crazy Horse". Irony of situation occurs when the outcome of a situation is the opposite of what one would expect, as in "The Idealist" where the little boy's expectations about school prove to be the opposite of reality.

Legend: A narrative, sometimes based on historical people or events, handed down from the past. The stories about Robin Hood are called legends; King Arthur is a legendary hero.

Light Verse: Short, lyric poems that are written to entertain but often have a serious, instructive purpose. They often use rhyme to gain , a humorous effect.

Literary Ballad: See Ballad.

Lyric: A poem with a single speaker who expresses personal thoughts or emotions about a subject. For example, in "Song". Christina Rossetti expresses a personal point of view about death.

Melodrama: A kind of play which generally has the following characteristics; (1) the characters are either extremely good or extremely bad; (2) the ending is happy (the villain is defeated, the hero marries the heroine, etc.), (3) the plot depends on coincidences, or chance occurrences; (4) a strong appeal is made to the audience's emotions, although in a rather shallow way (that is, the audience is supposed to like or dislike the various characters strongly, although these characters are not very realistic). Dunsany's *A Night at an Inn* is a melodrama.

Metaphor: An implied comparison of two basically different objects that are alike in at least one way, For example, in the line "I am the leaf that quivers" Zoë Akins compares a person and a leaf. Although these two things are basically unlike, the writer suggests that a likeness between the two exists-both can quiver.

Mood: The feeling that a work of literature produces in the reader, viewer, or hearer. In "Robin Hood and Alan a Dale" the mood is bright and gay; in "The Telltale Heart" the mood is dark and mysterious.

Moral: The lesson or truth about life that a fable draws as its conclusion. The moral of Aesop's "The Fox and the Crow" is "Do not trust flatterers." See Theme.

Motivation: The reasons for a character's behavior. If an author skillfully motivates a character, the reader will believe that the character's behavior is not only possible but also probable.

Myth: A story of gods and goddesses that often explains unusual occurrences in nature. The Greeks had myths that explain the creation of the universe and the creation of man.

Mythology: The total collection of myths told by a group of people.

Narrative: A story. A narrative may be brief (see Fable) or very long, as a novel is.

Narrative Poem: A poem which tells a story and has a plot. The ballad is one kind of narrative poem.

Narrator: A person who tells a story. A little boy is the narrator of "The Idealist"; the author is the narrator of "Bill". See Point of View.

Non Fiction: Factual reporting of real events. See Fiction.

Omniscient Author's Point of View: See Point of View.

Personification; The poetic device of giving animals, objects, or qualities the characteristics of a human being. For example, in "To the Moon." Shelley describes the moon as "pale" and "wandering" thus giving the moon human qualities.

Plot: The sequence of events in a story or play. In organizing a series incidents into a plot, the author shows the relationship between one incident and the next.

Point of View: The vision through which a narrative is presented; the person through whom the reader the action of the story. An author may handle point of view in several ways. Among these are the following:

The omniscient ("All-knowing") author's point of view in which the author is the narrator and can supply any information about motivation, character, or theme; can move from one place and time in the action to another; and can reveal the thoughts of

any character. Most of the stories in this book are written from the omniscient author's point of view.

The first person point of view, in which the first person, "I", is the narrator. The narrator may be a character in the story.

Popular ballad: See Ballad.

Refrain: A line that is repeated at the end of the stanzas of a ballad "Lord Randal" makes use of the refrain to show the reader what has happened.

Resolution: See Falling Action.

Rhyme: See Sound Devices,

Rhyme scheme: See Sound Devices.

Rhythm: The beat of prose or poetry. See Iambic Meter.

Rising action: That section of a plot in which the conflict is developed. The rising action leads to the climax of the story or play.

Satire: A technique used to ridicule or make fun of human failings (such as cruelty, greed, jealousy). "The Idealist" satirizes the failings of a particular kind of teacher.

Scene: An episode in a story, or a division within an act of a play.

Selection of detail: An author's choice of details to include in a work. Because a writer cannot possibly include every fact about his subject, he must decide which to include and which to exclude. The details he selects should help to reveal his theme.

Setting: The time and place of the action. Setting often contributes directly to the feelings aroused in the reader or to the reader's understanding of character.

Short story: A brief work of fiction, designed to produce a single effect.

Short stories vary in length: a short story is longer than an anecdote and shorter than a novel. A short story shows characters (usually only a few characters) in a setting it develops a conflict and reveals a theme through its plot.

Simile: A stated comparison between two basically different objects, It uses the word as or like to make the comparison. In "The Waning Moon". Shelley says the moon is "like a dying lady, lean and pale." Even though the moon is basically different from a lady, they are similar in being lean and pale.

Sound devices: Techniques for producing a musical or pleasing effect in literature, used especially in poetry. Some of the most common sound devices are the following:

Alliteration: The repetition of the same beginning sound in closely linked words. For example, in "Ariel 's Song" the line "Full fathom five thy father lies" has alliteration in the repeated / sound.

Assonance:The repetition of similar vowel sounds in words that have different consonants. For example, in "Full fathom five thy father lies" the *i* sound is repeated to produce assonance.

Rhyme: The repetition of similar or identical sounds at the ends of two words, such as hand and land.

Internal rhyme: Occurs when the rhyming words are in the same line of poetry.

End rhyme: Occurs when the rhyming words appear at the ends of lines of poetry.

Rhyme scheme: The repeated patterns of end rhyme in the stanzas of a poem.

Stage directions: Instructions in a play, telling a director or actor about the arrangement of the stage, the physical location of characters and their movements, and the manner in which the actors should deliver their speeches (as loudly, angrily).

Stanza: A division of a poem in which each unit is usually like the others in number of lines and rhyme scheme. The beginning of a new stanza is usually indicated by skipping a line. See Ballad Stanza.

Surprise Ending: An unexpected ending to a short story or play. A good surprise ending should startle the reader but also satisfy him.

Suspense; The curiosity aroused in a reader as to what will happen next. A skillful writer will try to introduce the element of suspense early in the story or drama.

Symbol: Something which stands for, or represents, something else, as a school mascot stands for the school or as the American flag represents the United States. In "The First Snowfall". Lowell makes the falling snow a symbol of his sorrow.

Theme: The central idea of a work of literature. All parts of the work (characterization, plot, setting, mood) should contribute to the theme in some way. The theme is not usually stated directly, but the reader can determine it by analyzing the various elements of the work after he has finished reading it.

A moral is the lesson which a fable teaches to the reader and is directly stated at the end of the fable. The theme, on the other hand, does not necessarily teach a lesson and is not usually directly stated. The moral of Aesop's "The Fox and the Crow" is "Do not trust flatterers." The theme of Scott's "My Native Land" is love of country.

Tone: The expression of an author's attitude toward his subject. The tone is revealed partly through the selection of detail and words chosen to express ideas. Tone in literature corresponds to the tone of voice a speaker uses a work may have an angry tone, a humorous tone, an apologetic tone.

Topic sentence: A sentence expressing the main idea of a paragraph. The topic sentence is often the first sentence in a paragraph.

Transition: A movement from one idea or event to another. When a writer wishes to shift from one episode to another, he must use a transitional device to help the reader follow clearly the progress of ideas or events and see the connection between them. As Jim Hawkins narrates *Treasure Island*, he connects the various events and descriptions with transitional devices: the sound of a song in the present may remind him of a similar scene in the past, or an object like the apple barrel may appear in two episodes and link them together.

Upstage: The rear of the stage; the part farthest from the audience.

Lesson Plan



Topic: Narrative (prose forms) p.156

Class Duration: 100 minutes

Objective: To explain what narrative is satisfactorily.

Methodology:- First of all read the questions to the lesson on p. 161

- Play the tape (5 mins.).
- Discussion time: Ask the students if they know what narrative means, ask if they know in what literary genres narrative takes place. (15 mins.).
- Lecture to the students on what narrative is in a way that you generate a discussion on the topic. (30 mins.).
- Ask questions to the students so that they are able to answer the questions about the lesson.(25 mins.).

Evaluation: Have students answer the questions about the lesson p. 161 (25 mins.).

Skills: Reading, speaking, analysis, listening,

Sources: Textbook, tape.

On-line Assignment: None.

Homework: Answer the lesson complementary exercises on p. 162

The Raven by Edgar Allan Poe



1.3 Literary Genres



1.3.1 Narrative (Prose Forms)

In this unit you will encounter a number of different prose forms: Autobiography, essay, letter, anecdotal record, personal remembrance, biographical sketch. There is a clear distinction between the biographical sketch and biography. Biography as a type of literature that demands a well developed thorough explanation of the many complex facets of a personality in terms of the time and events during which he lived. Biography, like the full length novel, exceeds the space limitation of this anthology.

Remember, as you read, that writers present their ideas – some more objective and some more subjective. Ideas are inevitably personal. Do not accept everything you read, but question the ideas and values of the writers. Are they your ideas and values? And if they are not should they be? If you are a careful reader, you will try to determine the writer's attitude. Is he serious or joking? Did he write when he was angry? Happy? Sad? Is he emotional or rational does he control his point of view?.

Some styles will be more appealing to you than others. A few of the writers are very formal. They follow a step-by-step process, trying to lead you to the same conclusion they have arrived at. Others are informal. Ramble from point to point. Their main ideas often become obscure. They sometimes leave you wondering what they meant. But, taste all of the selections that you will read in this textbook, and may want to chew and digest a few.

a) The Four Basic Narrative Patterns

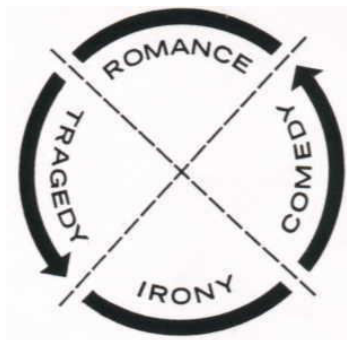
How make such connections between incidents and meanings while we read is not fully understood, but clearly we need no prodigious memory or intelligence. Very early in their lives children can recognize and use narrative patterns; they know that in fairy tales pumpkins can be transformed into coaches and heroines must not be left permanently in the power of witches or be eaten by wolves. It is not clear where the human capacity for patterning sequences of events comes from, yet we can observe its cultural effects quite simply by looking at the history of literature. Four basic patterns make up the framework of Western literature: romance, tragedy, comedy, and irony. All four patterns appear in the literature of ancient Greece – romance in the epic, the idyl, and the prose tale; tragedy and comedy in the drama that developed from religious ritual; and irony in the poetic satire and some forms of comic drama. From their first elaboration in classical literature throughout subsequent literary history, the basic patterns have passed from genre to genre and from age to age without losing their essential shape. This remarkable persistence suggests that they are not identical with literary conventions. Though one pattern may dominate the literature of a particular period, then seem to disappear, as tragedy did in England during the eighteenth and nineteenth centuries, none of the four basic patterns has become extinct.

Narrative patterns persist throughout the literature of various eras and cultures because they are fundamental structures of the human imagination, perennially useful ways of perceiving the world we experience. Repeatedly, human beings invent an idealized world in which all human desires can be realized – a world in which fame, love, and power can be attained simultaneously, in which truth and beauty are indeed compatible.

The details of this idealized world vary with the age – they may be derived from nature (Wordsworth), from both nature and art (the gardens in Spenser and Marvell), from a particular culture (Yeats' Byzantium) – but the impulse to imagine a perfect world remains constant. It is also possible to imagine the opposite, a world that frustrates human desires. This world, based on our aversions, is one that we despise and fear but somehow must contemplate. Its dominating images are not gardens and beautiful cities but uninhabitable wildernesses and slums – the jungle, the desert, the ghetto, the industrial wasteland. Both world polarize ordinary human experience: the world we desire would give us more power over our environment than we will ever have, while the world we fear seems altogether beyond our control, totally dehumanized. We touch the extremes of these cultural facts like Hiroshima and Buchenwald, on the other.

We think of such desired and hated world as states of being rather than as processes of becoming. They are the high and low points of human experience and seem to lead nowhere beyond themselves. However, if we let our imaginations play upon less extraordinary experience, we notice that movement and change predominate. No state of being lasts, whether in the general pattern of development from childhood through adolescence to adulthood or in the more specific falling out of events in the life of each individual. Above all we are struck by the fact that individual fates and fortunes change with the passing of time. The word fate usually implies a fixed though unknown pattern of change, foreordained and malevolent, whereas fortune suggests the unpredictable, an unexpected stroke of good luck. (In ordinary conversation we are more apt to speak of a man's evil fate or good fortune than of his good fate or evil fortune.) It is thus possible to think about what happens to an individual as inevitable or fortuitous, as destiny or

luck, If we combine these interpretation of change with the idea of desirable and undesirable worlds, we can generate two movements: an inevitable “downward” plunge from a relatively desirable state in which men are free to do what they wish to an undesirable state in which men seem to have no choice whatsoever; and the reverse, a fortuitous “upward” leap from constraint or bondage to freedom of action. In our imaginations we can then fuse other relationship with these two movements, associating death and a sense of alienation with the downward movement, rebirth and a spirit of social communion with the upward. As the process elaborates within our imaginations, we invent the narrative patterns of tragedy and comedy by working with opposed human possibilities. The following diagram illustrated the structure of such changes:



Desirable and undesirable states of being, though conceived as changeless worlds, can also be pushed into movement. There is something finally unsatisfactory about changeless states. Wallace Stevens senses the lifelessness of an immobile paradise in “Sunday Morning”.

Is there no change of death in paradise?

Does ripe fruit never fall? Or do the boughs

Hang always heavy in that perfect sky,

Unchanging, yet so like our perishing earth,
With rivers like our own that seek for seas
They never find, the same receding shores
That never touch with inarticulate pang?

Put in motion, the desirable and undesirable states become the dream of wish fulfillment and the nightmare, respectively. If we imagine that states of being are scenes for action, we can generate one pattern of movement in which a hero sets out to overcome all obstacles and reaches his desired goal and another in which a victim of circumstances lacks power to accomplish anything he sets out to do. In contrast to the movements of tragedy and comedy, these do not involve as dramatic a change in the basic forms of narrative.

Taken from “introduction to Literature” by Scott, Foresman and Company

Question about the Lesson

1. How many different prose forms did you encounter? **Autobiography, essay, letter, anecdotal record, personal remembrance and biographical sketch.**
2. What's the difference between biographical sketch and biography? **Biography demands a well developed thorough explanation of the personality of the person. A biography is like a full length novel.**
3. Are you expected to accept every thing you read? **No, but you should question what you read, the ideas and values.**
4. If you are a careful reader what are you supposed to determine as you read?. **The tone of the write. What he is trying to convey to me.**
5. According to this reading, how are the writer's styles expected to be? **poem will be more appealing to you than others. A few will be formal, other will be informal.**
6. What are the four basic narrative patterns? **Romance, Tragedy; Comedy and Irony.**
7. In what forms do all four patterns appear in literature? **They have passed from genre to genre.**
8. Why do narrative patterns persist throughout the literature of various eras and cultures? **Because they are fundamental structures of the human imagination. Useful ways of perceiving the world we experience invent.**
9. How do human beings and idealized world in which all human desires can be realized? **It can be idealized because human beings always interact with a world in which fame, love and power can be aligned simultaneously.**

Complementary Exercises

Narrative p. 156



I. Understanding the Lesson

1. From what genre to what genre do the basic patterns of narrative range and from what age
All of them. The patterns have been present through the ages.
2. What narrative patterns dominated in the eighteenth and nineteenth centuries and where? **Tragedy in England**
3. What does movement and change have to do narrative? It has to do in the sense that every human being is struck by individual fates which to what age? **Genres: literature of ancient Greece, romance in the epic, the idyl, and prosetale, tragedy and comedy means that can be changeable.**

II. Vocabulary

4. Define the following words.
 - a) **Romance: A long narrative in verse or prose that love and magic originated in the middle ages its elements adventure.**
 - b) **Comedy: A play writing to amuse the audience.**
 - c) **Tragedy: Narrative writing in which the protagonist suffers from a disaster after a serious significant struggle.**
 - d) **Irony: It is a situation that refers to an occurrence that is contrary to what is expected.**

Lesson Plan



Topic: Poetry p. 165

Class Duration: 50 minutes

Objective: To explain what poetry is and make a difference between poetry and prose.

Methodology:

- Read the lesson questions. p. 172
- Discussion time: Ask the students to talk to you about what they know about poetry (10 mins.).
- Play the tape (5 mins.).
- Lecture to the students about what poetry is and make sure they understand the difference between poetry and prose (15 mins.).
- Discuss the answers to the questions before they answer them (10 mins.).

Evaluation: Students answer the lesson questions. P.172 (10 mins.).

Skills: Reading, speaking, analysis, listening.

Source: Textbook, tape.

On-line Assignment: None.

Homework: None

Poetry

Dream Deferred

Langston Hughes

Harlem

| What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
5 Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?
10 Maybe it just sags
like a heavy load.

| Or does it explode?

◆ Build Vocabulary

deferred (di furd') *adj.*: Put off until a future time

fester (fes' ter) *v.*: Form pus

Taken from, "Literature" Harcourt Brace.

1.3.2. Poetry.

Poetry is a vast subject, as old as history and older, present wherever religion is present, possibly—under some definitions—the primal and primary form of languages themselves. The present article means only to describe in as general a way as possible certain properties of poetry and of poetic thought regarded as in some sense independent modes of the mind. Naturally, not every tradition nor every local or individual variation can be--or needs to be—included, but the article illustrates by examples of poetry ranging between nursery rhyme and epic.

(for particular information about various types of poetry, see prosody and folk literature and articles on poetic genres, such as ballad and epic; for specific national poetic forma, see african peoples, arts of; american indian peoples, arts of; central asian peoples, arts of; islamic peoples, arts of; jewish peoples, arts of; literature, east asian; literature, western; oceanic peoples, arts of; south asian peoples, arts of; and southeast asian peoples, arts of.)

This article will consider the difficulty or impossibility of defining poetry; man's nevertheless familiar acquaintance with it; the differences between poetry and prose; the idea of form in poetry; poetry as a mode of thought; and what little may be said in prose of the spirit of poetry.

Attempts to define poetry. Poetry is the other way of using language. Perhaps in some hypothetical beginning of things it was the only way of using language or simply was language to at court, prose being the derivative and younger rival. Both poetry and language are fashionably thought to have belonged to ritual in early agricultural

societies; and poetry in particular, it has been claimed, arose at first in the form of magical spells recited to ensure a good harvest. Whatever the truth of this hypothesis, it blurs a useful distinction: by the time there begins to be a separate class of objects called poems, recognizable as such, these objects are no longer much regarded, for their possible yam-growing properties, and such magic as they may be thought capable of has retired to do its business upon the human spirit and not directly upon the natural world outside.

Formally, poetry is recognizable by its greater dependence on at least one more parameter, the line, than appears in prose composition. This changes its appearance on the page; and it seems clear that people take their cue from this changed appearance, reading poetry aloud in a very different voice from their habitual voice, possibly because, as Ben Johnson said, poetry "speaketh somewhat above a mortal mouth." If, as a test of this description, people are shown poems printed as prose, it most often turns out that they will read the result as prose simply because it looks that way; which is to say that they are no longer guided in their reading by the balance and shift of the line in relation to the breath as well as the syntax.

That is a minimal definition but perhaps not altogether uninformative. It may be all that ought to be attempted in the way of a definition: Poetry is the way it is because it looks that way, and it looks that way because it sounds that way and vice versa.

Poetry and prose. People reason for wanting a definition is to take care of the borderline case, and this is what a definition, as if by definition, will not do. That is, if a man asks for a definitions of poetry, it will most certainly not be the case that he has

never seen one of the objects called poems that are said to embody poetry; on the contrary, he is already tolerably certain what poetry in the main is, and his reason for wanting a definition is either that his certainty has been challenged by someone else or that he wants to take care of a possible or seeming exception to it; hence the perennial squabble about distinguishing poetry from prose, which is rather like distinguishing rain from snow-everyone is reasonably capable of doing so, and yet there are some weathers that are either neither.

Sensible things have been said on the question. The poet T.S. Eliot suggested that part of the difficulty lies in the fact that there is the technical term "verse" to go with the term "poetry," while there is no equivalent technical term to distinguish the mechanical part of prose and make the relation symmetrical. The French poet Paul Valéry said that prose was walking, poetry dancing. Indeed, the original two terms, *prosus* and *versus*, meant, respectively, "going straight forth" and "returning"; and that distinction does point up the tendency of poetry to incremental repetition, variation, and the treatment of many matters and different themes in a single recurrent form such as couplet or stanza.

Robert Frost said shrewdly that poetry was what got left behind in translation, which suggests a criterion of almost scientific refinement: when in doubt, translate; whatever comes through is prose, the remainder is poetry. And yet to even so acute a definition the obvious exception is a startling and a formidable one: some of the greatest poetry in the world is in the Authorized Version of the Bible, which is not only a translation but also, as to its appearance in print, identifiable neither with verse nor with prose in English but rather with a cadence owing something to both.

Here are some examples that help you analyze poetry. (See the Literary Terms Handbook in the appendix)

Alliteration: Alliteration is the repetition of initial consonant sounds. Writers use alliteration to give emphasis to words. To imitate sounds, and to create musical effects.

From, “The Listeners” by Walter de la Mare.

1. “ And how the silence surged softly backward.”
2. “ Some say”

The s sound is repeated to create an effect of whispering.

From, “ Fire and Ice” by Robert Frost.

3. “ When she woke” and “ Whistling their Whims”

The w sound makes a soft ,and gentle sound.

From, “Eagle” by Lord Tennyson.

4. “ feathery fire”

The f sound creates a feeling of motion, imitating the sound of ruffling feathers.

Assonance: Assonance is the repetition of vowel sounds followed by different consonants in two or more stressed syllables, for example:

From the “Raven” in Edgar Allan Poe’s narrative poem.

5. ” Weak and Weary” the i sound is used here.

Metaphor: Compares one thing to another without using like or as.

From, “Dreams” by Langston Hughes.

5. Life is broken-winged bird that cannot fly.

The two things being compared here are: **Life and a broken-winged bird.**

6. Life is a barren field frozen with snow.

The two things being compared here are: **Life and a barren field.**

Simile: Compares one thing to another using the word like or as.

From, “Dream Deferred” by Lanston Hughes.

7. Does it dry up like a raisin in the sun?

The two things being compared here are: **(A dream deferred)It and a raisin in the sun.**

8. Does it stink like rotten meat?

The two things being compared here are: **It and rotten meat.**

Stanza: A stanza is a formal division of lines in a poem, considered as a unit. Often stanzas in a poem are separated by spaces. Stanzas are sometimes named according to the number of lines found in them. A couplet, for example, is a two-line stanza. A tercet is a stanza with three lines. Other types of stanzas include the following:

- a) Quatrain: A four-line stanza.
- b) Cinquain: A five-line stanza.
- c) Sestet: A six-line stanza.
- d) Heptastich: A seven-line stanza.
- e) Octave: An eight-line stanza.

Sonnets, limericks, and haiku all have distinct stanza forms. A sonnet is a fourteen-line poem that is made up either of three quatrains and a couplet or of an octave followed by

a sestet. A limerick consists of a single five—line stanza with a particular pattern of rhymes. A haiku is made up of a single three-line stanza.

Haiku: The haiku is a three-line verse form. The first and the third lines of a haiku each have five syllables. The second line has seven syllables. A haiku seeks to convey a single vivid emotion by means of images from nature.

Narrator: A narrator is a speaker or character who tells a story. The narrator may be either a character in the story or an outside observer. The writer’s choice of narrator determines the story point of view, which in turn determines the type and amount of information the writer can reveal.

When a character in the story tells the story, that character is a **first person narrator**. This narrator can be a major character, a minor character, or just a witness. Readers see only what the character sees, hear only what she or he hears, and so on. An example of this can be, “The Raven” by Edgar Allan Poe.

When a voice outside the story narrates, the story has a third-person point of view narrator.

Plot: Plot is the sequence of events in a literary work. In most novels, dramas, short stories, and narrative poems, the plot involves both characters and central conflict. The plot usually begins with an exposition that introduces the setting, the characters, and the basic situation. This followed by the exciting incident that introduces the central conflict. The conflict then increases during the development until it reaches a high point

of interest or suspense, the climax. All the events leading up to the climax make up the rising action. The climax is followed by the falling action, which leads to the resolution, or end, of the central conflict. Any events that occur after the resolution make up the denouement.

Onomatopoeia: It is the use of words that imitate sounds. Whirr, thud, sizzle, and hiss are typical examples. Writers can deliberately choose words that contribute to a desired sound effect. In the following lines from Edgar Allan Poe’s “ The Bells,” clang, crash, roar, and twang are onomatopoeic:

Oh, the bells, bells, bells!

What a tale their terror tells

Of despair!

How they **clang, and clash and roar!**

What a horror they outpour

On the bosom of the palpitating air!

Yet the ear it fully knows,

By the twanging

And the clanging,

How the danger ebbs and flows.

Taken from encyclopedia “Britanica.”

Question about the Lesson.

1. Define poetry: **Poetry is the other way of using language.**
2. What did Ben Johnson say about poetry? **Poetry “Speaketh somewhat above the mortal mouth”**
3. What did Ben Johnson mean by that? **That in poetry there is a hidden message. There is the connotative meaning and the denotative meaning.**
4. Find another way to define poetry? **Poetry is the beautiful way of writing.**
5. Explain the difference between poetry and prose? **Prose means whatever comes to your mind. This is the most common form of writing. And poetry needs more technical work like variation, repetition of sounds, rhyme, etc.**
6. Write two original examples of the following elements on your own:

Alliteration: **The firefighters found the first feather.**

Weak, weary, worn out was I.

Assonance: **Take the same, pale face.**

The poke caused a stroke and spoke for itself.

Metaphor: **The street is a burning coal.**

Life is a splendid thing.

Simile: Life is **like** a box full of surprises.

Death is **as** mysterious as the purgatory.

Onomatopoeia: I can hear the **purr** of the cat.

The **roar** of the lion scared me.

7. Write an explanation about point of view:

There is **the first-person point of view** which is narrated by a character in the story

There is **the third-person point of view** which is narrated by a voice outside the story.

There is **the third-person point of view** which is called the omniscient, or the all knowing, this third-person narrator can tell the readers what he thinks or feels.

6. Write an explanation about plot: **The plot has the following elements. The exposition, the rising action, the climax, the falling action and the resolution. The conflict is introduced at the end of the exposition.**

9. Explain the structure of Haiku and sonnet.

Haiku is a three-line verse form. The first and third lines of a haiku each has five syllables. The second line has seven syllables. It seeks to convey a vivid emotion by means of images.

Sonnet: A sonnet has three quatrains and a couplet which make up fourteen-line poem. Or it can also consists of an octave folowed by a sestet.

Lesson Plan



Topic: Drama p. 175

Class Duration: 50 minutes

Objective: To explain what drama is satisfactorily.

Methodology:

- Read the questions of the lesson. p.181
- Then read the drama piece of writing.
- Play the tape (5 mins.).
- Discussion time: Start a discussion about what drama is, ask them if they have ever acted in a play (10 mins.).
- Lecture to the students about drama (10 mins.)
- Ask students questions after you have spoken to them about the lesson (10 mins.).

Evaluation: Have students answer the lesson questions. p. 181 (15 mins.).

Skills: Reading, speaking, reasoning.

Sources: Textbook, Tape

On-line Assignment: William Shakespeare (1564-1616).

Go to: <http://www.jetlink.net/~massij/shakes/wsfaq.html>

(The teacher will ask all students to e-mail him the most important highlights about Shakespeare's biography).

Homework: None



Juliet Capulet



Romeo Montague

1.3.3. Drama



- Dramatic Literature

The term dramatic literature implies a contradiction in that "literature" originally meant something written and "drama" meant something performed. Most of the problems, and much of the interest, in the study of dramatic literature stem from this contradiction. Even though a play may be appreciated solely for its qualities as writing, greater rewards probably accrue to those who remain alert to the volatility of the play as a whole. In order to appreciate this complexity in drama, however, each of its elements-acting, directing, staging, etc. should be studied, so that its relationship to all the others can be fully understood. It is the purpose of this article to study drama with particular attention to what the playwright acts down. A similar approach, is taken in the separate articles on the two main types of dramatic literature, Tragedy, and Comedy. For the dramatic literature of particular genres, the reader also is referred to such articles as No Theatre; Kabuki Theatre; Commedia, Dell'arte; and Related Entries under Dramatic Literature in the ready reference and index. This history of Dramatic Literature is discussed in such articles as Theatre, Western; and Theatre and Dance, East Asian; as well as in articles on the History of Literature such as Literature, Western. Regional studies of both the theatre

and literature will be found in articles such as South Asian Peoples, Arts of; and African Peoples, Arts of.

Essential Elements of a Play. General Characteristics.

From the conception of a play in the mind of its author to the image of it that an audience takes away from the; theatre, many hands and many physical elements help to bring it to life. Questions therefore arise as to what is and what is not essential to it. Is a play what its author thought he was writing, or the words he wrote? Is a play the way in which those words are intended to be embodied, or their actual interpretation by a director and his actors on a particular stage? Is a play in part the expectation an audience brings to the theatre, or is it the real response to what is seen and heard? Since drama is such a complex process of communication, its study and evaluation is as uncertain as it is mercurial.

All plays depend upon a general agreement by all participants author, actors, and audience to accept the operation of theatre and the conventions associated with it, just as players and spectators accept the rules of a game. Drama is a decidedly unreal activity, which can be indulged only if everyone involved admits it. Here lies some of the fascination of its study. For one test of great drama is how far it can take the spectator beyond his own immediate reality and to what use this imaginative release can be put. But the student of drama must know the rules with which the players began the game before he can make this kind of judgment. These rules may be conventions of writing, acting, or audience expectation, Only when all conventions are working together smoothly in synthesis, and the make believe of the experience is enjoyed passionately

with mind and emotion, can great drama be seen for what it is: the combined work of a good playwright, good players, and a good audience who have come together in the best possible physical circumstances.

Drama in some form is found in almost every society, primitive and civilized, and has served a wide variety of functions in the community. There are, for example, records of a sacred drama in Egypt 2,000 years before Christ, and Thespis in the 6th century BC in ancient Greece is accorded the distinction of being the first known playwright. Elements of drama such as mime and dance, costume and decor long preceded the introduction of words and the literary sophistication now associated with a play. Moreover, such basic elements were not superseded by words, merely enhanced by them. Nevertheless, it is only when a play script assumes a disciplinary control over the dramatic experience that the student of drama gains measurable evidence of what was intended to constitute the play only then can dramatic literature be discussed as such.

The texts of plays indicate the different functions they served at different times. Some plays embraced nearly the whole community in a specifically religious celebration, as when all the male citizens of a Greek city-state came together to honour their gods; or when the annual Feast of Corpus Christi was celebrated with the great medieval Christian mystery cycles. On the other hand, the ceremonious temple ritual of the early no drama of Japan was performed at religious festivals only for the feudal aristocracy. But the drama may also serve a more directly didactic purpose, as did the morality plays of the later Middle Ages, some 19th-century melodramas, and the 20th-century discussion plays of George Bernard Shaw and Bertolt Brecht. Plays can satirize society, or they can gently illuminate human weakness; they can divine the greatness and the

limitations of man in tragedy, or, in modern naturalistic playwriting, probe his mind. Drama is the most wide ranging of all the arts: it not only represents life but also is a way of seeing it. And it repeatedly proves Dr. Samuel Johnson's contention that there can be no certain limit to the modes of composition open to the dramatist.

Common Elements of Drama. Despite the immense diversity of drama as a cultural activity, all plays have certain elements in common. For one thing, drama can never become a "private" statement in the way a novel or a poem may be without ceasing to be meaningful theatre. The characters may be superhuman and godlike in appearance, speech, and deed or grotesque and ridiculous, perhaps even puppets, but as long as they behave in even vaguely recognizable human ways the spectator can understand them, only if they are too abstract do they cease to communicate as theatre. Thus, the figure of death in medieval drama reasons like a human being, and a god in Greek tragedy or in Shakespeare talks like any mortal. A play, therefore, tells its tale by the imitation of human behaviour. The remoteness or nearness of that behaviour to the real life of the audience can importantly affect the response of that audience: it may be in awe of what it sees, or it may laugh with detached superiority at clownish antics, or it may feel sympathy. These differences of alienation or empathy are important, because it is by opening or closing this aesthetic gap between the stage and the audience that a dramatist is able to control the spectator's experience of the play and give it purpose.

The second essential is implicit in the first. Although static figures may be as meaningfully symbolic on a stage as in a painting, the deeper revelation of character, as well as the all-important control of the audience's responses, depends upon a dynamic presentation of the figures in action. A situation must be represented on the stage, one

recognizable and believable to a degree, which will animate the figures as it would in life. Some argue that action is the primary factor in drama, and that character cannot emerge without it. Since no play exists without a situation, it appears impossible to detach the idea of a character from the situation in which he is placed, though it may seem possible after the experience of the whole play. Whether the playwright conceives character before situation, or vice versa, is arbitrary. More relevant are the scope and scale of the character-in-situation- whether, for example, it is man confronting God or man confronting his wife for that comes closer to the kind of experience the play is offering its audience. Even here one must beware of passing hasty judgment, for it may be that the grandest design for heroic tragedy may be less affecting than the teasing vision of human madness portrayed in a good farce.

Drama: A drama is a story written to be performed by **actors**. The **script** of a drama is made up of **dialogue**. The words the actors say, and the **stage directions**, which are comments on how and where action happens.

The drama's **setting** is the place where the action occurs. It is indicated by one or more sets that suggest interior or exterior scenes. **Props** are objects, such a sword or a cup of tea, that are used on stage.

At the beginning of most plays, a brief **exposition** gives the audience some background information about the characters and the **situation**. Just as in a **story** or **novel** the **plot** of a drama is built around the **characters in conflict**.

Dramas are divided into large units called **acts** and into smaller units called **scenes**. A long play may include many sets that change with the scenes.

Conflict: It is a struggle between two opposing forces. Characters in conflict form the basis of stories, novels, and plays. There are two kinds of conflict: **External and internal**. In an external conflict, the main character struggles against a strange force. This force may be another character or the standards or expectations of another group, such as the family prejudices that Romeo and Juliet struggle against, their story shows them in conflict with society. Or the outside force may be the nature itself, a person-against-nature conflict. The two men by a fallen tree in “The Interlopers” face such conflict. An internal conflict involves a character with himself or herself. This conflict may be, for example, forgiving someone, or accepting someone’s friendship. (“Romeo and Juliet,” and “The Interlopers” will be studied later in this book)

Taken from encyclopedia “Britanica.”

Questions about the Lesson

1. What is the difference between dramatic literature and drama? **Literature means some thing written, and drama is something to be performed.**
2. What are two main types of dramatic Literature? **Comedy and Tragedy.**
3. What are the drama elements? **a) Action. b) Directing. c) Staging**
4. What are the basic elements of drama?
a) Mime. b) Dance. c) Costume. d) Decor.
5. Describe in your own words what you understand by drama ? **Playwright, poetry and / or drama are fictional. The reason why is that actors act out a situation. This is represented on stage. The characters conceived this situation beforehand. Drama is practically a representation on stage.**
6. What is drama? **Drama is a story to be performed by actors.**
7. What is the script of a drama made up of? **It is made up of dialogue which contains the words the actors say, the stage directions. This are comments on how and where action happens.**
8. What are props? **Props are objects, such as a sword or a cup of tea that are used on stage.**
9. Explain exposition. **It is information given to the audience about some background related to the characters and the situation of the play.**
10. Dramas are divided into what parts? **Dramas are divided into large units called acts and into smaller ones called scenes.**
11. How many kinds of conflict are there? Explain. **There are two kinds of conflict: internal and external. The external conflict consists of the characters struggling**

against opposing forces. This could be a person against a person, a person against a family, or an entire society against people. The internal conflict has to do with a person against another person or a person against nature.

12. Is the plot of a novel or a short story analyzed the same way as a play is? **Yes, it is.**

It is supposed to be analyzed as if it were a play.

Lesson Plan



Topic: **Some Different Types of Fiction. P.184**

Class Duration: 100 minutes

Objective: To explain fiction and nonfiction.

Methodology: - Read the lesson questions. P. 186
- Play the tape (5 mins.).
- Discussion time: Ask whether or not they understand fiction, ask what fiction is.(25 mins.).
- Explain the different types of fiction historical, modern, and science fiction (25 mins.).
- Have students read the selections and ask them to guess what kind of fiction they think each paragraph is (20 mins.).

Evaluation: Students answer the questions on p.186 (25 mins.).

Skills: Reading, speaking, analysis.

Source: Textbook, tape.

On-line Assignment: None.

Homework: Do the lesson complementary exercises on p.187

1.3.4. Some Different Types of Fiction

You remember that stories that are made up, or imagined, are called fiction. You have probably read many fiction stories by now. Do you remember some of the different types of fiction there are?

Historical fiction is based on historical facts but has parts which are made up by the author.

Modern realistic fiction tells about real life in the present. But the characters and events in the story are made up by the author. **Science fiction** is a made-up story that is based in some way on science. Usually it is about life in the future. Each of the following numbered selections is from a fictional story. Decide what type of fiction each one is.

1. Joshua smiled bravely as his family rode into the forest in their covered wagon. Like so many other families, Joshua's family had left their home in the East. The 1800's had brought many pioneers west to seek a new life.

2. Zen's mother cried, "Come here quickly!" and was about to have the computer repeat her last science lesson. She hadn't understood nuclear energy very well. But Zen quickly ran to the viewing hall where her mother stood. "What is it?" Zen asked. "Our space station is passing Into another galaxy," answered her mother.

3. Amy ran to the bulletin board. She was so nervous she almost bumped into Mr. Young, the music teacher, "I've got to calm down," she told herself. But her heart was pounding. When she got to the board, the list was posted. Amy crossed her

fingers. There were twelve names on the list. Hers was third from the bottom. "I qualified!" Amy shrieked. She would enter the Soap Box Derby next month.

In deciding whether a story is **historical fiction, modern realistic fiction, or science fiction**. Establishing when the story takes place in the past, in the present, or in the future-will help. Do the events in the first selection happen in the past, present, or future? How can you tell? Yes. The events took place in the past. You can tell because the author gave you clues to the time. A specific date, 1800, was mentioned. Other words that can be easily identified with that period of time were given-covered wagons and pioneers. When do the events in the second selection take place? What clues did the author give you to let you know that they take place in the future? Do the events described in the third selection take place in the past, present, or future? What clues did the author give to let you know that the events take place in the present time?

All stories happen at some particular time. With some stories, it is important only to know that the story takes place sometime in the past, sometime in the present, or sometime in the future. With other stories, it is important to know exactly when the events in the stories take place. Authors usually give clues to let you know when the events in a story take place and how much time passes between them. The clues may be dates, specific time words such as two months ago, or words or phrases that are identified with certain periods of time. Watch for such clues.

Taken from, "With the Works" by Scott Foresman.

Can you answer these questions?

