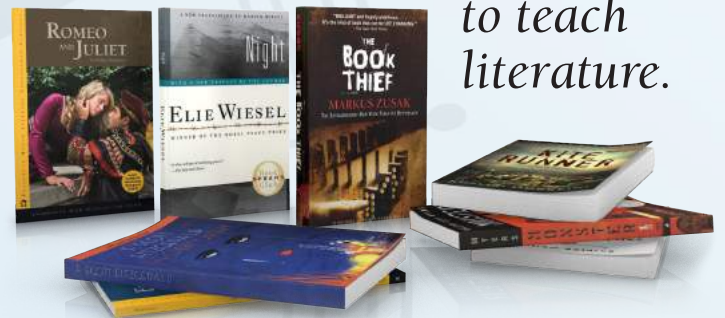


Teaching Literature Guidebook

Explore new ways
to teach
literature.



ONE OF THE BEST PARTS of teaching a work of literature is how many exciting ways there are to tackle one book. Teachers can focus on standards-based learning, identification of literary elements, practice of close reading, or the exciting art of storytelling, to name a few.

To help you achieve your teaching goals, Prestwick House has developed over 1,000 ready-to-use literature guides that use a variety of techniques. Whether you want help with the basic organization of your lesson, creative activities that your students will be talking about for weeks, or focused direction on teaching literary theory, Prestwick House Literature Teaching Guides were made for busy teachers like you.

This *Teaching Literature Guidebook* provides a roadmap to our most popular resources and guidance for choosing the right ones for your classroom. If you have any questions, please don't hesitate to give us a call at 1-800-932-4593 or email us at info@prestwickhouse.com.

I hope to hear from you soon.

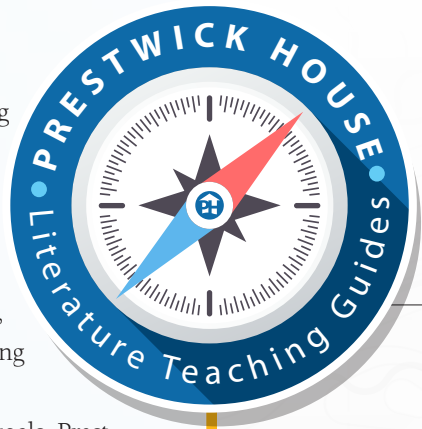
Sincerely,



James Scott, Ed.D.

Founder

Prestwick House, Inc.



Teaching Literature Guidebook



Explore new ways to teach literature.

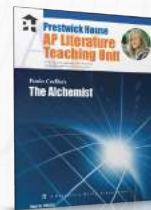
Teaching Guide Chart

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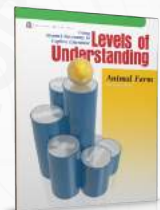
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Prestwick House Downloadables

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Prestwick House

"Everything for the English Classroom!"



Finding the right Literature Teaching Guide

| | Teaching Unit | AP Literature Teaching Unit | Activity Pack | Levels of Understanding | Multiple Critical Perspectives | Response Journal | Vocabulary from Literature | Instant Short Story Pack |
|--|---|---|---|---|---|---|---|---|
| Learning objectives |  |  |  | | | | |  |
| Discussion questions |  |  | |  | | | | |
| Literary terms and definitions |  |  |  |  | | | | |
| Chapter-by-chapter reading questions |  |  | |  | | | | |
| Writing prompts |  |  | |  | |  | |  |
| End-of-unit test |  | | | | |  |  | |
| Vocabulary words with definitions |  | | | | | |  | |
| Background notes on historical context | |  | |  | | | |  |
| Examination of literary techniques | |  | |  | | | | |
| Individual and group activities | | |  | |  | | | |
| Graphic organizers and charts | | |  | | | | |  |
| Research opportunities | | | |  |  | | | |
| Literary theory activities | | | | |  | | | |
| Complete short-story text | | | | | | | |  |
| Page | 4 | 7 | 10 | 13 | 16 | 19 | 22 | 25 |



Literature Teaching Units

PRESTWICK HOUSE *Literature Teaching Units* save you hours of valuable prep time. *Teaching Units* have everything you need to teach a text, including grade-appropriate objectives, discussion and essay questions, a chapter-by-chapter study guide with vocabulary and reading questions, and a summative assessment.

Whether you're a tenured expert, a new teacher, or somewhere in between, *Literature Teaching Units* support you to develop your best literature unit yet in a fraction of the time. And with *Literature Teaching Units* for over 300 different titles, you're sure to find one for every book you want to teach.





A Look Inside: Literature Teaching Units

TEACHING UNIT

Romeo and Juliet

Objectives

By the end of this unit, the student will be able to

1. define “courtly love” and “true love” and indicate what role each plays in this drama.
2. understand and explain the term “star-cross’d lover” and its significance in this play.
3. explain how Romeo and Juliet’s love is different from both courtly love and vulgar love.
4. write a character sketch of Romeo illustrating how he grows and matures throughout the play.
5. explain how both the Nurse and the Friar function as confidantes.
6. identify major themes that are developed throughout the play.
7. comment on the role Fate plays in this drama.
8. define “comic relief” and identify specific examples.
9. identify those features that characterize the language of the common people in a Shakespearean play.
10. identify couplets throughout the play.
11. interpret major lines with ease and appreciation.
12. correctly identify prose style.
13. define and cite examples of the following terms and definitions:

| | | |
|---------------------|---------------|---------------|
| allusion | foreshadowing | rhyme scheme |
| anaphora | half rhyme | rising action |
| aside | irony | setting |
| climax | malapropism | soliloquy |
| comic relief | metaphor | sonnet |
| confidant(e) | monologue | symbol |
| couplet | omen | theme |
| exposition | prologue | tragic hero |
| falling action | prose | verse |
| figurative language | pun | |
| foil | resolution | |

2

OBJECTIVES

Includes suggested learning objectives

The Hunger Games

TEACHER COPY

The Hunger Games

Part I: “The Tributes”

Chapter 1

Vocabulary

apothecary – a place where medicines are sold; a pharmacy
 claustrophobic – cramped, confined, closed in
 deterrent – something that prevents or discourages
 indifferent – uncaring; not interested
 iridescent – shimmering, gleaming
 maniacally – in a crazy or overexcited manner
 obliterated – completely destroyed, wiped out
 paraffin – wax used to make candles
 paunchy – having a large belly
 pelt – the hide and fur of an animal
 poaching – illegally hunting and taking fish or game
 preposterous – ridiculous; outrageous
 reaping – harvesting; gathering
 repentance – remorse for one’s sins
 sustenance – food, nourishment
 torturous – painful, agonizing
 unintelligible – impossible to understand or make sense of
 vermin – bugs or other pests that carry disease
 verve – energy; enthusiasm

Study guide with vocabulary and reading questions

1. Who is the narrator of the story? What form of narration is used?

The narrator is a sixteen-year-old girl named Katniss Everdeen. The story is told using first-person narration. Katniss tells the story from her own point of view and uses the pronoun “I” throughout her narrative.

