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## **SURAT TUGAS**

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Dekan Fakultas Kependidikan dan Humaniora Universitas Kristen Duta Wacana Yogyakarta, dengan ini memberi tugas kepada dosen Program Studi Pendidikan Bahasa Inggris Universitas Kristen Duta Wacana yang namanya tersebut pada kolom (3) Lampiran Surat Tugas ini untuk membuat Modul Mata Kuliah Program Studi Pendidikan Bahasa Inggris yang tercantum pada kolom (4). Penugasan ini berlaku untuk semester Gasal Tahun Akademik 2020/2021.

Demikian surat tugas ini dibuat, agar tugas dapat dilakukan dengan sebaik-baiknya dan dilaporkan kepada pemberi tugas setelah tugas tersebut dituntaskan.

Yogyakarta, 8 Oktober 2020

Dekan FKHUM,



Dra. Mega Wati, M.Pd.

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**Lampiran Surat Tugas Dekan Fakultas Kependidikan dan Humaniora**  
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			Bahasa Inggris Terapan Desain Produk
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			Introduction to Literature
			Bahasa Inggris Terapan Arsitektur
5.	184 E 469	Adaninggar Septi Subekti, S.Pd., M.Sc.	Research Methodology in ELT
			Essay Writing
			Lab of Essay Writing
			Research Report and Seminar in ELT
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			English for Job Hunting
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			Standardized English Proficiency Test
			Introduction to Linguistics
			Discourse Analysis in ELT



# **MODULE OF INTRODUCTION TO LITERATURE**

**THE FIRST SEMESTER OF 2020/2021  
ACADEMIC YEAR**

**COMPILED BY ARIDA SUSYETINA, S.S., M.A.**

**ENGLISH LANGUAGE EDUCATION DEPARTMENT  
UNIVERSITAS KRISTEN DUTA WACANA**

**Module of**

# **Introduction to Literature**

**Compiled by**

**Arida Susyeta, S.S., M.A.**

**This module is intended for  
Introduction to Literature course at the  
English Language Education Department  
in the first semester of 2020/2021 academic year**

**UNIVERSITAS KRISTEN DUTA WACANA**

## HALAMAN PENGESAHAN

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## DAFTAR ISI

Sampul dalam	
Halaman pengesahan	i
Daftar isi	ii
Kata Pengantar	iii
<u>Bagian inti modul</u>	
Introduction to Reading and Writing about Literature	Hal. 1-5
The Role of Good Reading	Hal. 6-20
Literary Genre: Poetry	Hal. 21-29
Literary Genre: Fiction	Hal. 30-40
Literary Genre: Drama	Hal. 41-50
Rubric for Presentation	Hal. 51
Rubric for Final Paper	Hal. 52
Daftar Pustaka	Hal. 53

## **Kata Pengantar**

Mata kuliah "Introduction to Literature" mengajak mahasiswa untuk memahami masyarakat, budaya dan sastra bangsa Inggris terutama dalam periode Inggris kuno dan Pertengahan. Modul ini mencakup pembahasan mengenai latar belakang sosial masyarakat, ciri-ciri karya sastra, beberapa pengarang sastra karya-karyanya, dan beberapa contoh karya sastra. Kelas ini juga memberikan kesempatan bagi mahasiswa untuk mengeksplorasi konsep dasar, alam dari, fungsi, dan pendekatan dasar untuk sastra dengan penekanan pada karya sastra Inggris untuk memperdalam pengetahuan dasar tentang definisi sastra, genre sastra, serta unsur-unsur dalam puisi, novel dan drama. Dengan fokus analisis pada jenis tulisan sastra dan non sastra serta karya sastra populer, mahasiswa diharapkan dapat menghasilkan analisis teks karya sastra untuk mendemonstrasikan pemahaman atas karya sastra.

Yogyakarta, 11 September 2020

Arida Susyetya

# Introduction to Reading and Writing about Literature

“Nobody reads anymore.”