1. What type of fiction does the first selection at the left represent?

Historical fiction.

2. What type of fiction does the second selection represent?

Science fiction.

3. What type of fiction does the third selection represent?

Modern realistic fiction.

4. Read each of the following paragraphs and answer the questions.

Jan became tired of watching reruns on television, so she went to her room. She was lying on her bed reading when she felt something on her face. It was a moth attracted by the light bulb in her lamp.

- a) What type of fiction does this paragraph represent?

Modern realistic fiction.

Tor had come home from a long day at school. He pushed the ejector button in his spacemobile. Instantly, he began to slide down the chute into his lunar home.

- b) What type of fiction does this paragraph represent?

Science fiction.

- c) When do you think the events described took place? What cues are given to help you establish the time **Future; ejector button, spacemobile, lunar home.**

Complementary Exercise

Types of fiction p.184



Instructions: Read this Lesson on your own and answer the questions about it.

We aren't going to discuss all of the types of literature here – just **fiction, plays, and poems**. Which of those three do you like best?

If your favorite is fiction, you like imaginary, or invented stories. Even though fiction is made-up, it can be based on facts or real event. You have no doubt often read stories that take place in the present time and tell about things that could happen in real life. Such stories are known as **modern/realistic fiction**. What is one story that you have read that is an example of modern realistic fiction?.

Another type of fiction that you have read is **historical fiction**. Story of this type are based on historical facts and events but have parts that are made up by the author. Are any of the stories that you have read so far historical fiction?

Maybe you like to read plays too. **Plays** usually have fictional plots. The form of a play is different from that of a story. At the beginning is a list of characters and a description of the setting. Each speech in a play is labeled with the name of the character who says those words. There are also stage directions which guide the characters actions. As you read the stage directions, you can imagine what the character is doing as he or she is speaking. Some plays are based on **modern realistic fiction** and others on **historical**

fiction. The names of the characters and the description of the setting should give you a clue.

Many people find that for certain times and mood there is nothing like reading a **poem**. The form of a poem makes it different from a **prose story or play**. The lines of a poem may be quite short, sometimes consisting of only one word. Quite often the lines of a poem rhyme, and usually there is a definitive rhythm. A poem may express an idea in figurative language, thus conveying the idea in fewer and more striking word.

Answer these questions.

1. What distinguishes fiction from nonfiction?

Fiction, though it may be based on facts or real-life events, is made-up. Nonfiction is not made-up. It is a real story like the personal account of a person. Abraham Lincoln's autobiography.

2. What kind of fiction is based on facts about people or events of the past?

Historical fiction.

3. What kind of fiction is based on real-life events and people of modern times?

Modern realistic fiction.

4. How can you recognize a play? **By its form.**

5. What clues might you find at the beginning of a play to help you decide whether the play is based on modern realistic fiction or historical fiction?.

Names of characters, setting.

6. How can you tell a poem from a prose story? **Form; may rhyme; usually has a definitive rhythm; uses figurative language.**

Lesson Plan



Topic: Non Fiction. P. 191

Class Duration: 100 minutes

Objective: To explain what nonfiction is.

Methodology: - Read the selection about nonfiction p.191

- Read the lesson questions on p.192
- Play the tape(5 mins.).
- Explain what nonfiction is, what a nonfiction writer is expected to do and not to do when writing, what kinds of writing nonfiction includes, and biography also. (30 mins.).
- Ask question orally to the students (35 mins.).

Evaluation: Students answer the lesson questions. p. 192 (30 mins.).

Skills: Reading, speaking, reasoning, listening, writing.

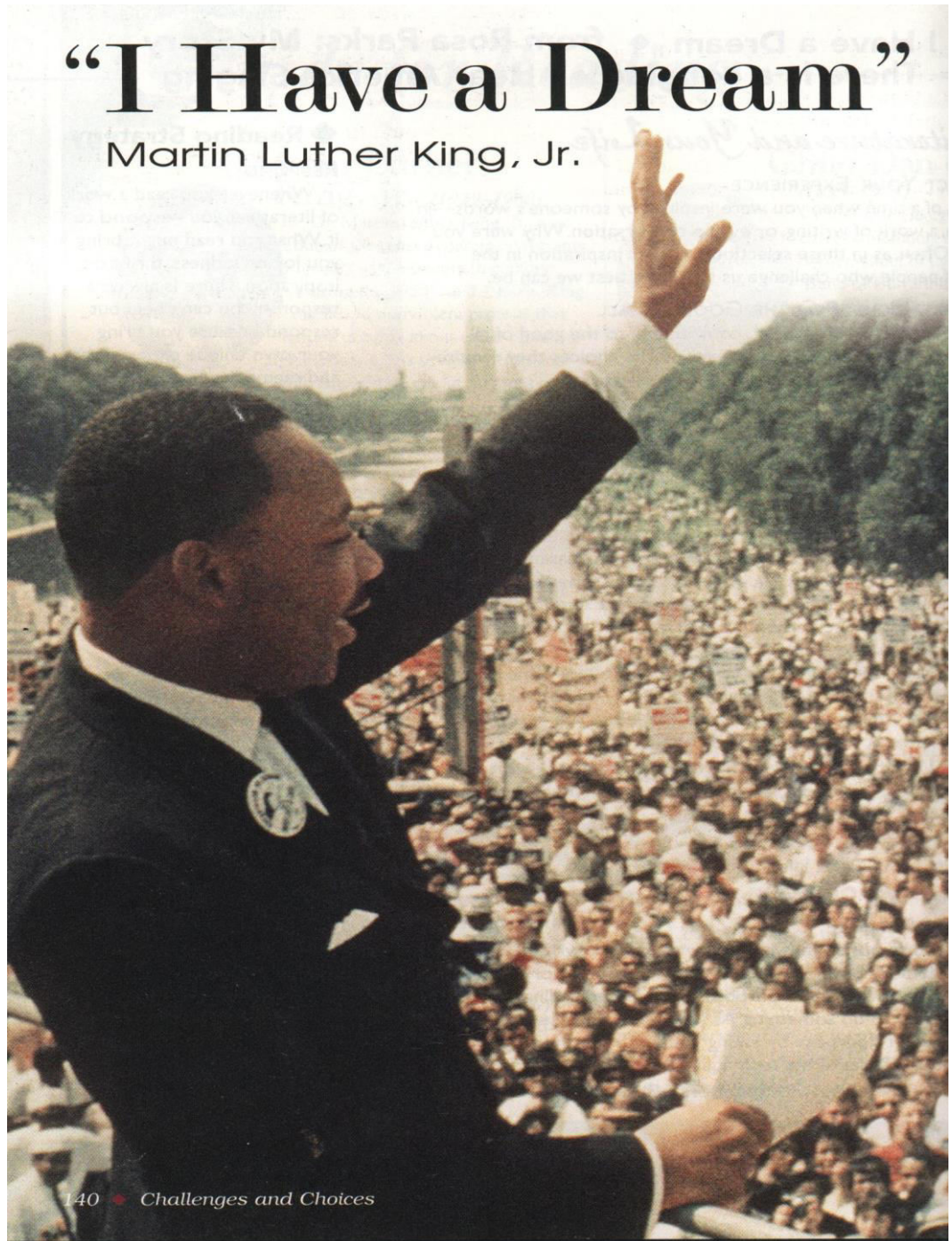
On-line Assignment: Connect to Internet and look for the biography of Abraham Lincoln, check its structure. Go to:
<http://gi.grolier.com/presidents/ea/bios/16plinc.html>
You will be asked to use this information to write your own autobiography. You will show your literature professor the structure you will use to write your autobiography on a separate piece of paper.

Homework: Do the complementary exercise. p. 192

Non Fiction

“I Have a Dream”

Martin Luther King, Jr.



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Taken from, “Literature” Prentice Hall.

1.3.5 Non Fiction

However the term nonfiction covers many different kinds of writing, including biography, essay, history, and travel. Most inclusive of these categories as the essay, which has enjoyed a long and continuous time of Sir Frances Bacon (From 1597-1625) in England. The only restriction on this form are that it should be relatively short and it should be, as the name implies, an “attempt”, not a formal or fully worked out work.

The essay is the form that has proved to be adaptable to any subject, any point of view. It is for this reason that, unlike, most other literary forms, the English essay has not undergone a period of revolutionary experimentation in the twentieth century.

A second category of nonfiction, which also had its beginnings in the sixteenth century in England, is biography, a form of writing which has been strongly affected by the revolutionary and different viewpoints of the present. From its earliest beginnings, biography has been associated with history, moral teaching, and the commemoration of the dead. All three kinds of biography were prominent in Victorian times. The first kind of is the historical view of biography which is based on which is the essence of innumerable biographies. There has never been any lack of people who, regarding biography primarily as moral teachings, told about the lives of great men that they might be an inspiration to the young. And the commemorative biography, that praised the dead in such a way as to shed honor upon they surviving members of the family, became late Victorian times, that the real lives of many famous persons summed in danger of becoming obscured by writers who wanted to prove a point or create a myth. The

biography that reveals the man as he actually was with all his faults as well as virtues. Newspaper report of a neighborhood fire. A famous athlete's story of his life. A research paper on Benjamin Franklin. All the topics mentioned before have something in common. They are non fiction.

Non fiction is concerned with happenings that are true. The nonfiction writer is responsible for making a narrative interesting, but he or she can not change facts to make the story better or worse. Writing nonfiction is challenging because the writer must stay within the limits of truth. Thus, the reader can assume that the information presented is true.

The writer of nonfiction does not invent setting, characters, or plots. Non fiction takes place in real places, and has real-life characters and happenings. These true-life stories can be just as interesting and exciting as make believe stories.

Taken from, "With the works" by Scott, Foresman and company.

Questions about the lesson.

1. Write a non-fictional story taking into account the details given in the theory above and on the biographies of Malcom X and Martin Luther King.(150 words.)
<http://www.stanford.edu/group/King/> <http://www.brothermalcolm.net/> Check these web sites to help yourself.

Complementary exercise

Non fiction p. 191



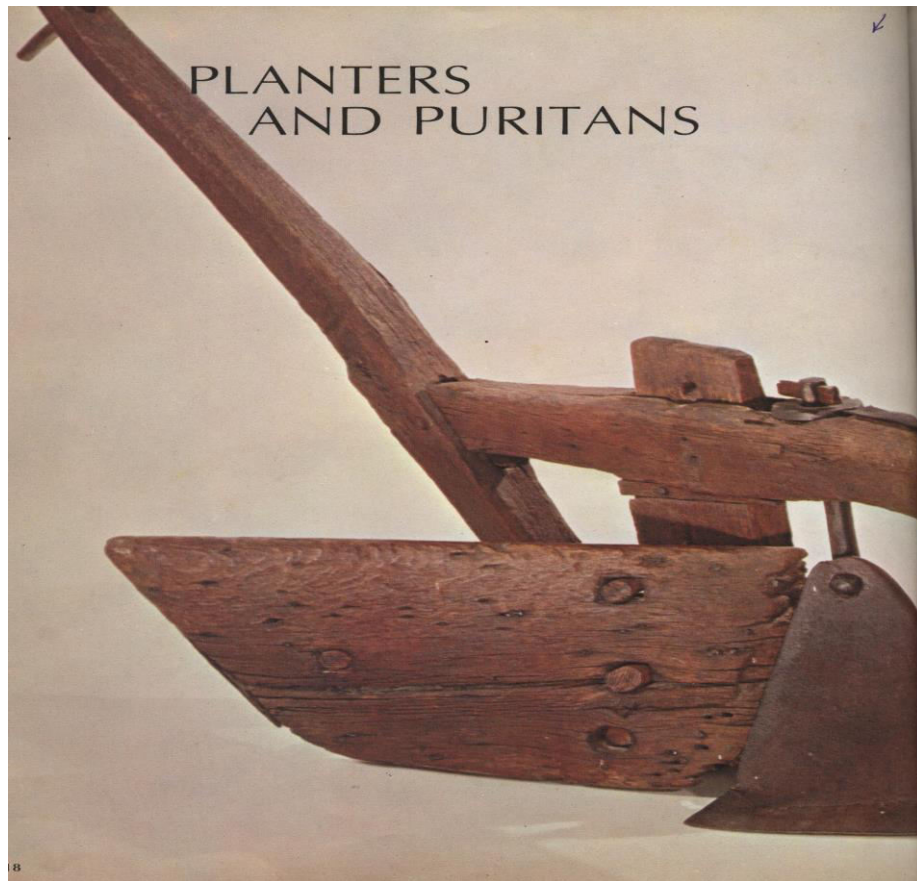
Based on the theory given to you in class, write a non fictional piece of writing like your autobiography. (Find out what an biography should include, 300 words.).

American and British

Literature

UNIT II

Literary Periods



Taken from, "The United States in Literature."

1. Puritans Period

(Puritanism)

Lesson Plan



Topic: Captain Smith Among the Indians by John Smith Portf. 1

**Find the American and British Literature portfolio at
UTEC's School of Languages library.**

Class duration: 100 minutes

Objective:

- To study John Smith's life.
- To appreciate his literary work.

Methodology:

- Read the discussion questions p. 198
- Read the preparation p.197
- Play the tape (5 mins.).
- Discussion: where does the story take place? What kind of a person would you have been back then? Would you have been aggressive if you had been John Smith? (35 mins.).
- Prepare students by asking questions orally. (30 mins.).

Evaluation: Answer the discussion questions p. 198 (30 mins.).

Skills: Listening, speaking, reading, writing

Source: Textbook, tape

On-line Assignment: None

Homework: Answer the complementary exercise p. 200

Preparation

The personality of a writer almost always comes through his work. The reader, however, must be discriminating lest he draws inferences that may not be valid to consider the author's purpose. Front reading the General Historie, Captain John Smith would seem to be no more than a colorful adventure and soldier of fortune. But one of the main purposes of Captain Smith's Historie was to attract settlement in the New World for the Virginia Company. Involved in the organization and promotion of the expedition, Smith had a definite interest in its success. His accounts, therefore, take on somewhat the aspect of advertisement, offering adventure, fame, and fortune to the lucky participant.

John Smith 1570/1631 📖

John Smith led the expedition that established in 1607 the first permanent British colony in America, in Jamestown, Virginia. Smith remained in Virginia until 1609, and during that period wrote his first book (the first book written in America), an account of his experiences. A True Relation (1607). Later travels and explorations in the new country

resulted in still other accounts written in part to encourage colonization, including The General! Historie of Virginia, New England, and The Summer Isles (1624).



Discussion questions.

1. The fascination of the Europeans with this barbaric new land tended to encourage a chronicler to embellish incidents or descriptions. Do you find anything unbelievable in Smith's account? Explain.

It is unbelievable how Smith describes that George Cassen was slain and found his arms by the marshes, at the river's head, twenty miles in the dessert. Also, the way he tells the happenings with the indians.

2. Would you say that Captain Smith was a modest man? If not, what circumstances would have encouraged a boastful nature?

I think he was a brave and intrepid person. The reason why is that when he was followed by three hundred bowmen and found him. He just gave them a round ivory double compass dial. The indians were marveled and led him to the fire to feel warm.

3. a. Judging from the selection, what qualities of leadership did Captain Smith possess? b. In what ways does he show an understanding of his captors?

a. He didn't lose his temper, he was smart, brave and intelligent.

b. When he was a prisoner, knowing that he was about to be slain and that his friend had been slain. He tried to make peace with them.

4. In most works of the colonial period tribute is paid to God's mercy and power.

(a) find the example in Smith's account, and discuss the validity of the idea expressed. (b) in what ways does Smith's tribute to God compare with Bradford's?

a) Well, when Captain Smith was captured by the barbarians they admired him a lot because of the way he handled the indians, I think he appeared magical before the indians. They admired Captain Smith more than their own Quiyouchosucks (their god).

b) Bradford believed that his life was controlled by the Bible. The indians thought that Captain John Smith had control over the indians.

Complementary Exercise

Captain John Smith portf. 1



1. Would you say that Captain Smith was a modest man?

In a way he was, because he tried to be friendly with his captors in order to be free again.

2. What qualities of leadership did Captain Smith possess?

He all the time was calm, he knew what to tell to the people who was with him he tried to make people think that everything was all right.

3. A comparative approach between Captain Smith and Pocahontas would be that Hernan Cortes and Malinche. What are the similarities and the differences that you can establish between them? Check the following web site to answer this question. thedagger.com/archive/conquest/malinche.html

The basic similarities are that Pocahontas fell in love with Captain John Smith as Malinche did with Cortes. And both of them, Captain Smith and Cortes took advantage of their relationship to fulfill their goals.

Lesson Plan



Topic: Upon a Spider Catching a Fly by Edward Taylor portf.9

**Find the American and British Literature portfolio at
UTEC's School of Languages library.**

Class duration: 100 minutes.

Objective:

- To study an analogy poem.
- To study Edward Taylor's life

Methodology:

- Read the discussion questions p.203
- Read the preparation p. 202
- Talk about the author (10 mins.).
- Play the tape (5 mins.).
- Ask what or who the fly represents, the scobweb (15 mins.)
- Discuss the poem with students (25 mins.).
- Prepare students by reading the poem with them (25 mins.).

Evaluation: Answer the discussion question p. 203 (20 mins.).

Skills: Reading, listening, writing, speaking

Source: Textbook, Tape.

On-line Assignments: None

Homework: Answer the complementary exercise. P. 205

Preparation

Since our earliest writers, the Planters and Puritans, were immigrants, they still bore the imprint of their homeland, England. This fact is most evident in the poetry of Edward Taylor. Taylor's poetic style sprung directly from the same English literary tradition that nurtured such fine poets as John Donne, John Milton, and Ben Johnson. Most typical of this tradition was an emphasis upon the skillful and often complicated use of language in order to convey weighty, or metaphysical ideas. Taylor, like his fellow English poets, made extensive use of figurative language, punning, allusion, and analogy for greater and more precise expression.

Analogy is a comparison of points of likeness between two otherwise dissimilar things. An analogy uses the more familiar to explain or enforce the less familiar.

Edward Taylor 1645/1729

The most talented American poet of the early period, Edward Taylor was born in England and came to America in his early twenties. He attended Harvard, and later became pastor of the church at Westfield, Massachusetts. He married twice, and had a total of thirteen children. Taylor did not publish his poems during his lifetime, and probably very few people read them in manuscript. Indeed, his poems were generally forgotten until the twentieth century, when a few were placed in print in 1939. His poetic genius was then recognized, and his complete poems were published in 1960. He is the

only American poet of the metaphysical school, comparable in some ways with John Donne and other British poets of the seventeenth century.

Questions about the poem

1. With the aid of the appropriate dictionary, identify the pun in the sixth stanza explain the possible interpretations of that stanza as suggested by the various meanings.

It means that once the fly is caught, it is going to die. Another possible meaning is that the fly doesn't know the difference between good and evil.

2. (a) Who is "Hell's Spider" (line 32)? (b) What are "venom things" (line 39)? (c) What is "the cord" (line 43)?

a. Hell's spider is or represents the devil.

b. Venom things are invitations to do wrong, wrongdoing.

c. The cord is whatever unites us with sin. The Grace is what snags the cord.

4. How many stanzas does the poem have? **Ten stanzas.**

4. Does the poem have rhyme? If yes, write the example from the poem.

Thou sorrow, venom **elf**.

Is this **play**,

To spin a web out of **thyself**

To catch a **fly**?

For **why**?

Explanation: As you can notice, the words at the end of the lines of the stanza have the same sound as follows: The end of lines one and three, and the end of lines two and four have an ending rhyme.

Complementary exercise

Upon a Spider Catching a Fly. Portf. 9



1. (a) Explain the figure of speech used in the seventh stanza. (b) Explain the figure of speech used in the last.

- a) **It is a simile because it is comparing the trap to another thing using the words like or as.**
- b) **It is a metaphor because there is an implied comparison between two different things there.**

2. How is the poem an analogy? Explain.

It refers to the traps that the world and other people set for us to fall on. The scobweb is the trap and the fly is everyone of us.

Lesson Plan



Topic: Sinners in the Hands of an Angry God by Jonathan Edwards. Portf.15

**Find the American and British Literature portfolio at UTEC's
School of Languages library.**

Class duration: 100 minutes

Objective:

- To expose students to a puritan's writing by Jonathan Edwards.
- To identify the extended metaphors.

Methodology:

- * Read the lesson questions p.208
- Read the preparation to the class p.207
- Talk about the author p.207 (25 mins.).
- Play the tape (5 mins.).
- Ask the students to give you a metaphor like the following:
the wrath of God is like a great storm. The wrath of God is
like a terrible catastrophe on wrongdoers (30 mins.).
- Explain what metaphor is (20 mins.).

Evaluation: Answer the lesson questions p. 208 (20 mins.).

Skills: Speaking, writing, reading, listening.

Sources: Textbook, tape.

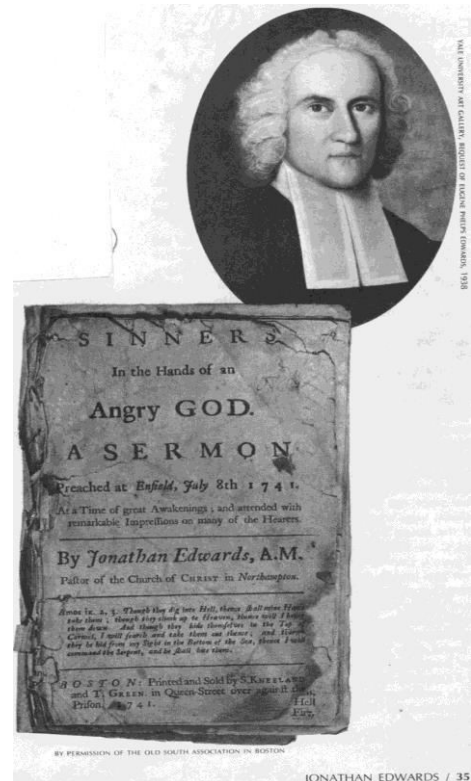
On-line Assignment: None

Homework: Answer the complementary exercise. p. 209

Preparation. Jonathan Edwards 📖 1703/1758

Jonathan Edwards is probably the most eminent theologian that America has yet produced. He was born in Connecticut and educated at Yale, where he studied theology. His early career was spent as minister in the church at Northampton, Massachusetts, where he encouraged the Great Awakening, the first of a series of religious revivals in America that continue to this day. His congregation became uneasy when he began to place emphasis on a public account of religious experience, and dismissed him in 1750. He went then to an Indian mission village, Stockbridge, Massachusetts, where he served as minister from 1751 to 1757. He was then appointed president of the College of New Jersey (later, Princeton), but died of smallpox just three months after assuming the office. He published a long list of important religious works still read by students of religion and literature, among them *A Divine and Supernatural Light* (1734) and *Freedom of the Will* (1754).

During the seventeenth and eighteenth centuries, in America as well as in England, the sermon flourished as a popular literary genre. Though intended for oral delivery, the sermon, like its written counterpart, the essay, expresses a point of view which the author wishes to convey to his audience. Edwards chose for the subject of this famous



“terror” sermon one which was still popular during the mid eighteenth century in Puritan New England: the ultimate depravity of man and the unlimited power and beneficence of God to convince his listeners, in this case his congregation, of the validity of his ideas, Edwards relied upon figures of speech, rhetorical devices such as: the simile figures of speech, rhetorical devices such as; the simile or a metaphor can become an extended metaphor when the original idea is developed further and further. Though we tend no longer to think of the prose sermon as a literary form, it continues to survive. Most notable are the famous sermons of the late Dr. Martin Luther King, Jr.

Questions about the lesson

1. What is the wrath of God compared to?

Great waters that are dammed for the present

2. What does Jonathan say about guilt?

Your guilt in the meantime is constantly increasing which treasures up more wrath.

3. What hold the waters back? **The mere pleasure of God**

4. What would happen if God withdrew his hand from the floodgate?

It would immediately fly open and the fiery floods of the fierceness ad wrath of God would rush forth with inconceivable fury.

5. What does Jonathan Edwards say about the pit of hell?

God is the one holding over the pit of hell.

Complementary Exercise



Sinners in the Hands of an Angry God by Jonathan Edwards portf.15

Answer the following questions based on the reading selection.

1. In your own opinion, do you personally think that God can be angry at you? If yes or no why? Explain.

I believe that God has got rules to live by and if we do not comply with them, he turns away his face and won't hear us. There are many reasons why he could be angry at us. However I think it is because he wants the best for us.

American and British Literature

UNIT II

1660-1798

2. Neoclassic Period

Lesson Plan



Topic: The Neoclassic Period p.213

Class duration: 150 minutes.

Objective:

- To teach students about the Neoclassic period
- To know about the writers of that time

Methodology:

- Read the lesson questions p. 219
- Lecture to the students about the history of the Neoclassic period p. 219 (30 mins.).
- Discussion time: In which way the neoclassic period is different from the Puritan Period? (30 mins.).
- Ask students if they know about Charles the II and the Restoration, discuss (25 mins.).
- Talk about years and events in a way that students have interest to know in which thing writers got themselves inspired to write(35 mins.).

Evaluation: Answer the lesson question p. 219 (30 mins.).

Skills: Speaking, listening, writing, reading.

Sources: Textbook, tape.

On-line Assignment: None.

Homework: Answer the complementary exercise p.221

The Neoclassic Period



Taken from, "England in Literature" The death of Lord Nelson at Cape Trafalgar in Spain.

a. Neoclassic Period's Introduction 1660-1798

During the reign of Charles I the peace of the Elizabethan Era was shattered by a devastating civil war. On one side were the elegant Cavalier who went to battle for the King, the Established Church of England, and the old luxurious life of the aristocracy. On the other were the Puritans who fought for Parliament, a reformed church, and a simpler, less "sinful" way of life. Scarlets and plumes and Cavalier curls stood out in marked contrast to the dark, plain dress of Puritan protest. Wine, women, theater, and song vied with Bible readings, Sabbath walks, and the hard work required to run an ever growing world of commerce. Writers felt obliged to take sides in the century's great schism; and courtly poets like Richard Lovelace and John Suckling were challenged by the sterner voices of John Milton and John Bunyan. Later in the century the Plague of 1665 and the Great Fire of London the following year added to the woes of an England already chastened and exhausted by civil war. When William and Mary came to power in 1688, they found a nation in which the power of the aristocracy had been broken forever by the growth of commerce and the emergence of a strong middle class.

Badly shaken by the passion and convulsions of the seventeenth century, the men of the eighteenth century, were determined to lead quiet, orderly, reasonable lives. Propriety, decorum, correctness, gentility, and common sense were the key words of the day. Enthusiasm of any kind was mercilessly tampooned. Gardens were carefully planned and pruned. City life was preferable to the country. People danced the minuet, purchased silhouettes, and sipped tea and coffee. Buildings were balanced, format, and precise. So

were chairs and tables, paintings, speech, prose and poetry. In politics, Parliament, Cabinet, and Prime Minister took over leadership from the King. Whigs and Tories fought it out. Old aristocratic families merged with wealthy middle-class ones to form a new high society. Anyone who was not a part of this society did not advance. A writer who did not address himself to this society on genteel subjects and in a genteel fashion did not get read. Powdered wigs, public literature, and pompous Doctor Samuel Johnson were the ideals of the century that looked upon itself as supposed to be running as smoothly as Newton's universe of planets and gravitational forces, and English letters were thought to be just as good as the much admired literature of classical Greece and Rome. To the Age of Reason and Neoclassicism, it was the best of all possible worlds, and anyone who dared say otherwise was either a lunatic or a boor. But toward the end of the eighteenth century, men began to question the perfections of a civilization which reserved its privileges for the few and disregarded the wants of the many. A new age was at hand.

b. Charles II and the Restoration

The Restoration was hailed with enthusiasm by the vast majority of the nation. The Puritan somberness of the Commonwealth era had wearied them, and was also partly responsible for the excesses of Charles II's reign. Charles himself ruled with great skill, though often unscrupulously, trusting in secret French subsidies and his personal popularity to keep him independent of Parliament, and relying on a general unwillingness to have civil war again.

Notable events of Charles's reign include the outbreak of the Great Plague in 1665, and the Great Fire of London in 1666. Further Navigation Acts led to two more Anglo-Dutch wars (1665-65 ad 1672-74), mostly at sea. These were militarily inconclusive, but they resulted in the exclusion of the Dutch from North America and west Africa, and in Britain taking over much of the overseas trade of the Dutch. The Popish Plot, fabricated by Titus Oates, led to the Exclusion Bills (1678-81) aimed at Catholics, and in particular at preventing Charles's Catholic brother James from succeeding to the throne. The supporters of the bills, the Petitioners, and their opponents, the Abhorrrers, formed the nucleus of the Whig Party and the Tory Party respectively. The more extreme Whigs hatched the Rye House Plot in 1683 to kill Charles (who had Catholic leanings) and his brother, and to place Charles's illegitimate son, the Protestant Duke of Monmouth, on the throne. But the plot was foiled, Monmouth fled abroad, and Charles succeeded in his principal aims, to keep his throne and to keep internal peace.

- **James II**

Charles died in 1685 and was succeeded by his brother James II. A Catholic himself, but believing in religious toleration, he was from the first held in suspicion by his subjects. Soon after the accession, the Duke of Monmouth returned to raise a rebellion, which was brutally suppressed, notably in the repressive trials known as the Bloody Assizes. Catholics were allowed into the army and the universities, the penal laws against them were dispensed with, and the king finally issued a Declaration of indulgence (1687), in an attempt to win the support of both Catholics and Dissenters (Protestants who were not members of the established Church of England). Seven bishops petitioned against this but they were imprisoned and tried for seditious libel in 1688. Their acquittal was a serious blow to James's authority.

In the same year a male heir was born to James and his second wife, Mary of Modena. Hitherto the next heir to the throne had been Mary his daughter by his first wife, Anne Hyde. Mary, now the wife of William (III) of Orange, was a Protestant and therefore acceptable to the majority of the population. Now that it was certain that the new heir would be brought up as a Catholic, several prominent Protestant politicians – both whigs and Tories – sent messengers to Williams of Orange asking him to invade.

- William and Mary

Now began what became known as the Glorious Revolution. William landed at Torbay in Devon and before the end of the year he was in London. By that time James had fled, had been recaptured, and then permitted to escape again. In 1689 William and Mary became joint sovereigns as William III and Mary II, having accepted the Declaration of Rights (see Bill of Rights). This restricted royal powers, and established England as a constitutional monarchy. Catholics or any who should marry a Catholic were barred from succession to the English throne.

A Jacobite rebellion in favour of James II broke out in Scotland, led by John Graham Claverhouse, but was speedily crushed (1689). Attempts to enforce the loyalty of the Highland clans in Scotland to William and Mary led to the Massacre of Glencoe (1692). In Ireland there was also rebellion in favour of James, who was finally defeated in 1690 at the Boyne (see Boyne, Battle of the), which was followed by the Treaty of Limerick.

c. Conflict with France

England in the meantime allied with the Dutch Republic in the War of the League of Augsburg against Louis XIV of France, terminated by the Treaty of Ryswick in 1697 (see France: history 1515-1815). Both sides, however, realized that this was but a truce, and prepared for further conflict. With the king of Spain, Charles II, dying with no obvious heir, the question of the Spanish succession needed to be settled. Both William and Louis were interested in that settlement. The Partition Treaties (by which the

Spanish throne would pass to Archduke Charles of Austria) were drawn up and agreed to, but finally Louis accepted the will of the Spanish king, which left Spain and its empire to the French king's grandson, Phillip, and England and France prepared for war. Even now the English were not prepared to go to war just for the sake of the Spanish succession. But when James II died and Louis acknowledged James's Catholic son, the Old Pretender (James Francis Edward Stuart), as James III, England immediately clamoured for war. During the preparations William III died (1702). Mary had died in 1694, and, since they had no surviving children, William was succeeded by Mary's sister Anne.

The War of the Spanish succession broke out at the beginning of Anne's reign. England's aim was to preserve the balance of power (by preventing France from dominating Europe) and the Protestant succession. John Churchill, Duke of Marlborough, the English commander, won the victories of Blenheim (1704), Ramillies (1706), Oudenarde (1708), and Malplaquet (1709), and Gibraltar was captured (1704). Eventually – with the Tories at home having become more powerful, and anxious to come to terms with the French – the Treaty of Utrecht was signed in 1713, giving Britain Gibraltar, Menorca, and Nova Scotia.

d. The Act of Union and the Hanoverian Succession

In 1707 the Act of Union between England and Scotland had been passed and had come into force, and towards the end of Anne's reign the question of succession had to be settled. The last child of Anne had died in 1700, and the Act of Settlement of 1701 had

arranged that the succession after Anne's death should pass to the nearest Protestant heirs of Sophia, Electress of Hanover (granddaughter of James I). But the Tory ministers, Henry St John Bolingbroke and Robert Harley, plotted the restoration of the Stuarts, and it was well known that the queen favoured the restoration of her half-brother, the Old Pretender. Her sudden death in 1714 and the swift measures adopted by the Whigs prevented, however, any serious steps from being taken to restore the Stuarts, and George I (son of Sophia) was proclaimed king without resistance. The Act of Union of 1707 had made England and Scotland one under the name of Great Britain. **Taken from, "England in Literature" by Scott, Foresman and Company.**

Lesson Questions

1. What was happening during the reign of Charles I?

The beginning of a civil war, on one side were the elegant cavalier who went to battle for the king, and on the other were the puritans who fought for parliament, a reformed church, and a simpler, less "sinful" way of life.

2. How life was different in seventeenth century in comparison to eighteenth century? **Men were free, too many barriers were broken since men lived in a reasonable manner. People were more enthusiastic, aristocratic families merged with wealthy middle-class ones to form a new high society. In that period people worried about financial movements, so they become an unique society.**

3. How was the reign of James II after the death of Charles? **It was controversial because the Duke of Monmouth returned to raise a rebellion, which was brutally suppressed, notably in the repressive trials known as the bloody assizes.**
4. In what year William and Mary became joint sovereigns as William III and Mary II? Explain. **It was in 1689, they accepted the Declaration of Rights, this restricted royal powers, and established England as a constitutional monarchy.**

Complementary Exercises.

Conflict With France p. 217



1.Explain how was the conflict with France.

It was a war because of the throne since Mary and Charles didn't have children, both William and Louis wanted the throne finally the Spanish king, left Spain and its empire to the French king's grandson, Philip, and England and France prepared for war.

Lesson Plan

Topic: John Dryden's Biography p. 223



Class duration: 100 minutes.

Objective:

- To teach students about John Dryden's poems
- To know about neoclassic period authors.

Methodology:

- * Read the lesson questions p.225
- Lecture to the students about John Dryden's life (20 mins.).
- Play the tape (5 mins.).
- Discussion time: In which things John Dryden inspired himself to write? (25 mins.).
- What made John Dryden be admired? (25 mins.)

Evaluation: Answer the lesson questions p. 225 (25 mins.).

Skills: Speaking, listening, writing, reading

Sources: Textbook, tape

On-line Assignment: None.

Homework: Answer the complementary exercises. p.226

e. John Dryden 1631-1700 📺

The work of John Dryden signals the approach of a new and great age. This new age did not come into its own until the eighteenth century, but it had its beginnings in the society of the Restoration. Its chief characteristic, as heralded by Dryden, was a preference for rules and regulations, in life as well as in art, as opposed to the youthful zest and enthusiasm of the Elizabethans. Brought up in a Puritan and



antimonarchial family, Dryden made his literary debut in the last year of the Puritan interlude with a poem in praise of Oliver Cromwell. During the first year of the Restoration, however, he came out in favor of the Anglican Church and the monarchy by publishing a poem in praise of Charles II. After the succession of Charles' Catholic brother James II, Dryden became a convert to Catholicism.

Although Englishmen were no longer fighting for their religious and political beliefs on the battlefield, they continued to fight vigorously with their pens. Dryden served the royal family by writing several verse satires, the most famous of which is a defense of the Catholics Church entitled *The Hind and the Panther*. With the exception of his odes and lyrics, Dryden's poems are written in heroic couplets (pairs of rhyming iambic pentameter lines) – a verse form that is associated with certain fixed rules and regulations.

One of the most prolific dramatists of the Restoration, Dryden turned out comedies, tragedies, and heroic plays for the newly opened theaters. As always, he sought to conform to the special literary rules that Restoration writers and critics were holding up as formulas for good literature. These were three rules for drama, called the three unities: the action of a play had to take place in twenty-four hours; it had to involve only one place or location; and it had to be a single action without subplots. All for love, which is Dryden's best play, is a pruning of Shakespeare's Antony and Cleopatra according to protestant William and Mary to the throne, Dryden, after years of changing with the political and religious tides, refused to give up his Catholic convictions and was deprived of the offices and pensions that had been bestowed upon him under Charles II. Thrown back on his pen for support, he continued to write plays, odes, prefaces, and numerous translations of ancient Greek and Roman authors. His evenings were recognized as the literary dictator of his day. Like Ben Jonson before him and Samuel Johnson after him, Dryden was surrounded by a number of disciples who went on to establish literary reputations of their own. Among his admirers were the Restoration dramatists Congreve and Wycherley, the eighteenth century prose writers Addison and Swift, and the then twelve year-old aspirant to poetic fame, Alexander Pope.

Dryden is thought of today not only as the chief poet and playwright of the Restoration but also as the father of modern English prose. In his various prefaces and essays he turned away from the ornate rhetoric of the Elizabethans to write the first English prose

that has a familiar ring to modern ears. In so doing, he helped to lay the foundations upon which the great eighteen-century prose experiments were based.

Taken from, “England in Literature” by Scott Foresman and Company.

Questions about the lesson

1. How was John Dryden’s life?

He was recognize because of his preference for rules and regulations, in life as well as in art, as opposed to the youthful zest and enthusiasm of the Elizabethans.

2. How was Dryden’s style to write? **He liked to write comedies, tragedies and heroic plays for the newly opened theaters, but he always follow the special literary rules that restoration writes and critic were holding up as formulas for good literature.**

Complementary Exercises

Dryden p. 223



1. How are Dryden's poems written? Explain.

His poems are written in heroic couplets (pairs of rhyming iambic pentameter lines)- a verse form that is associated with certain fixed rules and regulations.

2. Why did John Dryden become so famous and admired?

Because he never gave up, he followed his own way; he knew what he wanted to do, he continued to write plays, odes, prose prefaces, and numerous translations of ancient Greek and Roman authors.

**American and British
Literature**

UNIT II

1798/1860

3. Romantic Movement

Lesson Plan



Topic: **The Romantic Period. p. 227**

Class duration: 100 minutes.

Objective: To get students familiar with a crucial movement that changed the way of writing.

Methodology:

- Read the lesson questions p. 237
- Lecture to the students about the introduction of the Romantic Period (20 mins.)
- Discussion time: How would you have felt to live during that period? Would you have been famous? Would you have gone to the French war? (30 mins.).
- Ask questions in a way that you're getting students ready to answer the questions.(25 mins.)

Evaluation: Answer the lesson questions p. 237 (25 mins.).