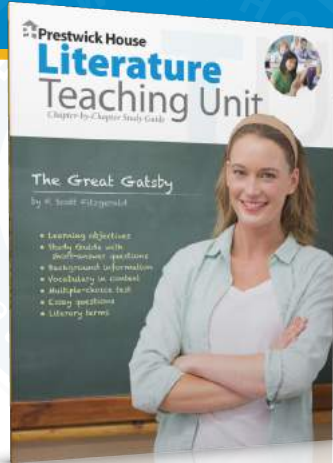
2. Describe Katniss’s family members. How does she feel toward each of them? What happened to her father?

Katniss has a mother and a younger sister. Her father was killed in a mine explosion when Katniss was eleven years old. She is still haunted by nightmares about his death, telling the reader, “Five years later, I still wake up screaming for him to run.”

Katniss’s little sister, Prim, is twelve years old. She is fresh-faced, innocent, and looks up to Katniss. Katniss obviously loves Prim and is very protective of her. At one point, Katniss states,

1

STUDY GUIDE



What's in each Literature Teaching Unit:

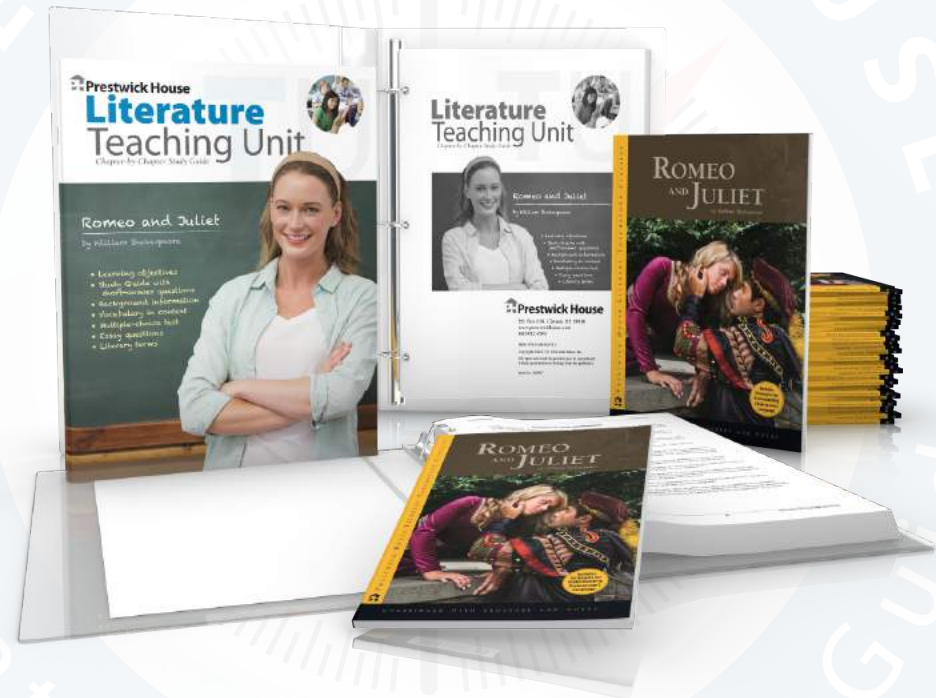
- Clear learning objectives
 - For identifying themes, exploring symbolism, analyzing character motivation, and more
- Vocabulary words and definitions
 - Included for each chapter or scene of the text
- Discussion and essay questions
 - To encourage deeper understanding of the text
- Chapter-by-chapter study guide
 - To guide students through a close reading of the book
- Comprehensive summative assessment
 - With multiple-choice and essay questions

What Teachers Say

“Teaching Units *break down knowledge that students need into manageable units for teachers. Unit exams are on-target...As a new teacher, those are all valuable time-saving resources.*”

-D. GRAHAM
FIFE, WA

[Learn more here](#) 

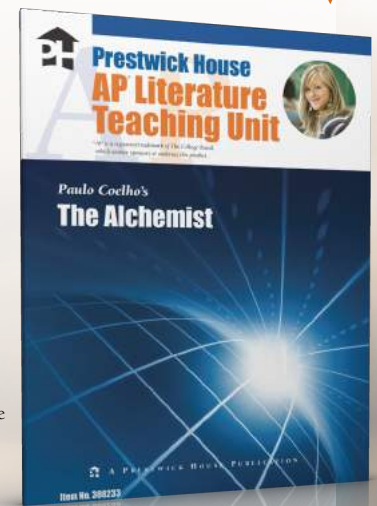




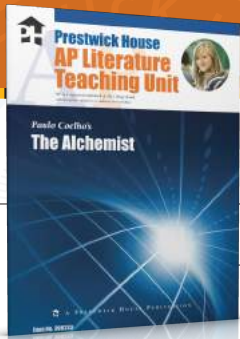
AP* Literature Teaching Units

IT'S NOT EASY doing the work necessary to prepare students for the AP exam while also planning daily lessons that engage students in literary analysis and close readings of text.

AP Literature Teaching Units do that prep work for you. Thanks to a comprehensive introductory lecture and a chapter-by-chapter study guide, you'll have everything you need to make sure your students get the most out of their reading, and the free-response and multiple-choice questions modeled after the AP exam will give your students the confidence they need to score 5s on test day.



*AP, Advanced Placement, and the Advanced Placement Program are registered trademarks of the College Board, which was not involved in the production of—and does not endorse—these products.



A Look Inside: AP* Literature Teaching Units

The Catcher in the Rye

Chapter 1

TEACHER'S COPY

1. What does the introduction tell the reader about the narrator with regard to fulfilling the reader's expectations for an autobiography?

Autobiographies, and works with autobiographical elements, like David Copperfield, begin with the birth of the narrator. The narrator of The Catcher in the Rye intentionally violates this rule, and his inability to conform to the reader's expectations of the autobiographical genre shows that he is an individualist and will express himself in any way he chooses without worrying about social and literary standards.

2. How does the opening line "If you really want to hear about it..." intentionally lower the reader's expectations of the novel?

The narrator seems reluctant to tell his story and acts as if he is being pressured by the audience. Therefore, the narrator cannot be held to the same standards of a typical autobiography because the narrator is telling the story against his will.

3. How does the allusion to *David Copperfield* characterize the narrator?

The allusion to David Copperfield shows that the narrator is educated and well-read. Like The Catcher in the Rye, David Copperfield is a first-person narrative detailing the main character's life. Not only is the narrator aware of this, but he also knows the Scydling's Catcher novel and makes a relevant allusion to them.

4. The narrator describes the ads for Pencey Prep and says that they always show "some hot shot guy on a horse jumping over a fence." What values does this image represent, and what does the image say about the school?

Equestrian sports are associated with the upper class and denote prestige and distinction. This image suggests that the boys who graduate from Pencey Prep will become important and influential young men.

5. Why does the narrator say he has a difficult time saying goodbye?

The narrator has a difficult time saying goodbye because he lacks experience doing it. He has left many schools, but most of the time, he was unaware that he was leaving them for good. The narrator wants to be sure that he is permanently leaving Pencey before he says goodbye, and even so, saying goodbye could be difficult: Holden is out of practice.