“People don’t know how to write.”

“We’re becoming a nation of illiterates.”

Maybe you’ve heard laments like these. They have sounded through our culture for several years now, indeed for at least several decades. Proclamations on the sad lack of literacy in modern life have been widely reported, as in January 2008, when Apple Computer cofounder Steve Jobs predicted that Amazon’s Kindle e-book reader was doomed to failure because “people don’t read anymore.” (Perhaps ironically, he said this in a room full of reporters and must have known that these writers were going to quote these words in print and that millions of people would read them.) If we take these warnings seriously, it would seem that modern culture and modern education are in big trouble.

But news of the death of literacy is premature. In fact, we can make a good case that reading and writing occupy a more central place in our day-to-day life than they have at any other point in history. We are bombarded all day long with written messages. Billboards, product packaging, Web sites, blogs, flyers, wikis, advertisements, restaurant menus, e-mails, text messages, social media updates—the list goes on and on. Even while watching TV, arguably the least literary of media, we are often given a reading task: think of the “crawl” of updates that appears at the bottom of the screen during newscasts, the captions that identify interview subjects, even the station logos in the corner of the screen. The average North American in the early twenty-first century encounters literally hundreds of written messages every day, and most of us have no particular problem reading these messages. Often we don’t even notice that we are doing so.

In a similar vein, most of us spend more time writing than people have at any earlier point in history. The vast majority of jobs these days require some amount of writing. Sometimes this requirement is extensive, as when engineers write sophisticated reports on their projects, while some work-related writing is as simple as a daily e-mail to communicate with

others on the job. Students, of course, take notes, complete homework assignments, and write papers. Even in our leisure time, we are likely to update our social media, comment on a friend's blog post, send a text message, or write a note to a family member or friend.

If you were to keep a list of every single thing you read and wrote in a day (a list that would, of course, have to include an entry for the list you were writing), you might be surprised at how extensive that list was by the end of the day.

So, if literacy is alive and well in the modern world, why is a book like this one necessary? Why do colleges and universities offer, or even require, literature classes? Don't we already know enough about reading and writing? Do we really need to learn how to read and write about literature? The answer as to why people *do* need to learn these skills is that imaginative literature is different from most of the other writing we read every day, and reading and writing about literature requires, and builds, a very different set of skills than those we bring to a Wikipedia article or a Facebook posting.

## WHY READ LITERATURE?

Let's take a moment to reflect on why we read literature. Of course, there is no single or simple answer. People read to be informed, to be entertained, to be exposed to new ideas, or to have familiar concepts reinforced. Often, people read just to enjoy a good story or to get a glimpse of how other people think and feel. But literature does much more than give us a compelling plot or a look into an author's thoughts and emotions—although at its best it does these things as well. Literature explores the larger world and the ways in which people interact with that world and with one another. So even when what we read is entirely fictional, we nevertheless learn about real life. And, indeed, by affecting our thoughts and feelings, literature can indirectly affect our actions as well. Thus literature not only reflects but even helps to shape our world.

Literature, then, is not merely informational, like so much of the reading we do in our everyday lives. It does not stand up well to haste, distractions, or multitasking. It is not meant to be browsed, skimmed, or linked away from as we search for particular facts or knowledge as efficiently as possible. Instead, it is designed for sustained reading, meaning that to do it justice we need to read it from beginning to end and pay it our full attention for all that time. What is most important in literature is rarely highlighted for us. Rather, we must use our intelligence to figure out the significance the literature holds for us, and we must realize that this significance may be different for a different reader. Because of this,

reading literature helps us develop the skills of introspection, sustained attention, and deep analysis, skills that can help us in other areas of our lives as well.

## WHY WRITE ABOUT LITERATURE?

Even students who enjoy reading poems, stories, or plays do not always enjoy writing about them. Some claim that having to analyze literature kills the fun they find in a good story. For others, the task of writing about literature can seem intimidating, frustrating, or just plain dull. If you share any of these prejudices, try to put them aside while we consider the value of writing about literature.