Skills: speaking, listening, writing, reading

Sources: Textbook, tape

On-line Assignment: None.

Homework: Answer the complementary exercise. P. 238



The death of Lord Nelson at Cape Trafalgarin Spain.

a. Romantic Period's Introduction 1798/1860.

To the revolutionaries of the early nineteenth century, the eighteenth century had been unbearably stuffy and undemocratic; it was high time that men gave up their narrow mindedness and extended the democratic ideal of brotherhood to all peoples. The Americans had revolted against the mother country as far back as 1776. The French Revolution had broken out thirteen years later. And at last the English were clamoring for an extension of the suffrage to people other than the privileged and wealthy few. The nineteenth century also disagreed with the eighteenth century belief that life could be explained as physical universe. Romantic poets pointed to the wild, unfathomable beauties of nature, the elusive, supernatural visions of mystics, and the mysterious atmosphere of religion that had cast such celestial light about the Middle Ages. To the Romantics, man was aflame with too many passions to be explained by a few cold scientific formula. By the time that Queen Victoria came to the throne, this romantic fever had somewhat burned itself out. Men had turned their attention to the far reaching implications of the Industrial Revolution, which was at last transforming the entire surface and structure of England. This was the time of enormously wealthy industrialists, the first factory towns, the first steamships and railways, and the British Empire on which the sun never set. It was also the time of overstuffed sitting rooms, bric-a-brac ornaments, high bodices, bustle skirts, and fireside readings from the novels of Dickens and Thackeray. Although much of Victorian England disappeared with the two World Wars, many of its aspects are still with us today. During the last quarter of the nineteenth century England was the richest, most powerful, and most fully

industrialized nation in the world. But even as the nation settled back under Victoria's son, Edward VII, to enjoy its position, the tide of nationalism was rising fast in places like India and Germany. It was the tide of nationalism that gradually washed away the Empire, leaving a Commonwealth of newly independent nations, and that swept England from her "splendid isolation" into the maelstrom of World War.

I. Scarcely had England had time to enjoy the fruits of peace when it was plunged into a series of severe economic crises, culminating in the world-wide depression of 1929. These economic crises aggravated social unrest in England, and, in Europe aided the rise of communism, and fascism, which set the stage for World War.

II. When the smoke cleared, Europe counted the cost: dead – over twenty million in both wars; price – ranging in the trillions of dollars. The power and wealth that had for centuries made Europe the center of Western civilization had all but vanished in forty-five years. Of all the major nations, England had suffered most, for, because of her small size and few resources, she could least afford the loss of men, wealth, and trade. Small wonder that many who lived through this age of violence thought they saw the very fabric of civilization unraveling before their eyes. The traditional teachings of politics, economics, philosophy, even religion, seemed to many to be singularly inapplicable to this new world. Even the old certainties of Newtonian physics and Euclidean geometry were shaken by the theories of relativity and curving space. Moreover, science had developed the atomic bomb, making the total destruction of all civilization a real possibility. Writers expressed the full range of men's reactions to this "brave new

world”: rage, retreat, despair, or escape for some; for others, a wide-ranging search for new sets of values.

b. The Romantic Period (1785-1830)

This was a turbulent period, during which England experienced the ordeal of change from a primarily agricultural society, where wealth and power had been concentrated in the landholding aristocracy, to a modern industrial nation, in which the balance of economic power shifted to large-scale employers, who found themselves ranged against an immensely enlarging and increasingly restive working class. And this change occurred in a context of the American revolution and then of the much more radical French Revolution, of wars, of economic cycles of inflation and depression, and of the constant threat to the social structure from imported revolutionary ideologies to which the ruling classes responded by heresy hunts and the repression of traditional liberties. The early period of the French Revolution, marked by the declaration of the rights of Man and the storming of the Bastille to release imprisoned political offenders, evoked enthusiastic support from English liberals and radicals alike. In England this period was one of harsh repressive measures. Public meetings were prohibited, habeas corpus was suspended for the first time in over a hundred years, and advocates of even moderate political change were charged with high treason in time of war. The outlook of the Napoleonic wars put an end to reform, and to almost all genuine political life in England, for nearly three decades.

The Industrial Revolution, the shift in manufacturing that resulted from the invention of power-driven machinery to replace hand labor (agriculture work), had begun in the mid-eighteenth century with improvements in machines for processing textiles. As in earlier English history, women constituted a deprived class which cut across social classes, for they were widely regarded as inferior to men in intellect and in all but domestic talents. They were therefore provided limited schooling and no facilities for higher education, had only lowly vocations open to them; were subjected to a rigid code of sexual behavior and possessed almost no legal rights.

c. The Victorian Age (1830-1901)

The reign of William IV (1830-37), was followed by the Queen Victoria. She was only 18 when she came to the throne, Victoria oversaw England at the height of its overseas power. The British Empire was established in her reign, and it reached its greatest expanse under her. Things did not start easy.

The Chartist movement began in 1839 with demands for electoral reform and universal male suffrage. The movement was taken over by radical reformers and was dealt with very harshly by the authorities. The Anti Corn Law League was another voice for social reform. They advocated total free trade, but it was not until 1846 that the Corn Laws were completely repealed.

The Great Exhibition. Victoria's consort, Prince Albert, was the main backer of the 1851 Great Exhibition. This was the first "world's fair," with exhibits from most of the world's nations. The exhibition was held in Hyde Park, and the showpiece was the Crystal Palace, a prefabricated steel and glass structure like a gigantic greenhouse, which housed the exhibits. The Crystal Palace was disassembled after the Exhibition and moved to Sydenham, in south London, where it burned down in 1936.

The Indian Mutiny. A few years later (1857) saw the Indian Mutiny, India had been administered by the East India Company with government co-operation. The spark for the Mutiny was provided when the army introduced new rifle cartridges which were rumored to have been greased with lard. Any Hindu who bit off the end of the cartridge, which was essential practice when loading a gun, was committing sacrilege. The army rebelled and massacred many British officers, administrators, and families. After the Mutiny was put down the administration of India was taken over by the government of Britain.

This period was divided in Early Victorian, Mid-Victorian and Late Victorian.

Early Victorian:

- ❖ The Liverpool and Manchester railway opened, becoming the first locomotive-operated public in the world.

- ❖ The opening of the Reform Parliament, which two years later was to transform England's class structure.
- ❖ The reform Bill of 1832 extended the right to vote to all males.
- ❖ The Corn laws were repealed by Parliament.

This early period came to be called the time of Troubles. A severe depression, with widespread unemployment, conditions in the new industrial and coal-mining areas were terrible, workers and their families in the slums of such cities as Manchester lived in horribly crowded, insanitary housing, and the conditions under which women and children toiled in mines and factories were brutal. The next two decades were relatively calm and prosperous after the major crisis of the Victorian economy.

The Mid-Victorian:

In the decades following the time of troubles some Victorian writers, such as Dickens, John Ruskin and Robert Adams continued making attacks on the shortcomings of the Victorian social scene. Even the badly bungled war against Russia in the Crimea (1854-56) did not seriously affect the growing sense of satisfaction that the challenging difficulties of the 1840's had been solved by English wisdom and energy. The queen Victoria and her husband, prince Albert, were themselves models of the middle-class domesticity child labor and limited hours of employment, the condition of the working classes was also being gradually improved.

The Late Period:

It was the decay of Victorian values, for many Victorians, this final phase of the century was a time of serenity and security, the age of house parties and long weekends in the country. The labor party represented a wide variety of shades of socialism. Some labor leaders were disciples of the socialism of John Ruskin and share his idealistic conviction that the middle-class economic and political system, with its distrust of state interference, was irresponsible and immoral.

Taken from, “ England in Literature” by Scott, Foresman and Company.

Lesson questions

1. How long did the Romantic period last?

From the year 1798 until 1860

2. When did Americans revolt against mother country?

In 1776

3. What did Romantic poets point to?

They pointed to the wild, unfathomable beauties of nature, the elusive, supernatural visions of mystics, and the mysterious atmosphere of religion that had cast such celestial light about the Middle Age.

4. What did man mean to the Romantics?

Man was aflame with too many passions to be explained by a few cold scientific formulas.

5. When did the Romantic feel like burning out?

The romantic fever had somewhat burned itself out when Queen Victoria came to the throne.

Complementary Exercises

The Romantic Period p.230



1. How was the change experienced in the Romantic period?

It was a change from a primarily agricultural society, where wealth and power had been concentrated in the landholding aristocracy, to a modern industrial nation.

2. How was the balance of power during this period?

The balance of economic power during shifted to large-scale employers, who found themselves ranged against an immensely enlarging and increasingly restive working class.

3. What did the early period of the French Revolution mark?

It marked the declaration of the rights of man and the storming of the Bastille to release imprisoned political offenders, evoked enthusiastic support from.

4. Briefly describe the Victorian age.

It started in 1830 and ended in 1901. Queen Victoria was only 18 when she came to the throne, she oversaw England at the height of its overseas power. The British Empire was established in her reign.

5. How was the Victorian age divided into?

It was divided into three stages, the Early Victorian, Mid-Victorian and late Victorian.

Lesson Plan



Topic: Poems by William Wordsworth p. 242

Class duration: 100 minutes.

Objective: To expose students the relationship of poetry with man and nature.

Methodology:

- Read the lesson questions p. 246
- Talk about the about the author p. 240 (15 mins.).
- Play the tape (5 mins.).
- Discussion time: How would you describe the most exciting summer night you have ever had? (25 mins.).
- Ask questions to find out if students are ready to answer the lesson questions (30 mins.).

Evaluation: Answer the lesson questions p.242 (25 mins.)

Skills: Speaking, listening, writing, reading.

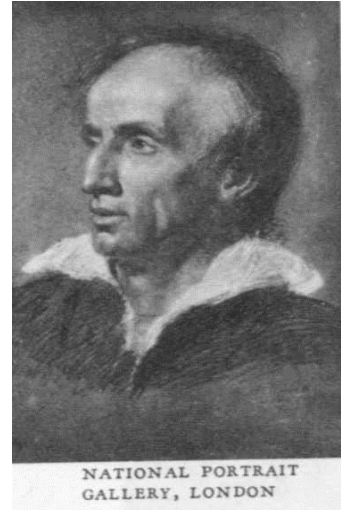
Sources: Textbook, tape.

On-line Assignment: None.

Homework: Answer the complementary exercises p.247

William Wordsworth 1770-1850 📺

The quiet dignity of Wordsworth's nature lyrics hardly suggests the headstrong rebel the poet was in his childhood. He was a typical boy—a leader in rough games, a firm believer in the age-old theory that schooling served no worthy purpose, and a constant source of concern to his family. He grew up among the mountains of the Lake District of northern England and while the countryside did much to mold his character and teach him self-reliance, the young Wordsworth viewed his surroundings with a callousness typical of children. To him nature meant only two things: an ideal setting for countless games and a hiding place from the adult world. Years later he returned to that area, and inspired by its beauty, wrote some of his greatest poetry, thereby establishing himself as a leader among the Lake Poets. But this understanding and appreciation of nature did not begin to develop until he was seventeen and in his first year at Cambridge University.



The four years Wordsworth spent at Cambridge were lonely and restless. The classical curriculum did not suit his tastes; he found his independent reading much more absorbing. Since he preferred the simpler people he met in his wanderings about the countryside, he did not fit into the sophisticated social patterns of university life. But those were not wasted years, for it was through his readings and his wanderings that he

began to formulate ideals and principles that became the basis of a whole new approach to poetry.

Upon graduating from Cambridge, Wordsworth journeyed to France where he became very much aroused by the French fight for independence. Love of nature was temporarily subordinated to love of man and, sympathy on by the claims of the Revolution, Wordsworth leapt into the fight for freedom. His anxious relatives imagined him headed for the guillotine and in order to save his life they cut off his allowance, forcing his return to England.

Back in England Wordsworth found that his radical behavior and failure to enter into a respectable profession had alienated everyone by his sister Dorothy. A fruitless search for employment, aimless wandering, about the country, a loss of close contact with nature, disillusionment the Revolution as it ceased to be a struggle for human liberation and became a struggle for power, and the shock of war between England and France left him in an extreme state of depression.

Then, in January of 1795, a friend willed him a legacy of nine-hundred pounds. At the same time, another friend offered him, rent free, a house at Racedown, on the southern coast. Determined to put an end to that aimlessness and to devote his life to writing poetry, he moved to that lovely country with Dorothy. With her help he rediscovered an interest in nature, an interest that grew until Wordsworth became know primary relationship between man and nature and his belief that this relations changes as man

passes through the several stages of life. According to Wordsworth, the importance of nature is not realized in infancy or youth; understanding comes only with maturity. With full maturity comes a mystical state of harmony with nature in which man feels with extraordinary power the joy it offers. This ideas based on the poet's pantheistic belief that God and the universe are identical- a stone, a flower, "the round ocean" are all material manifestations of a Supreme Being.

d. Poems by Wordsworth

One Summer Evening

The following selection is from Book I of the Prelude, a long autobiographical poem which has been called "the essential living document for the interpretation of Wordsworth's life and poetry." This passage deals with Wordsworth's boyhood in the Lake District of England.

One summer evening (led by her)

I found.

A little boat tied to a willow tree

Within a rocky cave, its usual home.

Straight I unloosed her chain, and stepping in

Pushed from the shore. It was an act of

stealth.

5

And troubled pleasure, nor without the

Of mountain echoes did my boat move on,
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track 10

She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a

When, from behind that craggy steep till

The horizon's bound, a huge peak, black

Upreared its head. I struck ad struck again,
And growing still in stature the grim shape 25
Towered up between me and the stars, and
still,
For so it seemed, with purpose of its own
And measured motion like a living thing
Strode after me. With trembling oars I
turned,
And through the silent water stole my way
Back to the covert of the willow tree;
There in her mooring place I left my bark
And through the meadows homeward went
in grave
And serious mood; but after I had seen
That spectacle, for many days my brain
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my
thoughts.
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
Remained, no pleasant images of trees,
Of sea or sky, no colors of green fields;

But huge and mighty forms, that do not live
Like living men, moved slowly through the
mind
By day, and were a trouble to my dreams.

To a Skylark

Ethereal minstrel! Pilgrim of the sky!
Dost thou despise the earth where cares
abound?
Or, while the wings aspire, are heart ad
Both with thy nest upon the dewy ground,
Thy nest which thou canst drop into at with
Those quivering wings composed, that my
still!
Leave to the nightingale her shady wood
A privacy of glorious light is thine;
Whence thou dost pour upon the world a
flood
Of harmony, with instinct more divine,
Type of the wise who soar, but never roar,
True to the kindred points of heaven and
home!

Taken from, “England in Literature” by Scott, Foresman and Company.

Questions about the poem.

1. How were Wordsworth lyrics compared to his childhood?

His lyrics were the opposite of the rebel he was when a child.

2. How were the four years of Wordsworth at Cambridge?

The four years Wordsworth spent at Cambridge University were lonely and restless. He didn't have much time to read.

3. What happened after his graduation?

He traveled to France where he became very much aroused by the french fight for independence.

Complementary Exercises.

Poems by Wordsworth p.242



1. What do these poems deal with?

Both of the poems deal with Wordsworth's boyhood in the Lake District of England.

2. How did Wordsworth's begin his work on poetry?

It was through his readings and his wanderings that he began to formulate ideals and principles that became the basis of a whole new approach to poetry.

3. What was Wordsworth's inspiration to write poetry?

Nature meant only two things: ideal setting for countless games and a hiding place from the adult world.

4. Why did Wordsworth's fall into depression?

Because Revolution led a struggle for human liberation and became a straggle for power, and the shock of war between England and France.

5. Why was he called the poet of nature?

Because in his nature poetry are his ideas of the relationship between man and nature and his belief that this relationship changes as man passes through the several stages of life.

Lesson Plan



Topic: Poems by Sir Walter Scott. P. 250

Class duration: 100 minutes.

Objective: To create students with modern historical novel.

Methodology:

- Read the lesson questions p.252
- Talk about the author p. 249 (15 mins.).
- Play the tape (5 mins.)
- Discussion time: What are the students' feelings towards modern historical novel ? Explain historical novel (30 mins.).
- Ask questions to find out if students are ready to answer the lesson questions (25 mins.).

Evaluation: Answer the lesson questions p. 252 (25 mins.)

Skills: speaking, listening, writing, reading

Sources: textbook, tape

On-line Assignment: None.

Home work: Answer the complementary exercises p. 253

Sir Walter Scott 1771/1832

The founder of the modern historical novel was a lame, plump, sweet faced man named Walter Scott. A descendant of a long line of swashbuckling freebooters with such names as Beardie and Auld Wat of Harden, he was the sheriff of Selkirkshire, the baronet of Abbotsford, and, unofficially, the prince of the romantics. He was the first major writer of the period to show a primary interest in medieval times. Born in Scotland, he grew up among the ballads and legends of the Highland clans, and spent his youth rambling about the country collecting its folklore and studying its landscape. At a time when the English reading public was clamoring for knowledge of Scotland, Scott was there to serve them. He undertook the gigantic task of unraveling the past of six centuries, and conquered the reading world with the results. His works are filled with optimism, action, and truth. His characters are feeling, breathing, flesh-and-blood people, and they assume every guise-from kings and queens to peasants and gypsies. His style is not flawless, his psychology does not penetrate, and his plots are not subtle or refined. Yet he exerted a great influence on such writers as James Fenimore Cooper, Washington Irving, Nathaniel Hawthorne, and Charles Dickens. When Walter Scott was eighteen months old, an illness left him with a withered leg. A sickly child, he missed much school, and, left to his own resources, he turned to reading about Scotland's past. Parent pressure led him to study law, and although he was admitted to the by the practice of law was secondary to his love of literature. His first important work, the fine collection of Scotch ballads and legends known. The Minstrelsy of the Scottish Border, bore witness to the value of he early reading and his rambles about the country. His first popular success

The Lay of the Last Minstrel (1805), and the even more popular metric romances that followed-Marmion (1806) and The Lady of the Lake (1810)- also drew on this Scottish background.

e. Proud Maisie

In The Heart of Midlothian (1818) the insane Madge Wildfire sings the following sun upon her deathbed.

Proud Maisie is in the wood,
Walking so early;
Sweet Robin sits on the bush,
Singing so rarely.

“Tell me, thou bonny bird,
When shall I marry me?”
“When six braw gentlemen
Kirkward shall carry ye.”

“Who makes the bridal bed,
Birdie, say truly?”
“The gray-headed sexton
That delves the grave duly.

“The glowworm o’er grave and stone
Shall light thee steady;
The owl from the steeple sing,
‘Welcome, proud lady.’”

My Native Land

Breathes there the man with soul so

Dead,

Who never to himself hath said,

“This is my own, my native land!”

Whose heart hath ne’er within him burned

As home his footsteps he hath turned 5

From wandering on a foreign strand?

If such there breathe, go, mark him well;

For him no minstrel raptures swell;

High though his titles, proud his name,

Boundless his wealth as wish can claim; 10

Despite those titles, power, and pelf,

The wretch, concentered all in self,

Living, shall forfeit fair renown,

And, doubly dying, shall go down

To the vile dust from whence he sprung, 15

Unwept, unhonored, and unsung.

Taken from, “ England in Literature” by Scoot Foresman and Company.

Questions about the poem

1. When was Proud Maisie sang?

It was sang in the heart of Midlothian (1818)

2. What are these two poems filled with?

They are filled with optimism, action, and truth.

3. How is the style in these poems?

It is a flawless style which its psychology does not penetrate and the plots are simple.

4. How are the characters mentioned in the poems?

The characters are feeling, breathing, flesh-and-blood people.

5. What is the message in My Native Land?

The message is Sir Walter Scott's deep patriotism towards his country ad beliefs.

Complementary Exercises

Poems by Sir Walter Scott. P.250



1. How was Sir Walter Scott consider?

He was considered the founder of the modern historical novel.

2. What did he do during the medieval times?

He was the first major writer of the period to show a primary interest in medieval times.

3. How did he spend his Youth?

He spent his Youth Rambling about the country collecting its folklore and studying its landscape.

4. When did he serve the English public?

At a time when the English reading public was clamoring for knowledge of Scotland. Scott was there to serve them.

5. What was the task that he took?

He undertook the gigantic task of unraveling the past of six centuries, and conquered the reading world with the results.

American and British

Literature

UNIT III

Literary Genres Analysis



Taken from, "Literature" Prentice Hall.

3.1 Reading Selection Analysis

Lesson Plan



Topic: The Pit and the Pendulum. Portf.21

**Find the American and British Literature portfolio at UTEC's
School of Languages library.**

Class Duration: 150 minutes

Objective: To recognize situations that create tension.
To determine the sequence of events.

Methodology:- Read the lesson questions p.258

- Read the preparation, p.257
- Talk about the author p.257 (20 mins.).
- Play the tape (5 mins.).
- Discussion Time: ask students what they think would be a terrifying way to die(20 mins.).
- Ask questions the students in relation with the reading selection in a way that they get ready to answer the questions(25 mins.)
- What is their opinion about recognizing situations of tension (10 mins.).

Evaluation: Have students answer the lesson questions p. (20 mins.).

Skills: Speaking, reading, listening, discussion, writing.

Sources: Textbook, tape.

On-line assignment: None.

Homework: Answer the complementary exercise, p.260-261

THE PIT AND THE PENDULUM

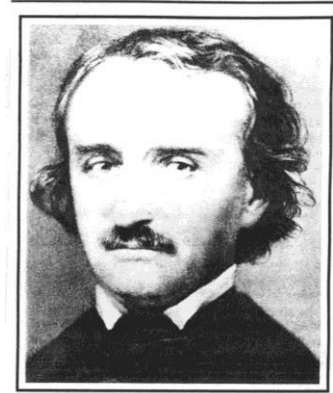
Preparation

Because point of view plays such an important part in helping to build the tension of this story, you may want to introduce the term here. Point out to students that the very first word of the story identifies someone within the story to whom things will happen. Remind students when they finish reading that they knew from the very beginning that the narrator would survive but knowing this did not detract from the terror. Because the beginnings of Poe's stories are so important in establishing mood you might read the first paragraph aloud. Point out how Poe's very first sentence sets the mood of the story.

VOCABULARY

locution	epoch
supervened	tumultuous
cadence	pervading
prostrate	oscillations
reverberations	pertinacity
lethargy	athwart
nether	voracity

Edgar Allan Poe



Edgar Allan Poe 📺 (1809-1849) In his short life, Poe achieved fame, but his story is tragic, full of frustration and sadness, poverty and loneliness. He lost both of his parents before he was three, one by death and the other by desertion. Foster parents brought him up, but as he grew older there were many quarrels at home. After a short stay at the University of Virginia he began a career as a soldier, then as a writer and editor. In 1847 Poe's young wife-like his mother-died of tuberculosis. Two years later Poe was found unconscious on a Baltimore street and was taken to the charity hospital where he died. "The saddest and strangest figure in American literary history," one biographer has said of Poe.

Point of view.

The first, and the most important, decision a short story writer must make is from whose point of view the story will be told – what will be the position of the narrator in relation to the story. In the personal point of view the story is told through the eyes of a character inside the story. The action is revealed only as it is seen and felt by that character. The author may use first person (“I”) or third person (“he” or “she”). In the omniscient (all knowing) point of view, the story is told by a narrator outside the story who knows what each character is doing and thinking at any moment. The writer must decide which point of view can best present a particular story. Whenever you read a story, be sure to notice what point of view is being used. By doing so, you will grasp more fully the story meaning and implications.

Questions about the lesson. These are meant to be covered orally.

1. “I was sick – sick unto death with that long agony... I felt that my senses were leaving me.” From this opening line of the story, you learn that the narrator went through a terrible experience and is alive to tell about it. Although you know from the very beginning of the story that he survives, the tension in the story builds enormously. After you reconstruct the plot, point out the places that create the most tension. Explain why they do.

First he is in a room, but he can not tell what it looks like because it is dark. Then, he realizes that the room is larger than it looks. He is tortured by putting him in a pit. There is also this trap door that opens up. He is about to die in the pit, cut by the pendulum when the French army saved his life.

2. The exact nature of the narrator's cell, which is so important in the story, is not immediately clear. How does the narrator envision his cell at first and why? What happens that changes his understanding of his surroundings? What are his actual living conditions and how do they change?

At first, he can not make out the prison cell because it is dark. The room is bigger than it looks, he measured it by paces; width and length.

3. The narrator realizes after some time that the options he faces for surviving are grim indeed. What are they? Give the chronology of the tortures that leads up to the narrator's incredible rescue.

Torture one, the dungeon is dark. Torture two, the fearful thoughts that the damp atmosphere caused. He was tied up to a framework of wood with a long strap resembling a surcingle. Then the horror of the pendulum.

Complementary exercise

The Pit and the pendulum portf. 21



I. UNDERSTANDING THE SELECTION

In the space provided, write the letter of the item that best completes the statement or answer the question.

1. After being sentenced to death, the prisoner is not killed immediately because 1. **b**
 - a. executions take place once a month
 - b. he is to suffer before he dies
 - c. General LaSalle wants to wait
 - d. he appeals his case

2. At first the prisoner cannot tell what the room looks like because 2. **b**
 - a. he is wearing a blindfold
 - b. it is very dark . he is tied with his face to the wall
 - d. he cannot see the whole room at once

3. In trying to figure out the size of the room, the prisoner thinks 3. **c**
 - a. the cell is much smaller that it really is
 - b. the walls are made of wood
 - c. the cell is much larger than it really is
 - d. the room has a pit in one comer

4. Which is the first torture the prisoner faces? 4. **c**
 - a. heated walls
 - b. the descending pendulum
 - c. the pit
 - d. the rats

5. After the pendulum is withdrawn, the room becomes 5. **a**
 - a. smaller as red-hot walls close in
 - b. noisy as five guards with swords enter
 - c. crowded with large gray rats
 - d. filled with a sulphurous gas

6. Tension is created by all of these incidents except 6 **d**
 - a. rats crawling over the man
 - b. the walls closing in
 - c. the pendulum descending
 - d. the trap door opening in the floor

7. Which of the following does the narrator feel during his ordeal? 7. **d**
 - a. calmness
 - b. hopefulness
 - c. terror
 - d. all of these

Complementary exercise

The Pit and the pendulum p.



8. The prisoner displays his intelligence when he
- a. avoids fall in into the pit
 - b. eats the meat for strength
 - c. covers his mouth to avoid breathing the gas
 - d. uses the rats to release his bandages

8. **d**

9. At the end of the story the prisoner is
- a. saved by the French army
 - b. thrown into the pit
 - c. burned by the hot walls
 - d. cut in half by the pendulum

9. **a**



II. VOCABULARY

In the space provided after each definition below, write the correct word from the following list:

epoch
lethargy

extinction
pervade

imperceptible
prostate

subterranean
writhe

1. to wish as if in pain

2. to lie face down

3. underground, beneath the surface

4. not noticeable

5. sluggishness, like sleep

1. writhe

2. prostrate

3. subterranean

4. imperceptible

5. lethargy

Possible score 14. Add total number correct and record score above.

Lesson Plan



Topic: The Interlopers portf.43. Find the American and British Literature portfolio at UTEC's School of Languages library.

Class Duration: 100 minutes

Objectives: To understand the omniscient point of view and its effect on a story.

To recognize irony.

Methodology:

- Read the lesson questions p.265
- Read the preparation comments p. 264
- Talk about the author p.264 (15 mins.).
- Play the tape (5 mins.).
- Discussion time: ask the students what they understand by irony. Give examples (25 mins.).
- Start reading the story by parts and make comments about them (30 mins.).

Evaluation: Students answer the lesson questions. p. (25 mins.).

Skills: Listening, reading, writing, speaking.

Sources: Textbook, tape.

On-line Assignment: None.

Homework: Answer the complementary exercise. p.267

THE INTERLOPERS SAKI

Preparation

Because Saki is a superb storyteller, students should read first simply to enjoy the story; because he is also a careful craftsman, they should then note how the story follows Poe's criteria for a good short story. Setting, plot, and characters work together equally to create that impression or horror which the final word brings. The wild mountainous setting has the force of a character; the conflict between the two men inexorably moves the plot forward; the credible changes in Ulrich and Georg make their fate ironic and terrible. Although theme is not formally introduced, you will probably want to have some discussion about what the story means, or what it says about human experience. That life is uncertain and unpredictable? That it is futile to be motivated by hatred and ill will? Or both of these?.

Skills

VOCABULARY

acquiesced	marauders	
poaching	pestilential	affrays

Saki  (1870-1916) Saki is the pen name of short-story writer Hector Hugh Munro. (In Persian mythology, the god Saki is the Bearer of Joy.) Born in Burma, Saki traveled

through Europe for several years as a young man. Besides serving as a foreign correspondent to Paris and the Balkans, he published sketches, short stories, and novels. At the outbreak of World War I Saki was forty-four; although offered a commission, he enlisted in the army as a private. Within a year he was killed in action.

Questions about the lesson

1. What circumstances caused the feud between Ulrich and Georg? Why do they decide to end it?

Ulrich's grandfather had gained possession of disputed land through a lawsuit that Georg's family did not recognize. Since that time each family had held a grievance against the other. In addition, Ulrich and Georg felt great personal antipathy for each other- Hence the feud was perpetuated.

2. This story is ironic because it involves a contrast between what characters expect to happen and what actually happens. For example, what does Georg mean by "interlopers"? Who are the real interlopers in the forest? What other ironic contrast can you point out?

To Georg "interlopers" are any outsiders that might come in and prevent the settling of the dispute between him and Ulrich. The interlopers who give the story great impact at the end are the wolves, but Saki seems to suggest that the real

interlopers in the forest are Ulrich and Georg with their senseless feud. It is ironic that Ulrich is pinned down by a tree in his own forest; that the followers of both men are nearby but fail to find them; and that the wolves come after the men have become friends that shouting together they guide the wolves to their location.

3. The point of view in this story is omniscient, all-knowing. What differences would there be if the story had been told from the point of view of only one of the characters?

If either character had told the story, we would have seen things as he did and would have been inclined to agree with him. The omniscient point of view gives us more objectivity in seeing the futility of the quarrel which had separated the two men and in recognizing the theme of the story.

Complementary Exercise

Interlopers portf. 43



I. Understanding the Selection

In the space provided, write the letter of the item that best completes the statement or answers the question.

1. Ulrich and Georg have been quarreling for years over. 1 a
 - a. a strip of forest land
 - b. a piece of pasture land
 - c. a fine stand of timber
 - d. a stream which divides their land
2. Their quarrel has been a long and bitter one because both families. 2. d
 - a. wish to hunt the land
 - b. wish to farm the land
 - c. need the water from the stream
 - d. have claimed ownership for years
3. What wish of Ulrich's is fulfilled in the story? 3. c
 - a. he returns to his castle safely
 - b. he kills a deer on his enemy's land
 - c. he encounters Georg alone
 - d. he and Georg hunt together in peace
4. Georg and Ulrich are trapped together when 4. b
 - a. a group of poachers surprise them
 - b. a tree falls on them
 - c. the storm starts a rockslide
 - d. wolves surround their campfire
5. What changes do the men plan to make? 5. d
 - a. they will take turns hunting on the land
 - b. they will live in peace and friendship
 - c. they will give the land to the church
 - d. Georg's son will marry Ulrich's daughter
6. It is ironic that 6. d
 - a. Georg's men arrive first and kill Ulrich
 - b. Georg never really wanted the land
 - c. Ulrich's men arrive and kill the wolves
 - d. the wolves come when the men have become friends

II. Vocabulary



In the space provided after each definition below, write the correct word from the following list.

Acquiesce affray condolence interloper

Marauder pestilence poach precipitous

1. consent or agree	1. <u>acquiesce</u>
2. intruder or interfere	2. <u>interloper</u>
3. an expression of sympathy	3. <u>condolence</u>
4. extremely steep	4. <u>precipitous</u>
5. to hunt or fish illegally	5. <u>poach</u>
6. invader in search of loot	6. <u>marauder</u>
7. an evil or deadly presence	7. <u>pestilence</u>

Possible score 13. add total number correct and record score above.

Lesson Plan

Huckleberry Finn by Mark Twain portf.221

Topic: The Adventures of Huckleberry Finn. Find the American and British Literature at UTEC's School of Languages library



Class Duration: 150 minutes.

Objective: To analyze Huckleberry Finn.
To recognize irony.

Methodology: - Read the chapters summary. P.

- Talk about the author. P.270 (20 mins.)
- Discussion Time: What would you do if you were discriminated against in your own country, discuss. How would you feel if were asked to smoke, but the person asking you this would be smoking.(20 mins.)
- Lecture to your students about Huckleberry Finn.
(30 mins.)
- Prepare your students to analyze the novel.(30 mins.)

Evaluation: Answer the lesson questions. P.(50 mins.)

Skills: Listening, reading, analyzing, talking, writing.

Source: Textbook.

On-line Assignment: None.

Homework: Answer the complementary exercise.p.273

The Adventures of Huckleberry Finn

By Mark Twain

1. The Author and His Times

Mark Twain, the pen name of Samuel Clemens, was born in Florida, Missouri in 1835. When he was four, his family moved to Hannibal, Missouri, the setting for many of his books. His father died when he was 12. After his father died, he went to work as a printer's apprentice and eventually as a printer in Missouri, St.



Louis, and New York often writing a few works himself for periodicals.

He worked as a printer and a reporter selling much of his work to newspapers. He continually moved from town to town. In 1857, he decided to move to South America to make a fortune there. He boarded a riverboat and headed for New Orleans where he would arrange the rest of his trip. However, he never made it past New Orleans and never into South America. He begged the riverboat to teach him how to pilot the riverboat. The riverboat pilot agreed to teach him for \$500.

Mark Twain went west during the civil war and established himself as a writer during this time. He wrote humorous stories about his experiences which lead to a job as a newspaper reporter in 1862. The following year he began signing his work "Mark Twain," a riverboat term meaning two fathoms deep.

Mark Twain went to Hawaii in 1866. This trip was the beginning of his career as a travel correspondent. The next year he went to Europe and wrote a successful book there titled, *The Innocent Abroad*. In 1876, he published *The Adventures of Tom*

Sawyer. This book was such a success that he decided immediately to write a sequel. The sequel, which became much more complex than the original was published seven years later in 1883 and titled, *The Adventures of Huckleberry Finn*. After *Huckleberry Finn*, Twain wrote nearly a dozen more books but none were as successful. By 1939, Twain had lost all of his money investing in various schemes and inventions, almost all of which were failures. After this, he went on a world lecture tour and was able to pay his debts by 1896. While on the tour, one of his daughters died. His wife later in 1904. In 1909 his daughter died leaving him unhappy.

Lesson Questions.

1. In which perspective is the book told?

The book is told in first person since Huck tells the story.

E.g. “The widow Douglas took me into her home to leave, but I did not enjoy living in a nice house.

“When I asked permission to smoke, the widow said, NO”.

“I wanted to be where Tom Sawyer was going to be”.

2. What kind of language is the book written?

The language has words that come from dialects such as Missouri Negro dialect.

3. What is the theme of the topic of the book?

The topic of the book is not only one. I think that mostly it is about the adventures of Huck and Jim, But the book talks about unity, dignity, slavery infantile mistreatment, human rights. It talks about unity because every time that something bad happens to Huck and Jim, they tried to rescue each other.

4. What does superstition mean?

Superstition most of the time supposed to be a sign of bad luck, but not all the people believe in superstition. These kinds of beliefs is granted to people who educational level is low, and most of the time invent ghosts or fake to give a “logical” reason why things happen.

5. Give an example of Irony.

One example of irony can be that Huck didn't feel good in a nice house and he didn't like the new clothes. He prefers to wear his old clothes and to be free on the streets. Another example of irony could be that Huck had the possibility to go to school thanks to the widow Douglas and Huck's father instead of being proud because Huck had the possibility that he did not have tried to avoid that Huck attended to school.

Complementary Exercise

Huckleberry Finn by Mark Twain.



Instructions: Write a summary of Huckleberry Finn.

3.1.1 Fiction

Lesson Plan



Topic: The Raven portf. 54 Find the American and British Literature Portfolio at UTEC's School of Languages library.

Class Duration: 100 minutes.

Objective: - To appreciate a fictional narrative poem.

- To see the movie inspired in this poem.

Methodology: - Read the lesson questions p. 276

- Talk about the author p. 437 (15 mins.).

- Play the tape (5 mins.).

- Discussion time: Ask for example if a raven visited you and suddenly you would have the impression that someone is calling on you, a ghost maybe. What would you think or do? (30 mins.).

- Get the students ready to answer the questions about the lesson. (25 mins.).

Evaluation: Answer the lesson questions p. (25 mins.).

Skills: Speaking, reading, writing, listening.

Sources: Textbook, tape.

On-line Assignment: None.

Homework: See the movie, "The Raven" This movie should be rented, set time aside to see it. There is no complementary exercise this time.

Lesson questions and movie guide.

(Answer these questions again after seeing the movie.)

1. When the speaker hears a rapping he says to himself, “ `Tis some visitor...only this and nothing more.” What does this tell you about his state of mind? **I believe that he thinks it is Lenore Whom he is deeply in love with and is waiting for desperately.**

2. Who do you think that the speaker thinks might have knocked when he opens the door the first time and finds no one there? **He thinks Lenore must have knocked the door. However, it was the Raven tapping, tapping the door.**

3. Rhythm. Rhythm is the pattern of accented and unaccented syllables and words. In this poem the rhythm is easy to feel in the regular beat of the lines and the repetition of “nothing more” and “nevermore.” How does the rhythm of this poem add to its mood? **The mood is the feelings that the author wants to convey to the readers. In this particular case he believes that Lenore will never come back anymore. He even thinks that God has sent his angels (seraphim) to console him and soothe his pain by drinking (nepenthe) medicine to forget about Lenore.**

3.1.2. NON FICTION

Lesson Plan



Topic: A Statement of Belief p. 280

Class Duration: 150 minutes

Objective: To make inferences and judgments.

To recall specific details.

To expose students to nonfiction.

- Methodology:**
- Read the Lesson questions p. 282
 - Read the preparation to the Lesson p. 279
 - Lecture to the students about the author Rachel Carson. p.279
(15 mins.).
 - Play the tape (5 mins.).
 - Discussion time: Ask students if they believe that being in touch with the beauty of nature can help them to be more conscious about us as human beings (20 mins.).
 - Ask questions to the students in relation with the reading selection in a way that they get ready to answer the questions. For example: What can you do to keep the earth planet from disappearing? (25 mins.).
 - What is your opinion about the ecological problems?
(15 mins.)

Evaluation: Have students answer the lesson question. p.282 (20 mins.).

Skills: Speaking, reading, listening, discussion, writing.

Sources: Textbook, tape

On-line Assignment: None.

Homework: Answer the complementary exercises questions. p.284

A STATEMENT OF BELIEF

CARSON

Preparation

If students do not recognize the name of Rachel Carson have them turn to her biographical sketch in about her and read it so that they will know who and what she was. Carson's "Statement of Belief" was written sometime around 1954-55 as part of a talk she gave which contained near the end "a statement of something I believe in very deeply". This belief was arrived at after many years' work and observation. If you have a copy of Ralph Waldo Emerson's Forbearance," you might want to have students read it now.