Beowulf

ADVANCED PLACEMENT LITERATURE TEACHING UNIT

Practice Free Response Questions

PRACTICE FREE RESPONSE QUESTION #1

Free-response and multiple-choice questions are modeled after the AP Exam.

Read the passage below, from Chapter II of a prose translation of *Beowulf*. Then, write a well-organized essay in which you analyze how the use of the kenning helps establish the characters' personalities and personal characteristics for the audience. Be sure to ground all of your assertions firmly in the text. Do not merely summarize the passage.

As soon as night had come, Grendel set out to explore the lofty abode and to mark how the Ring-Danes had gone to rest within it after their revelry was done. He found the regal band sleeping inside after the feast, unaware of woe or human hardship. That heathen wight was right ready; fierce and reckless, he snatched thirty thanes from their slumber, then sped homeward, carrying his spoils and roaring over his prey as he sought his lair.

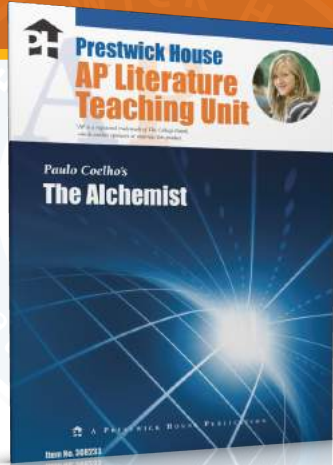
At dawn, the break of day, Grendel's deeds of war were made plain to men; thus, so soon after the festivities, a voice of wailing was lifted up, and in the morning was heard a great cry. The illustrious ruler, the excellent prince, sat without mirth; he wrestled with woe—the loss of his thanes, once they traced the monster's trail, brought him grief—this contest was cruel, long, and loathsome. It was a time not longer than one night before the beast committed more murders, thinking nothing of this atrocity; such was the guilt in which he was steeped. It was easy to find men who sought rest at night in remote rooms, making their beds among the hall's bowers, once the conspicuous proof of this hell-thane's malice was made manifest. Whosoever escaped the fiend kept at a distance and put up his guard.

So he reigned in terror and raged nefariously against one and all until that majestic building stood empty, and it remained long in this state. Twelve years did the Scyldings' sovereign bear this trouble, having many woes and unending travails. Thus in time the tidings became well-known among the tribes of men through ballads of lament: how unceasing his harassment of Hrothgar and what hate he bore him, and what murder and massacre came in the many seasons of unremittant strife. He would brook no parley with any earls of the Daneland, would make no pact of peace, nor come to agreement on the blood-gold—nor did any councilman expect fitting payment for the feud from his fiendish hands. Still did the evil one, the dark death-shadow, lie in wait for old and young alike, prowling about and lurking at night on the misty moors: men knew not where the haunts of these hell-wizards are.

Many were the horrors that this man-hater, this solitary prowler, often wrought—severe wrongs. He ruled Heorot, that richly decorated hall, on dark nights, but never could he approach the throne sacred to God—he was the outcast of the Lord.

The sorrow of the Scyldings' friend was sore and heart-breaking. Many times did the realm gather in council, seeking out how best the stouthearted men could try their hand against the horrific menace. Betimes at heathen shrines they made sacrifice, asking with rites that the slayer of souls would afford them relief against their people's great pain. Thus was their custom, heathen faith; 'twas of Hell they thought in their imaginings. They knew not the Almighty, the Arbiter of actions, the mighty Lord, nor did they pay mind to Heaven's Crown, the Wielder of Wonder.

Woe to he who in wretched adversity plunges his soul in the fiery bosom; he has no consolation, nor any place to turn. But it goes well with him who may draw near to his Lord after the day of death, finding friendship in the Father's arms!



What's in each AP* Literature Teaching Unit:

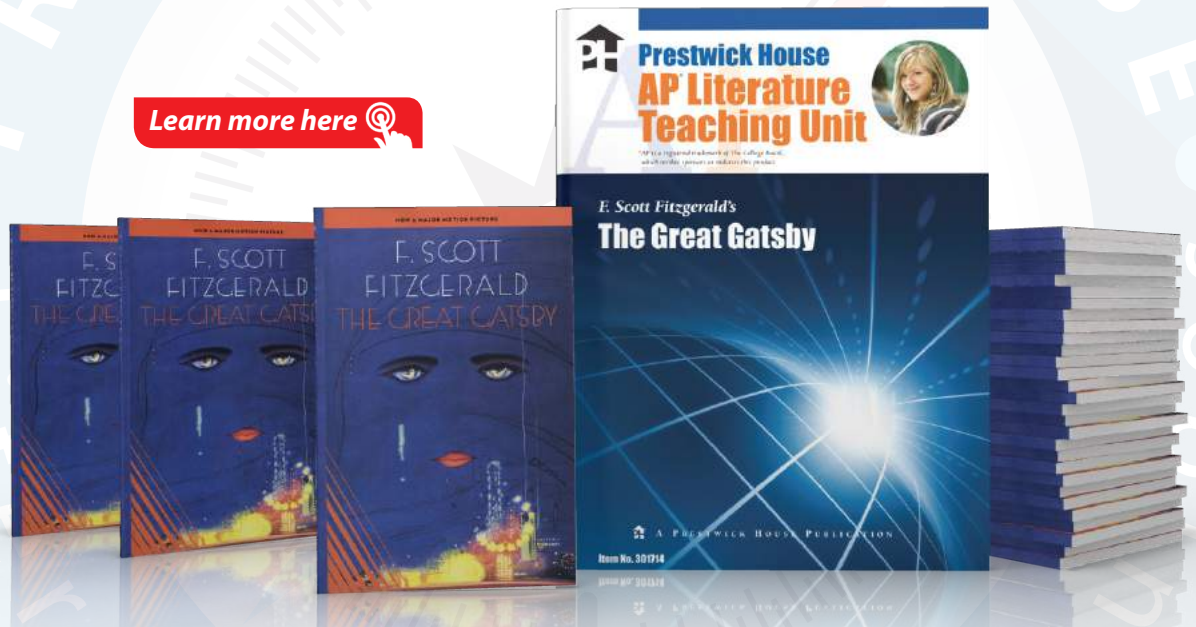
- Clear academic learning objectives
 - Focused on including identifying themes, exploring symbolism, analyzing character motivation, and more
- Guidance for introducing the literary work
 - Including historical context, notes on the author's style, literary elements, and more
- Discussion and essay questions
 - To encourage deeper understanding of the text
- Practice free-response and multiple-choice questions
 - To prepare students for what they will see on the AP Literature and Composition Exam
- Chapter-by-chapter study guide with detailed answer key
 - To guide students' understanding of themes, literary techniques, and rhetorical devices

What Teachers Say

“Several years ago I taught AP English (grade 11). I was nervous because I'd never taught it before. Fortunately for me, the units I purchased helped me to put my fears aside and maintain the rigor of the course.”