Writing about literature requires a special set of knowledge and skills. When you write about a story, a poem, or a play, you need to be particularly attentive to language, the medium of literature. This hones both analytical ability and creativity. In this sort of writing, you also need to pay close attention to your own use of language—just as you must pay attention to the language of the story, poem, or play—and doing so may have ripple effects that improve all your writing. Writing about literature, then, can help make you more thoughtful and articulate, better able to make yourself heard and understood, and obviously those are qualities that can improve your life well beyond the bounds of your literature classroom. And, far from killing the enjoyment of reading, writing about literature can increase that enjoyment and provide a sense of accomplishment as you look at the well-crafted paper you've written.

Writing about literature also has real-world usefulness. By forcing us to organize our thoughts and state clearly what we think, writing an essay helps us clarify what we know and believe. It gives us a chance to affect the thinking of our readers. Even more important, we actually learn as we write. In the process of writing, we often make new discoveries and forge new connections between ideas. We find and work through contradictions in our thinking, and we create whole new lines of thought as we work to make linear sense out of an often chaotic jumble of impressions. So, while *reading* literature can teach us much about the world, *writing* about literature often teaches us about ourselves.

## WHAT TO EXPECT IN A LITERATURE CLASS

Every classroom, like every group of people in any setting, is its own unique world, with its own set of expectations and social interactions. However, there are certain features common to most literature classes,

what might be considered the culture of a college or university literature class.

Unlike some other classes on campus, a literature class is not the sort of class where attendance is optional as long as you master the material and are able to pass the tests. Though your class may have a lecture component, it will almost certainly have a large discussion component as well, a give-and-take between students and instructor regarding the stories, poems, and plays you have read. In some ways, these discussions are the most important part of a literature class, and no amount of extra study on your own or sharing notes with a classmate can make up for having missed class. To follow these discussions, let alone to participate, you obviously will have to complete the reading. Whether or not your class has a stated attendance policy, to do well you need to be there and to be caught up with all reading and writing assignments. Participation is important.

Discussions in literature classes are usually interesting, because no two people come away from a particular literary text with exactly the same impressions. You may dislike a particular story and be surprised to discover that most of your fellow students loved it. A poem may leave you smiling while it makes one of your classmates cry. A character's motivation might seem obvious to you but baffle someone else. These differences arise because each reader is distinctive. Because you have lived a unique life, you have a knowledge of the world that is slightly different from any other reader's. You bring this personal history and knowledge to your reading, along with your own mind and temperament, your own likes and dislikes, and even all the knowledge gained from your past reading. Differing opinions are valid in literature classes, and each reader is in a position to enrich the conversation by speaking up in class.

Just as speaking up is part of participating, so too is attentive listening. While it is fair to regard your take on a piece of literature as valid, that doesn't mean you need only consider your own opinions. Listening to what your instructor and classmates have to say is equally important, especially when they disagree with you. If your position has value, so do theirs. Perhaps they have seen something you missed, or perhaps they consider crucial something that you had dismissed as unimportant. You may find your first impressions shifting during these discussions, or you may find them solidifying. Either of these outcomes is a good sign that you're learning. The most important thing you bring to a literary discussion is a willingness to share your own perspectives while remaining open to the possibility of learning from others.

Attentive listeners tend to make the best note takers, and having good class notes will prove incredibly helpful when you sit down to write your papers. This important skill will be covered in the next chapter.

## LITERATURE AND ENJOYMENT

You may have noticed that little has been said so far about the idea that reading and writing about literature can also be fun. Some students really enjoy reading imaginative literature and writing papers about it. If you're in that group, you're lucky; your literature class will be fun and interesting for you, and—not incidentally—you'll probably do good work in the course. If you've never been fond of reading and writing about literature, though, you might spend a little time thinking about why some of your classmates enjoy this sort of work as well as what you might do to increase your own enjoyment of literature and investment in the writing process. You'll be happier and write better papers if you can put aside any previous negative experiences with literature and writing you may have had and approach your task with a positive mind-set. As you are introduced to new authors, new characters and settings, and new ideas, your literature class may surprise you. It could even end up being a favorite.