SKILLS

VOCABULARY

Infinite

materialism

Rachel Carson  (1907-1964) Rachel Carson's book Silent Spring, published in 1962, aroused such public interest in the potential dangers of pesticides that it is credited with helping the eventual passage of laws limiting their use. Carson had long been known as a popular writer of marine life, and her book The Sea Around Us was a best seller. Born in Springdale, Pennsylvania, Carson originally intended to become a writer, but a college course in biology aroused her interest, and she went on to become a notable marine biologist. Later she combined science and writing to produce four highly regarded books.

a. A Statement of Belief

Rachel Carson

A large part of my life has been concerned with some of the beauties and mysteries of this earth about us, and with the even greater mysteries of the life that inhabits it. No one can dwell long among such subjects without thinking rather deep thoughts, without asking himself searching and often unanswerable questions, and without achieving a certain philosophy.

There is one quality that characterizes all of us deal with the sciences of the earth and its life – we are never bored. We can not be. There is always something new to be investigated. Every mystery solved brings us to the threshold of a greater one. I like to remember the wonderful old Swedish oceanographer, Otto Petterson. He died a few years ago at the age of ninety-three, in full possession of his keen mental powers. His son, also a distinguished oceanographer, tell us in a recent book how intensely his father enjoyed every new experience, every new discovery concerning the world about him. “He was an incurable romantic,” the son wrote, “intensely in love with life and with the mysteries of the Cosmos which, he was firmly convinced, he had been born to unravel.” When, past ninety, Otto Petterson realized he had not much longer to enjoy the earthly scene, he said to his son: “What will sustain me in my last moments is an infinite curiosity as to what is to follow.”

The pleasures, the values of contact with the natural world are not reserved for the scientists. They are available to anyone who will place himself under the influence of a

lonely mountain top – or the sea – or the stillness of a forest; or who will stop to think about so small a thing as the mystery of a growing seed.

I am not afraid of being thought a sentimentalist when I say that I believe natural beauty has a necessary place in the spiritual development of any individual or any society. I believe that whenever we destroy beauty, or whenever we substitute something man-made and artificial for a natural feature of the earth, we have retarded some part of man's spiritual growth.

We see the destructive trend on a national scale in proposals to invade the national parks with commercial schemes such as the building of power dams. The parks were placed in trust for all the people, to preserve for them just such recreational and spiritual values as I have mentioned. Is it the right of this, our generation, in its selfish materialism, to destroy these things because we are blinded by the dollar sign? Beauty – and all the values that derive from beauty – are not measured and evaluated in terms of the dollar. Years ago I discovered in the writings of the British naturalist Richard Jefferies a few lines that so impressed themselves upon my mind that I have never forgotten them. The exceeding beauty of the earth, in her splendor of life, yields a new thought with every petal. The hours when the mind is absorbed, by beauty are the only hours when we really live. All else is illusion, or mere endurance.

Those lines are, in a way, a statement of the creed I have lived by... I have had the privilege of receiving many letters from people who, like myself, have been steadied and reassured by contemplating the long history of the earth and sea, and the deeper meanings of the world of nature... In contemplating "the exceeding beauty of the earth"

these people have found calmness and courage. For there is symbolic as well as actual beauty in the migration of birds; in the ebb and flow of the tides; in the folded bud ready for the spring. There is something infinitely healing in these repeated refrains of nature – the assurance that dawn comes after night, and spring after the winter. Mankind has gone very far into an artificial world of his own creation... But I believe that the more clearly we can focus our attention on the wonders and realities of the universe about us, the less taste we shall have for destruction.

Taken from, "Focus on Literature" Viewpoints, Houghton Mifflin Company.

Questions about the lesson.

1. What does the author believe about the value of contact with natural beauty?

Implicit throughout Rachel Carson's statement of belief is her feeling that contact with natural beauty makes all of us better people in that it aids in "the spiritual development of any individual or any society." And her statement is summed up in her last sentence in which she says she believes that the more clearly we can focus our attention on the wonders and realities of the universe about us, the less taste we shall have for destruction.

2. In her statement against destruction of natural beauty, Rachel Carson mentions proposals to invade national parks with commercial schemes." Are we, as she suggests, "blinded by the dollar sign"? Explain your answer.

Students' answers to these questions will reflect their interest and concern, or lack of it, in ecological problems facing the world today. Some will believe that we are "blinded by the dollar sign" and will destroy anything if there is financial profit to be made. Others will see that the problems are more complex and that there are human needs to be met even if financial profit is not one of them. Perhaps most will think immediately of the fuel and energy problems, facing us and how we can solve them while at the same time conserving natural beauty and maintaining the ecological balance. Depending on the maturity of your class, you may wish to discuss this at some length.

3. What is symbolic and healing about the "repeated refrains of nature"? What might humans do, according to the author, to offset their taste for destruction?

In the "repeated refrains of nature" there is "something infinitely healing in... the assurance that dawn comes after night, and spring after the winter. "Students might add that in addition to that there is something we can believe in. to offset our taste for destruction we "can focus our attention on the wonders and realities of the universe about us."

Complementary Exercises

A Statement of Belief Carson p. 280



I. Understanding the Selection

In the space provided, write the letter of the item that best completes the statement or answers the question.

1. A common characteristic of those who deal with the sciences of the earth is that they. 1. **d**
 - a. study hard
 - b. grow old gracefully
 - c. must fight for their rights
 - d. are never bored
2. The pleasures and values of the natural world are available to 2. **d**
 - a. scientists primarily
 - b. lovers of beauty only
 - c. older people most of all
 - d. anyone who takes the time
3. A part of Carson's statement of belief is that we should 3. **b**
 - a. return to a simpler way of life
 - b. pay attention to the wonders of the universe
 - c. stress the teaching of science in school
 - d. appropriate money to build more national parks
4. An example given of the "repeated refrains of nature" is 4. **a**
 - a. dawn following night
 - b. a rainbow after the rain
 - c. spring following winter
 - d. the calm before a storm
5. Carson believes that contemplation of nature increases a person's 5. **b**
 - a. ability to learn
 - b. spiritual development
 - c. physical well-being
 - d. understanding of other people

II. VOCABULARY



In the space provided, write the letter of the word or phrase that best defines the italicized word in each quotation.

1. "What will sustain me in my last moments is an infinite curiosity as to what is to follow." 1. **a**
 - a. unlimited
 - b. childlike
 - c. satisfying
 - d. extraordinary

2. "Is it the right of this, our generation, *l* in its selfish materialism to destroy these thing because we are blinded by the dollar sign?". 2 . **c**
 - a. emphasis on the individual
 - b. desire to make changes
 - c. undue regard for worldly possessions
 - d. rejection of traditional beliefs.

Possible score 7. Add total number correct and record score above.

3.1.3 Poetry

Lesson Plan



Topic: Haiku P. 288

Class Duration: 100 minutes

Objective: To communicate a mood, a thought, or an emotion with the greatest impact.

Methodology:

- Read the comments to this lesson p.288
- Explain what a haiku is and its structure (25 mins.).
- Read all the Haikus on p.309 (25 mins.)
- Prepare students by asking questions about the lesson (20 mins.)

Evaluation: Have all students create a haiku assisted by the teacher. First draft.(30 mins.).

Skills: Speaking, reading, listening, writing, discussion.

Sources: Textbook, tape.

On-line Assignment: None

Homework: Turn in final draft on haiku. p.291

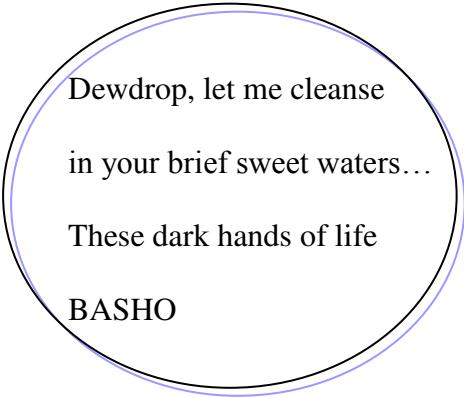
a. Haiku

Haiku is a Japanese poetic form that has seventeen syllables in three short lines. The first and third lines have five syllables each and the second line has seven. However, when a haiku is translated it is sometimes impossible to preserve the syllable count. In haiku, a single image conveys a mood, emotion, or thought.

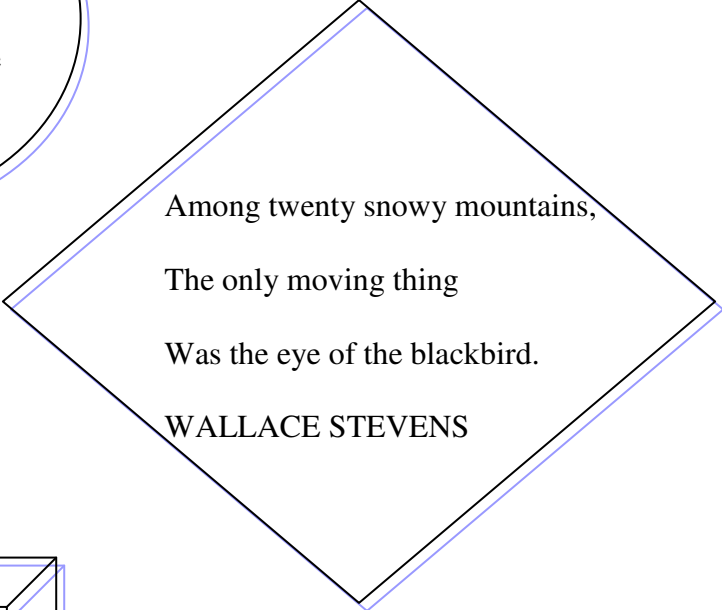
Haiku

Comments

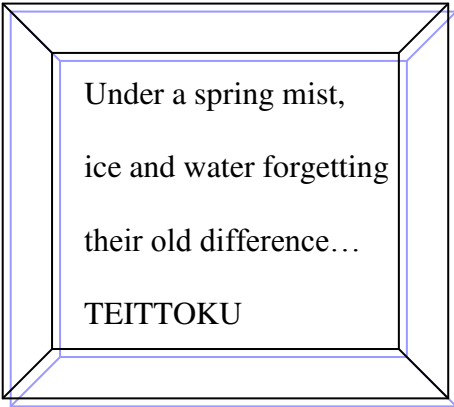
The essence of the art of haiku is to communicate a mood, a thought, or an emotion with the greatest impact within the limits of the form. Because haiku are so short, the writer relies on subtle but rich suggestion through image, symbol, and allusion. Ask students what mood, thought, or feeling is suggested by each of these haiku. The illustration that appears with the haiku introduction is the top view of a Tsuba, a Japanese sword guard. Tsuba were made of iron or bronze and embellished with inlays of gold or silver, with carving representing landscapes, figures, flowers, or family crests.



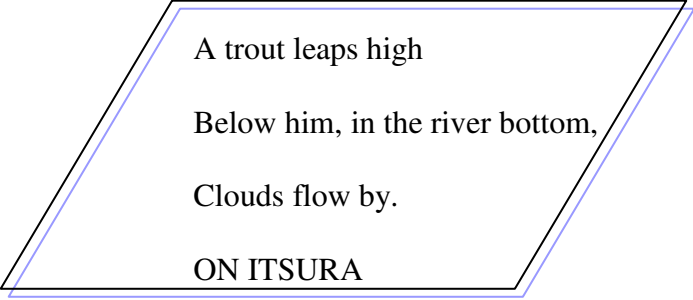
Dewdrop, let me cleanse
in your brief sweet waters...
These dark hands of life
BASHO



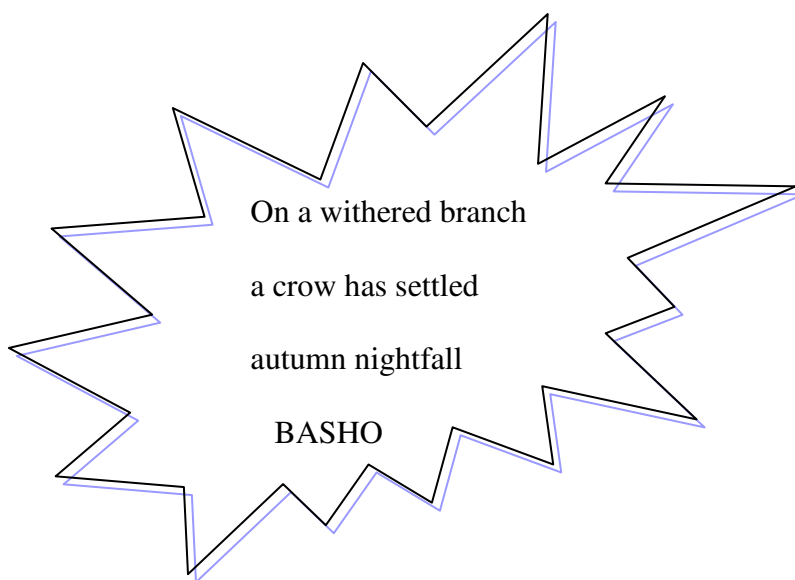
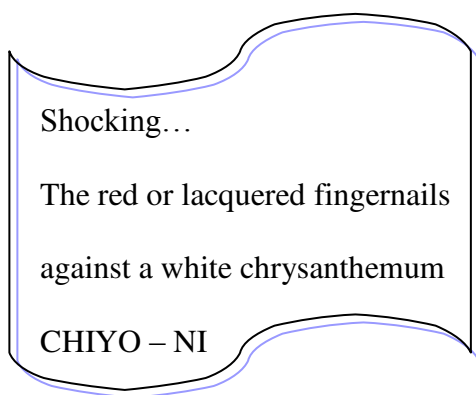
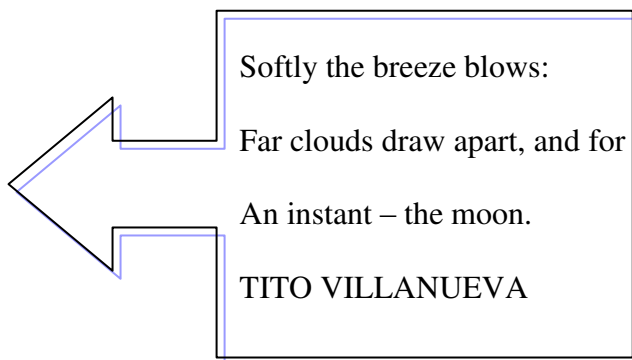
Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.
WALLACE STEVENS



Under a spring mist,
ice and water forgetting
their old difference...
TEITOKU



A trout leaps high
Below him, in the river bottom,
Clouds flow by.
ON ITSURA



Complementary Exercises

Haiku P. 288



Instructions: Create your own Haiku as the example provided by your teacher.

Lesson Plan



Topic: The Demon Lover p. 294

Class Duration: 100 minutes

Objective: To determine the tone of character.

To analyze ballad.

To distinguish between true and false statements.

Instructions:

- Read the lesson questions. p. 297
- Read the preparation of the lesson p.293
- Talk about the author (15 mins.).
- Talk about the structure of ballad. p. 293 (20 mins.).
- Discussion time: ask students what tone means, how does the demon lover tempt the woman? What are her sins and punishment? (15 mins.).
- Have two students read the ballad p.294 (15 mins.).
- Discuss the Demon Lover in a way that you prepare your students to answer the questions (15 mins.).

Evaluation: Students answer the lesson questions p. 297 (20 mins.).

Skills: Listening, speaking, reading, writing.

Resources: Textbook, tape.

On-line Assignment: None.

Homework: None

b. Ballad

A ballad is a narrative poem that was originally meant for singing. Narrative poems are stories told in verse. The oldest ballads originated from the folk, or common people, and were passed on for generation by word of mouth. Not until centuries later were these ballads written down. Consequently, several versions of a ballad may exist.

Most ballads use simple language and repeat words and lines, which makes them easy to remember. Ballads are usually tragic. They are stories of love, treachery, or the supernatural. The most common stanza form – called the ballad stanza – has four lines, the second and fourth ones rhyming. “Sir Patrick Spence” provides an illustration of this stanza form. Rhyme in most ballads is loose, as in “The Demon Lover”. Literary ballads, unlike folk ballads, are written down and have a known author. They preserve the stanza form although they are not necessarily meant for singing. In general, literary ballads imitate folk ballads, but they tend to be somewhat more elaborate in their language and form.

The Demon Lover

Comments

After students read the poem, briefly review tone with them and ask them what the tone of this ballad is and what effect it has. Ask them if they think the tone is appropriate and why or why not.

- **The Demon Lover**

“O where have you been, my long, long love,
This long seven years and more?”

“O I’ve come to seek my former vows
You granted me before.”

“O hold your tongue of your former vows,
For they will breed sad strife;
O hold your tongue of your former vows
For I have become a wife”

He turned him right and round about,
And a tear blinded his eye:
“I would never have trodden on Irish ground,
If it had not been for thee.

“I might have had a king’s daughter,
Far, far beyond the sea;
I might have had a king’s daughter;
Had it not been for love of thee.”

“If you might have had a king’s daughter,
Yourself you had to blame;
You might have taken the king’s daughter,
For you knew that I was none.

“If I was to leave my husband dear,
and my two babes also,
O what have you to take me to,
If with you I should go?”.

“I have seven ships upon the sea .
And the eighth brought me to land
With four-and-twenty bold mariners,
And music on every hand.”

She has taken up her two little babes,
Kissed them both cheek and chin:
“O fare you well, my own two babes,
For I’ll never see you again.”

She set her foot upon the ship,
No mariners could she behold;
But the sails were of taffeta,
And the masts of beaten gold.

She had not sailed a league, a league,
A league but barely three,
When dismal grew his countenance,
And drumlie grew his eye.

They had not sailed a league, a league,
A league but barely three,
Until she spied his cloven foot,
And she wept right bitterly.

“O hold your tongue of your weeping, “says he,
“Of your weeping now let me be;
I will show you how the lilies grow
On the banks of Italy”.

“O What hills are yon, yon pleasant hills,
That the sun shines sweetly on?”

“O you are the hills of heaven, “he said,
“Where you sill never win.”

“O what a mountain is yon,” she said,
“All so dreary with frost and snow?”
“O yon is the mountain of hell, “ he cried,
“Where you and I will go.”

He struck the top mast with his hand,
The foremasts with his knee,
And he broke that gallant ship in twain,
And sank her in the sea.

Lesson questions

1. What background story emerges from the dialogue in the first two stanzas? The, briefly, what happens?

Seven years earlier these lovers made vows to each other and now the woman is married to someone else and has two children. The demon lover persuades her to go away with him, and she leaves her husband and children only to discover too late that he is the devil and she is on her way to hell.

2. The “cloven foot” (line 43) is the devil’s mark of identity. Upon seeing it, what does the woman realize? Reread the last stanza carefully. What actually happens? Based on the details of the action, what is the last image you have of the lover’s appearance?.

Upon seeing the “cloven foot” the woman knows that she has been deceived and is doomed. The lover is destroying the ship by striking the topmast with his hand and the foremasts with his knees. The last image of the lover’s physical appearance is that of a giant whose hands are on a level with the topmast and whose knees are on a level with the foremasts.

Lesson Plan



Topic: And They Lived Happily Ever After for a While p. 300

Class Duration: 100 minutes

Objective: To recognize the elements of a ballad.

To infer meaning from the reading.

Instructions:

- Read the Lesson questions p.302
- Read the Lesson preparation p.299
- Talk about the author p.299 (20 mins.).
- Play the tape (5 mins.).
- Discussion time: Have students make comments about the tone of the poem. Do you think it is effective? Appropriate? Why or Why not? Have someone read the ballad (25 mins.).
- Discuss the ballad and prepare your students to answer the lesson questions (25 mins.).

Evaluation: Students answer the lesson questions in class p.302 (25 mins.).

Skills: Listening, speaking, reading, writing.

Resource: Textbook, tape

On-line Assignment: None.

Homework: Answer the complementary exercises p.303

AND THEY LIVED HAPPILY EVER AFTER FOR A WHILE

CIARDI

Preparation.

After students read and discuss this poem, they might like to try writing a humorous ballad of their own. If they decide to write a satiric ballad, be sure they understand that for satire to be effective it must blend criticism with humor and wit.

John Ciardi  (born 1916) Highly regarded as a poet, John Ciardi is equally well known as a critic and a teacher. He began his teaching at Kansas State University in 1940, but World War II intervened, and Ciardi enlisted in the air force, serving as an aerial gunner in the Pacific. As poetry editor of the Saturday Review, his strong opinions have begun many lively controversies. He is especially concerned that “a poem should be understandable,” and he vigorously attacks those works that do not meet his standards.

And They Lived Happily Ever After for a While

JOHN CIARDI

It was down by the Dirty River

As the smog was beginning to thin

Because we had been so busy

Breathing the worst of it in,

That the worst remained inside us

And whatever we breathed back

Was only – sort of – grayish,

Or at least not entirely black.

It was down by the Dirty River

That flows to the Sticky Sea

I gave my heart to my Bonnie,

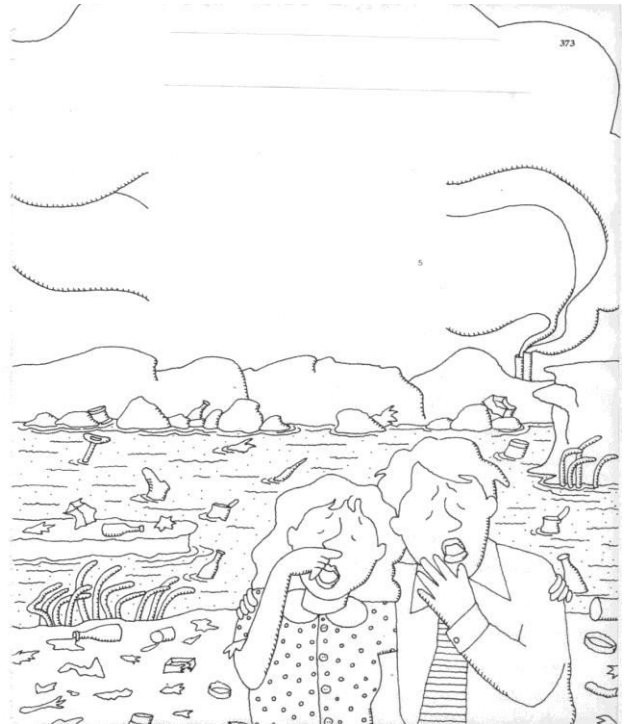
And she gave hers to me.

I coughed: “I love you, Bonnie

And do you love me true?”

The tears of joy flowed from my eyes

When she sneezed back: “Yes – Achoo!”



It was high in the Garbage Mountains,
In Saint Snivens by the Scent,
I married my darling Bonnie
And we built our Oxygen Tent.

And here till the tanks are empty
We sit and watch TV
And dream of the Dirty River
On its way to the Sticky Sea.

Here till the needles quiver
Shut on the zero mark
We sit hand in hand while the TV screen
Shines like a moon in the dark.

I cough: "I love you, Bonnie,
And do you love me true?"
And tears of joy flow from our eyes
When she sneezes: "Yes – Achoo!"

Taken from ,”Focus on Literature” Viewpoints Houghton Mifflin Company.

Questions about the poem

1. What elements of a ballad does this poem have?

This humorous ballad has in it a sense of impending doom and death, some repetition, and dialogue. There are four-line stanzas, with the second and fourth lines rhyming – the most common stanza form of ballads.

2. Although this poem is humorous, Ciardi is making a serious point. What is he saying?

Ciardi is commenting on the contamination and pollution of our air and water. While we may live happily for a while, the fairy tale ending – living happily ever after – is just that, a fairy tale.

Complementary Exercises



And they lived happily ever after for a while p. 300

Instructions: Create your own ballad as taught by your teacher.

Lesson Plan



Topic: Visual Poetry p.305

Class duration: 150 minutes

Objective:

- * To create a visual poem of their own.
- To expose students to visual poetry.

Methodology:

- Read the lesson questions p.307, 311, 314.
- Talk about E. E. Cummings p.312 John Updike p. 306 before talking about the visual poems (40 mins.).
- Play the tape (10 mins.).
- Lecture to the students about what visual poetry is p.305 (35 mins.)
- Show them how to create a visual poem. For example choose a shape and form it with words, as follow:
(30 mins.)

Evaluation: Answer the lesson questions then students create their own visual poem in their notebooks. P. 307, 311, 314 (35 mins.).

Skills: Reading, listening, writing, speaking, drawing, writing poems.

Source: Textbook, tape

On-line Assignment:

Homework: On a separate piece of paper draw your own visual poem p. 308, 315.

c. Visual Poetry

Visual poetry is poetry with eye appeal – the words are arranged on the page in fresh and unexpected ways. Sometimes the shape of the poem on the page makes a picture, as in “Point Scored,” below. Sometimes the arrangement of the words reflects what the words are saying. E.E. Cummings in “In Just-spring” puts extra space between the words “far and wee” to show how far the sound of a whistle travels. In a sense, all poems are games with words, but in visual poems, how words look and how they are arranged is part of the game.

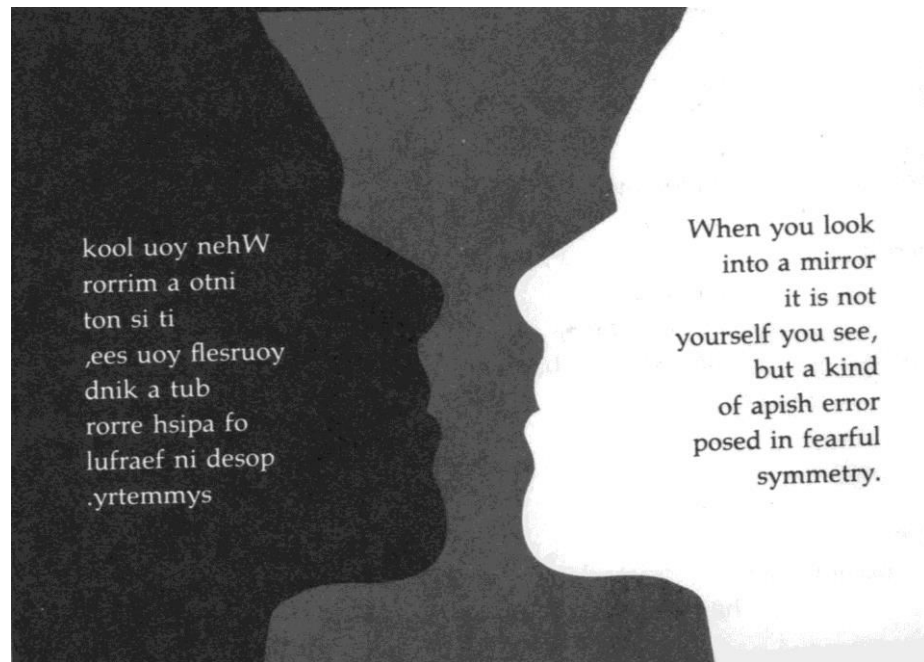
Mirror Updike

The words on the left of the poem are not a mirror image. If students are not aware of this, have them hold a mirror to the poem and ask them what they see. Looking into the mirror, they see a mirror image. The words on the left do not become clear, because they were not a true mirror image to begin with. “Fearful symmetry” is an allusion to “The Tiger,” William Blake’s famous poem. You may wish to read that poem aloud and have students discuss the concept of “fearful symmetry.” What is fearful about the symmetry of our image in a mirror? Students will undoubtedly realize how mirrors lie. How often have they seen a picture of themselves and said, “But that doesn’t look like me”?

▪ Mirror



John Updike (born 1932) Called by the New York Times “The most gifted writer of his generation,” John Updike was born and raised in Shillington, Pennsylvania. A graduate of Harvard, he also attended the Ruskin School of Drawing and Fine Arts in Oxford, England. His prolific output includes novels, short stories, and poetry; his novel *The Centaur* won the National Book Award in 1963. An author’s task, he feels, is to express “the complexity and ambiguity of life”. Especially concerned with loneliness and the barriers between people, he has said “We are all so curiously alone. But it’s important to keep making signals through the glass.”



Taken from, *Focus on Literature*” Viewpoints, Houghton Mifflin Company.

Questions about the poem

This poem deals with “mirror images,” the reversed image of thing as seen in a mirror.

Why are the images we see in a mirror an “apish error”?

“Apish” refers to the imitative aspect of the image. (Make sure students understand the meaning of the word. You might ask, “What does it mean to ‘ape’ someone?”)

“Error” refers to the fact that any reflection is a distortion of what is actually so.

(See Comments above)

Complementary Exercise

Visual Poetry Mirror p.326



Instructions: Create a visual poem, follow the shapes below as explained in class by the teacher.

Chartres Windows: Winter

Claire

Comments

Point out to students that the placement of letters in “Chartres Windows”(A famous cathedral in France) emphasizes the movement of light through the windows. A specific atmosphere is created through the sound of the words and the placement of certain letters. Ask students what that atmosphere is and if they think it is appropriate. How do they think the poem would differ if instead of winter it were summer?

Literary/Reading Skills

- 1.Understanding how arrangement of words can reflect meaning.
- 2.Recognizing what is happening in a poem.

▪ **Chartres Windows: Winter** by Paul Claire

m y s t e r i o u s

g l o o m

g l o o m

l u m e

l u m i n g

l u m i n o u s

i l l u m i n a t i n g

i l l u m i n a t i o n

g l o o m

l o o m

b l u e

l u m i n o u s

m y s t e r i o u s

b l u e

b r e a t h

i l l u m i n a t i n g

r e d

b l o o d

m y s t e r i o u s

i n s p i r a t i o n

Chartres: a famous cathedral in France.

Taken from "Focus on Literature" by Houghton Mifflin Company.

Questions about the lesson

Read “Chartres Windows” aloud paying attention to the sound of the words. How would you describe what is happening in this poem?

Most student will recognize that the words in this poem grow out of each other. The words move from gloom to lume to luminous and so on. The movement of words is tied to the way the light moves through the windows. Light is filtered through the windows creating an air of mystery.

In Just-spring

E.E. Cummings  (1894-1962) One of the most discussed of modern poets, E.E. Cummings was born in Cambridge, Massachusetts, the son of a Harvard professor. Following his experience in World War I, his first volume of poems, *Tulips and Chimneys*, appeared in 1923. However strange his poems appear on first reading, what they actually say is usually simple and familiar- celebrations of the wonder of love, the beauty of spring, the triumph of the individual over people in the mass. But with Cummings. The way a thing is said made all the difference, and at its best his way is fresh, astonishingly vigorous, and unforgettable.

▪ **In just-spring E.E. Cummings**

In Just

Spring when the world is mud

luscious the little

lame balloonman
whistles far and wee 5

ad eddieandbill come
running from marbles ad
piracies ad it's
spring

when the world is puddle-wonderful 10

the queer
old balloonman whistles
far ad wee
and bettyandisbel come dancing
from hop-scotch ad jump-rope and 15
it's
spring
and

the
goat-footed 20
balloon Man whistles
far
and
wee

20. goat-footed: The balloonman is associated with the coming of spring, like the goat-footed god Pan, of Greek mythology.

Taken from, "Focus on Literature" by Houghton Mifflin Company.

Questions about the lesson

1. How is spring described in this poem? What do the children do in the spring?

Spring is described as being “mud-luscious” and “puddle-wonderful.” The children play with marbles, dance, jump rope, and play hop-scotch.

2. The meaning of the poem’s words is directly related to their arrangement in the poem. For example, in line 9 spring is the only word; that word, and also the season become very important. Why are the names of the children run together?

Why are the words “far and wee” spaced out in lines 5, 13, and 22-24?

The names of the children are run together to emphasize their friendship and to indicate the speech mannerisms of children, who often run words together. The words describing the sound of the whistle are stretched out, just as the sound of the whistle would be.

3. Why do you suppose the poet capitalizes the word Just? What does “in Just-spring” mean?

The capitalization of “Just” places stress on the idea that spring has barely begun; spring is doubly exciting because it is so new.

Complementary Exercises

Visual Poetry p.305



Instructions: Create your own shape and poem based on the exercises taught in class.

Lesson Plan



Topic: If We Must Die p. 319

Class duration: 100 minutes

Objective:

- To expose the students with the structure of a sonnet
- To recognize metaphors

Methodology:

- Read the lesson questions on p.320
- Read the comments to the lesson on p.317
- Talk about the author p. 318 (15 mins.).
- Play the tape (5 mins.).
- Read the instructions on how to build a sonnet on p.318 (10 mins.).
- Discussion: ask all students what is the best way to die. (20 mins.)
- Read the sonnet and discuss the poem in a way that you are getting the students ready to answer the questions. (25 mins.).

Evaluation: Answer the lesson questions p.320 (25 mins.).

Skills: speaking, listening, reading, writing.

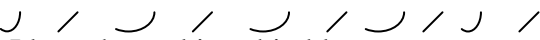
Sources: Textbook, tape.

On-line Assignment: None.

Homework: Answer the complementary exercises on p.321

1. Sonnet (Comments).

A sonnet is composed of fourteen lines, and its meter is usually iambic pentameter—a two-syllable foot made up of an unstressed syllable followed by a stressed syllable, with five feet per line:



 I love those skies, thin blue or snowy gray

 “Puritan Sonnet”

The two most widely used sonnet forms are the Petrarchan, or Italian, and the Shakespeare, or English. The Petrarchan, named for the Italian poet who created it, is divided into an octave (the first eight lines) having a rhyme of abba abba and a sestet (the final six lines) having a variety of rhyme schemes. The octave generally raises some thought and the sestet resolves it in some way.

The Shakespearean sonnet, introduced by the English poets Wyatt and Surrey and made famous by Shakespeare, is composed of three quatrains (four lines) and a closing couplet (two rhymed lines). The rhyme is aba cdcd efef gg. A thought or theme is developed in the three quatrains and the couplet may comment on it, summarize it, emphasize it, or even reverse the entire concept. One might think the restriction to form and length would have made the sonnet an unpopular form. Not so. Like haiku, the sonnet has lasted in part out of a desire to preserve a tradition, but probably more because it presents a challenge to the poet. The care one must use in regard to words is exacting, but it is also pleasurable, as is the creation of any precise form.

If We Must Die McKay

McKay's poem should give rise to discussion about not only what is worth dying for but how one should approach that death as well. The poem should be considered in two ways. First, its general applicability to all peoples who strive against great odds should be examined. This is the original context in which McKay wrote the poem. Secondly, the poem needs to be examined and discussed in light of the racial situation faced by many blacks.

Vocabulary

Accursed (1,4)

Constrained (8)

Claude McKay  (1890-1948) Born on the island of Jamaica, Claude McKay grew up with no education other than haphazard instruction from an older brother. Even so, by the age of twenty two he had won an award for his poetry and had enrolled in a Kansas agricultural school. After two years, however, he abandoned farming for writing and left Kansas for New York City. There, earning a meager living from odd jobs, he was often homesick for the West Indies. "Some of his best songs," one critic has said of McKay, "are made of the bright images that crowded in when he thought of his childhood home."

▪ If We Must Die

Claude McKay

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! We must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one deathblow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

**Taken from, “Focus on Literature Forms” by Scott Foresman
and Company.**

Questions about the poem

1. What are the conditions the poet sets for dying? What animals are used metaphorically as the enemy and the victim?

If death is to come, and there is a fatalistic assumption that will, then the poet insists on a noble death that will bring honor to the dead. He is also insisting that the victims fight back bravely. The victims are hogs and the enemies are dogs.

2. What is the poet's attitude in this poem?

The poet's attitude is courageous and defiant. This attitude is revealed especially in lines 1,5,9-11,13,14

3. "If We Must Die" can apply to all people who fight for survival against great odds.

What additional meaning does the poem take on with the knowledge that Claude McKay was black?

The Knowledge that McKay was black adds a more personal meaning to the poem. While it does apply to all people who fight for survival against great odds, the poem has particular significance for black Americans in their struggle for racial equality.

Complementary Exercises

If we must die p. 318



Instructions: Following the samples shapes reviewed in class create a sonnet of your own.

Lesson Plan



Topic: Ozymandias p. 324

Class duration: 50 minutes

Objective:

- To determine the effect of a poet's diction.
- To recognize and state the irony in a poem.

Methodology:

- Read the lesson questions on p.325
- Read the comments to the lesson on p.323
- Talk about the author p.323 (10 mins.).
- Play the tape (5 mins.).
- Discussion: what do you think about immortality? (10 mins.).
- What is the best way to die? (10 mins.).

Evaluation: Answer the lesson questions p.325 (15 mins.).

Skills: Speaking, listening, reading, writing.

Sources: Textbook, tape

Homework: None

Ozymandias Shelley

Background Information

One of the great Pharaohs of ancient Egypt was the haughty Ramses II, called Ozymandias, who during his lifetime had his subjects erect at Thebes a colossal statue in his honor.

Comments

After students read the poem, point out that most of the adjectives and nouns in the poem alludes to barrenness and decay. Have students pick these words out and discuss the effects of Shelley's diction. You might also wish to discuss the theme of this poem with your students.

Vocabulary

Visage (1,4) colossal (13)

Percy Bysshe Shelley  (1792-1822) Born into an aristocratic English family, Shelley was a rebel all of his life. Expelled from Oxford for his outspoken views, he eloped soon afterward with a sixteen-year-old girl whom he later deserted. He left England for the Continent and lived for several years in Italy, where he wrote his greatest poetry. Shelley in 1822; he was not yet thirty when he died.

Ozymandias

Percy Bysshe Shelley

I met a traveler from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shatter's visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these passions read
The hand that mock'd them and the heart that fed;
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away."

Questions about the poem

1. Who was Ozymandias? What has been his fate?

Ozymandias was an ancient king who thought his might and strength would live forever. All that remains of his former greatness is the ruins of his statue in the desert. He, like all living things great or small, has been reduced to decay.

2. What is the image the “traveler from an antique land” describes? What words contribute to the sense of antiquity and ruin that this poem creates?

In the desert stands a ruin of a statue – once impressive, now a “colossal wreck.” What exists now are two huge pillars and a broken face which exhibits still a frown and “wrinkled lip and sneer of cold command.” Around the ruins of the statue is the desert “boundless and bare.” Words which contribute to the sense of antiquity and ruin are: “Vast and trunkless legs of stone”; “Shatter’s visage”; “Nothing beside of stone”; “shatter’s visage”; “Nothing beside remains”; “Decay”; “Colossal wreck.”

Lesson Plan.



Topic: Poems by Emily Dickinson P. 329,330

Class Duration: 100 minutes.

Objective: To appreciate Emily Dickinson poems.

Methodology: -Read the questions of the lesson. P. 333

-Talk about the author. P. 327 (15mins.)

-Then read the poems by Emily Dickinson to your students.

(20 mins.)

-Discussion time: Ask students if they have ever heard about Emily Dickinson' poems. Ask students if they believe in love and what is life for them. (25 mins.)