M. CHILD, WASHINGTON, PA

[Learn more here](#) 





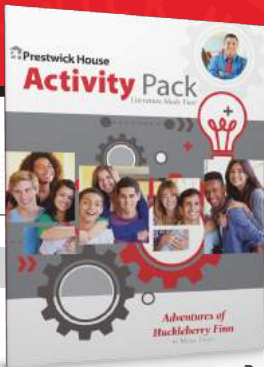
Activity Packs

MAKE STUDYING LITERATURE fun and effective with Prestwick House *Activity Packs*. These ready-to-use resources are a treasure trove of activities for exploring a variety of literary elements, such as theme, symbolism, characterization, allusion, and imagery.

Every *Activity Pack* contains more than 30 different activities to help your students engage with the text in meaningful and creative ways. Students will write poetry, compare authors' styles, draw cartoons, act out scenes, create collages, and use graphic organizers.

Activity Packs have something for everyone, from your advanced learners to your reluctant readers.





A Look Inside: Activity Packs

The Invisible Man

Chapter 3

Packing the Invisible Man's Luggage

Objectives: Understanding characterization and motivations of a protagonist
Rewriting a section of the novel

Activity

When the stranger arrives in the village of Iping, he hopes to find refuge, lay low, and work on his research while hiding from the authorities and getting his life back on track. Several weeks after his arrival at the Coach and Horses, the stranger's luggage finally arrives in Iping. Any hope he had of keeping a low profile is shattered. His property is voluminous and extraordinary, and it becomes the talk of the village.

Imagine that you are the Invisible Man in London, and you are packing things to take with you when you leave the city, probably forever. Create a packing list for the journey. Will you bring your books and laboratory equipment? What type of clothing will you pack? What will you intentionally leave behind?

Note to Teacher: To extend this exercise, once the entire novel has been read, you could ask students more questions about this activity. Here are some examples:

- What else could Griffin have brought with him that would have helped him survive after his escape from London?
- What could have helped him complete his scientific investigations?
- What might have given him the chance to establish and maintain more positive relationships with the innkeepers at the Coach and Horses, the inhabitants of Iping, Dr. Kemp, and others he met in his journey?
- How much of the outcome of his tragic story could have been preventable if he had packed certain items?

This activity could also be coupled with the "Decoding the Notebooks" activity.

Activities include objectives, instructions, and notes for the teacher.

Teacher's Page

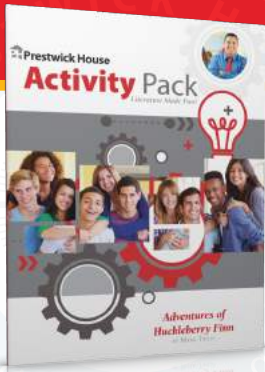
1984

POLITICAL TYPE RESEARCH CHART

| INGSOC | Communism | Socialism | Totalitarianism |
|--|--|---|--|
| The proles are suppressed commoners, the working class; no political rights, uneducated, politically indifferent | In theory: Proletariats will overthrow the ruling class (Capitalists) | Reconstruction of capitalist or other existing system of a country through peaceful, democratic means | Political, social, economic, cultural, intellectual, and spiritual activities in the country serve only the purposes of the leader |
| Telescreens guarantee constant supervision by the government; total control, total absence of privacy | In practice: Authoritarian government that cares little for the working class | Nationalization of resources and industries | Monopoly of mass communication |
| The Inner Party: small ruling class; enjoy wealth and luxury; do not share | Common ownership of property and wealth | State ownership; control of means of production and distribution | Members of the ruling party are considered the elite |
| Falsification of past and history; no freedom of press or freedom of speech | In theory: Classless society in which everyone enjoys equal social and economic status | | Total control of economy, weaponry, media, cultural institutions |
| Big Brother: god-like ruler, almighty, absolute power; total control over everyone and everything; dictates the past and present | In theory: no designated leader | | Ruled by a leader, or dictator, who controls the political party; supreme leader answerable to no one |
| Thought Police: elite military unit; directly serves Big Brother; acts outside the law | | | Secret police force often exists |

Ready-to-use charts and graphic organizers make planning easy.

1. Share the findings of your chart in class. Are there items from one type of rule that you can compare to items from another element? Which ones?
2. Does the regime of Big Brother resemble one particular political regime? Does it incorporate aspects of several political types? Which aspects?
3. Discuss and compare the INGSOC regime in relation to the three others of Orwell's time.



Each Prestwick House **Activity Pack** contains over 30 activities with learning objectives that fulfill your teaching goals.

- Analyzing and critiquing a narrative
- Distinguishing fact from opinion
- Developing analytical skills through inference
- Interpreting the thoughts and language of a character
- Understanding allusions
- Identifying figurative language
- And more!

What Teachers Say

“The Prestwick House products I use for all my classes are the Activity Packs and Teaching Units... Prestwick House materials are differentiated—they provide me with a wide range of activities for inclusion through Honors-level classes, which is rare to find all in one resource.”

-A. GOVERNALE

[Learn more here](#) 



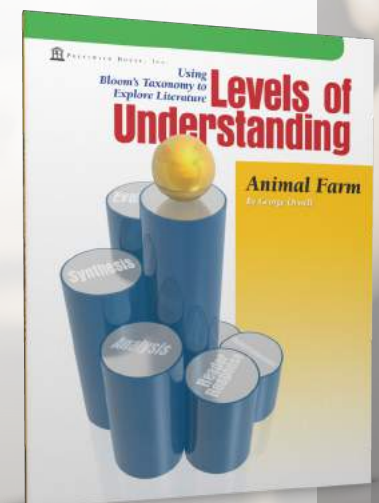


Levels of Understanding

CHALLENGE YOUR STUDENTS to go beyond fact-recall with questions in five learning domains—Comprehension, Reader Response, Analysis, Synthesis, and Evaluation.

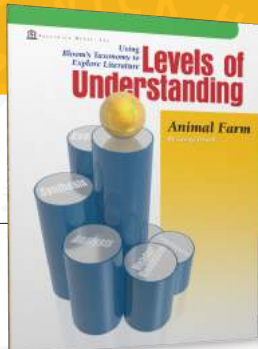
Each book in the *Levels of Understanding* series breaks down complex questions into smaller parts so that students develop the skills needed to evaluate literature critically and with increasing independence.

Build your students' literary analysis and evaluation skills with the *Levels of Understanding* series.





A Look Inside: Levels of Understanding



Levels of Understanding: *To Kill a Mockingbird* Section Four

Reader Response

1. Do you agree or disagree with Atticus's expressed sentiments about individuals and mobs: "A court is only as sound as its jury, and a jury is only as sound as the men who make it up," and, "A mob's always made up of people, no matter what...Every mob in every little Southern town is always made up of people you know"? Explain your answer.

Students may respond to this question in one of several ways. They may agree with Atticus's view that a group is only a union of individuals. If one can separate the group and appeal to the reason and sentiments of each man or woman, one can manipulate the entire group. Scout inadvertently diffuses the tension between the Cunninghams and Atticus when she singles out Mr. Cunningham and asks him about the entailment and Walter. Mr. Cunningham is reminded of his friendship with the Finch family, and after realizing that he is threatening someone who once helped him, he breaks up the mob. In this situation, Atticus's belief appears to be true.