# The Role of Good Reading

Writing about literature begins, of course, with reading, so it stands to reason that good reading is the first step toward successful writing. But what exactly is “good reading”? Good reading is, generally speaking, not fast reading. In fact, often the best advice a student can receive about reading is to *slow down*. Reading well is all about paying attention, and you can’t pay attention if you’re texting a friend as you read or racing to get through an assignment and move on to “more important” things. If you make a point of giving yourself plenty of time and minimizing your distractions, you’ll get more out of your reading and probably enjoy it more as well.

## THE VALUE OF REREADING

The best reading is often rereading, and the best readers are those who are willing to go back and reread a piece of literature again and again. It is not uncommon for professional literary critics—who are, after all, some of the most skilled readers—to read a particular poem, story, or play literally dozens of times before they feel equipped to write about it. And well-written literature rewards this willingness to reread, allowing readers to continue seeing new things with each reading. If you have a favorite book you return to over and over, or a favorite song you like to listen to again and again, you intuitively understand this truth. Realistically, of course, you will not have the time to read every assigned piece many times before discussing it in class or preparing to write about it, but you should not give up or feel frustrated if you fail to “get” a piece of literature on the first reading. Be prepared to go back and reread key sections, or even a whole work, if doing so could help with your understanding.

## CRITICAL READING

The sort of reading that works best with imaginative literature—or any other complex writing—is sometimes called “active reading” or “critical reading,” though *critical* here implies not fault-finding but rather

thoughtful consideration. Much of the reading we do in everyday life is passive and noncritical. We glance at street signs to see where we are; we check a sports Web site to find out how our favorite team is doing; we read packages for information about the products we use. And in general, we take in all this information passively, without questioning it or looking for deeper meaning. For many kinds of reading, this is perfectly appropriate. It would hardly make sense to ask, "Why is this Pine Street?" or "What do they *mean* when they say there are twelve ounces of soda in this can?" There is, however, another type of reading, one that involves asking critical questions and probing more deeply into the meaning of what we read, and this is the kind of reading most appropriate to imaginative literature (especially if we intend to discuss or write about that literature later).

### THE MYTH OF "HIDDEN MEANING"

There is a persistent myth in literature classes that the purpose of reading is to scour a text for "hidden meaning." Do not be taken in by this myth. In fact, many instructors dislike the phrase *hidden meaning*, which has unpleasant and inaccurate connotations. First, it suggests a sort of willful subterfuge on the part of the author, a deliberate attempt to make his or her work difficult to understand or to exclude the reader. Second, it makes the process of reading sound like digging for buried treasure rather than a systematic intellectual process. Finally, the phrase implies that a text has a single, true meaning and that communication and understanding move in one direction only: from the crafty author to the searching reader.

In truth, the meanings in literary texts are not hidden, and your job as a reader is not to root around for them. Rather, if a text is not immediately accessible to you, it is because you need to read more actively, and meaning will then emerge in a collaborative effort as you work *with* the text to create a consistent interpretation. (This is the basis of reader-response criticism, which is explained on pages 1355–56.) Obviously, active reading requires effort. If you find this sort of reading hard, take that as a good sign. It means you're paying the sort of attention that a well-crafted poem, story, or play requires of a reader. You also should not assume that English teachers have a key that allows them to unlock the one secret truth of a text. If, as is often the case, your instructor sees more or different meanings in a piece of literature than you do, this is because he or she is trained to read actively and has probably spent much more time than you have with literature in general and more time with the particular text assigned to you.