-Lecture to the students about the poems. (15 mins.)

Evaluation: Have students answer the lesson questions. P.(15 mins.)

Skills: Reading, speaking, reasoning,.

Sources: Textbook.

On-line Assignment: None

Homework: Answer the complementary exercise. P.335

Emily Dickinson 1830/1886

Emily Dickinson and her poetry never fully belonged to their own time. Neither conformed to popular expectations, and each was unique. Dickinson lived all her life in Amherst, Massachusetts. In her youth she was a vivacious and fun-loving girl. But the society in which she grew up was very strict, with precise specifications as to the proper manners and beliefs for young women. It was a world where fun itself was officially frowned upon, where intellectual curiosity and agility were deemed most unladylike. Though an innately religious person, Dickinson did not accept the Calvinist views of the New England church; and her attendance at Mount Holyoke Female Seminary, which she had excitedly anticipated, was marred by daily sessions with the school's headmistress who worked tirelessly for her conversion. But while an apparently shy girl, Dickinson had about her a firmness which would not relent and after a year's struggle she was removed from the school.



In her mid-twenties Dickinson gradually withdrew from public life and lived thereafter in almost total seclusion from all but the immediate members of her family.

Her poetry writing began in earnest in the late fall of 1861. The most direct influence on her style seems to have come from some of Emerson's poetry, a book of which was given to her when she was nineteen. Dickinson also took to heart Emerson's admonition for self reliance, a prerequisite to her unconventional life and poetry.

Nevertheless she at times wished for critical appraisal. Reading an article of advice to beginning writers by Thomas Wentworth Higginson, Dickinson mailed four of her poems to the dashing abolitionist and asked, “Are you too deeply occupied to say if my verse is alive?” Though he never realized the true importance of her work, he found himself intrigued and went on to encourage her.

There are indications that Dickinson realized the quality and possible importance of her work. Yet she had no wish for recognition in her own time and despite the urging of friends declined to publish, saying her “barefoot rank” was better. She lived out her life in seclusion, her privacy a complex preference which had stiffened into habit. She seemed contented with the company of her family, with her large Newfoundland dog, with nature, and with her poetry.

Life

108

Surgeons must be very careful

When they take the knife !

Underneath their fine incisions

Stirs the Culprit – Life!

435

Much madness is divinest Sense-

To a discerning Eye-

Much sense- the starkest madness-

`Tis the Majority

In this, as All, prevail-

Assent-and you are sane-

Demur- you're straightway dangerous-

And handled with a chain-

A man may make a Remark-

In itself- a quiet thing

That may furnish the Fuse unto a Spark

In dormant nature- lain-

Let us deport- with skill-
Let us discourse-with care-
Powder exits in Charcoal-
Before it exits in Fire.

In this short life
That only lasts an hour
How much- how little- is
Within our power

Opinion is a flitting thing,
But Truth, outlasts the sun-
If then we cannot own them both-
Possess the oldest one-

Love

511
If you were coming in the fall,
I'd brush the Summer by
With half a smile, and half a spurn,
As Housewives do, a Fly.

If I could see you in a year,
I'd wind the months in balls-
And put them each in separate Drawers,
For fear the numbers fuse-
If only Centuries, delayed,
I'd count them on my hand,
Subtracting, till my fingers dropped
Into Van Dieman's Land.

If certain, when this life was out-
That yours and mine, should be
I'd toss it yonder, like a Ring,
And take eternity-

But, now, uncertain of the length
Of this, that is between,
It goads me, like the Goblin Bee-
That will not state-its sting.

568

We learned the whole of love-
The Alphabet- the words-
A chapter-then the mighty Book-

Then- Revelation closed-

But in Each other's eyes

An ignorance beheld-

Diviner than the Childhood's

And each to each, a child-

Attempted to expound

What Neither- understood-

Alas, that Wisdom is so large-

And Truth- so manifold!

664

Of all the souls that stand create-

I have elected- one-

When Sense from spirit- files away-

And subterfuge-is done-

When that which is-and that which was-

Apart-intrinsic-stand-

And this brief Drama in the flesh-

Is shifted- like a sand-

When figures show their royal Front-

And Mists- are carved away,
Behold the Atom- I preferred-
To all the lists of Clay!

Lesson Questions.

Life

1. In poem 108, Why is life the “Culprit”?

Because we are the owners of our lives, and sometimes we must be careful with the decisions we make because if we don’t, our lives can become a mess, and our lives always depend on good decisions.

2. In poem 435, how can “Madness” ever be “divinest sense”?

Sometimes we have to take the place of others to understand them that is why we act the way we do sometimes. At times, our behavior may seem crazy to others.

3. What is the theme of the poem? **Life, the significance of life.**

4. How do you apply this poem to your life? **I think that everyone should live his life the best way possible. By this I mean that a behavior that seems sane to me may appear mad to another person. Life must be lived in a respectable way. This means that we should respect others so that others can respect us.**

Love

1. Discuss the progressive of images in poem 511. **The poem starts by comparing the coming of a beloved one to the way a housewife does her chores. Then it continuous to say that the people involved in this poem want to see each other badly. Until the unite in one until eternity.**
2. Explain the central metaphor of poem 568. **The author is comparing love to wisdom, to something divine, to something sacred, to something so large that we can not understand.**
3. What is the “subterfuge” referred to in poem 664, line 4? **The subterfuge to life is to choose or elect one to live our lives with him or her then go back to where we came from, clay.**
4. What did you learn from the poem? **The poem talks aboutchoosing someone to live our lives with then to live a life that is good. After that to fusion together and die.**

Complementary Exercise.



Poems: Life(108) and Love (511) by Emily Dickinson. P. 329, 330.

Instructions: Based on what you have read, write an original poem on life and \or love. Then share it with your partnres.

3.1.4. Narrative

a. Narrative

Narrative could be a story of events, experiences, or the like; narration. A written or spoken work containing such story. The art technique or process of narrating.

Cronicle, tale, narrative, account, recital, history are terms for a story of an event or events. Narrative is the general term for a story long or short; of the past, present, or future; factual or imagined; told for any purpose; and with or without much detail. The other three terms apply primarily to factual stories of time already past. An account is usually told informally, often for entertainment, with emphasis on details of action, whether about an incident or a series of happenings. A recital is an extended narrative, usually with an informative purpose emphasizing accuracy and exhaustive details of facts and figures. A history, usually written and at some length, is characterized by a tracing of causes and effects, and by an attempt to estimate, evaluate and interpret facts.

Lesson plan



Topic: **The History of Plymouth Plantation portf. 62**
Find the American and British Literature portfolio at
UTEC's School of Languages library.

Class duration: 50 minutes

Objective: To know about William Bradford's life.

Methodology: • Read the lesson questions before you start teaching it. p.340

- Scan through the reading selection p.
- Talk about the author p.339 (10 mins.).
- Play the tape (5 mins.).
- Discussion time: What was the Plymouth plantation about?
(10 mins.).
- Ask what it would be like to be in another continent by
yourself. How would you act, friendly or hostile. Explain
(15 mins.)

Evaluation: Have the students answer the questions p.340 (10 mins.).

Skills: Listening, speaking, reading, writing, discussion

Source: Audio tape, textbook

On-line Assignment: Connect again to internet and check Puritanism, be familiar with
the topic be ready to answer questions.

Homework: Answer the lesson complementary questions. p 342

Preparation

William Bradford, The History of Plymouth Plantation is best termed a **chronicle or diary**, a non fictional literary genre which presents an accurate record of events in their chronological order.

William Bradford 1590/1657

While a boy in England, William Bradford joined a religious group (the Puritans, Roundheads, Calvinists) believing in separation from the Church of England and went with the group for an eleven-year stay in Holland. He was still with the group when it sailed on the historic. Mayflower and landed at Plymouth in December 1620. He assumed the position of principal leader of the colony and was chosen governor for some thirty times. His History of Plymouth Plantation, 1620-1547, was probably not intended for publication, and, indeed, was not published until 1856, when the manuscripts as found in the library of the Bishop of London. It remains a primary source for our information about the early days of the “pilgrims.”



William Bradford
1590 / 1657

from
THE HISTORY OF PLYMOUTH PLANTATION

From the manuscript, by William Bradford, edited by
Samuel Eliot Morison, Copyright 1932 by Samuel Eliot Morison.
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Questions about the lesson

1. If you were going to explore an unknown region such as another planet, you might also want to keep a diary of your adventure. Disregarding some of the more obvious differences, would your chronicle bear any resemblance to Bradford's in its essential content?

I believe that I would very much keep the structure that William Bradford uses. I would tell about the most relevant happenings that would give the public a view about how that time was. The sort of people that lived or traveled on that ship particularly. And I would give a picture of the environment of that place at that time.

2. Does the new world as described by Bradford impress you as a friendly or unfriendly place to settle? Support your answer.

It does impress me because they went through a lot of hardships, perils, and hideous and desolate bewilderment. They found, after traveling on that ship, a land that did not have houses and with barbarians that were a terrible danger. It does impress me,

3. Today, we tend to idealize nature and natural beauty. What is Bradford's view of nature?

Bradford's view of nature is that it was a hostile land, with cruel and fierce storms, and dangerous and desolate wilderness full of beasts and wild men.

4. An allusion is “a brief, often indirect reference to a person, place, event. Or work of art which the author assumes the reader will recognize.” In the above selection, William Bradford makes use of a number of Biblical allusions, two of which are footnoted at length in the text. Find these and explain why and how they are used by the author.

The two Biblical allusions are Acts 28:2 and Numbers 21:18-20. The first one is an ironic quote because Bradford found the opposite, Wilderness full of beasts and wild men. And the second quote refers to their traveling from one place to another.

Complementary Exercise

The History of Plymouth Plantation Portf. 62



1. What is the meaning of shroudly?

It's an archaic form of shrewdly, in this sense meaning harshly or injuriously.

2. What is the meaning of "to hull?"

It means to drift the wind using very little sail.

3. Where is Cape Harbor?

It is in Provincetown Harbor at the tip of Cape Cod.

3.1.5. Drama

Lesson Plan



Topic: **Romeo and Juliet Portf.71 Find the American and British Literature Portfolio at UTEC's School of Languages library.**

Class duration: 400 minutes (4 weeks)

Objective:

- * To appreciate drama.
- To act Romeo and Juliet.
- To analyze drama "Romeo ad Juliet"

Methodology:

- * Read the lesson questions p. 346
- Talk about the author p. 345 (50 mins.)
- Play the tape (10 mins.).
- See the video on Romeo and Juliet with your students (50 mins.).
- Allow students to choose his/her character to be acted (100 mins.)
- Students act their parts reading from the scripts. Tell your students they'll act their parts reading (100 mins.).
- Students act by memory, set up a date (50 mins.)

Evaluation: Students answer the questions p. 346 (40 mins.).

Skills: Listening, speaking, reading, writing

Resource: Textbook, tape.

On-line Assignment: None.

Homework: See movie "Romeo and Juliet" , find it in the American and British Literature Portfolio at the UTEC's School of Languages library.

William Shakespeare 📺 (1564-1616) Little is known for certain about William Shakespeare, England's greatest poet and dramatist. The records of a tiny church in Stratford-on-Avon tell of his baptism there, of his marriage at eighteen, and of the birth of his three children. But his professional life was spent in London, where he moved a few years after his marriage. Beginning as an actor, he went on to found his own theatrical company. Gradually he acted less and less, concentrating instead on managing the company and writing its plays. At the end of his career Shakespeare returns to Stratford to live. The same small church there records his death several years later.

Characters

Escalus, Prince of Verona

Lord Montague, head of the Montague household

Lord Capulet, head of the Capulet household

Lady Montague, wife of Lord Capulet

Romeo, son of Lord Montague

Mercutio

Tybalt

Juliet, daughter of Lord Capulet

Tybalt, Juliet's cousin

Nurse, Juliet's nanny

Friar Lawrence

Servants

Guests

Chorus



Juliet Capulet



Romeo Montegu

Lesson questions and movie guide. Answer this questionnaire after you see the movie and after you read the play, then establish the similarities.

1. Write down the characters of the play Romeo and Juliet.

Escalus, Lord Montague, Lord Capulet, Romeo son of Lord Montague, Mercutio and Tybalt friends of Romeo, Juliet daughter of Lord Capulet, nurse Juliet's nanny, Friar Lawrence, servants, guests, Chorus.

2. What was the problem between the Capulets and the Montagues?

There was a feud between them which means that they have been fighting for generations. They were enemies and they could not befriend or fraternize with each other in any way.

3. If you were Romeo or Juliet, would you commit suicide?

If I were deeply in love maybe I would, but then you would have to think about it well before doing anything like that. They were profoundly in love, however.

4. What is the main theme of Romeo and Juliet?

Folly which means foolishness. They knew that they could not fall in love, but they did. They liked and loved each other so much that they were not able to think clearly anymore. They lost their minds.



Lesson plan

The Glass Menagerie by Tennessee Williams. P find the script of this play in the American and British Portfolio at the UTEC's School of Languages Library. Look in, "The United States in Literature" page, M 280 Modern Drama

Topic: The Glass Menagerie. P. M 280

Class duration: 100 minutes.

Objective:

- To comprehend drama.
- To plan and prepare one scene to be acted.
- To act a scene or part of it.

Methodology:

- Read the summary p.
- Read the preparation. P. M 281, 282, 283.
- Talk about the author. P. (20 mins.)
- Discussion time: Ask your students what (20mins.)
kind of persons they are. Hear their
opinions. Ask if they have any kind of
physical defect. Listen to their opinions.
Ask if they have any collection of anything,
stamps, coins, cans. Tell them that the
characters will have something related to the
discussion.
- Lecture to the students about the play. P. 285 M (30 mins.)
- Ask all students to be ready to act. (50 mins.)

Evaluation: Answer the lesson questions. p. 349

Skills: Reading. Listening, acting, writing, talking.

Sources: Textbook., Internet.

On-line Assignment:

<http://www.novelguides.com/ClassicNotes/Titles/menagerie/shortsumm.html>

Check this web sites to write the summary of the Glass Menagerie.

Homework: Be ready to act out your part of the play. (your teacher will tell you when to act.) There is no complementary exercise this time.

Tennessee Williams

Thomas Lanier Williams was born on March 26, 1911 in Columbus, Mississippi. The second of three children, his family life was full of tension. His parents, a shoe salesman and the daughter of a minister, often engaged in violent arguments that frightened his sister Rose.



In 1927, Williams got his first taste of literary fame when he took third place in a national essay contest sponsored by *The Smart Set* magazine. In 1929, he was admitted to the University of Missouri where he saw a production of [Henrik Ibsen's](#) *Ghosts* and decided to become a playwright. But his degree was interrupted when his father forced him to withdraw from college and work at the International Shoe Company. There he worked with a young man named Stanley Kowalski who would later resurface as a character in *A Streetcar Named Desire*.

Eventually, Tom returned to school. In 1937, he had two of his plays (*Candles to the Sun* and *The Fugitive Kind*) produced by Mummars of St. Louis, and in 1938, he graduated from the University of Iowa. After failing to find work in Chicago, he moved to New Orleans and changed his name from "Tom" to "Tennessee" which was the state of his father's birth.

In 1939, the young playwright received a \$1,000 Rockefeller Grant, and a year later, *Battle of Angels* was produced in Boston. In 1944, what many consider to be his best play, *The Glass Menagerie*, had a very successful run in Chicago and a year later burst

its way onto Broadway. The play tells the story of Tom, his disabled sister, Laura, and their controlling mother Amanda who tries to make a match between Laura and the gentleman caller. Many people believe that Tennessee used his own familial relationships as inspiration for the play. His own mother, who is often compared to the controlling Amanda, allowed doctors to perform a frontal lobotomy on Tennessee's sister Rose, an event that greatly disturbed Williams who cared for Rose throughout much of her adult life. Elia Kazan (who directed many of Williams' greatest successes) said of Tennessee: "Everything in his life is in his plays, and everything in his plays is in his life." *The Glass Menagerie* won the New York Drama Critics' Circle Award for best play of the season.

Lesson questions

1. Summarize the the entire Glass Menagerie play.

The action of *The Glass Menagerie* takes place in the Wingfield family's apartment in St. Louis, 1937. The events of the play are framed by memory. Tom Wingfield, who usually smokes and stands on the fire escape as he delivers his monologues, is the play's narrator. The narrator addresses us from the undated and eternal present, although at the play's first production (1944-5), Tom's constant indirect references to the violence of the Second World War would have been powerfully current.

The action of the play centers on Tom, his mother Amanda, and his sister Laura. In 1937 they live together in a small apartment in St. Louis. Their father abandoned them years earlier, and Tom is now the family's breadwinner. He works at the Continental

Shoemakers warehouse during the day, but he disappears nightly "to the movies."

Amanda is a loving mother, but her meddling and nagging are hard to live with for Tom, who is a grown man and who is earning the wages that support their family. Laura is a frightened and terribly shy girl, with unbelievably weak nerves. She is also slightly lame in one leg, and she seldom leaves the apartment of her own volition. She busies herself caring for her "glass menagerie," a collection of delicate little glass animals.

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Amanda, sensing that Tom wants to leave, tries to make a deal with him. If Tom and Amanda can find a husband for Laura, a man who can take care of her, then Tom will be free of his responsibility to them. Amanda asks Tom to bring home gentlemen callers to meet Laura. Tom brings home Jim O'Connor, a fellow employee at the warehouse. He is an outgoing and enthusiastic man on whom Laura had a terrible crush back in high

school. Jim chats with Laura, growing increasingly flirtatious, until he finally kisses her. Then he admits that he has a fiancé and cannot call again. For fragile Laura, the news is devastating.

Amanda is furious, and after Jim leaves she accuses Tom of playing a cruel joke on them. Amanda and Tom have one final fight, and not long afterward Tom leaves for good. In his closing monologue, he admits that he cannot escape the memory of his sister. Though he abandoned her years ago, Laura still haunts him.

The Glass Menagerie is loosely autobiographical. The characters all have some basis in the real-life family of Tennessee Williams: Edwina is the hopeful and demanding Amanda, Rose is the frail and shy Laura (whose nickname, "Blue Roses," refers directly back to Williams' real-life sister), and distant and cold Cornelius is the faithless and absent father. Tom is Williams' surrogate. Williams actually worked in a shoe warehouse in St. Louis, and there actually was a disastrous evening with the only gentleman caller who ever came for Rose. Thomas was also Tennessee Williams' real name, and the name "Thomas" means twin (making Tom the surrogate not only for Williams but also possibly for the audience. He is our eye into the Wingfields' situation. His dilemma forms a central conflict of the play, as he faces an agonizing choice between responsibility for his family and living his own life.

The play is replete with lyrical symbolism. The glass menagerie, in its fragility and delicate beauty, is a symbol for Laura. She is oddly beautiful and, like her glass pieces, easy to destroy. The fire escape is most closely linked to Tom's character and to the

theme of escape. Laura stumbles on the escape, while Tom uses it to get out of the apartment and into the outside world. He goes down the fire escape one last time at the end of the play, and he stands on the landing during his monologues. His position there metaphorically illustrates his position between his family and the outside world, between his responsibility and the need to live his own life.

**American and British
Literature**

UNIT IV

4. American and British Authors

4.1 Reading Selection Analysis

Robert Herrick

Richard Lovelace

Sir John Suckling

4.1.1 XVIII Century Authors.

John Milton

John Bunyan

Samuel Pepys

A cartoon illustration of a man with a wide-eyed, excited expression, pointing to his head. Above his head is a thought bubble containing a glowing lightbulb, symbolizing an idea or realization.

Class duration: 100 minutes

Methodology

- Read the lesson question p.360
- Read the preparation to the lesson p. 360
- Talk about the author p. 358 (20 mins.).
- Discussion time: discuss with the students how would they feel about a satire (30 mins.).
- Ask questions to students to find out if they are getting ready to answer them (25 mins.).

Skills: Speaking, listening, writing, reading

On-line assignment: None.

Homework: See movie “The Legend of the Sleepy Hollow,” find this video in the American and British Literature Portfolio at UTEC’s library. See movie guide on the next page.

The-Legend-of-the-Sleepy-Hollow-Movie Guide

Summary: Well, the story is about a woman whose last name was Archer. She lived with Mr. Peter Van Garret. He evicted this woman and her family from his house. They left his house, but when they did, they had no place to go. They were hungry and hopeless. Her father died and her mother was accused of witchcraft and died also. When this happened, she decided to avenge her family for all the things she had gone through with her family. She learned that there was a will that Mr. Peter Van Garrett had written. Dick Van Garret was the heir of this fortune, so she started her revenge by asking the headless-horse-back rider to kill all the people included in the will or that were related somehow to this inheritance written in the will. So this became true because he started beheading the heirs of this inheritance in exchange Archer was going to give her soul to the devil. Then, the headless-horse-back rider. In sum, the rider killed the following people: Dick Van Garret, Jonathan Masbath, Widow Winship, Samuel Philipse, Mr. Killian. Archer was going to get all the inheritance herself. It is important to say that the headless-back rider was beheaded and Archer had his head skull. Katrina was the rider's last victim for Archer to get away with it. But at the end of the story the headless-back rider gets her head back and takes Archer away with him to hell as she had promised to the devil by selling her soul to him.

Washington Irving 📺 1783/1859

Washington Irving is called the “Father of American Literature”. Many of those who followed would have better claim to greatness, but Irving was the first. Coming at a time when Europe doubted that anything of real literary



Washington Irving 1783 / 1859

Preparation

Merit could spring from such an uncultured wilderness, Irving provided America with a much longed-for measure of self-esteem. Raised in New York City, Irving was the youngest of eleven children, a position which made him the favorite of his brothers and sisters. Thus, despite a strict Presbyterian father, Irving led a carefree, indulgent existence.

At the age of nineteen he began writing satirical society sketches which appeared first in four-page daily paper put out by one of his brothers and then later in *Salmagundi*, a magazine published by Irving and assortment of friends. As he was trying to finish his first full-length book, *Knickerbocker's History of New York*, Irving suffered a tragic loss in the death of his fiancée. Irving describes himself as nearly out of his mind for weeks after her death, but he returned to his writing and, almost as an anodyne, went on to complete the final chapters.

Though the book was immensely successful, Irving was still not committed to a career in writing. He spent six years dabbling in Washington society, editing a magazine, and

acting as an aide-de-camp in the war of 1812. Finally he left New York for Liverpool, England, having been asked to put in order a branch of the hardware business owned by the five Irving brothers. Within a few years the business had collapsed and Irving was left with little alternative but to support himself through his writing. He stayed in England studying romantic histories and German folklore. The stories and articles he wrote appeared in installments between 1819 and 1820 and were subsequently published as *The Sketch Book*. With such stories as “Rip Van Winkle” and “The Legend of Sleepy Hollow”, the book was proclaimed a masterpiece and Irving became famous.

With success and fortune Irving once again neglected his work. He published *Tales of a Traveler* in 1824, a collection of second-hand, poorly finished stories which damaged his image; his financial situation deteriorated; and his romantic life grew complicated.

His solution was an escape to Spain where he immerse himself in Spanish history and legend. He spent four diligent years writing the *History of the Life and Voyages of Christopher Columbus*, *Chronicle of the Conquest of Granada*, and *The Alhambra*. They were painstaking efforts which helped restore his previous reputation.

His return to New York was a triumphant one; he was honored and eulogized as the symbol of American literature. Yet his prime was past, and the words that followed were shadows of his earlier gift. He made a tour of the western plains and wrote a number of popular books on the frontier. With the exception of four successful years as minister to Spain, Irving lived the rest of this life at “Sunnyside,” an estate along the Hudson not far

from Tarryton and Sleepy Hollow. He died at the age of seventy-six, completing in his last year the fifth and final volume of a biography of Washington, the man for whom he had been named.

Questions about the lesson.

1. What is a satire?

Satire is the name given to “a work that by witty techniques of various types makes its subject ridiculous.” Though ridicule is the air of satire, good satire-whether its subject be an individual, society, or humankind-implies a corrective for faults therefore, it is usually constructive

2. Is satire in the same category as novels, plays and poetry? Please explain?

No, unlike novels, plays, and poetry, satire does not fall really into categories of literary genre. It is best described as a mode, or way in which a genre is treated.

Complementary Exercise

The Devil and Tom Walker by Washington Irving Portf. 86



I. Understanding the selection.

Circle the correct answer.

1. Author's name.
 - a. Allan Poe
 - b. Judith Kay
 - c. **Washington Irving**
2. The story takes place in.
 - a. New York city
 - b. Los Angeles
 - c. **Boston**
3. 1727 was a year known by.
 - a. **Misery**
 - b. Abundancy
 - c. Gold diggers
4. Who shouted "let that skull alone"?
 - a. Tom Walker
 - b. Washington Irving
 - c. **A black man**
5. What was Tom Walker known for?
 - a. A good writer
 - b. **Ready-moneyed man**
 - c. A farmer

Lesson Plan



Topic: **Portrait of Addison by Alexander Pope. Portf.108**
Find the American and British Literature Portfolio at UTEC's School of Languages library.

Class duration: 100 minutes.

Objective: To teach students that being handicapped is not an obstacle.

Methodology:

- Read the lesson questions p. 367
- Read the preparation to the lesson p.363
- Read about the author p.363 (20 mins.).
- Discussion times how would you feel if you were a hunchback? (30 mins.).
- Ask questions to students in a way that you're getting them to answer the questions (25 mins.).

Evaluation: Answer the lesson questions p. 367 (25 mins.).

Skills: Speaking, writing, listening, reading.

Sources: Textbook, tape.

On-line assignment: None.

Homework: Answer the complementary exercises.p.368

Preparation

Alexander Pope 1688-1744

Crayon portrait of Pope, attributed to William Hoare, who is reputed to be the first English artist to study in Rome. He was one of the original members of the Royal Academy of Art.



Pope was a hunchback in an age which took great delight in laughing at all Kinds of deformity. He was a Roman Catholic at a time when Catholics could neither attend universities nor hold public office. And he was a commoner in a society that did not pay too much attention to a man without a title. with such provocation, it is no wonder that Pope came to be known as “the wicked wasp of Twickenham.” By the time he was seventeen, he had equipped himself with such immense learning that the aging literary dictators of John Dryden’s generation were forced to admit him to their company. While still a young man in his twenties, he demonstrated a gift for satire which, unlike the kindly criticism of Steele and the white-hot anger of Swift, had a malicious, rapier-like quality. Pope’s satirical writings and his scholarly works were so much in demand (particularly his translation of Homer’s Iliad) that by the age of thirty he had acquired enough money to retire with his parents to Twickenham on the Thames River. Here he spent the rest of his life engaged in landscape gardening, writing, and receiving visits from Swift and other prominent Tories.

As a poet, Pope has been called the high priest and magistrate of the Age of Reason. His poems were such perfect embodiments of the eighteenth-century's poetic rules and regulations that they became the fixed models for anyone aspiring to literary fame. His first important poem, an *Essay on Criticism* (1711), is a neat exposition of the eighteenth-century's three basic rules for poetry:

1. Follow "nature"; write about things that are common to all people at all times; do not write about things that are uncommon, or odd, or strange in any way.
2. Imitate the poems of the ancient Greeks and Romans, especially those of Homer, Vergil, and Horace.
3. State the general truths of life with greater control and polish than any previous writer has done.

In *An Essay on Criticism*, Pope achieved the control and polish he so admired by using heroic couplets (pairs of rhyming iambic pentameter lines) as the basic units of expression and by working and reworking each couplet until it glittered with precision.

All of Pope's poems can be understood in terms of the rules contained in *An Essay on Criticism*. For example, *The Rape of the Lock* (1712, 1714), which was his second important work, deals with the general conflict between men and women; a young man cuts a lock of hair from the head of a young lady who greatly resents the liberty. To point up the silliness of the quarrel, which was based on an actual incident in Augustan society, Pope developed it in exactly the same way that Homer and Vergil had developed truly great conflicts in their epic poems (thus creating what is known as a

mock epic). More than any other of Pope's poems *The Rape of the Lock* dazzled readers with a display of brilliantly manipulated heroic couplets.

Next to Shakespeare, Pope is the most frequently quoted of English poets. "To err is human; to forgive divine." "A little learning is a dangerous thing." "Hope springs eternal in the human breast." "The proper study of mankind is man." "Fools rush in where angels fear to tread." These and many other lines from Pope have taken their place in the body of English proverbs. In part this is due to Pope's ability to express a complete thought or feeling in a tightly wrapped line or couplet. In part it is due to his preoccupation with the moral sentiments of Augustan society, which are neatly summed up in his last important poem. *An Essay on Man* (1733). It is also due to his unrivaled gift for the kind of satire that is so sharp and sure that even its victims are forced into admiration. Cavil you may, but never criticize.

Be Homer's works your study and delight, Read them by day, and meditate by night;
Thence form your judgment, thence your maxims bring,
And trace the Muses upward to their spring. Still with itself compared, his text peruse;
and let your comment be the Mantuan Muse. When first young Maro in his boundless mind.

A work outlast immortal Rome designed, Perhaps he seemed above the critic's law, And
but from nature's fountains scorned to draw; But when he examined every part he came,
Nature and Homer were, he found, the same. Convinced, amazed, he checks the bold

design, And rules as strict his labored work confine, As if the Stagirite overlooked each line. Learn hence for ancient rules a just esteem: To copy nature is to copy them.

Some beauties yet no precepts can declare, for there's a happiness as well as care. Music resembles poetry; in each Are nameless graces which no methods teach, And which a master-hand alone can reach. If, where the rules not far enough extend (Since rules were made but to promote their end), Some lucky license answer to the full.

The intent proposed, that license is a rule. Thus Pegasus, a nearer way to take May boldly deviate from the common track; From vulgar bounds with brave disorder part, And snatch a grace beyond the reach of art, which, without passing through the judgment, gains The heart, and all its end at once attains.

In prospects thus, some objects please our eyes, Which out of nature's common order rise, The shapeless rock, or hanging precipice, Great wits sometimes may gloriously offend, And rise to faults true critics dare not mend, But though the Ancients thus their rules invade (As kings dispense with laws themselves have made), Moderns, beware! Or if you must offend Against the precept, ne'er transgress its end: Let it be seldom and compelled by need, And have, at least, their precedent to plead, The critic else proceeds without remorse, Seizes your fame, and puts his laws in force.

I know there are, to whose presumptuous thoughts Those freer beauties, e'en in them, seem faults. Some figures monstrous and misshaped appear, Considered singly, or

beheld too near, which, but proportioned to their light or place, Due distance reconciles to form and grace. A prudent chief not always must display His powers in equal ranks and fair array, but with the occasion and the place comply conceal his force, nay, seem sometimes to fly those oft are stratagems which errors seem, nor is it Homer nods, but we that dream.

Questions about the lesson.

1. How would you describe Pope's attitude towards criticism? **Alexander Pope had a resentment toward society because he was a hunchback in a time where society liked to make fun about people's deformity. That was a provocation for him and the reason why he became a fierce critic.**
2. What does Pope mean by "Nature". **According to Pope, "Nature" is to write about things that are common to all people at all times; do not write about things that are uncommon, or odd, or strange in any way.**

Complementary Exercise.



In the space provided, write the letter of the item that best completes the statement or answers.

1. "To err is human; to forgive divine".
 - a. William Shakespeare
 - b. Alexander Pope**
 - c. Jonathan Swift
2. What was Pope called, as a poet?
 - a. The father of poetry
 - b. The most romantic one
 - c. The high priest**
3. Why did Addison and Pope had differences?
 - a. Addison was best writer
 - b. Pope was best writer
 - c. Addison criticized Pope**
4. Willing to wound, and yet afraid to strike, means.
 - a. Ready to write but, don't know about what
 - b. Eager to attack but, scared to do it**
 - c. Frightened to say the wrong poem.

Lesson Plan



Topic: Gulliver's Travels by Jonathan Swift. Portf.113 Find the American and British Literature portfolio at UTEC's School of Languages library.

Class duration: 150 minutes

Objective: To have students thinking about a way to take an unknown trip.

Methodology:

- Read the lesson questions p.372
- Read the preparation to the lesson p.370
- Have students read about the author p.370 (30 mins.).
- Play the tape (10 mins.).
- Discussion time: How would you feel going to a strange land and meeting little people (40 mins.).
- Ask questions to see if students are ready to answer questions (40 mins.).

Evaluation: Answer the lesson questions p.372 (30 mins.).

Skills: Speaking, listening, writing, reading.

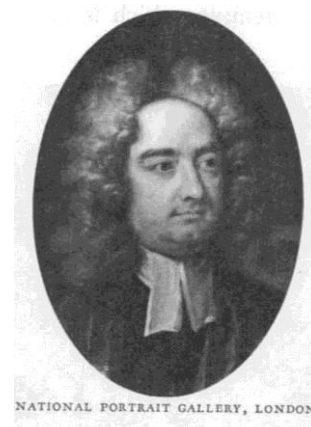
Sources: Textbook, tape.

On-line assignment: None

Homework: None.

Jonathan Swift 🚗 1667-1745

Charles Jervas, a student of Kneller and a tutor of Alexander Pope, executed this portrait of Swift. One of the most tragic figures in English literature is the eighteenth-century satirist Jonathan Swift. As a product of the Enlightenment, Swift believed strongly in the idea of men living together in a society that functioned as harmoniously and as reasonably as



Newton's universe. As a sensitive observer, however, Swift saw that eighteenth-century English society was filled with corruption, brutality, and ignorance. This disparity between what ought to be and what was, plus an overwhelming sense of frustrated ambition, led Swift to lash out at the world with a bitterness unequaled by any other English satirist.

Born in Ireland of a distinguished but penniless English family, Swift lived first on the charity of his uncle and then, after a period of study at Trinity College, Dublin, he served as secretary (with servant status) in the household of Sir William Temple in London. Hoping for political preferment from the Tories, who were in power during the reign of Queen Anne, Swift worked his way to a position of high eminence in the newly powerful London press by means of many excellent pamphlets and essays. When the Tories fell from power after the death of Queen Anne, Swift's chances for political office fell with them and he returned to Ireland a bitterly disillusioned man. There he devoted himself to writing and to his work as Dean of St. Patrick's Cathedral, Dublin (Church of England),

a post that had been bestowed upon him under Queen Anne. The only light in Swift's dark, self-tortured life was his deep love for a young woman named Esther Johnson, who was the recipient of the often embarrassingly tender letters contained in the journal to Stella. (Esther is the Hebrew for star, Stella the Latin.) Soon after Esther died, the once brilliant Swift fell prey to a madness from which he never recovered. "To think of him," said the nineteenth-century novelist Thackeray, "is like thinking of the ruin of a great empire."

Ironically enough, the work that contains Swift's most savage satire has become a favorite book with children. *Gulliver's Travels*, published in 1726, is filled with such marvelous inventions—little people six inches high, giants, flying islands, talking horses—and its narrative is so vivid and direct that generations of younger readers have looked upon it as a wonderful adventure story. Actually, Swift used his marvelous inventions to level a devastating attack on the pettiness, grossness, and folly of humanity in general and eighteenth-century Englishmen in particular. In Book One, the shipwrecked Captain Gulliver finds himself in the country of Lilliput, whose citizenry appear ridiculous to him because of their tiny size. In Book Two, the situation is reversed; it is Gulliver who appears ridiculous in the land of the giant Brobdingnags.

The third voyage takes the sea captain to Laputta and other countries which are inhabited by hopelessly scatterbrained scholars, scientists, philosophers, inventors, and professors, one of whom has devoted eight years to the project of extracting sunbeams from

cucumbers. Gulliver then proceeds to the country of the Houyhnhnms, where reasonable horses govern and where the filthy, debased humans or Yahoos serve.

The following episode occurs early in the voyage to Lilliput. Gulliver has been shipwrecked, captured by the little people just six inches high, brought before their king, and housed in an ancient temple, which is the only building big enough for him.

This painting is by Samuel Scott, who at one time collaborated with Hogarth. It shows London as it was in Swift's time. In the foreground can be seen the rebuilding of Westminster Bridge.

Lesson Questions.

Complete the unfinished statements.

1. Jonathan Swift lived from 1667 to 1795
2. His family was distinguished but penniless English family.
3. His book Gulliver's Travels was published in 1726.
4. When I had finished my work, I desired the Emperor to let a troop of his best horses.
5. His most sublime Majesty proposeth to the Man-Mountain.
6. I swore and suscribed to these articles with great cheerfulness and content.

Lesson Plan



Topic: The Sublime Vision by Ralph Waldo Emerson. Portf.124 Find the American and British Literature Portfolio at UTEC's School of Languages library.

Class duration: 100 minutes.

Objective: To expose students to Emerson's way to increase your intellect.

Methodology:

- * Read the lesson questions p.375
- Read the preparation to the lesson p.375
- Read about the author (20 mins.).
- Play the tape (5 mins.).
- Discussion time: What would you do to double the power of your mind if you have a chance to do it (25 mins.).
- Ask questions to find out if the students are ready to give you correct answers (30 mins.).

Evaluation: Answer the lesson questions p.375 (20 mins.).

Skills: Speaking, listening, writing, reading.

Sources: Textbook, tape.

On-line assignment: None.

Homework: None.

PREPARATION

Ralph Waldo Emerson **1803/1882**

Emerson was the progeny of a long line of ministers. After graduating from Harvard and teaching for several years, he entered Harvard Divinity School. When in 1829 he married and was assigned the pastorate of the Second Church of Boston, he appeared settled and contented. But in 1831 his wife died; a year later he resigned his ministry because he did not hold with some forms of the worship. He went abroad; there, through his association with Carlyle, Wordsworth, and Coolidge, he became intimate with the transcendental thought.

Within a few years of his return to America he remarried and settled in Concord. With a firmer, clearer understanding of his own philosophy, he began to lecture. Though in most ways a private, introspective man, he enjoyed the response of a live audience and for a number of years subjected himself to real hardship on tours into rural mid west areas to spread his idealism. “In all my lectures,” Emerson wrote, “I have taught one doctrine namely, the infinitude of the private man.”

Discussion Questions.

1. Do you think transcendentalist should be limited?

No, because the desire to alter in some way or to go beyond the usual boundaries of consciousness is unlimited. Currently, various groups advocate what they feel to be the means of achieving this end.

2. To what use do some poets put the various stimulants listed in the paragraph?

Materialism has to do with living an artificial kind of life. For example, the consumption of drugs is typical of living in a material atmosphere.

3. What is the purpose of the comments on children's toys?

The purpose of mentioning the children's toy is an analogy of life. It means to keep life simple. Sort of like a natural kind of life.