However, students may also note that there are instances in which "mob mentality" develops, and because individuals are part of a larger body and have some anonymity, they act in ways they otherwise wouldn't. For instance, large groups of people sometimes commit crimes and destroy property. They are under the influence of the people around them, and in order to fit in, they adopt ideas and behaviors that they would not ordinarily have. Additionally, people may believe that if they are in a large group, which is harder to control than a single person, there is a smaller chance they will be caught and held accountable.

Analysis

1. How does the physical description of Bob Ewell and his manner of speech show him to be an antagonistic character?

Bob Ewell is described as an ugly man, and if appearance is indicative of personality, his character is equally unattractive. Scout mentions that his forehead has a "shock of wispy new-washed hair," and also that "his nose [is] thin, pointed, and shiny." Additionally, he has "no chin to speak of—it seem[s] to be part of his crepey neck." The description of Ewell's face suggests that although he washed for the trial, he does not take good care of himself. There is also the suggestion that he isn't well-bred, an idea that is reinforced in the novel by rumors that the lower-class families, like the Ewells and the Cunninghams, have inbreeding in their family lines.

Scout also compares Ewell to a "litttle bantam cock," suggesting that he is small, aggressive, and proud. When Ewell takes the stand, it is apparent that he is not only over-confident, but impertinent. In response to his attorney's question, "Mr. Robert Ewell?" he says, "That's m'name, cap'n." The informality of the reply shows disrespect. Furthermore, in response to the question about whether he is Mayella's father, he says, "Well, if I ain't I can't do nothing about it now, her ma's dead." In joking about the legitimacy of his daughter, Ewell shows more disrespect for the court, offending everyone present with his obscene language.

Finally, some of the things Ewell says are overtly racist. For instance, he calls the black neighborhood near his house a "nigger-nest," comparing African Americans to animals. Moreover, he says that his black neighbors are dangerous and devaluing his property. Scout's description of the Ewell home reveals that, in actuality, it is in much worse condition than the homes of the black people. The house he lives in was once a small and humble Negro cottage, but under Ewell's care, it has fallen into a terrible state of disrepair. Ewell has less class than the African-American families he criticizes, illustrating that he is hypocritical and that his prejudices are unfounded.

2. What is Mr. Gilmer's tone when speaking to Tom Robinson? Explain your answer.

When speaking to Robinson, Mr. Gilmer's tone is condescending and disrespectful. Despite the fact that Robinson is a grown man, Gilmer calls him, "boy," as was the practice in the pre-civil-rights South. The intent is clearly for the white attorney to establish his superiority over the black defendant. Furthermore, Gilmer uses what he believes to be his superior intellect to ask Robinson loaded questions in order to manipulate him into a false confession. He asks Robinson whether he is "[s]trong enough to choke the breath out of a woman and sling her to the floor." By answering "yes," Robinson would be telling the truth: He is strong enough to do those things to a woman, even if he never would. If he were to answer no, he would be lying under oath.

Teacher's Guide

Levels of Understanding: *Lord of the Flies*

Writing Prompts

Levels of Understanding:
Using Bloom's Taxonomy of Learning Domains
to explore William Golding's *Lord of the Flies*

Writing Prompts

Section One: Comprehension, Analysis:

Critics generally acknowledge that *Lord of the Flies* is not merely an adventure narrative but an allegory and a cynical reflection on human nature. Write a well-organized and reasoned essay in which you explain how Golding reveals in the first two chapters that this novel is indeed an allegory.

Section Two: Analysis, Synthesis:

The central conflict of the novel, between Ralph and Jack, emerges in Chapters Three and Four. Write a well-supported essay in which you analyze the techniques Golding uses to develop the conflict and suggest that it signifies more than a mere childish rivalry.

Section Three: Comprehension, Analysis:

Depending on the frame of reference within which one interprets the allegorical significance of *Lord of the Flies*, most of the major characters represent some element of society, civilization, or human nature. Some have even identified the characters and situations with figures and events of the Cold War. Write an organized and thoughtful essay in which you analyze the role Piggy plays on the island and how his contributions are significant on both the surface and symbolic levels of the novel. Draw your support primarily from Chapters Five and Six.

Section Four: Analysis, Synthesis, Evaluation:

The titular image and symbol of the novel, the Lord of the Flies, is the head of the slain sow on a spear. The phrase "lord of the flies" is a literal translation of *Ba'al Zebub*, a common Old Testament demon who also appears in the New Testament as *Beelzebub*. Write a well-organized and supported essay in which you argue the extent to which this allusion enhances or diminishes the reader's understanding of the nature of evil and its role in the text.

Section Five: Analysis, Synthesis:

A common misinterpretation of the character of Simon in *Lord of the Flies* asserts that he is a Christ- or Messiah-figure. Recent critics, however, argue that Simon more strongly echoes the prophets of the Judeo-Christian Old Testament. Write a reasonable and well-supported essay in which you support or refute this interpretation.

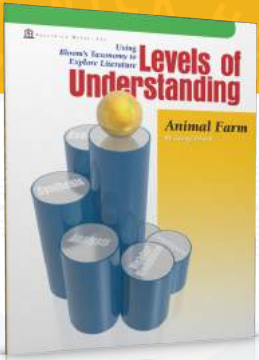
Section Six: Analysis, Synthesis:

One aspect of New Historicist Criticism is the idea that a work of literature is inevitably shaped by the social and historical context in which it is written. In a well-organized and supported essay, explain how *The Lord of the Flies* is a product of the Cold War period and reflects some of the common fears, concerns, and ideas of the period.

Section Six: Analysis, Synthesis:

As an allegory, *Lord of the Flies* can be interpreted from a number of perspectives, including the mythological/archetypal and the psychoanalytic. Choose one of these perspectives and write a well-organized essay in which you assert and defend your understanding of the allegory.

Includes writing prompts targeting different learning domains



What's in each **Levels of Understanding** book:

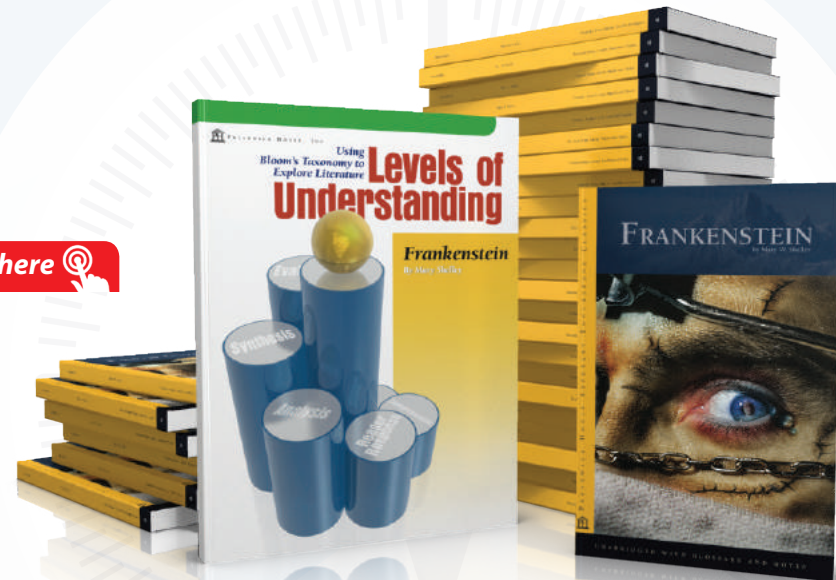
- Extensive introduction to the text
 - To build historical context for a deeper understanding
- Chapter-by-chapter scaffolding questions
 - To work toward higher-order thinking skills
- Teacher's answer key
 - With detailed answer explanations
- Writing prompts
 - For higher domain-specific evaluation

What Teachers Say

"I especially love the new Levels of Understanding which contains the questions based on Bloom's Taxonomy. It helps me get to those higher thinking skills without having to spend my time creating the questions."