WRITE THE LETTER OF THE ITEM THAT BEST COMPLETES THE STATEMENT OR ANSWERS THE QUESTIONS.

a.	Ralph Waldo Emerson came from	<u>f</u>	the pure and simple soul.
b.	Emerson graduated from	<u>c</u>	the infinitude of the private
c.	Emerson's doctrine was	<u>b</u>	Harvard university.
d.	Sublime vision comes to	<u>a</u>	a line of ministers.
e.	Sublime vision mainly talks about	<u>e</u>	God's wine.
f.	According to Emerson, to write poetry you need	<u>d</u>	men
g.	Emerson's wife died in	<u>h</u>	Concord
h.	Where in America did Emerson settled down	<u>g</u>	1831



Stephen Crane

4.1.2 XIX Century Authors



Joseph Conrad

Lesson Plan



Topic: **The Open Boat by Stephen Crane. Portf. 132 Find the American and British Literature Portfolio at UTEC's School of Languages library.**

Class duration: 150 minutes.

Objective: To expose students to Crane's style of writing, Naturalism.

Methodology: • Read the lesson questions p. 381

• Read the lesson preparation p. 378

• Lecture to the students about the author p.380 (30 mins.).

• Play the tape (10 mins.).

• Discussion time: How would you feel if the boat you're traveling on were about to wreck? (40 mins.).

• Ask questions in a way that you're getting the students ready to answer the questions (40 mins.).

Evaluation: Answer the lesson questions in pairs p.381 (30 mins.).

Skills: Speaking, listening, writing, reading.

Sources: Textbook, tape.

On-line assignment: None.

Homework: Answer the complementary exercises p.383

PREPARATION

The Open Boat

The stories and novels of Stephen Crane truly mark the complete development of the “modern temper”. While elements of Romanticism and Transcendentalism may be found in the poetry of Dickinson and Whitman, and a nostalgic sense of the past and its ideals is present in Clemen’s prose, Crane’s works are wholly modern in both philosophy and technique.

Crane has been called a Naturalist by many critics. This designation, though admittedly broad, best describes the literary attitudes that arose in the wake of various scientific and social discoveries. Darwin, Freud, and Marx had revolutionized the natural and social sciences. While working in different fields, each of these men expounded to some degree the deterministic factors of biology, psychology, and economics. Inherent in their thinking was a decided bias for causality, or the understanding of phenomenon through the studying of cause and effect relationships. Influenced by this type of thinking, naturalist writers depicted events as rigidly determined by the forces of heredity and environment, and tended to describe the world as a bleak and hopeless place. In temperament, the movement was in direct opposition to Romanticism. While Romanticism (and also Transcendentalism) maintained a holy and mystical presence in nature, **Naturalism** stressed the discoverable, deterministic laws of nature, if God exists in the Naturalist writer’s world. He is, like nature, cold and indifferent to the plight of the individual.

While Naturalism best describes Crane's philosophy, **Impressionism** and **Symbolism** are the literary techniques that he most often used. Symbolism is the use, in literature of objects or events to represent something other and beyond themselves, frequently abstract ideas and concepts. A symbol—often an image, metaphor, or simile—suggests referents beyond the actual sensation or figure of speech. The last sentence of the fourth paragraph from "The Open Boat" carries symbolic connotations. "It was a thin little oar, and it seemed often ready to snap." This image, other than, describing an oar, also suggests the vulnerability of the castaways and their dinghy at the hands of nature, in this case the sea. (Crane makes much use of symbols in his poetry as well as his prose.)

Crane also made use of impressionistic techniques, more often for the overall organization of his material rather than the actual construction of sentences, paragraphs, etc. Impressionism is a mode of writing derived from the painting techniques of the French artists Monet, Degas, Manet, and Renoir. It is a highly personal method in that the author's temperament, or point-of-view, is the basis for organization as well as the selection of details. Rather than present a cold, photographic representation of fact, the author tries to depict an object or event (such as thirty hours in a dinghy) as it personally affected him. Often this means selecting significant details and discarding others so as to suggest the author's impression of the experience. The whole of "The Open Boat" is, in a sense, impressionistic because Crane, the writer, clearly interpreted and selected the facts that Crane, the correspondent, had gathered in this way. Crane utilized

impressionistic as well as symbolistic technique in order to express his naturalistic philosophy.

STEPHEN CRANE 1871 / 1900

Stephen Crane was twenty-eight when he died of tuberculosis, his health never fully restored after his ordeal in the dinghy of the sunk *Commodore*. But in the few years available to him he wrote two exceptional novels, some intriguing poetry, and a number of excellent short stories (William Dean Howells once called “The Open Boat” the finest short story in English). Crane attended college for two semesters, in his final semester spending more time on newspaper reporting and baseball than on his studies. The next five years he lived in New York at the Old Art Students League on East Twenty-third Street. He was often hungry and ill. What little money he had came from occasional free-lance newspaper work. His beat was the Bowery Saloons and the slums that surrounded him.

He brought the grim realities around him alive in his first book *Maggie: A Girl of the Streets* (1893), the first American naturalist novel. The story it told was so harsh and sordid that he was unable to find a publisher. Crane borrowed \$700 and printed it himself. He was able to sell only a limited number of copies and the rest sat in his room. When coal ran low the books were used to keep the fire going.

Two years later Crane published his major achievement *The Red Badge of Courage*, a remarkably real war story considering that the author had never experienced combat.

The book sold in enormous quantity. And, though it earned less than \$100, it made him a celebrity. He was offered work as a correspondent, took a trip out west, and then, due to the subject of his celebrated novel, seemed a logical choice for war correspondent. He was on his way to cover insurrectionist activity in Cuba when the Commodore sank. He later covered the Greco-Turkish war and the Spanish-American war in Cuba for the American newspaper publisher, William Randolph Hearst. He lived his last years in England, the subject of malicious and false gossip at home.

Lesson questions

The Open Boat

1. What is the significance of the opening sentence? Is it possible that “none of them (would know) the colour of the sky”? Explain.

A possible explanation could be that there was such a commotion going on that they didn't even have time to think. They were confused because the steamer was sinking.

2.(a) Why do the sea gulls seem “somehow gruesome and ominous,” “uncanny and sinister in their unblinking scrutiny”? (b) How do they illustrate the precarious situation of the castaways? see section II

a) They seemed to be witnessing a nature catastrophe before their unblinking scrutiny. They possibly couldn't believe what was happening. The men hooted angrily at them telling them to go away because they threatened them by flying over their heads.

b)The waves were incredibly tall and furious. A man's bathtub rode upon the sea, a seat didn't look like a seat men waiting for someone to rescue them. At the same time the sea gulls looked ominous. It was a precarious situation.

3. (a) Describe the attitude of the castaways at the conclusion of section III (b) Contrast their attitude at the end of this section with their feelings later in section IV. (c) What effect does this contrast have on the reader? **a)The attitude of the castaways was that they were tired out, but, still willing to be rescued. They were all tired, ill and thirsty.**

b)Their feelings were those of getting rescued by someone who was signaling at them however, they kept struggling to get to the shore and save their lives. The furious waves continued to torment the castaway.

The effect that this contrast have on the reader is that as time goes by the castaways don't give up on trying to save their lives in spite of the problems that they had.

Complementary Exercises

The Open Boat Portf. 132



Write the correct letter on the space provided on the right.

- a) Stephen Crane Died of _____ Commodore.
- b) Maggie: a girl of the streets was _____ as coal for the fire
- c) Stephen Crane was often _____ a correspondent
- d) How did he use some of the books _____ hungry and ill
- e) What was his major achievement _____ tuberculosis
- f) Crane was offered a job as _____ his first book
- g) The name of the sank ship was _____ the red badge of courage.

Lesson Plan



Topic: The Lagoon by Joseph Conrad Portf. 174 Find

**The American and British Literature Portfolio at UTEC's
School of Languages.**

Class Duration: 150 minutes.

Objective: To expose the students to Joseph Conrad's Biography

To analyze the lagoon

Methodology:

- * Read the lesson questions p.388
- Read preparation to the lesson p.387
- Talk about the author to the students p.385 (30 mins.).
- Play the tape (10 mins.).
- Discussion time: would you like to live next to a lagoon?
How would that make you feel? (40 mins.).
- Discuss the Lagoon so that students get ready to answer the
discussion questions (40 mins.).

Evaluation: Answer the lesson questions p.388 (30 mins.).

Skills: Listening, speaking, reading, writing.

Sources: Textbook, tape

On-line Assignment: None.

Homework: Answer the complementary exercises. p. 389

JOSEPH CONRAD 1857-1924



Joseph Conrad, born Teodor Joseph Konrad Korzeniowski in the Ukraine, then part of Russian Poland, was the only writer born a foreigner to become a recognized master of the art of English prose. His parents, wealthy and cultured Poles, were exiled as a result of his father's leadership in the Polish revolution against Russia. A good education and a comfortable career were planned for him by an uncle, but Conrad had other dreams-he was determined to become an Englishman and a sailor. At sixteen he joined the French Mercantile Marine, and after three years spent in Marseilles and the West Indies, he transferred to a British ship. In 1878 he set foot on British soil for the first time; he was twenty-one years old, and he spoke no English. By the time he was twenty-one years old, and he spoke no English. By the time he was twenty-seven he was a Master in the British Marine, a naturalized British citizen, and had changed his name to Joseph Conrad.

The sea fascinated Conrad. To him it was an incalculable force that scorns civilization. At sea a man stands alone, pitted against a hostile world, unprotected by organized society, freed from everything but his own conscience. Here a man must display his integrity and heroism to conquer these hostile forces, or be crushed by the terrible realities of life, Conrad remained at sea for twenty years and during that time stored up memories of incidents, experiences, impressions, and people which he used later in his writing.

Almost forty when *Almayer's Folly*, his first book, was published, Conrad was so encouraged by public and critical reception of the novel that he gave up the sea and concentrated on writing. Within the next twenty years he perfected his prose style and secured his position as one of the great masters of English fiction. Among his best works are *The Nigger of the Narcissus* (1897), *Lord Jim* (1900), *Nostromo* (1904), *Chance* (1914), *The Rescue* (1920), and *The Rover* (1923).

One of Conrad's strongest characteristics is his almost complete detachment from his stories. By playing the part of an aloof and objective observer, he creates the impression that the story actually happened and is being retold rather than invented. In order to maintain his objectivity, Conrad often tells a story within the frame of another story through the impersonal, disinterested eyes of one of his characters. For example, Marlow, a character in the novel *Lord Jim*, is used merely to help tell the story and keep the author from expressing too much of his own point of view.

Conrad viewed life pessimistically, and about it he said, "If you take it to heart it becomes an unendurable tragedy," and "I would fondly believe its purpose is purely spectacular." He felt that man had it in his power to succeed in his harsh struggle with life, at least to the point of coming to terms with it, but that moral reality was stern and unaidable, and no man could survive who failed to meet the demands of love, honor, and duty. He claimed that he was neither a romanticist nor a realist, but that he merely tried to capture the truth of life as he saw it.

PREPARATION

Better reading.

Singleness of effect.

No one knew better than Joseph Conrad the importance of atmosphere in setting the tone of a story, or understood better the necessity of choosing just the right details to create the desired effect. A master craftsman, he realized that mere accumulation of unrelated details produces a cluttered and confused effect; singleness of effect depends upon arrangement and elimination. An excellent illustration of Conrad's method is found in the second paragraph of "The Lagoon". Here the author is concerned with capturing the one essential quality of the scene: its utter stillness. Example follows example: the forest "stood motionless and silent on each side of the broad brown swirl of eddies;" "in the stillness of the air every tree, every leaf, every bough, every tendril of creeper and every petal of minute blossoms seemed to have been bewitched into immobility perfect and final;" and the canoe "seemed to enter the portals of a land from which the very memory of motion had forever departed."

Each scene is similarly drawn to create a single, unified effect. Reread the following paragraphs, deciding in each case what the effect is and enumerating the details which build up this impression.

Lesson questions

To increase understanding

1. What device does Conrad use to introduce an air of foreboding before Arsat enters the story?

Conrad describes the entering of the boat into the lagoon as the entering of a foreigner into a gloomy, motionless world. The woman in her deathbed and Arsat in his pain and guilt have stopped (indirectly) all life in their surroundings (the lagoon, symbolic of Arsat's feelings). When Tuan enters the lagoon he must find out why the lagoon (and his friend) have lost all life and meaning. Obviously the reason cannot be good; it must be tragic to fit the purpose of the story.

2 (a) Summarize the events recounted in the flashback. (b) Why is the material contained in the flashback functionally necessary to the story?

a) He falls in love with the queen.(he is her servant) She's probably married so their romance is forbidden. Arsat with the help of his brother, escapes with the woman they are followed by the rajah's soldiers Arsat and the woman escape, thanks to his brother, who held back the soldiers as long as he could he dies trying to escape with his brother and the woman.

b) It's necessary because it shows how much Arsat and his brother loved each other, and it shows the great sacrifice they all made to escape with the woman that lay you understand why her death is unwithstandable and why Arsat suffers so much guilt.

Complementary Exercises

The Lagoon Portf. 174



1. As Arsat concluded the account of his escape he “burst out with an intense whispering violence, ‘What did I care who died? I wanted peace in my own heart’” (a) Why has he failed to find that peace? (b) What is the meaning of the last sentence of the story?

a) **He doesn’t find peace because he gave up the life someone noble just to satisfy his selfish desire of staying with the woman. Since he can’t bring his brother back to life, his attempts to find peace are futile.**

b) **Arsat was desperate to find peace, and he drifted off into his fantasy, to lose the guilt of the death of his brother, even if in reality he was guilty. Arsat was willing to lose sense of reality in order to find a false sense of peace.**

2. How does the theme developed in “The lagoon” agree with Conrad’s ideas of life as expressed in the biographical sketch?

In “the lagoon” Conrad expresses his pessimism about life, and personifies in Arsat the irresponsibility to defend love and honor his guilt is Arsat’s “proper punishment” and now he must fight with his own strengths to find a peace that in Conrad’s stories is non-existent.

Lesson Plan



Topic:	In Another Country by Ernest Hemingway p.392
Class Duration:	100 minutes
Objective:	To learn about Ernest Hemingway's Literature and In Another Country.
Methodology:	* Read the lesson question p.400 • Read the preparation to the lesson p.400 • Talk about the author p.497 (25 mins.). • Play the tape (5 mins.). • Discussion time: have students answer this question: How does it feel to live in another country? (40 mins.).
Evaluation:	Have all estudents answer the lesson question p.400 (30 mins.).
Skills:	Listening, reading, writing. Speaking.
Sources:	Textbook, tape
On-line Assignment:	None.
Homework:	None

ERNEST HEMINGWAY 1899 / 1961



Ernest Hemingway grew up in Oak Park, Illinois, where he won a considerable reputation as a high-school football player and boxer. During vacations, he hunted with his father, a physician, in northern Michigan. After graduation from high school, he worked as a newspaper reporter in Kansas City, where his interest in boxing and his skill as a sparring partner acquainted him with prizefighters and gunmen. Before the United States entered World War I, he served in a French ambulance unit; later he was seriously wounded while fighting in the Italian Infantry. After the Armistice, Hemingway went to Paris. Here he worked as a correspondent for American newspaper and became identified with the “lost” generation. In 1924 his first volume of short stories, *In Our Time*, was published, and two years later *The Sun Also Rises*, his first successful novel, appeared.

As Hemingway’s reputation as an artist grew, his activities and interests made him something of a celebrity. His fishing, boxing, hunting in Africa, and interest in the bullfights made him familiar to millions who had never read his books. He was further known as a war correspondent. What is possibly Hemingway’s finest novel, *For Whom the Bell Tolls* (1940), grew out of his experiences in the Spanish Civil War. He was a supporter of the Loyalists, personally purchased ambulance for them, and made repeated trips there as a correspondent. When America entered World War it he spent two years on antisubmarine patrol duty in the Caribbean and then joined the American forces in

Europe, ostensibly as a reporter. By the time of the assault on Paris he was running his own private army of french irregulars.

Afterwards Hemingway lived on his estate in Cuba until the Castro revolution. His last publication was *The Old Man and the Sea* which was awarded the 1953 Pulitzer Prize. The following year he received the Nobel Prize for literature. He died from a gunshot wound while cleaning one of his weapons. Some friends believe he may have taken his own life.

ERNEST HEMINGWAY

c. In Another Country

In the fall the war! Was always there, but we did not go to it any more, it was cold in the fall in Milan and the dark came very early. Then the electric lights came on, and it was pleasant along the streets looking in the windows. There was much game hanging outside the shops, and the snow powdered in the fur of the foxes and the wind blew their tails. The deer hung stiff and heavy and empty, and small birds blew in the wind and the wind came down from the mountains.

We were all at the hospital every afternoon, and there were different ways of walking across the town through the dusk to the hospital. Two of the ways; were alongside canals, but they were long. Always, though, you crossed a bridge across a canal to enter the hospital. There was a choice of three bridges. On one of them a woman sold roasted chestnuts, it was warm, standing in front of her charcoal fire, and the chestnuts were

warm afterward in your pocket. The hospital was very old and very beautiful, and you entered through a gate on the other side. There were usually funerals starting from the courtyard. Beyond the old hospital were the new brick pavilions, and there we met every afternoon and were all very polite and interested in what was the matter, and sat in the machines that were to make so much difference.

The doctor came up to the machine where I was sitting and said: "What did you like best to do before the war? Did you practice a sport?"

I said: "Yes, football."

"Good," he said. "You will be able to play football again better than ever."

My knee did not bend and the leg drooped straight from the knee to the ankle without a calf, and the machine was to bend the knee and make it move as in riding a tricycle. But it did not bend yet, and instead the machine lurched when it came to the machine lurched when it came to the bending part. The doctor said: "That will all pass. You are a fortunate young man. You will play football again like a champion."

In the next machine was a major who had a little hand like a baby's. He winked at me when the doctor examined his hand, which was between two leather straps that bounced up and down and flapped the stiff fingers, and said: "And will I too play football, captain-doctor?" He had been a very great fencer, and before the war the greatest fencer in Italy.

The doctor went to his office in the back room and brought a photograph which showed, a hand that had been withered almost as small as the major's, before it had taken a machine course, and after was a little larger. The major held the photograph with his good hand and looked at it very carefully. "A wound?" he asked.

"An industrial accident." The doctor said.

"Very interesting, very interesting," the major said, and handed it back to the doctor.

"You have confidence?"

"No," said the major.

There were three boys who came each day who were about the same age I was.

They were all three from Milan, and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier, and after we were finished with the machines, sometimes we walked back together to the Café Cova, which was next door to the scale. We walked the short way through the communist quarter because we were four together. The people hated us because we were officers, and from a wineshop some one called out, "A basso gli ufficiali!" as we passed. Another boy who walked with us sometime and made us five wore a black silk handkerchief across his face because he had no nose then and his face was to be rebuilt. He had gone out to the front from the military academy and been wounded within an hour after he had gone into the front line for the first time. They rebuilt his face, but he came from a very old family and they could never get the nose exactly right. He went to South America and worked in a bank. But this was a long time ago, and then we did not any of us know how it was going to be

afterward. We only knew then that there was always the war, but that we were not going to it any more.

We all had the same medals, except the boy with the black silk bandage across his face, and he had not been at the front long enough to get any medals. The tall boy with a very pale face who was to be a lawyer had been a lieutenant of Arditi and had three medals of the sort we each had only one of. He had lived a very long time with death and was a little detached. We were all a little detached, and there was nothing that held us together except that we met every afternoon at the hospital. Although, as we walked to the Cova through the tough part of town, walking in the dark, with light and singing coming out of the wine shops, and sometimes having to walk into the street when the men and women would crowd together on the sidewalk so that we would have had to jostle them to get by, we felt held together by there being something that had happened that they, the people who disliked us, did not understand.

We, ourselves all understood the Cova, where it was rich and warm and not too brightly lighted, and noisy and smoky at certain hours, and there were always girls at the tables and the illustrated papers on a rack on the wall. The girls at the Cova were very patriotic, and I found that the most patriotic people in Italy were the café girls-and I believe they are still patriotic.

They boys at first were very polite about my medals and asked me what I had done to get them. I showed them the papers, which were written in very beautiful language and full of fratellanza and abnegazione, but which really said, with the adjective removed, that I had been given the medals because I was an American. After that their manner changed a little toward me, although, I was their friend against outsiders. I was a friend, but I was never really one of them after they had read the citations, because it had been different with them and they had done very different things to get their medals. I had been wounded, it was true; but we all knew that being wounded, after all, was really an accident, I was never ashamed of the ribbons, though, and sometimes, after the cocktail hour. I would imagine myself having done all the things they had done to get their medals; but walking home at night through the empty streets with the cold wind and all the shops closed, trying to keep near the street lights, I knew that I would never have done such things, and I was very much afraid to die, and often lay in bed at night by myself, afraid to die and wondering how I would be when I went back to the front again.

The three with the medals were like hunting hawks; and I was not a hawk, although I might seem a hawk to those who had never hunted; they, the three, knew better and so we drifted apart. But I stayed good friend with the boy who had been wounded his first day at the front, because he would never know now how he would have turned out, so he could never be accepted either, and I liked him because I thought perhaps he would not have turned out to be a hawk either.

The major, who had been the great fencer, did not believe in bravery, and spent much time while we sat in the machines correcting my grammar. He had complimented me on how I spoke Italian, and we talked together very easily. One day I had said that Italian seemed such an easy language to me that I could not take a great interest in it; everything was so easy to say. “Ah, yes,” the major said. “Why, then, do you not take up the use of grammar?” So we took up the use of grammar, and soon Italian was such a difficult language that I was afraid to talk to him until I had the grammar straight in my mind.

The major came very regularly to the hospital. I do not think he ever missed a day, although I am sure he did not believe in the machines. There was a time when none of us believed in the machines. There was a time when none of us believed in the machines, and one day the major said it was all nonsense. The machines were new then and it was we who were to prove them. It was an idiotic idea, he said, “a theory, like another.” I had not learned my grammar, and he said I was a stupid impossible disgrace, and he was a fool to have bothered with me. He was a small man and he sat straight up in his chair with his right hand thrust into the machine and looked straight ahead at the wall while the straps thumped up and down with his fingers in them.

“What will you do when the war is over if it is over?” he asked me. “Speak grammatically!”

“I will go to the States.”

“Are you married?”

“No, but I hope to be.”

The more of a fool you are,” he said. He seemed very angry. “A man must not marry.”

“Why, Signor Maggiore?”

“Don’t call me ‘Signor Maggiore.’”

“Why must not a man marry?”

“He cannot marry. He cannot marry.” He said angrily. “If he is to lose everything, he should not place himself in a position to lose that. He should not place himself in a position to lose. He should find things he cannot lose.”

He spoke very angrily and bitterly, and looked straight ahead while he talked.

“But why should he necessarily lose it?”

“He’ll lose it,” the major said. He was looking at the wall. Then he looked down at the machine and jerked his little hand out from between the straps and slapped it hard against his thigh. “He’ll lose it,” he almost shouted. “Don’t argue with me!” Then he called to the attendant who ran the machines “Come and turn this damned thing off.”

He went back into the other room for the light treatment and the massage. Then I heard him ask the doctor if he might use his telephone and he shut the door. When he came back into the room. I was sitting in another machine. He was wearing his cape and had his cap on, and he came directly toward my machine and put his arm on my shoulder.

“I am so sorry,” he said, and patted me on the shoulder with his good hand. “I would not be rude. My wife has just died. You must forgive me.”

“Oh-“ I said, feeling sick for him. “I am so sorry.” He stood there biting his lower lip. “It is very difficult,” he said. “I cannot resign myself.”

He looked straight past me and out through the window. Then he began to cry. I am utterly unable to resign myself,” he said, and choked. And then crying, his head up looking at nothing, carrying himself straight and soldierly, with tears on both his cheeks and biting his lips, he walked past the machines and out the door.

The doctor told me that the major’s wife, who was very young and whom he had not married until he was definitely invalided out of the war, had died of pneumonia. She had been sick only a few days. No one expected her to die. The major did not come to the hospital for three days. Then he came at the usual hour, wearing a black band on the sleeve of his uniform. When he came back, there were large framed photographs around the wall, of all sorts of wounds before and after they had been cured by the machines. In front of the machine the major used were three photographs of hand like his that were completely restored. I do not know where the doctor got them. I always understood we were the first to use the machines. The photographs did not make much difference to the major because he only looked out of the window.

Taken from “The United States in Literature”, Scott, Foresman and Company.

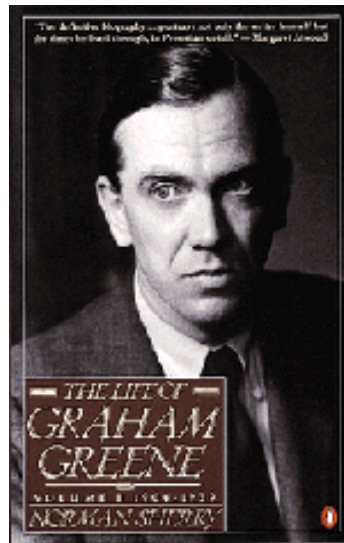
PREPARATION

“In Another Country” is an excellent example of Ernest Hemingway’s sparse, compressed literary style. His terse style influenced several generations of writers, not only in America but around the world. He once explained the style to an interviewer: “I always try to write on the principle of the iceberg. There is seven eighths of it underwater for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn’t show. If a writer omits something because he does not know it then there is a hole in the story.”

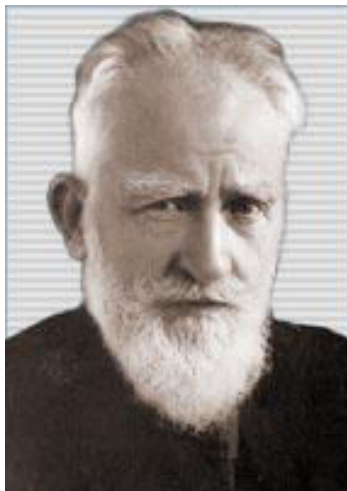
Questions about the lesson.

1. A critic has pointed out that the opening paragraph offers a number of symbolic details which stand for the “other countries” which the lonely characters portrayed in the story sense but do not enter.” These countries are: “the country of battle from which [the characters] wounds have removed them; that of peace which [the characters] glimpse through lighted windows from darkened streets; the country of nature symbolized by the game; and the country, finally.

The “country” in which his fighting is where he got injured and the wound had been taken away, but during his recovery he realized that he likes peace and he didn’t fight as the Italians fought for their country, because it was this country, another thing was because he was afraid to die and had been the brave that they wanted him to be. And finally the country of nature symbolized by the game it means the country itself Italy how it had changed since the war and also the people itself had changed in a way been resentful for the people who couldn’t stop the war.



4.1.3 XX CENTURY AUTHORS.



T. S. Eliot.

Lesson Plan



Topic: I Spy by Graham Greene. Portf. 207 Find the American and British Literature Portfolio at UTEC's School of Languages library.

Class duration: 100 minutes

Objective:

- Read the lesson questions p.404
- Read about the author p.403 (20 mins.).
- Play the tape (5 mins.).
- Discussion time: Discuss with the students how were their relationships with their parents as young adolescents (30 mins.).
- Ask questions to check if the students are ready to answer the lesson questions (25 mins.).

Evaluation: Answer the lesson questions. p.404 (20 mins.).

Skills: Speaking, listening, writing, reading

Sources: Textbook, tape

On-line Assignment: None.

Homework: Answer the complementary exercises p. 405

PREPARATION

Graham Greene 1904 / 

Graham Greene was born in Hertfordshire, the son of the headmaster at Berkhamstead School. After graduating from Oxford, he began his writing career as a subeditor on the London Times. His early novels were mystery thrillers, Frankly designed to be popular, called “entertainments.” Although Greene displayed great technical skill in these books, it was for his novels like *Brighton Rock* (1938) and *The Power and the Glory* (1940) that he attracted critical attention as a major novelist. Here his interest in terror and fear is used to express deep concern with the moral position of man in the modern world. Modern man is shown terrified when he discovers that he must find his own salvation or damnation with little help from what used to be steady moral forces in a stable society. Critic Morton Zabel has spoken of Greene’s concern in this way: “Where once... it was society, state, kingdom, world, or the universe itself that supplied the presiding order of law or justice. It is now the isolated, betrayed, and finally indestructible integrity of the individual life that must furnish the measure.”

Discussion Questions.

1. What does the word “Theme” mean?

Traditionally the word “Theme” has meant the basic idea that underlies a piece of imaginative literature and gives it a meaning larger than the work itself.

2. What is a modern term of adolescence?

It is the crucial period during which a young person evaluates his/her relationship with his/her parents, the values they have inherited, and their entire social background.

Complementary Exercise

I Spy by Graham Greene Portf. 207



1. What are “Huns”

The Huns were a people of western Asia that overran Europe in the fifth century.

2. What is a Zeppelin?

It is a flying device, also called dirigible, invented by the German count and became famous during the war.

Lesson Plan



Topic: **The Hollow Men. Portf.215 Find the American and British Literature Portfolio at UTEC's School of Languages library.**

Class Duration: 100 minutes

Objective: To expose students about T. S. Elliot.

Methodology: *

- Read the lesson questions p.409
- Read the preparation lesson p.407
- Lecture to the students about the author p.407 (20 mins.).
- Play the tape (10 mins.).
- Discussion time: What is the message inside hollow men? (25 mins.).
- Prepare students to answer the lesson questions (20 mins.).

Evaluation: Answer the lesson questions p. (25 mins.).

Skills: Speaking, listening, writing, reading.

Sources: Textbook, tape

On-line Assignment: None.

Homework: Answer the complementary exercises p.410

PREPARATION

T.S. Eliot 1888-1965

In his dual roles as poet and critic T.S. Eliot had a greater influence on twentieth century poetry both in England and the United States than any other individual. Born in St. Louis, Missouri, Eliot studied at Harvard University. In 1914 he went to England where he took up residence. He became a British subject in 1927.

While he was still a student at Harvard, Eliot wrote one of the most famous poems of the twentieth century. "The Love Song of J. Alfred Prufrock." In "Prufrock" he offered his conception of the modern intellectual-timid, blasé, mediocre, and defeatist. This poem appeared in *Prufrock and Other Observations* in 1917, a volume which made evident Eliot's complete break with romanticism. He discussed his distaste for romanticism and the emotion which is one of its essentials in his criticism. He believed that the intellect must be dominant in the writing of poetry. He valued finish in form, balance and symmetry in expression. He saw satire as a valuable antidote to sentimentalism. To him poetry was not an outburst but a deliberately constructed object which creates or reproduces emotion through a series of images and the use of appropriate rhythm. In such poems as *The Waste Land* (1922) and "The Hollow Men" he used these techniques in presenting his idea of modern man as an ineffective defeatist living in a sterile, uncreative world. Eliot's images are often based on allusions. In the 403 lines of *The Waste Land* there are allusions to or quotations from more than thirty-five different writers as well as words and phrases from six different languages. In spite of its

difficulty, *The Waste Land* is a very effective poem. So aptly did it catch the spirit of disillusionment and pessimism prevailing after the First World War that it gave its name to a major trend in the poetry of the 1920's and early 1930's.

Eliot set the tone for the poetry of the period. Young poets with less skill than he mimicked his style. The result was often confusion and obscurity. Eliot's tastes in poetry were imitated. Because he favored the Elizabethan writers and praised John Donne highly, Donne's sonnets became extremely popular. When Eliot criticized Milton, Milton lost favor with the young intellectuals.

Shortly after Eliot became a British subject in 1927, he announced himself as "an Anglo-Catholic in religion," "a classicist in literature and a royalist in politics." Such sweeping changes in his personal outlook made a great change in his writing. He turned to religion as the one possible solution for modern man. In the poem *Ash Wednesday* (1930) and the verse pageant *The Rock* (1934) he insisted powerfully upon a mood of repentance and of faith in the Church ("the Rock"). His poetic drama *Murder in the Cathedral* (1935), which tells the story of Thomas à Becket, repeated the theme that only in religion can man find salvation. In *The Family Reunion* (1939) he suggested that the evils facing the family and society in modern times can be corrected only through religious faith.

Discussion Questions.

1. What The author suggested by hollow men?

The author suggested that men are nothing without a disguise.

Knights had armories to show their fury against their enemies.

2. How would you define a hollow person?

A hollow person is a person with nothing inside and with much outside. This would be a person wearing like a costume that does not belong to him, empty but showing another outside.

Complementary Exercise

The Hollow Men Portf. 215



1. What do you understand by hollow men?

Hollow men means the superficial part of our bodies, without our feelings, and thoughts. It's like the ancient knight's armor.

2. How would you explain the phrase "For thine is life is for thine is the"...

It means that only time can be the actual judge of our actions.

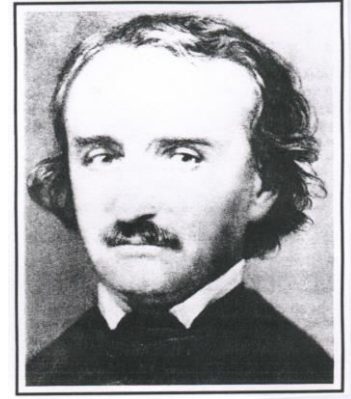
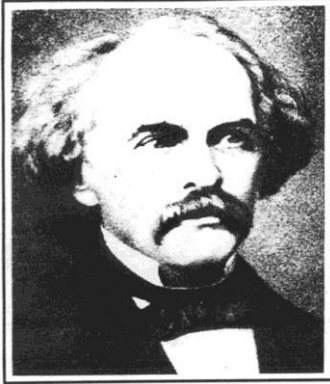
American And British

Literature

UNIT V

5. Various Authors Critique

Nathaniel Hawthorne

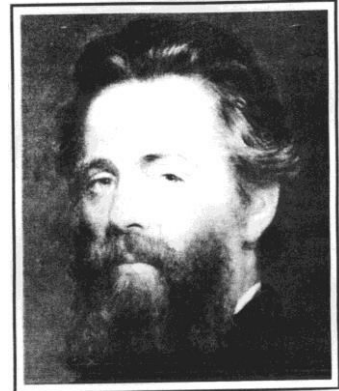


5.1 Various Authors Critique



Ralph Waldo Emerson (1803–82). Tinted lithograph by Armstrong and Co., 1881. (Library of Congress.)

Herman Melville



Lesson Plan



Topic: Jonathan Swift and Samuel Johnson's Biographies p.414, 418

Class duration: 150 minutes.

Objective:

- To have Students learn about Swift and Johnson's life
- To expose students the way swift and Johnson write.

Methodology:

- Read the lesson questions p. 426.
- Talk about the authors p. 528, 532 (35 mins.).
- Play the tape (10 mins.).
- Discussion time: Discuss with the students in which things both writers focused on when the were writing (40 mins.).
- In couples, find the differences and similarities of both writers and their works (35 mins.)

Evaluation: Answer the lesson questions p.426 (30 mins.).

Skills: speaking, listening, writing, reading

Sources: Textbook, tape.

On-line Assignment: None.

Homework: Answer the complementary exercises p.427

a. Jonathan Swift's Biography (1667-1745)

One of the most tragic figures in English literature is the eighteenth century satirist Jonathan Swift. As a product of the Enlightenment, Swift believed strongly in the idea of men living together in a society that functioned as harmoniously and as reasonably as Newton's universe. As a sensitive observer, however, Swift saw that eighteenth century English society was filled with corruption, brutality, and ignorance. This disparity between what ought to be and what was, plus an overwhelming sense of frustrated ambition, led Swift to lash out at the world with a bitterness unequalled by any other English satirist.

Born in Ireland of a distinguished but penniless English family, Swift lived first on the charity of his uncle and then, after a period of study at Trinity College, Dublin, he served as secretary (with servant status) in the household of Sir William Temple in London. Hoping for political preferment from the Tories, who were in power during the reign of Queen Anne, Swift worked his way to a position of high eminence in the newly powerful London press by means of many excellent pamphlets and essays. When the Tories fell from power after the death of Queen Anne, Swift's chances for political office fell with them and he returned to Ireland a bitterly disillusioned man. There he devoted himself to writing and to his work as Dean of St. Patrick's Cathedral, Dublin (Church of England), a post that had been bestowed upon him under Queen Anne.

The only light in Swift's dark, self-torture life was his deep love for a young woman named Esther Johnson, who was the recipient of the often embarrassingly tender letters contained in the *Journal to Stella*. (Esther is the Hebrew for star, Stella the Latin.) Soon after she died, the once brilliant Swift fell prey to a madness from which he never recovered. "To think of him," said the nineteenth-century novelist Thackeray, "is like thinking of the ruin of a great empire."

Ironically enough, the work that contains Swift's most savage satire has become a favorite book with children. *Gulliver's Travels*, published in 1726, is filled with such marvelous inventions—little people six inches high, giants, flying islands, talking horses—and its narrative is so vivid and direct that generations of younger readers have looked upon it as a wonderful adventure story. Actually, Swift used his marvelous inventions to level a devastating attack on the pettiness, grossness, and folly of humanity in general and eighteenth-century Englishmen in particular. In Book One, the shipwrecked Captain Gulliver finds himself in the country of Lilliput, whose citizenry appear ridiculous to him because of their tiny size. In Book Two, the situation is reversed; it is Gulliver who appears ridiculous in the land of giant Brobdingnags. The third voyage takes the sea captain to Laputa and other countries which are inhabited by hopelessly scatterbrained scholars, scientists, philosophers, inventors, and professors, one of whom has devoted eight years to the project of extracting sunbeams from cucumbers. Gulliver then proceeds to the country of the Houyhnhnms, where reasonable horses govern and where the filthy, debased humans or Yahoos serve.

The following episode occurs early in the voyage to Lilliput, Gulliver has been shipwrecked, captured by the little people just six inches high, brought before their king, and housed in an ancient temple, which is the only building big enough for him.

Taken from “American Reader”, United States Information Service.

From Gulliver’s Travels

My gentleness and good behavior had gained so far on the Emperor and his court, and indeed upon the army and people in general, that I began to conceive hopes of getting my liberty in a short time. I took all possible methods to cultivate this favorable disposition. The natives came, by degrees, to be less apprehensive of any danger from me. I would sometimes lie down and let five or six of them dance on my hand; and, at the last, the boys and girls would venture to come and pay at hide and seek in my hair. I had now made a good progress in understanding and speaking their language.

The Emperor had a mind, one day, to entertain me with several of the country shows, wherein they exceed all nations I have known, both for dexterity and magnificence. I was diverted with none so much as that of the rope dancers performed upon a slender white thread, extended about two feet, and twelve inches from the ground. Upon which I shall desire liberty to enlarge a little.

This diversion is only practiced by those persons who are candidates for great employments and high favor at court. They are trained in this art from their youth, and are not always of noble birth, or liberal education. When a great office is vacant, either

by death or disgrace (which often happens), five or six of those candidates petition the Emperor to entertain his Majesty and the court with a dance on the rope, and whoever jumps the highest, without falling, succeeds in the office.