- C. JANERELLA
LOCK HAVEN, PA

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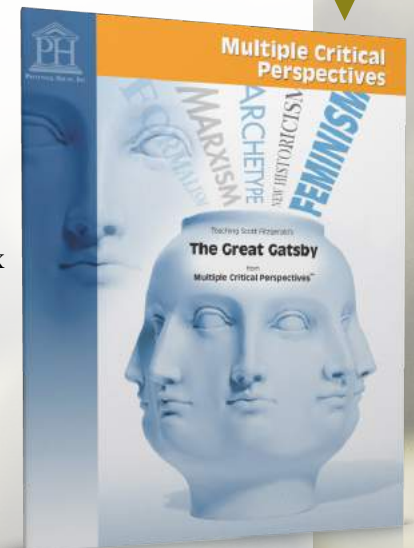
Multiple Critical Perspectives

PRESTWICK HOUSE *Multiple Critical Perspectives* will expose students to the vast possibilities of literary theory.

Each title-specific guide helps you introduce three literary theories, with background and guidance on how to approach any text. Then, students work through activities to explore the text and analyze passages from each perspective.

Each guide introduces three of these six critical theories:

- Feminism
- Marxism
- New Historicism
- Formalism
- Psychoanalytic Theory
- Archetypal/Mythological Theory





A Look Inside: Multiple Critical Perspectives



The Scarlet Letter

Feminist Approach Applied to *The Scarlet Letter*

Includes an easy-to-understand introduction to three critical theories

Notes on the Feminist Approach

FEMINISM IS AN EVOLVING PHILOSOPHY. Feminism in literature is an even newer area of study and thought. The basis of the movement, both in literature and society, is that the Western world is fundamentally patriarchal (i.e., created by men, ruled by men, viewed through the eyes of men, and judged by men).

The social movement of feminism found its approach to literature in the 1960s. Of course, women had already been writing and publishing for centuries, but the 1960s saw the rise of a literary theory. Until then, the works of female writers (or works about females) were examined by the same standards as those by male writers (and about men). Women were thought to be unintelligent (at least in part because they were generally less formally educated than men), and many women accepted that judgement. It was not until the feminist movement was well under way that women began examining old texts to reevaluate the portrayal of women and writing new works to fit the "modern woman."

The feminist approach is based on finding suggestions of misogyny (negative attitudes about women) within pieces of literature and exposing them. Feminists are interested in exposing elements in literature that have been accepted as the norm by both men and women. They have even dissected many words in Western languages that are clearly rooted in masculinity. Feminists argue that since the past millennia in the West have been dominated by men—whether they be the politicians in power or the historians recording it all—Western literature reflects a masculine bias, and consequently, represents an inaccurate and harmful image of women. In order to fix this image and create a balanced canon, works by females and works about females should be added and judged on a different, feminine scale.

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Hamlet

Activity Three

Examining *Hamlet* as an Expression of Personal Grief and Societal *Fin de Siècle*

1. Review with students the information from the General Introduction:

Hamlet was most likely written between the years 1599—1601, during the turn of the seventeenth century, and a mere three years after the death of Shakespeare's only son, Hamnet. According to Wikipedia, the term *fin de siècle*, while referring to a specific literary and artistic movement of the late nineteenth and early twentieth centuries, also refers to the general anxiety experienced by a society at the end of one century—especially a period of relative prosperity, as Elizabeth's reign had been—and the beginning of the next century. In this sense, the term characterizes "anything that has an ominous mixture of opulence and/or decadence, combined with a shared prospect of unavoidable radical change" ("Fin de siècle." *Wikipedia, The Free Encyclopedia*. 15 Nov 2005, 14:18 UTC. 6 Dec 2005, 16:08 http://en.wikipedia.org/w/index.php?title=Fin_de_si%C3%A8cle&oldid=28399024). It is not necessarily any specific change itself that is implied in the expression, but rather the *anticipation* of change.

2. Individually, have students reread early references to Danish decadence and Hamlet's attitude toward it:

From Act I, Scene II:

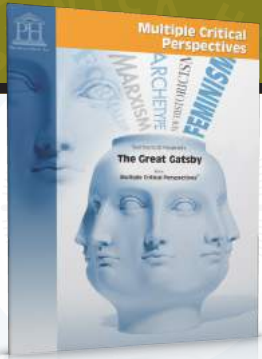
CLAUDIUS

Though yet of *Hamlet* our dear brother's death
The memory be green, and that it us befitted
To bear our hearts in grief and our whole kingdom
To be contracted in one brow of woe,
Yet so far hath discretion fought with nature
That we with wisest sorrow think on him,
Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
The imperial jointress to this warlike state,
Have we, as 'twere with a defeated joy,—
With an auspicious and a dropping eye,
With mirth in funeral and with dirge in marriage,
In equal scale weighing delight and dole,—
Taken to wife: nor have we herein barr'd
Your better wisdoms, which have freely gone
With this affair along.

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37

Activities focus on working closely with the text.



What's in each **Multiple Critical Perspectives** guide:

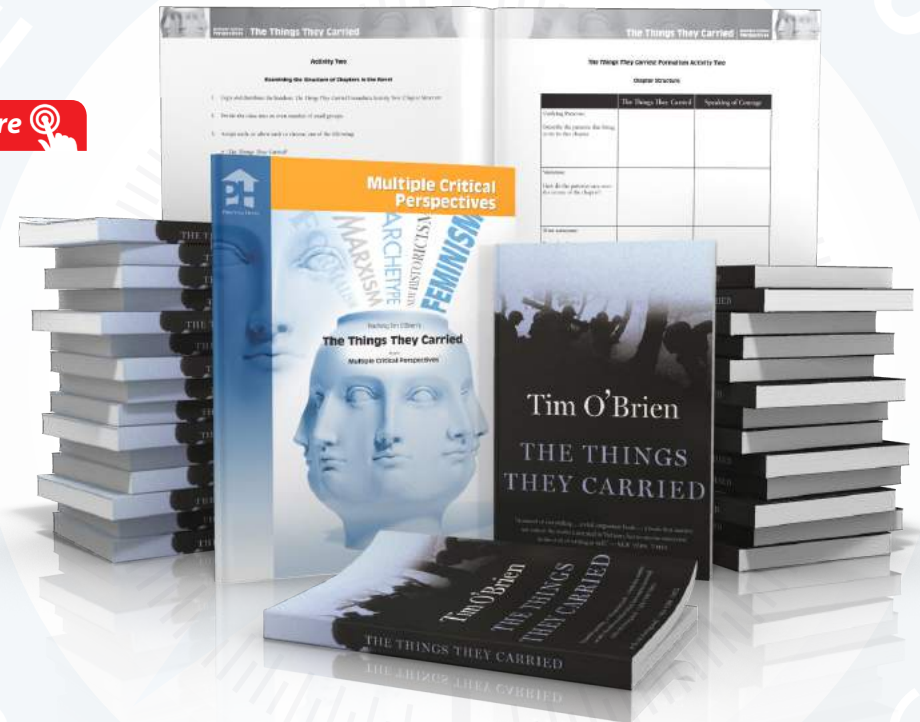
- Text introduction and synopsis
 - To provide historical context and background
- Clear explanations of three literary theories
 - Including background information, essential questions, and primary areas of study
- Individual and group activities based on the text
 - To guide your students through a discovery-based approach

What Teachers Say

"I find both the material contained in the Multiple Critical Perspectives guides and the AP Teaching Units particularly effective and thought-provoking. The clear, probing objectives serve as a wonderful starting point for students before they read the work.... Since I have been using these materials, my students' scores have soared in every area, and they now rank higher than the national average in every section of the AP Literature exam."

-K. GLASBERG, EAST MEADOW, NY

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Response Journals

GET YOUR STUDENTS writing every day. *Response Journals* include dozens of writing prompts that will encourage your students to express themselves, reflect on what they've read, and support their ideas with textual evidence. Each *Response Journal* also includes a cumulative test focused on reading comprehension.

With more than 200 *Response Journals* available, your students will never run out of great writing opportunities.





A Look Inside: Response Journals

Response Journal

Chapter 4

- Suspension of disbelief is a literary term that is defined as the willingness of the audience to accept the behavior and motivations of a character in a story. In this story, the reader must suspend disbelief that Hannah opens the door for Elijah and is transported into another place and time.

As a literary critic, write a one- or two-paragraph review of this chapter discussing the extent to which the author successfully helps the readers to suspend their disbelief. The review might begin as follows:

Young readers often enjoy a story that provides them with entertainment and an interesting escape into unreality. These readers will not be disappointed by Yolen's novel, *The Devil's Arithmetic*. In this novel, a young Jewish girl, Hannah, as part of a Seder celebration, symbolically opens a door to admit the prophet Elijah. She is immediately transported to a different time and place. Yolen helps the reader to accept and adjust to this change by...

- Create a family tree for Shmuel that pictorially illustrates his relationship to the following people: Chaya (Hannah), Fayge, Gitl, Moishe, and Reb Boruch.
- One technique an author uses to enhance characterization is to create two similar characters. The reader then gains more information about the characters by comparing them. In this novel, Gitl and Aunt Eva are similar characters. Write a conversation between Chaya and Gitl. In the dialogue, Chaya discusses with Gitl the ways she reminds Chaya of her Aunt Eva.

The dialogue might begin as follows:

Chaya: You remind me of my Aunt Eva.
 Gitl: I did not know you had an Aunt Eva. Was she your mother's sister?
 Chaya: [Hesitates] She is Grandpa Will's sister.
 Gitl: I do not know Grandpa Will. Are you feeling well? Why do you think I remind you of this Aunt Eva?
 Chaya: Well, you both...

Response Journal

Chapter II

Every Response Journal includes a wide variety of writing prompts.

- Victor talks of the influence of the 16th century German alchemist Cornelius Agrippa, who was, Victor's father tells him, later exposed as a charlatan. Other writers who deeply influenced him were the Swiss physician, Paracelsus, and the 13th century German philosopher (Saint) Albertus Magnus. The ideas of these men, which Victor read when he was still a teenager, led him down the path to his later shocking adult actions. Though Victor is a fictional character, even in real life, the influence of books and ideas should never be underestimated. Think about all the books you have read in your life. Choose one which you feel had an influence on you in some way. Write an article for a teen magazine which has as its title, "A Book I Cannot Forget."
- Victor's childhood and school days seemed to be calm and peaceful. Write a letter to a typical schoolboy in the 17th century, as shown in this chapter, and tell him about teenagers in our own century. Include details about the things which would be missing in Victor's times that we now have, as well as the things we are missing that were available to Victor.

Chapter III

- Victor says, "...before the day resolved upon could arrive, the first misfortune of my life occurred—an omen, as it were, of my future misery." Victor was seventeen years old when that happened. There is probably no human being on earth who has not had a misfortune at some time or another. Try to recall the very first time you experienced what could truly be called a misfortune or difficult problem. Complete the following dialogue with your best friend about your first misfortune:

You: You know, we have to write about the first misfortune we remember, and, at first, I couldn't even think of one. But then...



Response Journal writing prompts include:

- Making text-to-self connections
- Writing letters to characters
- Making inferences about the text
- Writing original poetry
- Developing dialogues and short scenes
- Explaining your reactions to events in the book

What Teachers Say

“The teaching guides including Teaching Units, Response Journals, Activity Packs, etc., are more important in my class than the textbook because these items help me teach my students to think on a deeper level and begin to analyze character motivations, as well as to think, ‘What if?’ or ‘What would happen if...?’”

-B. BORDELON

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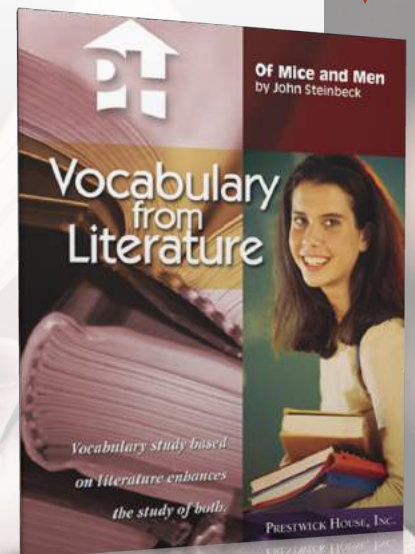


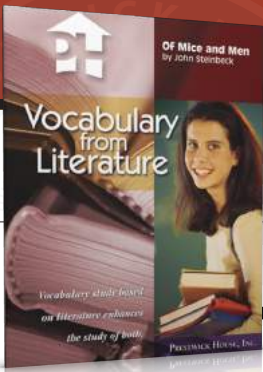


Vocabulary from Literature

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A Look Inside: Vocabulary from Literature

The Great Gatsby

Activity III

Synonyms
Chapter 1

Directions: Replace each highlighted word in the following passages from the text with an appropriate synonym. As a last resort, you may use a dictionary, but be careful that the word you select does not greatly alter the meaning of the passage.