Very often the chief ministers themselves are commanded to show their skill, and to convince the Emperor that they have not lost their faculty. Flimnap, the treasurer, is allowed to cut a caper on the straight rope at least as high as any other lord in the whole empire. I have seen them do the somersault several times together, upon a trencher fixed on the rope, which is no thicker than a common packthead in England. My friend Reldresal, principal secretary for private affairs, is, in my opinion, if I am not partial, the second after the treasurer; the rest of the great officers are much upon a par. These diversions are often attended with fatal accidents, whereof great numbers are on record. I myself have seen two or three candidates break a limb. But the danger is much greater when the ministers themselves are commanded to show their dexterity; for, by contending to excel themselves and their fellows, they strain so far that there is hardly one of them who hath not received a fall, and some of them two or three. I was assured that, a year or two before my arrival, Flimnap would have infallibly broken his neck if one of the king's cushions, that accidentally lay on the ground, had not weakened the force of his fall.

There is likewise another diversion, which is only shown before the Emperor and Empress, and first minister, upon particular occasions. The Emperor lays on the table three fine silken threads of six inches long; one is blue, the other red, and the third green.

These threads are proposed as prizes for those persons whom the Emperor hath a mind to distinguish by a peculiar mark of his favor. The ceremony is performed in his Majesty's great chamber of state, where the candidates are to undergo a trial of dexterity very different from the former, and such as I have not observed the least resemblance of in any other country of the Old or New World. The Emperor holds a stick in his hands, both ends parallel to the horizon, while the candidates advancing, one by one, sometimes leap over the stick is advanced or depressed. Sometimes the Emperor holds one end of the stick, and his first minister the other; sometimes the minister has it entirely to himself. Whoever performs his part with most agility, and holds out the longest in leaping and creeping, is rewarded with the blue-colored silk, the red is given to the next, and the green to the third, which they all wear girt twice around about the middle.

b. Samuel Johnson's Biography
From The Life of Samuel Johnson's
Boswell's Introduction to Johnson (1763)

Mr. Thomas Davies the actor, who then kept a bookseller's shop in Russell Street, Covent Garden, told me that Johnson came frequently to his house, where he more than since invited me to meet him; but by some unlucky accident or other he was prevented from coming to us.

Mr. Thomas Davies was a man of good understanding and talents, with the understanding of a liberal education. Through somewhat pompous, he was an

entertaining companion and his literary performances have no inconsiderable share of merit. He was friendly and very hospitable person. Both he and his wife, who has been celebrated for her beauty, though upon the stage for many years, maintained an uniform decency of character; and Johnson esteemed them, and lived in as easy an intimacy with them as with any family which he used to visit. Mr. Davies recollected several of Johnson's remarkable sayings, and was one of the best of the many imitators of his voice and manner, while relating them. He increased my impatience more and more to see the extraordinary man whose works I highly valued, and whose conversation was reported to be so excellent.

At last, on Monday the 16th of May, when I was sitting in Mr. Davies' back parlor, after having drunk tea with him and Mrs. Davies, Johnson unexpectedly came into the shop; and Mr. Davies having perceived him through the glass door in the room in which we were sitting, advancing toward us-he announced his awful approach to me, somewhat in the manner of an actor in the part of Horatio when he addresses Hamlet on the appearance of his father's ghost, "Look, my Lord, it comes." I found that I had a very perfect idea of Johnson's figure, from the portrait of him painted by Sir Joshua Reynolds soon after he had published his Dictionary, in the attitude of sitting on his easy chair in deep meditation. Mr. Davies mentioned my name, and respectfully introduced me to him. I was much agitated and recollecting his prejudice against the Scotch, of which I had heard much. I said to Davies, "Don't tell where I come from."-"From Scotland," cried Davies, roguishly. "Mr. Johnson," said I, "I do indeed come from Scotland, but I

cannot help it.” I am willing to flatter myself that I meant this as light pleasantry to soothe and conciliate him, and not as an humiliating abasement at the expense of my country. But however that might be, this speech was somewhat unlucky for he seized the expression “come from Scotland,” and retorted, “That, sir, I find, is what a very great many of your countrymen cannot help.” This stroke stunned me a good deal and when we had sat down, I felt myself not a little embarrassed, and apprehensive of what might come next. He then addressed himself to Davies: “What do you think of Garrick? He has refused me an order for the play for Miss Williams, because he knows the house will be full, and that an order would be worth three shillings.” Eager to take any opening to get into conversation with him, I ventured to say, “Oh, sir, I cannot think Mr. Garrick would grudge such a trifle to you.” “Sir,” said he, with a stern look, “I have known David Garrick longer than you have done, and I know no right you have to talk to me on the subject.” Perhaps I deserved this check, for it was rather presumptuous in me, an entire stranger, to express any doubt of the justice of his animadversion upon his old acquaintance and pupil. I now felt myself much mortified, and began to think that the hope which I had long indulged of obtaining his acquaintance was blasted. And, in truth, had not my ardor been uncommonly strong, and my resolution uncommonly persevering, so rough a reception might have deterred me forever from making any further attempts. Fortunately, however, I remained upon the field not wholly discomfited, and was soon rewarded by hearing some of his conversation, of which I preserved the following short minute without marking the questions and observations by which it was produced.

“People,” he remarked, may be taken in once, who imagine that an author is greater in private life than an author is greater in private life than other men. Uncommon parts require uncommon opportunities for their exertion.

“In barbarous society, superiority of parts is of real consequence. Great strength or great wisdom is of much value to an individual. But in more polished times there are people to do everything for money, and then there are a number of other superiorities, such as those of birth, and fortune and rank, that dissipate men’s attention and leave no extraordinary share of respect for personal and intellectual superiority. This is wisely ordered by Providence to preserve some equality among mankind.

Taken from “American Reader”, United States Information Service.

Boswell’s first call upon Johnson (1763)

A few days afterwards I called on Davies, and asked him if he thought I might take the liberty of waiting on Mr. Johnson at his chambers in the Temple. He said I certainly might, and that Mr. Johnson would take it as a compliment. So upon Tuesday the 24th of May, I boldly repaired to Johnson. His chambers were on the first floor of No. 1, Inner Temple Lane, and I entered them with an impression given me by the Reverend Dr. Blair, of Edinburgh, who had been introduced to him not long before, and described his haring “found the Giant in his den,”...

He received me very courteously, but it must be confessed that his apartment and furniture and morning dress were sufficiently uncouth. His brown suit of clothes looked very rusty; he had on a little, old, shriveled unpowdered wig, which was too small for his head; his shirt-neck and knees of his breecher were loose; his black, worsted stockings drawn up, and he had a pair of unbuckled shoes by way of slippers. But all these slovenly particularities forgotten the moment that he began to talk. Some gentlemen, whom I do not recollect, were sitting with him, and when they went away, I also rose, but he said to me, "Nay, don't go." – "Sir," said I, "I am afraid that I intrude upon you. It is benevolent to allow me to sit and hear you." He seemed pleased with this compliment, which I sincerely paid him, and answered, "Sir, I am obliged to any man who visits me."

Johnson and Goldsmith (1763)

As Dr. Oliver Goldsmith will frequently appear in this narrative, I shall endeavor to make my readers in some degree acquainted with his singular character. He was a native of Ireland and a contemporary with Mr. Burke at Trinity College, Dublin, but did not then give much promise of future celebrity. He, however, observed to Mr. Malone, that "though he made no great figure in mathematics, which was a study in much repute there, he could turn an ode of Horace into English better than any of them." He afterwards studied physics at Edinburgh and upon the Continent, and, I have been informed, was enabled to pursue his travels on foot, partly by demanding at Universities to enter the lists as a disputant, by which, according to the custom of many of them, he was entitled to the premium of a crown when luckily for him his challenge was not accepted,

so that, as I once observed to Dr. Johnson, he disputed his passage through Europe. He then came to England and was employed successively in the capacities of an usher to an academy, a corrector of the press, a reviewer, and a writer for a newspaper. He had sagacity enough to cultivate assiduously the acquaintance of Johnson. To me and many others it appeared that he studiously copied the manner of Johnson, though, indeed, upon a smaller scale...

No, man had the art of displaying with place advantage as a writer, whatever literary acquisitions he made. "*Nihil quod tetigit non encit*" His mind resembled a fertile, but old soil. There was a quick, but not a strong action, of whatever chanced to be thrown upon it. No deep root could be struck. The oak of the forest did not grow there, but the elegant shrubbery and the fragrant parterre appeared in gay succession. It has been generally circulated and believed that he was a mere fool in conversation; but, in truth, this has been greatly exaggerated. He had, no doubt, a more than common share of that hurry of ideas which we often find in his countrymen, and which sometimes produces a laughable confusion in expressing them. He was very much what the French call *un étourdi*, and from vanity and an eager desire of being conspicuous wherever he was, he frequently talked carelessly without knowledge of the subject, or even without thought...

He, I am afraid, had no settled system of any sort, so that his conduct must not be strictly scrutinized, but his affections were social and generous, and when he had money he gave it away very liberally. His desire of imaginary consequence predominated over his

attention to truth. He boasted to me of the power of his pen in commanding money, which I believe was true in a certain degree, though in the instance he gave he was by no means correct. He told me that he had sold a novel for four hundred pounds. This was his *Vicar of Wakefield*. But Johnson informed me that he had made the bargain for Goldsmith, and the price was sixty pounds. ...

Mrs. Piozzi and Sir John Hawkins have strangely misstated the history of Goldsmith's situation and Johnson's friendly interference when this novel was sold. I shall give it authentically from Johnson's own exact narration:

"I received one morning a message from poor Goldsmith that he was in great distress, and as it was not in his power to come to me, begging that I would come to him as soon as possible. I sent him a guinea, and promised to come to him directly. I accordingly went as soon as I was dressed, and found that his landlady has arrested him for his rent, at which he was in a violent passion. I perceived that he had already changed my guinea, and had got a bottle of Madeira and a glass before him. I put the cork into the bottle, desired he would be calm, and began to talk to him of the means by which he might be extricated. He then told me that he had a novel ready for the press, which he produced to me. I looked into it, and saw its merit; told the landlady I should soon return, and having gone to a bookseller, sold it for sixty pounds. I brought Goldsmith the money, and he discharged his rent, not without rating his landlady in a high tone for having used him so ill..."

(1773)

Goldsmith's incessant desire of being conspicuous in company was the occasion of his sometimes appearing to such disadvantage as one should hardly have supposed possible in a man of his genius. One evening, in a circle of wits, he found fault with me for talking of Johnson as entitled to the honor of unquestionable superiority. "Sir," said he, "you are for making a monarchy of what should be a republic." He was still more mortified when, talking in a company with fluent vivacity, a German who sat next to him and perceived Johnson rolling himself as if about to speak, suddenly stopped him, saying. "Stay, stay-Doctor Shonson is going to say something." This was, no doubt, very provoking, especially to one so irritable as Goldsmith, who frequently mentioned it with strong expressions of indignation.

It may also be observed that Goldsmith was sometimes content to be treated with an easy familiarity, but, upon occasions, would be consequential and important. An instance of this occurred in a small particular. Johnson had a way of contracting the names of his friends; as Beauclerk, Beau; Boswell, Bozzy; Langton, Lanky; Murphy, Mur; Sheridan, Sherry. I remember one day, when Tom Davies was telling that Dr. Johnson said, "We are all in labor for a name to Goldy's play," Goldsmith seemed displeased that such a liberty should be taken with his name, and said, "I have often desired him not to call me Goldy." Tom was remarkably attentive to the most minute circumstance about Johnson. I recollect his telling me once, on my arrival in London,

“Sir, our great friend has made an improvement on his appellation of old Mr. Sheridan. He calls him now Sherry derry.”

Discussion Questions.

1. In your own words how would you define the personality of Jonathan Swift?

He thought, that it would be a good idea men living together in a society that functioned as harmoniousm and as readonably a newton's

2. Which book Swift published in 1726?

He published Gulliver's Travels.

3. Which things inspired Swift to write about?

This fantasy about life, he was a suffered man, and when he felt alone he wrotes about how life could be without pain.

Complementary Exercises



Jonathan Swift and Samuel Johnson p. 414,418

1. What was the name of a famous book that is still reading by children and was written by Swift? **Gulliver's Travels**
2. In what way his run life helped Johnson to write the way he did?
It helped him, because he gained experience and knowledge at the same time.
He wrote his works based on his knowledge and life experience.
3. In which things Swift based to write the way he did?
He used his marvelous inventions, to level a devastating attack and pittyess, grossness, and form of humanity in general.

Lesson Plan

Topic: Edgar Allan Poe's biography and Nathaniel Hawthorne's biography p. 435, 430.



Class duration: 150 minutes

Objective: * To discuss the literary works of both writers.

Methodology: * To Read the lesson questions p.441

- Talk about the author p.435, 430 (35 mins.).
- Play the tape (10 mins.).
- Discussion time: Discuss with the students, Poe and Hawthorne's lives and what things inspired them to write (40 mins.).
- Discuss in pairs the differences and similarities between them, in terms of writing (35 mins.).

Evaluation: Answer the lesson questions p.441 (30 mins.).

Skills: Speaking, Writing. Listening, reading.

Sources: Textbook, tape.

On-line Assignment: None.

Homework: Answer the complementary exercises , see movie, "The Scarlet Letter." Find questionnaire on the next page. Find this movie in the American British Literature portfolio at UTEC's School of Languageslibrary.

The Scarlet-Letter-Movie Guide

Questionnaire

1. Write the characters' names? **Rev. Dimmesdale, Hester Prynne, Pearl, Roger Prynne.**
2. What is the setting of the movie? **Massachussets Bay1666. (The Scarlet letter was written in 1850.)**
3. Describe the Literary Period? The people, the customs, the religion, witchcraft, etc.

The People: **All of them came from England trying to escape from religious oppression.This is why they came from England to the New Jerusalem or promiseland. They were all puritans, they were very religious people.**

The Customs: Everything they did was based on the Holy Bible, and whoever did something out of the question not observing the Bible principles was punished depending on how serious was his sin.

The Religion: **The characters were all Puritans and showed the way they lived in the movie. Their morality, the way they dressed, their customs in general.**

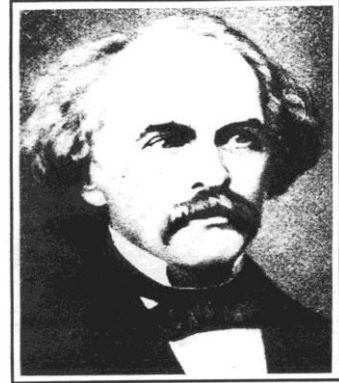
Witchcraft: **It was severely punished by hanging people by the neck.**
4. Who wrote it? **Nathaniel Howthorne.**

c. Nathaniel Hawthorne



Nathaniel Hawthorne was the first American novelist to develop truly native and American settings, characters, and even plots in his works. He answered the requests of Emerson and Longfellow for a native literature instead of one based and characterized on that of Europa. No other writer has been so much a student of the American Puritan and none has revealed him so completely. No

Nathaniel Hawthorne



matter in what age or country Hawthorne's characters exist, they are Puritans. This characteristic was due in large measure to his family and the training he received as a child.

Hawthorne's two earliest American ancestors had been political and civil leaders in Salem, Massachusetts, where Hawthorne was born on July, 1804. After Nathaniel's father, a sea captain, died in Surinam, Dutch Guiana, in 1808, the boy was brought up principally by women and filled with tales of his Puritan ancestors. Salem itself was a dying, seaport town filled with widows, unmarried daughters, and aunts of seafaring men. It was linked with the past and it lived in the past. The boy heard these stories and legends constantly; his favorite book was *Pilgrim's Progress*.

Hawthorne's boyhood years were lonely ones. Crippled during his childhood, he spent most of his early years in a small village in Maine. As a result he had few friends of his own age and relied mostly upon himself and his own abilities for entertainment. It was not until he went to Bowdoin College in Brunswick, Maine, that he began to associate with his own contemporaries.

After his graduation from Bowdoin, Hawthorne returned to his mother's house in Salem for the express purpose of writing. For twelve years he led a rather lonely existence, reading widely in the histories and chronicles of New England and writing short stories and sketches, many of which he apparently destroyed. He did publish one novel, *Fanshawe* (1828), anonymously, which he later tried to withdraw from publication. The novel was based on his college years. To his fellow class mate, Henry Wadsworth Longfellow, he wrote: "I have been carried apart from the main current of life and find it impossible to get back again... I have secluded myself from society...(which has) put me in a dungeon; and now I cannot find the key..." In a sense he was yielding to exaggeration, for during this twelve-year period he traveled all over New England and as far west as Detroit, filling his notebooks with descriptions of New Englanders of all classes, accounts of important incidents and events, and gathering ideas which he later developed into stories. Together with his two sisters he began to take a more active part in the social life of Salem. Still he spent much of his time each day reading and writing and during this period was able to develop his writing skills.

In 1837 Hawthorne published several of these stories and sketches, some of which had previously appeared in magazines, newspapers, and other publications under the title *Twice Told Tales*. In the same year, Hawthorne began his career, first as a magazine editor and then as a clerk in the Boston Customs House. Hawthorne's new interest in the outside world was partly due to the fact that he had fallen in love with Sophia Peabody of Salem. In his search for a suitable place for them to live, he stayed at Brook Farm for nearly a year but decided the daily chores were not to his liking. However, he used his experiences then in his third novel, *The Blithedale Romance* (1852).

Hawthorne and Sophia were married in 1842 and went to live at the Old Manse in Concord, Massachusetts. In spite of the success of his second collection of tales, *Mosses from an Old Manse* (1846), he found he could not support his growing family by writing and so he returned to Salem, where he worked in the Salem Customs House until 1849.

It was at this point in his career, when he was forty-five years old, that Hawthorne started writing novels. Beginning with what is generally considered his masterpiece, *The Scarlet Letter* (1850), he followed with *The House of the Seven Gables* (1851), and *The Blithedale Romance* a year later. Each of these novels was set in New England. In this period of his greatest productivity he also wrote books for children: *The Wonder Book* (1852), *Tanglewood Tales* (1853), another collection of short stories, and *The Snow Image and Other Twice Told Tales* (1851). In 1852 he wrote a campaign biography of Franklin Pierce, a college friend, who was President of the United States. From 1853 to 1857. In 1853 Hawthorne went to Italy, which became the background for his last

complete novel, *The Marble Faun*, written in 1860. He returned to the United States that year and settled down once more in Concord.

The four remaining years of Hawthorne's life saw a gradual decline in his health and writing ability. He published one more book, *Our Old Home* (1863 –about England) and began four more novels which he never completed. On May 19, 1864, he died in his sleep in Plymouth, New Hampshire, while on a trip there with Franklin Pierce, and was buried in Sleepy Hollow Cemetery in Concord.

Hawthorne's life, his ancestry and his personality, shaped his fiction. His childhood, surrounded by legends both of his family and the early Puritans of Salem, and his preoccupation with the Puritan character, which came from the family history as well as the many books and documents of New England which he read, focused his interest in this direction. It also led him to place much attention on man's consciousness of sin, which is a constant theme in many of his tales and novels. Reflecting his tendency to seclude himself from society and to become absorbed in his own thoughts. Hawthorne constantly dealt with man's relations with his fellows and difficulties of individuals cut off from society by their being too sensitive or too aggressive.

Hawthorne's best subjects and his clearest vision were derived from the New England Puritan past—that long memorable list of themes, historical events, and significant men who lived their lives in the early colony. The past gave to Hawthorne a valid artistic

subject matter and an opportunity to use his imagination fully. It furnished him with thematic material for some of his best works: *The Minister's Black Veil*, *Ethan Brand*, *Young Goodman Brown*, *The Scarlet Letter*, and *The House of the Seven Gables*.

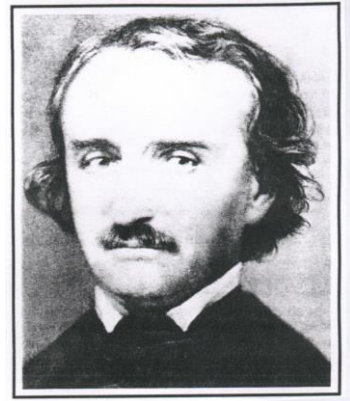
Hawthorne's symbolism is Puritan, too. The black veil of Father Hooper, the marble heart of *Ethan Brand*, the community of evil in *Young Goodman Brown*, the scarlet letter on Hester's breast, the decaying house of the seven gables—all these symbols are a dimension of nature. The symbol is complete in itself; it contains all that is to be known. When we finish reading one of Hawthorne's tales or novels, we know all that we ever shall know of the symbol therein; these symbols have been the only way for us to understand the people who have sinned and suffered, for they show us an outward sign of an inner conflict.

Although Hawthorne was a Puritan and a citizen of the literary worlds of his time, he endures as a writer because he was primarily an artist. Hawthorne as a man is, accordingly, less interesting than Hawthorne the craftsman and symbolist who became a major writer. He seems to have been curiously unwilling to talk about his art or about the problem of writing. He was a major writer not because from first to last he saw each human life as a single unit, a separate, isolated case of conscience. Such a view of life puts Hawthorne near Emerson and places him in the tradition of American writing from Jonathan Edwards to Emily Dickinson and to William Faulkner in the twentieth century.

Thus the key to Nathaniel Hawthorne is his symbolic imagination and his moral insight. His writings have remained alive and his artistic reputation has continued through more than a century of changing literary taste. He has been able to outshine names of apparently greater brilliance because his writings, however simple they may appear and however limited their themes may be, have continually demanded that they be read anew with a quickening response, if one is to understand them fully.

d. Edgar Allan Poe 🚗

America has had few geniuses as extraordinary as Edgar Allan Poe. His poetry has had a haunting effect on readers for more than a century. He wrote stories of such strange imagination that there has seldom anything like them before or since. And has been called the creator of the mystery story



The First Misfortune

Poe was a child of misfortune from the time he was born, His first misfortune was that his parents were actors. In 1809, the year of his birth, there was still a strong feeling in the United States that the theater was sinful and that the actors who appeared on stage were wicked, too.

Poe's mother came to America from England. She was a gentle person with some talent for acting. His father was from what was called a "good" family; his grandfather was a respected citizen who had taken part in the American War for Independence. It was considered shameful that Edgar's father was attracted to the theater and joined a traveling company of actors. And the shame became even worse when he married one of the actresses in the company. The second misfortune.

Poe's father deserted his wife and children about a year after Edgar was born, and he died a few months later. When Poe was only two years old, his mother also dies alone and penniless in Richmond, Virginia. A Mrs. Allan, well-known in Richmond society, happened to hear of the mother's death and decided to adopt the child. The Allans were one of the prominent families of Richmond. proud and rich, and with strict standards, they rejected anyone who disagreed with them or was unacceptable according to their rules. Although it may seem that Mrs. Allan rescued Poe from neglect and oblivion, some students of his life say that this was his second misfortune.

At first, it seemed Edgar's good fortune to be adopted by the Allan family: he would have a secure and gracious home; he would have the money and time to develop his talent; he would have education and all the advantages of the well born, along with the privileges of a gentleman. But it didn't work out that way. To begin with, although Mrs. Allan had brought the baby home and proceeded to treat him as her own son, her husband hesitated to complete the formal requirements for adoption. John Allan was a cautious merchant, a wait-and-see type, and so Edgar Poe never did become Edgar Poe

Allan, but remained Edgar Allan Poe.-the name he was given when the Allans took him into their home.

The child was brilliant from the beginning. It is possible that with his keen mind he could have become one of the most influential persons of his place and time. But even as a child, when he played games with other children, they had a terrible advantage: they could treat him as an inferior. To be adopted but not really adopted, and to have been born of traveling actors. This made young Edgar barely acceptable to the children he played with. They had been told of his background, and they were happy to use it as a weapon and defense against his superior intelligence. From his childhood Poe was of a world to which he could not really belong.

From all accounts, there was no one to understand the misery of this situation. Certainly Mr. Allan couldn't understand it. He was a busy man, a merchant piling up a fortune in the tobacco business. If he thought about it at all, he believed the boy owed him respect and should be grateful to him, and it made him angry to see Edgar's moods and silent, resentful behavior. As time went on, the boy became more difficult, with fits of anger that strained Allan's patience. Finally, Allan decided that the boy was unworthy and that his nature was essentially sinful. More and more he declined to assume a father's responsibility for him.

An Unfortunate Privilege

Although Allan could feel no affection for the fatherless boy living in his house, he did agree to send him to the University of Virginia. Certainly this would have seemed a privilege to most people, and they could not have understood why it was, in the end, a crushing misfortune for Poe.

The University of Virginia had been founded by the deeply respected and highly educated American President Thomas Jefferson. It was, and still is, one of the most beautiful university campuses in the United States. To its halls came the sons of all the well-born and the rich of Virginia in that time.

There was one great fault in Jefferson's idea of a university. Because of his immense faith in democracy, a faith which has been proved right in so many ways-Jefferson was against having "superiors," against having controllers and masters, and he chose not to consider discipline or to provide for it. As a consequence, many of these self-willed, hot-blooded young Virginians tended to convert university life into a long course of drinking and gambling.

Some, in fact most, of the young men could afford this. They were members of wealthy, established families, and nothing could destroy that relationship. Although many of these men at the university might bring shame on themselves, they could come home at the end. As poet Robert Frost has said. "Home is the place where, when you have to go there, they have to take you in."

Of course, Poe was a Virginian, too-that was what he called himself when he was asked-and so he proceeded to act like his fellow students. He, too, drank and gambled. But instead of becoming wild or gay like the others, he became drunk and moody. And he was no more successful as a gambler. Very quickly he was in debt, and although there were things a gentleman might be privileged to ignore, he was expected to pay his debts.

Such reckless behavior did not make Mr. Allan any more fond of the boy. Since Edgar was not legally his son, Allan did not feel legally responsible for his debts, and so he did not pay them as the other fathers did. Poe knew well that he had no true claim to Allan's money, name, or protection. In fact, his was a home where they did not have to take him in; they could close the door against him. Although Poe had done well in his studies he was unable to continue at the university.

Another Failure

So he retreated into himself, into a world that few people ever experienced and none before him had ever revealed. We have his writing as evidence of this process of retreat. Poe revealed, probably more than any other writer, his own thoughts and feelings-his mind, heart, nerves, passions, hates, and madness. The works he created is like some beautiful cave filled with fanciful illusions that become real and believable through Poe's skillful writing. He leads the reader into this world through some of the most wildly imaginative and musical words ever conceived.

Poe's stories and poems-the Fall of the House of Usher. The Masque of the Red Death, The Murders in the Rue Morgue, The Gold Bug. A Descent into the Maelstrom. The Pit and the Pendulum. The Telltale Heart, Lenore, The Raven, The Bells, and others-contain characters are not persons you might meet; the plots couldn't happen. But the memory of some experience we've refused to accept may make it appear to be part of the frightening truth we may be desperately denying. We know this: all of us are attracted by horror, but few dare submit to it as did Edgar Allan Poe.

Poe gained some recognition while he was still living; he won some prizes-but he was mainly unknown and left alone. The French were the first to appreciate his true genius particularly the poet Baudelaire. this, in turn, brought him recognition at home, but only after his death.

The Final Despair

When Poe was twenty-seven he married his fourteen-year-old cousin. Virginia. The sad fact is that this delicate and beautiful girl continued to be a child in mind as she grew older, and she was incapable of understanding Poe's moods and genius. Eventually she, too, left him, for she died in freezing weather in a miserable cottage they shared, with Poe's coat over her and even the cat on her chest to try to keep her warm while Poe held her hands. It was a frightful, horrible scene-the kind of horror that could have come from his tortured mind.

His wife's illness and death had a crushing effect on Poe. He continued to write, but he also drank and settled further into despair. Two letters he wrote tell us of his state. First, this to a friend.

"For the last three or four months. I have been working fourteen or fifteen hours a day-and yet I have no money. I am as poor now as ever I was in my life-except in hope, which is by no means bankable."

And to someone who had invited him to dinner he wrote:

"Dear Sir: Your kind invitation to dinner today has wounded me to the quick. I cannot come-and for reasons of the most humiliating nature-my personal appearance. You may conceive my deep mortification in making this disclosure to you-but it was necessary. If you will be my friend so far as to loan me twenty dollars. I will call on you tomorrow-otherwise it will be impossible and I must submit to my fate."

One day in October 1849, a physician in Baltimore received this message from a printer in that city: "Dear Sir: There is a gentleman, rather the worse for wear...who goes under the cognomen of Edgar A. Poe, and who appears in great distress, and he says he is acquainted with you, and I assure you he is in need of immediate assistance. "The doctor came, and found that it was indeed Poe, and that he was dying. As he died, he uttered the words "Lord, help my poor soul". Thus ended the life of one of America's greatest authors-one who searched his imagination and found words to describe what he saw.

Taken from "American Reader", United States Information Service.

Discussion Questions.

1. Do you feel that most artists are influenced by their childhood? If so, to what extent? **I do believe that everybody's lives are influenced by childhood. In Poe's case he was a suffered kind of a boy because of how much he suffered in his childhood.**
2. Which do you think has the greatest influence on a person's thinking, his family or his education? Discuss. **I believe that the family, but especially the father and the mother because they represent the superego to the children in every family. Also, the people of good reputation in the neighborhoods.**
3. Which type of fiction do you prefer: one which deals mostly in an analysis of character or one that emphasizes plot? Give reasons for your choice.
I believe that both are important because if we want to maintain the audience in suspense that would be the best way of writing.

Complementary Exercises



Nathaniel Hawthorne p.430 and Edgar allan Poe p.435

1. In which things Hawthorne based his readings, that make the reader think about?

He based his writing in the moral and spirits things, he criticized the sin and make people to think about all type of mistake that as human are made.

2. What are the differences between Hawthorne and Poe talking about the way they wrote? **The difference between them is that Poe was a genius writing suspense and horror stories. Hawthorne on the other hand wrote about the conscience and life itself, about trusting yourself, being self reliant.**

3. What did Poe reveal in his writings?

That he was a lonely man. He always need somebody to share his life he was adopted but it was not his family and he always kept it in mind.

5.2 Reading Selections Critique

Lesson Plan



Topic: Self- Reliance by Ralph Waldo Emerson p. 446

Class Duration: 150 minutes

Objective:

- To recognize that men are more complicated than it looks.
- To expose the students to Emerson's works.

Methodology:

- Read the discussion questions p.456
- Talk about the author (45 mins.).
- Have students discuss: How can a man be a thinking machine?(40 mins.)
- Ask questions to see if students are ready to answer the discussion questions (30 mins.).

Evaluation: Answer the lesson questions.p.456 (35 mins.).

Skills: Speaking, listening, writing, reading.

Sources: Textbook, tape.

On-line Assignment: None.

Homework: Answer the complementary exercise p.457

Transcendental Inquiry and Individual Conscience

a. Self-Reliance

Ne te quaesiveris extra.

Man is his own star; and the soul that can

Render an honest and a perfect man

Commands all light, all influence, all fate;

Nothing to him falls early or too late.

Our acts our angels are, or good or ill,

Our fatal shadows that walk by us utill.

Epilogue to Beaumont and

Fletcher's Honest Man's Fortune

Cast the bantling on the rocks,

Suckle the bantling on thr rocks,

Wintered with the hawk and fox,

Power and speed be hands and feet.

I read the other day some verses written by an eminent painter which original and not conventional. The soul always hears an admonition in such lines, let the subject be what it may. The sentiment they instill is of more value than any thought they may contain. To believe your own thought, to believe that what is true for you in your private heart is true for all men,-that is genius. Speak your latent conviction, and it shall be the universal sense; for the inmost in due time becomes the outmost, and our first thought is rendered

back to us by the trumpets of the Last Judgment. Familiar as the voice of the mind is to each, the highest merit we ascribe to Moses, Plato, and Milton is that they set at naught books and traditions, and spoke not what men, but what they thought. A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages. Yet he dismisses without notice his thoughts; they come back to us with a certain alienated majesty, great works of art have no more affecting lesson for us than this. They teach us to abide by our spontaneous impression with good-humored inflexibility than most when the whole cry of voices is on the other side. Else to-morrow a stranger will say with masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our own opinion from another.

There is a time in every man's education when he arrived at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, not does he know until he has tried. Not for nothing one face, one character, one fact, makes much impression on him, and another none. This sculpture in the memory is not without preestablished harmony. The eye was placed where one ray should fall, that it might testify of that particular ray. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as

proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done best; but what he has said or done otherwise shall give him no peace. It is a deliverance which does no deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope.

Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so, and confided themselves childlike to the genius of their age, betraying their perception that they absolutely trustworthy was seated at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not minors and invalids in a protected corner, not cowards fleeing before a revolution, but guides, redeemers, and benefactors, obeying the Almighty effort and advancing on Chaos and the Dark.

What pretty oracles nature yields us on this text in the face and behavior of children, babes, and even brutes. That divided and rebel mind, that distrust of a sentiment because our arithmetic has computed the strength and means opposed to our purpose, these have not. Their mind being whole, their eye is as yet unconquered and when we look in their faces we are disconcerted. Infancy conforms to nobody; all conform to it; so that one babe commonly makes four or five out of the adults who prattle and play to it. So god

has armed youth and puberty and manhood no less with its own piquancy and charm, and made it enviable and manhood no less with its own piquancy and charm, and made it enviable and gracious and its claims not to be put by, if it will stand by itself. Do not think the youth has no force, because he cannot speak to you and me. Hark! In the next room his voice is sufficiently clear and emphatic. It seems he knows how to speak to his contemporaries. Bashful or bold then, he will know how to make us seniors very unnecessary.

The nonchalance of boys who are sure of a dinner, and would disdain as much as a lord to do or say ought to conciliate one, is the healthy attitude of human nature. A boy is in the parlor what the pit is in the playhouse; independent, irresponsible, looking out from his corner on such people and facts as pass by, he tries and sentences them on their merits, in the swift, summary way of boys, as good, bad, interesting, silly, eloquent, troublesome. He cumber himself never about consequences, about interests, he gives an independent, genuine verdict. You must court him; he does not court you. But the man is as it were clapped into jail by his consciousness. As soon as he has once acted or spoken with *éclat* he is a committed person, watched by the sympathy or the hatred of hundreds, whose affections must now enter into his account. There is no *Lethe* for this. Ah, that he could pass again into his neutrality! Who can thus avoid all pledges and, having observed, observe again from the same unaffected, unbiased, unbribable, unaffrighted innocence.- must always be formidable. He would utter opinions on all passing affairs, which being seen to be not private but necessary, would sink like darts into the ear of men and put them in fear.

These are the voices which we hear in solitude, but they grow faint and inaudible as we enter into the world. Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company, in which the members agree, for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

Whoso would be a man, must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world. I remember an answer which when quite young I was prompted to make to a valued adviser who was wont to importune me with the dear old doctrines of the church. On my saying, "What have I to do with the sacredness of traditions, if I live wholly from within?" my friend suggested,—"But these impulses may be from below, not from above;" I replied, "They do not seem to me to be such; but if I am the Devil's child, I will live then from the Devil." No law can be sacred to me but that of my nature. Good and bad are but names very readily transferable to that or this; the only right is what is after my constitution; the only wrong what is against it. A man is to carry himself in the presence of all oppositions as if every thing were titular and ephemeral but he. I am ashamed to think how easily we capitulate to badges and names, to large societies and dead institutions. Every decent and well-spoken

individual affects and sways me more than is right. I ought to go upright and vital, and speak the rude truth in all ways. If malice and vanity wear the coat of philanthropy, shall that pass? If an angry bigot assumes this bountiful cause of Abolition, and comes to me with his last news from Barbadoes, why should I not say to him. "Go love thy infant; love thy wood-chooper; be good-natured and modest; have that grace; and never varnish your hard, uncharitable ambition with this incredible tenderness for black folk a thousand miles off. Thy love afar is spite at home. "Rough and graceless would be such greeting, but truth is handsomer than the affectation of love. Your goodness must have some edge to it,-else it is none. The doctrine of hatred must be preached, as the counteraction of the doctrine of hatred must be preached, as the counteraction of the doctrine of love, when that pules and whines. I shun father and mother and wife and brother when my genius calls me. I would write on the lintels of the door-post. Whim. I hope it is somewhat better than whim at last, but we cannot spend the day in explanation. Expect me not to show cause why I seek or why I exclude company. They again, do not tell me, as a good man did today, of my obligation to put all poor men in good situations. Are they my poor? I tell thee, thou foolish philanthropist, that I grudge the dollar, the dime, the cent I give to such men as do not belong to me and to whom I do not belong. There is a class of persons to whom by all spiritual affinity I am bought and sold; for them I will go to prison if need be; but your miscellaneous popular charities; the education at college of fools; the building of meeting-houses to the vain end to which many now stand; alms to sots, and the thousand-fold Relief Societies;-

though I confess with shame I sometimes succumb and give the dollar, it is a wicked dollar, which by and by I shall have the manhood to withhold.

Virtues are, in the popular estimate, rather the exception than the rule. There is the man and his virtues. Men do what is called a good action, as some piece of courage or charity, much as they would pay a fine in expiation of daily non-appearance on parade. Their works are done as an apology or extenuations of their living in the world,-as invalids and the insane pay a high board. Their virtues are penances. I do not wish to expiate. But to live. My life is for itself and not for a spectacle. I much prefer that it should be of a lower strain, so it be genuine and equal, than that it should be glittering and unsteady. I wish it to be sound and sweet, and not to need diet and bleeding. I ask primary evidence that you are a man, and refuse this appeal from the man to his actions which are reckoned excellent. I cannot consent to pay for a privilege where I have intrinsic right. Few and mean as my gifts may be, I actually am, and do not need for my own assurance or the assurance of my fellows any secondary testimony.

What I must do is all that concerns me, not what the people think. This rule, equally arduous in actual and in intellectual life, may serve for the whole distinction between greatness and meanness. It is harder because you will always find those who think they know what is your duty better than you know it. It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude.

The objection to conforming to usages that have become dead to you is that it scatters your force. It loses your time and blurs the impression of your character, If you maintain a dead church, contribute to a dead Bible-society, vote with a great party either for the government or against it, spread your table like base house-keepers,-under all these screens I have difficulty to detect the precise man you are: and of course so much force is withdrawn from your proper life. But do your work, and I shall know you. Do your work, and you shall reinforce yourself. A man must consider what a blind-man's-buff is this game of conformity. If it know your sect I anticipate your argument. I hear a preacher announce for his text and topic the expediency of one of the institutions of his church. Do I not know beforehand that not possibly can he say a new spontaneous word? Do I not know that with all this ostentation of examining the grounds of the institution he will do no such thing? Do I not that he is pledged to himself not to look but at one side, the permitted side, not as a man, but as a parish minister? He is a retained attorney, and these airs of the bench are the emptiest affectation. Well, most men have bound their eyes with one or another handkerchief, and attached themselves to some one of these communities of opinion. This conformity makes them not false in a few particulars, authors of a few lies, but false in all particulars. Their every truth is not quite true. Their two is not the real two, their four not the real four; so that every word they say chagrins us and we know not where to begin to set them right. Meantime nature is not slow to equip us in the prison-uniform of the party to which we adhere. We come to wear one cut of face and figure, and acquire by degrees the gentlest asinine expression. There is a

mortifying experience in particular, which does not fail to wreak itself also in the general history; I mean “the foolish face of praise,” the forced smile which we put on in company where we do not feel at ease, in answer to conversation which does not interest us. The muscles, not spontaneously moved but moved by a low usurping wilfulness, grow tight about the outline of the face, with the most disagreeable sensation.