- The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. Most of the confidences were unsought—frequently I have feigned sleep, preoccupation or a hostile levity when I realized by some unmistakable sign that an intimate revelation was quivering on the horizon... (Pg. 1)

Synonym for feigned: _____
Synonym for levity: _____

- When I came back from the East last autumn I felt that I wanted the world to be uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart. Only Gatsby, the man who gives his name to this book, was exempt from my reaction—Gatsby who represented everything for which I have an unaffected scorn. ...No—Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men. (Pg. 2)

Synonym for preyed: _____
Synonym for abortive: _____
Synonym for elations: _____

- And so with the sunshine and the great bursts of leaves growing on the trees—just as things grow in fast movies—I had that familiar conviction that life was beginning over again with the summer. (Pg. 4)

Synonym for conviction: _____

Students use context clues from the text to define words and find synonyms.

Animal Farm

Activity V

Roots and Prefixes

Includes roots activities, crossword puzzles, and sentence completion and matching exercises

Part I

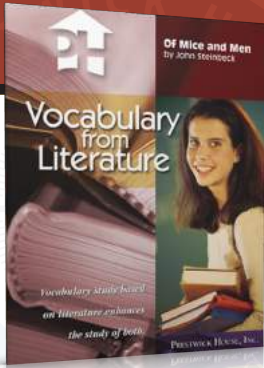
Directions: The prefixes “in” and “im” often mean “not” or “no, having none.” Complete the following chart using “in” or “im,” vocabulary words from the text. Fill in meanings and synonyms for the vocabulary words. Use a dictionary if you have trouble. Spaces with an X do not need to have information in them.

| Meaning of Prefix | Prefix + Original Word = Vocabulary | Meaning of Synonym Word |
|-------------------|-------------------------------------|---|
| 1. no; lack of | in + convenience = inconvenience | lack of convenience; both not able to be seen weak lack of patience wickedness |
| 2. not | in + _____ = _____ | |
| 3. not | im + potent = _____ | |
| 4. no; lack of | im + _____ = _____ | |
| 5. lack of | in + _____ = iniquity | |

Part II

Directions: Study the definition of each vocabulary word. Then, fill in the meaning of the word's prefix. If you have trouble, consult a dictionary.

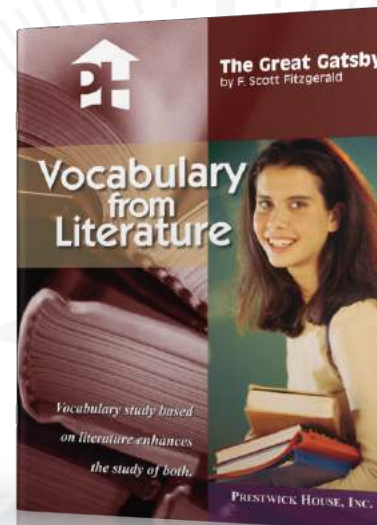
| Word | Definition | Prefix | Meaning of Prefix |
|-------------------|---|--------|-------------------|
| 1. descendants | those who come down from; children or children's children | de | _____ |
| 2. admitted | sent towards | ad | _____ |
| 3. reproductions | things made again; copies | re | _____ |
| 4. transaction | an action across or between; an exchange | trans | _____ |
| 5. monosyllabic | having one syllable | mono | _____ |
| 6. disapprobation | lack of approval | dis | _____ |



What's in each **Vocabulary from Literature**:

- Vocabulary activities for each section of the book
 - Writing synonyms and sentences using context clues
 - Matching definitions using context clues
 - Identifying roots, prefixes, and suffixes
 - Completing sentences
 - Solving crossword puzzles
- Multiple-choice, end-of-unit summative assessment
- Glossary of additional terms and definitions
 - Including specialized vocabulary, allusions, and references from the book

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A Look Inside: Instant Short Story Pack

W. W. Jacobs, *The Monkey's Paw*

W. W. Jacobs

The Monkey's Paw

Lexile Measure: 960L

I

WITHOUT, THE NIGHT was cold and wet, but in the small parlour of Laburnam Villa the blinds were drawn and the fire burned brightly. Father and son were at chess, the former, who possessed ideas about the game involving strategy, putting his king into such sharp and unnecessary positions, even provoked comment from the white-haired old lady knitting placidly by the fire.

"Hark at the wind," said Mr. White, who, having seen a fatal mistake after it was too late, was amiably desirous of preventing his son from seeing it.

"I'm listening," said the latter, grimly surveying the board as he stretched out his hand. "Check."

"I should hardly think that he'd come to-night," said his father, with his hand poised over the board.

"Mate," replied the son.

"That's the worst of living so far out," bawled Mr. White, with sudden and unlooked-for violence; "of all the beastly, slushy, out-of-the-way places to live in, this is the worst. Pathway's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses on the road are let, they think it doesn't matter."

"Never mind, dear," said his wife soothingly; "perhaps you'll win the next one."

Mr. White looked up sharply, just in time to intercept a knowing glance between mother and son. The words died away on his lips, and he hid a guilty grin in his thin grey beard.

"There he is," said Herbert White, as the gate banged to loudly and heavy footsteps came toward the door.

7

Includes the unabridged short story in an easy-to-annotate format

HANDOUT #4 (6 pages)

James Joyce, *Eveline*

ACTIVITIES AND GRAPHIC ORGANIZERS:

James Joyce, *Eveline*

Question 1: What idea does Joyce introduce with the phrase "used to..." in the second paragraph? What effect does he achieve with his repetition of the phrase?

STEP 1: First, notice all the times Joyce uses the phrase in question and how he uses it—what sense or sentiment does he intend it to convey? As you reread the second paragraph, use the following chart to record every use of the phrase.

| Sentence from Text | Rephrase | Significance | Overall Significance of Phrase |
|--|---|--|--------------------------------|
| "One time there used to be a field there..." | At some time in the past there had been a field there (where the houses are now). | Eveline is recalling something from the past—specifically a thing that has changed and no longer exists. | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Graphic organizers help students plan their essay responses.

STEP 2: Next, consider the meaning of each iteration of the phrase; rewrite every use you recorded in STEP 1, maintaining the sense of the sentence while *not* using the idiom "used to."

STEP 3: Finally, consider—and record on the same chart—the mood suggested by each specific sentence that uses the phrase and the overall effect of such frequent repetition of the phrase in such a short passage.

STEP 4: Consider the mood of this passage in the context of what Eveline is about to do. In what ways is this mood expected and appropriate? In what ways is this mood ironic?

STEP 5: You now should have sufficient material and ideas to answer Question 1.

13



What's in each **Instant Short Story Pack**:

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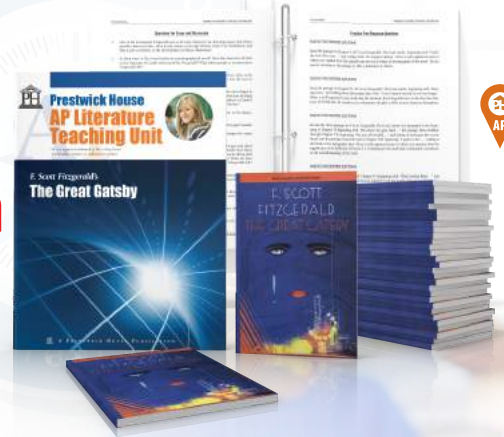
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