For monconformity the word whips you with its displeasure. And therefore a man must know how to estimate a sour face. The by-standers look askance on him in the public street or in the friend’s parlor. If this aversion had its origin in contempt and resistance like his own he might well go home with a sad countenance; but the sour faces of the multitude, like their sweet faces, have no deep cause, but are put on and off as the wind blows and a newspaper directs. Yet is the discontent of the multitude more formidable than that of the senate and the college. It is easy enough for a firm man who knows the world to brook the rage of the cultivated classes. Their rage is decorous and prudent, for they are timid, as being very vulnerable themselves. But when to their feminine rage the indignation of the people is added, when the ignorant and the poor are aroused, when the unintelligent brute force that lies at the bottom of society is made to growl and mow, it needs the habit of magnanimity and religion to treat it godlike as a trifle of no concernment.

The other terror that scares us from self-trust is our consistency; a reverence for our past act or word because the eyes of others have no other data for computing our orbit than our past acts, and we are loath to disappoint them.

But why should you keep your head over your shoulder? Why drag about this corpse of your memory, lest you contradict somewhat you have stated in this or that public place? Suppose you should contradict yourself; what then? It seems to be a rule of wisdom never to rely on your memory alone, scarcely even in acts of pure memory, but to bring the past for judgment into the thousand-eyed present, and live ever in a new day. In your metaphysics you have denied personality to the Deity, yet when the devout motions of the soul come, yield to them heart and life, though they should clothe God with shape and color. Leave your theory, as Joseph his coat in the hand of the harlot, and flee.

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Speak what you think now in hard words and tomorrow thinks in hard words again, though it contradict every thing you said to-day.- “Ah, so you shall be sure to be misunderstood.”- Is it so bad then to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood.

Taken from “American Reader”, United States Information Service.

Discussion questions.

1. How do you define “soul”?

The soul always hears an admonition in such times, let the subject be what it may. The sentiment they instill is of more value than any thought they may contain.

2. How do you define “trust thyself?”

Every heart vibrates to that iron string. Accept the place that divine providence has found for you, the society of your contemporaries, the connection of events.

Complementary exercise



Self Reliance by Ralph Waldo Emerson p.559

1. Based on your notes and what covered in class, explain your own concept of self-Reliance. (**Answers will vary**)

Lesson Plan



Topic: Where I lived and what I lived for by Henry David Thoreau p.459

Class duration: 150 minutes

Objective:

- To apply relationale transcendentalism.
- To apply to treascendentalism to our lives.

Methodology:

- Answer the discussion questions p.476
- Talk about the author p. 459 (35 mins.).
- Play the tape (10 mins.).
- Have students discuss what transcendentalism is?
(40 mins.).
- Ask questions to check for readdinnes when answering
the discussion questions (40 mins.).

Evaluation: Answer the lesson questions p. 476 (25 mins.).

Skills: speaking, listening, writing, reading

Sources: Textbook, tape.

On-line Assignment: None.

Homework: Answer the complementary exercise.p.477

Transcendental Inquiry an Individual Conscience

The Life Lived Close to Nature Henry David Thoreau.



Even during his childhood in Concord, Massachusetts, Henry David Thoreau (1817-62), essayist and poet. was deeply fascinated by the world of nature- Identifying him as the family scholar, his parents afforded him an education at Harvard University, where he was an honor student and spoke at his commencement. Uncertain about what to do with himself, he taught school with his brother John until the school closed, and he worked as a gardener and handyman in the household of his philosophic mentor, Ralph Waldo Emerson- Thoreau published essays, did odd Jobs, and worked occasionally in the family pencil business, but he refused to join his contemporaries in pursuit of the materialism fostered by his age.

Under Emerson's influence, Thoreau was fascinated by transcendentalism, specially those doctrines that suited his temperament—the assurance that he could trust his own intuition and the recommendation of solitary communion with nature. In summer 1845, he decided to test his transcendental theories in a practice fashion, and he moved into a hut a Walden Pond on Emerson's property determined to see exactly how much he could live without. He set down the truths he discovered in a book called *Walden* (1854), one of the most original and exciting pieces of American prose. But his stay at Walden Pond, which ended in fall 1847, was only an experiment and was not meant for emulation. "I

came into this world," he wrote," chiefly to make this a good place to live in, but to live in it, be it good bad." The following chapter from *Walden*. "Where I Lived and What I Lived For," is a clear statement of the rationale of transcendentalism applied to a practical experiment in living.

Excerpted from

Walden

b. Where I Lived and What I Lived For

When first I took up my abode in the woods, that is, began to spend my nights as well as days there, which, by accident, was on Independence day, or the Fourth of July, 1845, my house was not finished for winter, but was merely a defence against the rain. without plastering or chimney, the walls being of rough, weather-stained boards, with wide chinks, which made it cool at night. The upright white hewn studs and freshly planed door and window casings gave it a clean and airy look, especially in the morning, when its timbers were saturated with dew, so that I fancied that by noon some sweet gum would exude from them. To my imagination it retained throughout the day more or less of this auroral character, reminding me of a certain house on a mountain which I had visited a year before. This was an airy and unplastered cabin, fit to entertain a travelling god, and where a goddess might trail her garments. The winds which passed over my dwelling were such as sweep over the ridges of mountains, bearing the broken strains, or celestial parts only, of terrestrial music. The morning wind forever blows, the poem of

creation is uninterrupted; but few are the ears that hear it. Olympus is but the outside of the earth everywhere.

The only house I had been the owner of before, if I except a boat, was a tent, which I used occasionally when making excursions in the summer, and this is still rolled up in my garret; but the boat, after passing from hand to hand, has gone down the stream of time. With this more substantial shelter about me, I had made some progress toward settling in the world. This frame, so slightly clad, was a sort of crystallization around me, and reacted on the builder. It was suggestive somewhat as a picture in outlines. I did not need to go outdoors to take the air, for the atmosphere within had lost none of its freshness. It was not so much within-doors as behind a door where I sat, even in the rainiest weather. The Harivansa says, "An abode without birds is like a meat without seasoning." Such was not my abode, for I found myself suddenly neighbor to the birds; not by having imprisoned one, but having caged myself near them. I was not only nearer to some of those which commonly frequent the garden and the orchard, but to those wilder and more thrilling songsters of the forest which never, or rarely, serenade a villager,—the wood thrush, the veery, the scarlet tanager, the field sparrow, the whip-poor-will, and many others.

I was seated by the shore of a small pond, about a mile and a half south of the village of Concord and some what higher than it, in the midst of an extensive wood between that town and Lincoln, and about two miles south of that our only field known to fame,

Concord Battle Ground; but I was so low in the woods that the opposite shore, half a mile off, like the rest, covered with wood, was my most distant horizon. For the first week, when ever looked out on the pond it impressed me like a tarn high up on the side of a mountain, its bottom far above the surface of other lakes, and, as the sun arose, I saw it throwing off its nightly clothing of mist, and here and there, by degrees, its soft ripples or its smooth reflecting surface was revealed, while the mists, like ghosts, were stealthily withdrawing in every direction into the woods, as at the breaking up of some nocturnal conventicle. The very dew seemed to hang upon the trees later into the day than usual, as on the sides of mountains.

Transcendental Inquiry and Individual Conscience

This small lake was of most value as a neighbor in the intervals of a gentle rainstorm in August, when, both air and water being perfectly still, but the overcast, mid-afternoon had all the serenity of evening, and the wood thrush sang around, and was heard from shore to shore. A lake like this is never smoother than at such a time; and the clear portion of the air above it being shallow and dark by clouds, the water, full of light and reflections, becomes a lower heaven itself much the more important. From a hill-top near by, where the wood had been recently cut off, there was a pleasing vista southward across the pond, through a wide indentation in the hills which form the shore there, where their opposite sides sloping toward each other suggested a stream flowing out in that direction through a wooded valley, but stream there was none. That way I looked between and over the near green hills to some distant and higher ones in the horizon,

tinged with blue. Indeed, by standing on tiptoe I could catch a glimpse of some of the peaks of the still bluer and more distant mountain ranges in the northwest, those true-blue coins from heaven's own mint, and also of some portion of the village. But other directions, even from this point, I could not see over or beyond the woods which surrounded me- It is well to have some water in your neighborhood, to give buoyancy to and float the earth. One value even of the smallest well is, that when you look into it you see that earth is not continent but insular. This is as important as that it keeps butter cool. When I looked across the pond from this peak toward the Sudbury meadows, which in time of nood I distinguished elevated perhaps mirage in their seething valley, like a coin in a basin, all the earth beyond the pond appeared like a thin crust insulated and floated even by this small sheet of Interventing water, and I was reminded that this on which I dwelt was but dry land.

Though the view from my door was still more contracted, I did not feel crowded or confined in the least. There was pasture enough for my imagination. The low shrub oak plateau to which the opposite shore arose stretched away toward prairies of the West and the steppes of Tartary, affording ample room for all roving families of men. "There are none happy in the world but beings who enjoy freely a vast horizon,"—said Damodara, when his herds required new and larger pastures.

Both place and time were changed, and I dwelt nearer to those parts of the; verse and to those eras in history which had most attracted me. Where I lived as far off as many a

region viewed nightly by astronomers. We are wont to imagine rare and detectable places in some remote and more celestial corner of the system, behind the constellation of Cassiopeia's Chair, far from noise and disturbance discovered that my house actually had its site in such a withdrawn, but forever new and unprofaned, part of the universe. If it were worth the while to settle in those parts near to the Pleiades or the Hyades, to Aldebaran or Altair, then I was really there, or at an equal remoteness from the life which I had left behind, dwindled and twinkling with as fine a ray to my nearest neighbor, and to be seen only in moonless nights by him. Such was that part of creation where I had squatted;

There was a shepherd that did live,
And held his thoughts as high
As where the mounts whereon his flocks
Did hourly feed him by.

What should we think of the shepherd's life if his flocks always wandered to higher pastures than his thoughts?

Every morning was a cheerful invitation to make my life of equal simplicity, Thoreau I may say innocence, with nature herself. I have been as sincere a worshipper of Aurora as the Greeks. I got up early and bathed in the pond; that was a religious exercise, and done of the best things which I did. They say that characters were engraven on the bathing tub of King Tching-thang to this effect: "Renew thyself completely each day; do it again,

and again, and forever again." I can understand that. Morning brings back the heroic ages. I was as much affected by the faint hum of a mosquito making its invisible and unimaginable tour through my apartment at earliest dawn, when I was sitting with door and Windows open, as I could be by any trumpet that ever sang of fame. It was Homer's requiem; itself an Iliad and Odyssey in the air, singing its own wrath and wanderings. There was something cosmical about it; a standing advertisement, till forbidden, of the everlasting vigor and fertility of the world. The morning, which is the most memorable season of the day, is the awakening hour. Then there is least somnolence in us; and for an hour, at least, some part of us awakes which slumbers all the rest of the day and night. Little is to be expected of that day, if it can be called a day, to which we are not awakened by our Genius, but by the mechanical nudgings of some servitor, are not awakened by our own newly acquired force and aspirations from within, accompanied by the undulations of celestial music, instead of factory bells, and a fragrance filling the air to a higher life than we fell asleep from; and thus the darkness bears its fruit, and proves itself to be good, no less than the light. That man who does not believe that each day contains an earlier, more sacred, and auroral hour than he has yet profaned, has despaired of life, and is pursuing a descending and darkening way. After a partial cessation of his sensuous life, the soul of man, or its organs rather, are reinvigorated each day, and his Genius tries again what noble life it can make. All memorable events, I should say, transpire in morning time and in a morning atmosphere. The Vedas say, "All intelligences awake with the morning." Poetry and art, and the fairest and most memorable of the actions of men, date from such an hour. All poets and heroes, like

Memnon, are the children of Aurora, and emit their music at sunrise. To him whose elastic and vigorous thought keeps pace with the sun, the day is perpetual morning. It matters not what the docks say or the altitudes and labors of men. Morning is when I am awake and there is a dawn in me. Moral reform is the effort to throw off sleep. Why is it that men give so poor an account of their day if they have not been slumbering? They are not such poor calculators. If they had not been overcome with drowsiness, they would have performed something. The millions are awake enough for physical labor; but only one in a million is awake enough for effective intellectual exertion, one in a hundred millions to a poetic or divine life. To be awake is to be alive. I have never yet met a man who was quite awake. How could I have looked him in the face?

We must learn to reawaken and keep ourselves awake, not by mechanical aids, but by an infinite expectation of the dawn, which does not forsake us in our soundest sleep. I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do. To affect the quality of the day, that is the highest of arts. Every man is tasked to make his life, even in its details, worthy of the contemplation of his most elevated and critical hour. If we were fused, or rather used up, such paltry information as we get, the oracles would distinctly inform us how this might be done.

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when came to die, discover that I had not lived. I did not wish to live what was not life living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish meanness to the world; or if it were sublime, to know it by experience, and be to give a true account of it in my next excursion. For most men, it appears to me, are in strange uncertainty about it, whether it is of the devil or of God, and have somewhat hastily concluded that it is the chief end of man here to "glorify God; and enjoy him forever."

Still we live meanly, like ants; though the fable tells us that we were long changed into men; like pygmies we fight with cranes; it is error upon error, clout upon clout, and our best virtue has for its occasion superfluous and evitable wretchedness. Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, lump the rest- Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand. instead of a million count half a dozen, and keep your accounts on your thumb-nail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and one items to be allowed for that a man has to live, if

he would not found and go to the bottom and not make his port at all, by dead reckoning, and he must be great calculator indeed who succeeds. Simplify, simplify. Instead of three meals day, if it be necessary eat but one; instead of a hundred dishes, five; and red other things in proportion. Our life is like a German confederacy, made up of petty states, with its boundary forever fluctuating, so that even a German cannot tell how it is bounded at any moment. The nation itself, with all its so-called internal improvements, which, by the way are all external and superficial, is just such unwieldy and overgrown establishment, cluttered with furniture and tripped up by its own traps, ruined by luxury and heedless expense, by want of calculation and a worthy aim, as the million households in the land; and the only cure for it, as them, is in a rigid economy, a stem and more than Spartan simplicity of life elevation of purpose. It lives too fast. Men think that it is essential that the Nation have commerce, and export ice, and talk through a telegraph, and ride thirty miles an hour, without a doubt, whether they do or not; but whether we should live like baboons or like men, is a little uncertain. If we do not get our sleepers, and Urails, and devote days and nights to the work, but go to tinkering upon our lives improve them. who will build railroads? And if railroads are not built, how swe get to heaven in season? But if we stay at home and mind our business, who want railroads? We do not ride on the railroad; it rides upon us. Did you think what those sleepers are that underlie the railroad? Each one is a man Irishman, or a Yankee man. The rails are laid on them, and they are covered with sand, and the ears run smoothly over them. They are sound sleepers, I assure you. And every few years a new lot is laid down and run over; so that, if some have pleasure of riding on a rail, others

have the misfortune to be ridden upon. when they run over a man that is walking in his sleep, a supernumerary sleeper the wrong position, and wake him up, they suddenly stop the cars, and make a hue and cry about it, as if this were an exception. I am glad to know that it takes a of men for every five miles to keep the sleepers down and level in their beds as for this is a sign that they may sometime get up again.

Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry. Men say that a stitch in time saves nine, and so they take a thousand stitches to day to save nine to-morrow. As for work. we haven't any of any consequence. We have the Saint Vitus's dance, and cannot possibly keep our heads still. If I should only give a few pulls at the parish bellrope, as for a fire, that is, without setting the bell, there is hardly a man on his farm in the outskirts of Concord, notwithstanding that press of engagements which was his excuse so many times this morning, nor a boy, nor a woman, I might almost say, but would forsake all and follow that sound, not mainly to save property from the flames, but, if we will confess the truth, much more to see it burn, since burn it must, and we, be it known, did not set it on fire, —or to see it put out, and have a hand in it, if that is done as handsomely; yes, even if it were the parish church itself. Hardly a man takes a haff-hour's nap after dinner, but when he wakes he holds up his head and asks. "What's the news?" as if the rest of mankind had stood his sentinels. Some give directions to be waked every half-hour, doubtless for no other purposc; and then, to pay for it, they tell what they have dreamed. After a nights sleep the news is as indispensable as the breakfast. "Pray tell me anything new that has

happened to a man anywhere on this globe,"—and he reads it over his coffee and rolls, that a man has had his eyes gouged out this morning on the Wachito River; never dreaming the while that he lives in the dark unfathomed mammoth cave of this world, and has but the rudiment of an eye himself.

For my part, I could easily do without the post-office. I think that there are very few important communications made through it. To speak critically, I never received more than one or two letters in my life—I wrote this some years ago—that were worth the postage. The penny-post is, commonly, an institution through which you seriously offer a man that penny for his thoughts which is so often safely offered in jest. And I am sure that I never read any memorable news in a newspaper. If we read of one man robbed, or murdered, or killed by accident, or one house burned, or one vessel wrecked, or one steamboat blown up, or one cow run over on the Western Railroad, or one mad dog killed, or one lot of grasshoppers in the winter, —we never need read of another. One is enough. If you are acquainted with the principle, what do you care for a myriad instances and applications? To a philosopher all news, as it is called, is gossip, and they who edit and read it are old women over their tea. Yet not a few are greedy after this gossip. There was such a rush, as I hear, the other day at one of the offices to learn the foreign news by the last arrival, that several large squares of plate glass belonging to the establishment were broken by the pressure, —news which I seriously think a ready wit might write a twelve-month, or twelve years, beforehand with sufficient accuracy. As for Spain, for instance, if you know how to throw in Don Carlos and the Infanta, and Don

Pedro and Seville and Granada, from time to time in the right proportions, —they may have changed the names a little since I saw the papers, —and serve up a bull-fight when other entertainments fail, it will be true to the letter, and give us as good an idea of the exact state or ruin of things in Spain as the most succinct and lucid reports under this head in the newspapers: and as for England, almost the last significant scrap of news from that quarter was the revolution of 1649; and if you have learned the history of her crops for an average year, you never need attend to that thing again, unless your speculations are of a merely pecuniary character. If one may judge who rarely looks into the newspapers, nothing new does ever happen in foreign parts, a French revolution not excepted.

What news how much more important to know what that is which was never old' "Kieou-he-yu (great dignitary of the state of Wei) sent a man to Khoung-tseu to know his news. Khoung-tseu caused the messenger to be seated near him, questioned him in these terms: What is your master doing? The messenger answered with respect: My master desires to diminish the number of his faults, he cannot come to the end of them. The messenger being gone, the philosopher remarked: What a worthy messenger! What a worthy messenger!" The preacher, instead of vexing the ears of drowsy farmers on their day of rest at the end of week,—for Sunday is the fit conclusion of an ill-spent week, and nothing fresh; brave beginning of a new one,—with this one other draggle-tail of a sermon should shout with thundering voice, "Pause! Avast! Why so seeming fast, deadly slow?"

Shams and delusions are esteemed for soundest truths, while reality is fabulous. If men would steadily observe realities only, and not allow themselves to be deluded, life, to compare it with such things as we know, would be like a fairy and the Arabian Nights' Entertainments. If we respected only what is inevitable and has a right to be, music and poetry would resound along the streets. When we are unhurried and wise, we perceive that only great and worthy things have permanent and absolute existence, that petty fears and petty pleasures are but shadow of the reality. This is always exhilarating and sublime. By closing the eyes and slumbering, and consenting to be deceived by shows, men establish and confirm their daily life of routine and habit everywhere, which still is built purely on illusory foundations. Children, who play life, discern its true law and relations more clearly than men, who fail to live it worthily, but who think that they are wiser by experience, that is, by failure. I have read in a Hindoo book, that "there was a king's son, who, being expelled in infancy from his native city, was brought up by a forester, and, growing up to maturity in that state, imagined himself to belong to the barbarous race with which he lived. One of his father's ministers having discovered him, revealed to him what he was, and the misconception of character was removed, and he knew himself to be a prince. So soul," continues the Hindoo philosopher, "from the circumstances in which it is placed, mistakes its own character, until the truth is revealed to it by some holy teacher, and he knows itself to be Brahme." I perceive that we inhabitants of New England live mean lives that we do because our vision does not penetrate the surface of things. We think that that is which appears to be. If a man should walk through this down and see only the

reality, where, think you, would the "Milldam" go to? If he give us an account of the realities he beheld there, we should not recognize place in his description. Look at a meeting-house, or a court-house, or a jail, shop, or a dweihng-house, and say what that thing really is before a true gaze, they would all go to pieces in your account of them. Men esteem truth remote in the outskirts of the system, behind the farthest star, before Adam and after the man. In eternity there is indeed something true and sublime-But all these times places and occasions are now and here. God himself culminates in the present; moment, and will never be more divine in the lapse of all the ages. And we are enabled to apprehend at all what is sublime and noble only by the perpetual instill and drenching of the reality that surrounds us. The universe constantly and obediently answers to our conceptions; whether we travel fast or slow, the track is laid for us-Let us spend our lives in conceiving then. The poet or the artist never had so fair and noble a design but some of his posterity at least could accomption. Let us spend one day as deliberately as Nature, and not be thrown off the track every nutshell and mosquito's wing that fails on the rails. Let us rise early and fast, or break fast, gently and without perturbation; let company come and let company go, let the bells ring and the children cry,—determined to make a day of it. Why should we knock under and go with the stream? Let us not be upset and over-whelmed in that terrible rapid and whirlpool called a dinner, situated in the meridian shafflows. Weather this danger and yon are safe, forth crest of the way is down hill. With unrelaxed nerves, with morning vigor, sail by it, looking another way, tied to the mast like Ulysses. If the engine whistles. till it is hoarse for its pains. If the bell rings, why should we run? We will consider what kind of music

they are like. Let us settle ourselves, and work and wedge our feet downward through the mud and slush of opinion, and prejudice, and tradition, and delusion, and appearance, that alluvion which covers the globe, through Paris and London, through New York and Boston and Concord, through Church and State, through poetry and philosophy and religion, till we come to a hard bottom and rocks in place, which we can call reality, and say, This is, and no mistake; and then begin, having a point d'appui, below freshet and frost and fire, a place where you might found a wall or a state, or set a lamppost safely, or perhaps a gauge, not a Nilometer, but a Realometer, that future ages might know how deep a freshet of shams and appearances had gathered from time to time. If you stand right fronting and faceto face loafact, you will see the sun glimmer on both its surfaces, as if it were a cimeter, and feel its sweet edge dividing you through the heart and marrow, and so you will happily conclude your mortal career. Be it life or death, we crave only reality. If we are really dying, let us hear the rattle in our throats and feel cold in the extremities; if we are alive. let us go about our business.

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fishing the sky, whose bottom is pebbly with stars. I cannot count one. I know not the first letter of the alphabet. I have always been regretting that I was not as wise as the day I was born. The intellect is a cleaver; it discems and rifts its way into the secret of things-I do not wish to be any more busy with my hands than is necessary. My head is hands and feet. I feel all my best faculties concentrated in it. My

instinct tells me that my head is an organ for burrowing, as some creatures use their snout and fore paws, and with it I would mine and bun-ow my way through these hills. I think that the richest vein is somewhere hereabouts; so by the divining-rod and thin rising vapors I judge; and here I will begin to mine.

Taken from “American Reader”, United States Information Service.

Discussion questions

1. What do you understand by overcome drowsiness?

It is when we talked about millions of people are awake enough for physical labor; but only one million is awake enough for effective intellectual exertion, only one in one hundred millions to a poetic or divine life.

2. Do men observe realities only? Please explain.

No, they dont. Shames and delussions are steemed for soundest truths, while reality observes realities only, and don`t allow themselves to be deludes, life to compare it with things we know, it would be a fantasy.

Complementary exercise



Transcendental Inquiry...By Henry David Thoreau p.

1. Taking into account what seen in class, give your own concept of Transcendentalism.

5.3 Authors Contrast

Lesson plan



Topic: Emerson, Thoreau and Melville contrast p.480, 482, 484

Time: 150 minutes

Objective: To compare Ralph Waldo Emerson, Henry Thoreau, and Herman Melville.

Methodology:

- Read the biographies and the lesson questions, pages 480, 482, 484.
- Talk about the three authors and try to apply facts about the author's lives to the students lives (45 mins.).
- Play the tape (10 mins.).
- What do you think about materialism? (15 mins.).
- Are you materialistic? (15 mins.).
- Do you like to meditate? (15 mins.).
- Do you like to get away and reflect on yourself? (15 mins.).
- What's transcendentalism? (15 mins.).

Evaluation: Answer the lesson questions p. 481, 483, 485. (20 mins.).

Skills: Speaking, writing, reading, listening.

Sources: Textbook, tape.

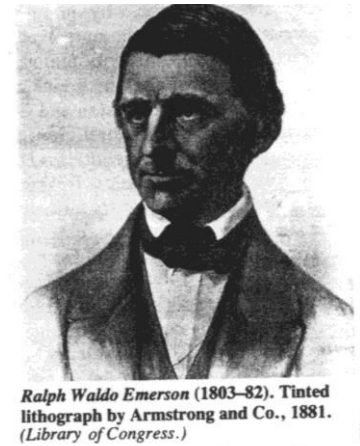
On-line Assignment: None.

Homework: Answer the complementary exercises p.485

Preparation 📺

a. A Declaration of Intellectual Independence by Ralph Waldo Emerson

Although essayist and poet Ralph Waldo Emerson (1803-82) graduated thirtieth in a class of fifty-nine from Harvard University and was a dilatory and often neglectful student, when he matured he proved to possess one of the few truly original and seminal intellects in the history of American thought. From the time of his boyhood in Boston, Emerson was an independent and



self-reliant individual whose career was an exemplum of his beliefs. After entering the Unitarian ministry, he became dissatisfied with the sacraments and the formalized aspects of the church as an institutions. Believing strongly in nonconformity, he struck off on his own and took to the lecture platform to preach his secularized faith to which the name transcendentalism was given. Drawing upon Plato, Plotinus, the Oriental scriptures, and German and English Romanticism, Emerson gave an original stamp to a philosophy that idealistically asserted man's capacity for knowing truth intuitively. He believed that all men partook of the divine through their share in the universal spirit, the "Oversoul"; that nature is a phisycal manifestation of the "Oversoul" to which man can turn for truth, inspiration, discipline, or guidance; and that man can therefore trust his better inclinations to lead him to a way of life superior to that offered by American materialism. "Self-Reliance" (1841) is a vigorous affirmation of transcendentalism-the

need for trusting one's own mind and genius and the necessity of nonconformity and dissent.

Taken from "American Reader", United States Information Service.

Question about the author.

1. What literary genres did Emerson use to write? **Essay and poetry.**
2. What university did he graduate from? **Harvard University**
3. What kind of student was he? **Often neglectful**
4. When did he become good at writing?

When he matured he proved to possess one of the few truly original and seminal intellects in the history of American Thought.

5. In his boyhood, what kind of a boy was he? **He was an independent and self-reliant individual whose career was an example of his beliefs.**
6. What did he believe strongly in? **He believed strongly in nonconformity**
7. What was transcendentalism based on?

Plato, Plotinus, the oriental scriptures and German and English Romanticism

Emerson gave an original stamp to a philosophy that idealistically asserted man's capacity for knowing truth intuitively.

8. Through what did Emerson believe that all men partake of the divine?

Through their share in the universal spirit, the "oversoul"; that nature is a physical manifestation of the oversoul to which man can turn for truth, inspiration, discipline, or guidance.

9. What does “self-reliance” talk about?

It talks about trusting one’s own mind and genius and the necessity of non conformity and dissent.

Transcendental Inquiry and Individual Conscience

b. The Life Lived Close to Nature

Henry David Thoreau 📷

Even during his childhood in Concord, Massachusetts, Henry David Thoreau (1817-62), essayist and poet, was deeply fascinated by the world of nature. Identifying him as the family scholar, his parents afforded him an education at Harvard University, where he was an honor student and spoke at his commencement. Uncertain about what to do with himself, he taught school with his brother



Henry David Thoreau, 1879. Photograph by George F. Parlow. (Library of Congress.)

John until the school closed, and he worked as a gardener and handyman in the household of his philosophic mentor, Ralph Waldo Emerson. Thoreau published essays, did odd jobs, and worked occasionally in the family pencil business, but he refused to join his contemporaries in pursuit of the materialism fostered by his age. Under Emerson’s influence, Thoreau was fascinated by transcendentalism, especially those doctrines that suited his temperament-the assurance that he could trust his own intuition and the recommendation of solitary communion with nature. In summer 1845, he

decided to test his transcendental theories in a practical fashion, and he moved into a hut at Walden Pond on Emerson's property, determined to see exactly how much he could live without. He set down the truths he discovered in a book called *Walden* (1854), one of the most original and exciting pieces of American prose. But his stay at Walden Pond, which ended in fall 1847, was only an experiment and was not meant for emulation. "I came into this world," he wrote, "not chiefly to make this a good place to live in it, but to live in it, be it good or bad." The following chapter from *Walden*, "Where I Lived and What I Lived For," is a clear statement of the rationale of transcendentalism as applied to a practical experiment in living.

Taken from "American Reader", United States Information Service.

Questions about Henry David Thoreau.

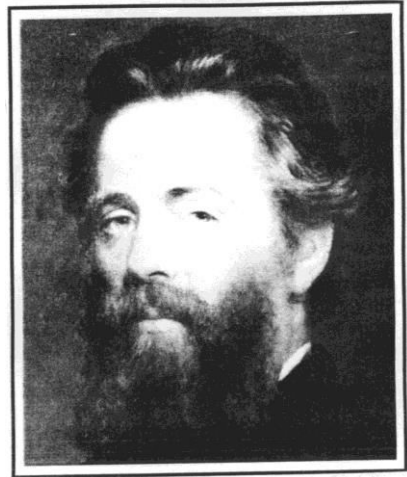
1. Where did Thoreau spend his childhood? **In Concord, Massachusetts.**
2. What literary genres did he use to write? **Essay and poetry**
3. What fascinated him? **The world of nature**
4. Where did he study? **At Harvard University**
5. What kind of student was he? **He was an honor student**
6. Who was Henry's mentor? **Ralph Waldo Emerson**
7. What kind of a business did his family have? **A pencil business**
8. What fascinated Thoreau? **Transcendentalism**
9. How did Henry decide to practice his transcendental theories? **In summer 1845, by trusting his own intuition and recommendation of solitary communion with nature.**

c. Existential Alienation. Herman Melville



Although novelist Herman Melville (1819-91) was from a distinguished American family of military officers and merchants, financial circumstances forced him to forgo regular schooling during his adolescence to work as a bank clerk. At the age of seventeen, he made the momentous decision to go to sea, and he spent the following four years on various ships traveling to Europe, the South Sea Islands, and

Herman Melville



other exotic parts of the world. While this experience served as his education, it also provided him with sufficient material for a lifetime of creative writing, beginning with *Typee* in 1846 and concluding with *Billy Budd* written before his death but not published until 1924. Like his close friend, Nathaniel Hawthorne, Melville tended to look at the darker side of human nature, an aspect of life that he had observed aboard ships and in what he thought of as uncivilized parts of the world. His story “Bartleby the Scrivener: A Story of Wall Street” (1853), which seems to say nothing on its surface yet suggests numerous thematic possibilities, reflects his ambiguous view of existence. It is one of those few stories that continue to defy a definitive explication, having been read as everything from a satire of Henry David Thoreau to a paradigm of early existential thought: its theme may finally be that the inscrutable does not yield one iota to the rational categories of existence.

Taken from “American Reader”, United States Information Service.

Questions about Herman Mellville.

1. What literary genres did Herman Melville use to write? **Novels**
2. What kind of a family did Herman Melville have? **It was a distinguished American family of military officers and mrchants**
3. What kind of a job did he do when he was an adolescent? **He worked as a bank clerk**
4. What momentous decision did he make when he was seventeen? **He decided to go to sea**
5. What pieces of writing did he write when he came back from sea? **Typee and Billy Budd**
6. When were they published? **Until 1924**
7. What was Melville's theme to write? **He chose the darker side of human nature, an aspect of life that he had observed aboard the ships and in what he thought as uncivilized parts of the world.**

Complementary exercises



Emerson, Thoreau and Melville p.480, 482, 484

Find the similarities and differences between these three authors. Use the space provided below.

- Similarities:**
1. The three of them were transcendentalists.
 2. Emerson and Thoreau wrote essays and poems.
 3. The three of them believed in trusting in their own intuition and solitary communion with nature.
 4. Only Emerson and Thoreau graduated from Harvard University.
 5. The three of them were nonconformists.

- Differences:**
1. Only Herman Melville wrote novels.
 2. Henry David Thoreau's mentor was Herman Melville.
 3. Herman Melville did not graduate from the university, he traveled.
 4. Henry was an honor student.
 5. Emerson was a negligent sort of student.

Extra activity. Check thier biographies to answer these activity.

Contrast Henry David Thoreou and Jonathan Swift

Similarities.

- 1. Both wanted to depict the reality of their epoch.**
- 2. Both of them were dedicated writers.**
- 3. The two of them represented their literary periods.**

Transcendentalism and Enlightenment.

- 4. Both graduated from the university. Swift from Trinity College and Thoreou from Harvard University.**
- 5. Both of them had humble beginnings.**

Differences.

- 6. One was a representative of the Transcendentalism and the other was a representative of Romanticism.**
- 7. Henry wanted to know himself by reflecting on him and trusting in him also, Swift wanted to criticize his government by satirizing it.**
- 8. The contact with nature would make them more conscious about their lives and their concience. Swift wanted to live a life that did not have to do with corruption, brutality, and ignorance.**

CONCLUSIONS

The researchers expected that the creation of an American and British Literature textbook as well as the teacher's edition can be essential in the teaching learning process, researchers had to evaluate the answers that were collected from surveys and interviews administered to teachers, students, and a MINED expert in making books. Some of the needs that were mentioned by students to be included in the textbook were: listening, reading, writing and speaking, on the other hand the book making expert stated that the exercises and the materials included in a text had to be well designed and well guided to obtain excellent results in the classroom.

The purpose of analyzing the answers obtained was to evaluate which details to take into account for the creation of an American and British Literature. In other words, what aspects of literature to emphasize more on than others.

Needless to say, everyone believes that the creation of this textbook will benefit the School of Languages at UTEC, since researchers put in practice the suggestions that were made by people involved in this project.

The majority agreed that a textbook should be illustrated, it also had to have a video and an audiotape, one aspect to take into consideration was the depth of the contents or level which was range from fairly advanced, most of all, to very advanced. Another aspect to include in the creation of the textbook was that of

doing on line research on famous writers first of all. Literary periods second of all, literary genres third of all and finally specific works on- line.

Another aspect researchers took into account to create the textbook was the type of assignments in which students will work on, so the American and British Literature textbook had assignments like to perform a play, write a poem and a short story. It also has complementary exercises, these are either multiple choice, match questions, analysis questions, open short of questions, and also vocabulary questions.

The majority of people that were interviewed thought that culture literature should be conveyed to the students in the form of the American and British Literary genres, writers literary periods and last American and British literary differences.

It is also important to say that this textbook, should be an interactive type of textbook, the reason is that it is combine with the support material such as; an audiotape, videotape and transparencies which contains the topics included in the American and British Literature textbook.

RECOMMENDATIONS

During the accomplishment of this project, the authors of this book noticed various limitations in regard with the UTEC's English program at the school languages.

Every professor at the school of languages should be aware that by using this textbook he or she will have a complete guide with good printed material as well as with complementary exercises.

However, one of the limitations found by the researchers was the scarcity of books for teaching literature in general. So it would be recommendable that high or advanced level book be bought in the future by UTEC.

The authors believe that everyone in the school of languages should motivate the students in a way that they have a positive attitude towards reading Literature. So that ultimately students upgrade their English Level.

At the same time, it is obvious that the time allotted for teaching American Literature and British Literature together is too little. To make a long story short, if one divides ninety hours by twenty- two topics one gets an approximate of

four hours per topic which is a very limited amount of time for so much material to cover. This calculation was made by looking at the American and British Literature program of studies.

In sum, the authors recommend that the school of languages professors take into account for future activities.

- ✓ Be aware that the American and British Literature material to be taught in one semester is humongously enormous for so little time(six months now instead of two years.)
- ✓ Be advised that an evaluation of the 2000 study program that was approved in 22nd of December of 1998 needs to be evaluated by another group of students taking their thesis.
- ✓ The researchers suggest that American Literature should be taught in six months, and British Literature in six months too. So that decent courses on Literature are taught.
- ✓ Let students know that the book level will be advanced this means that the reading selections content is long and it contains fairly difficult lexicon.
- ✓ Be aware that there is an American and British Literature textbook that will provide extra practice for Language students. It contains questions about the reading selections and complementary exercises which are additional exercises.

- ✓ Be aware that there won't be lack of material in respect of American and British Literature anymore, because this textbook contains enough material for students to read.
- ✓ Be aware that there has to be a permanent campaign to motivate students to read literature in general, at every level in the university.
- ✓ The School of Languages should purchase advanced level Literature books, university level books for students in general to be exposed to such material.

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Appendix 4

Suggestions for Teaching

American and British Literature

It is a fact that teaching the whole of the American and British Literature in one semester is basically impossible. This fact doesn't need any scientific proof or investigation because one just has to see the enormous amount of material compared to the amount of time allocated for teaching it. However, we, the researchers, have some suggestions that will help you teach extra material as much as possible in one semester.

- 1. After covering every lesson plan in the American and British textbook, you will find a list of the rest of the authors and works, American and British not covered yet , for you to assign extra work to groups. These groups would basically exposite this extra American and British material to the class. This could be a graded activity. This way you will get to cover more material.**
- 2. For example, After teaching, “The History of Plymouth Plantation.” Which is a diary or chronical, the teacher incharge of teaching the subject could assign some groups to teach for instance: A tale, a history, or an account, etc. (This could be a graded activity.)**
- 3. Basically, The groups will present the topics on Literature that the teacher would not be able to present in class.**

4. Check to see the list of American and British authors next to this appendix for extra material to be presented in class by the groups of students.

Appendix 5

American and British Literature Portfolio

The reason why this portfolio was created was that the American and British Literature book became too thick. And so it was not an easy book to handle or manipulate. It did not look good at all through the eyes of the ones that were going to use it. The researchers needed to diminish the number of pages by creating a portfolio which contained the following:

- a) A Teacher's Guide.**
- b) A Student's Guide.**
- c) C D's Containing: U.S. Historical Background and British Historical Background.**
- d) Videos containing:**
 - Romeo and Juliet.**
By William Shakespeare.
 - The Scarlet Letter**
By Hawthorne, Nathaniel.
 - The Legend of the Sleepy Hollow.**
By Washington Irving.
- e) A diskette containing two class presentations.**

- **How to Analyze a Poem, “I Am Poem” by Emily Dickinson.**
- **Opening Lines of Works of Poetry or Non fiction.**