## ACTIVE READING

### Annotating

If the first suggestions for active reading are to slow down and to know that a second (or even a third) reading is in order, the next suggestion is to read with a pen or pencil in hand in order to annotate your text and take notes. If you look inside a literature textbook belonging to your instructor or to an advanced literature student, chances are you'll see something of a mess—words and passages circled or underlined, comments and questions scrawled in the margins (technically called *marginalia*), and unexplained punctuation marks or other symbols decorating the pages. You should not interpret this as disrespect for the text or author or as a sign of a disordered mind. It is simply textual annotation, and it means that someone has been engaged in active reading. Perhaps an extreme example is the poet and critic Samuel Taylor Coleridge, who was famous for annotating not only his own books but also those he borrowed from friends—a habit unlikely to secure a friendship—and his marginalia actually make up one entire volume of his collected works.

If you are not accustomed to textual annotation, it may be hard to know where to begin. There is no single, widely used system of annotation, and you will almost certainly begin to develop your own techniques as you practice active reading. Here, however, are a few tips to get you started:

- **Underline, circle, or otherwise highlight passages that strike you as particularly important.** These may be anything from single words to whole paragraphs—but stick to those points in the text that really stand out, the briefer and more specific, the better. Don't worry that you need to find *the* most crucial parts of a poem, play, or story. Everyone sees things a little differently, so just note what makes an impression on *you*.
- **Make notes in the margins as to *why* certain points strike you.** Don't just underline; jot down at least a word or two in the margin to remind yourself what you were thinking when you chose to highlight a particular point. It may seem obvious to you at the moment, but when you return to the text in two weeks to write your paper, you may not remember.
- **Ask questions of the text.** Perhaps the most important aspect of active reading is the practice of asking critical questions of a text. Nobody—not even the most experienced literary critic—understands everything about a literary text immediately, and noting

where you are confused or doubtful is an important first step toward resolving any confusion. Types of questions are discussed a little later in this chapter, but for now just remember that any point of confusion is fair game, from character **motivation** (“*Why would she do that?*”), to cultural or historical references (“*Where is Xanadu?*”), to the definitions of individual words (“*Meaning?*”). Most likely, you will eventually want to propose some possible answers, but on a first reading of the text it’s enough to note that you have questions.

- **Talk back to the text.** Occasionally, something in a literary text may strike you as suspicious, offensive, or just plain wrong. Just because a story, poem, or play appears in a textbook does not mean that its author is above criticism. Try to keep an open mind and realize that there may be an explanation that would satisfy your criticism, but if you think an author has made a misstep, don’t be afraid to make note of your opinion.
- **Look for unusual features of language.** In creating a mood and making a point, literary works rely much more heavily than do purely informational texts on features of language such as **style** and **imagery**. As a reader of literature, then, you need to heighten your awareness of style. Look for patterns of images, repeated words or phrases, and any other unusual stylistic features—right down to idiosyncratic grammar or punctuation—and make note of them in your marginalia.
- **Develop your own system of shorthand.** Annotating a text, while it obviously takes time, shouldn’t become a burden or slow your reading too much, so keep your notes and questions short and to the point. Sometimes all you need is an exclamation point to indicate an important passage. An underlined term combined with a question mark in the margin can remind you that you didn’t immediately understand what a word meant. Be creative, but try also to be consistent, so you’ll know later what you meant by a particular symbol or comment.

Student Jarrad Nunes was assigned to read Emily Dickinson’s poem “Because I could not stop for Death.” Here are some of the annotations he made as he read the poem:

EMILY DICKINSON [1830–1886]

## Because I could not stop for Death

Because I could not stop for Death—  
He kindly stopped for me—  
The Carriage held but just Ourselves—  
And Immortality.

*Death personified:  
kind; not the grim reaper.  
a driver that drives the  
speaker and Immortality.*

We slowly drove— He knew no haste  
And I had put away  
My labor and my leisure too,  
For His Civility—

*Strange punctuation,  
esp. all the dashes.*

We passed the School, where Children strove  
At Recess—in the Ring—  
We passed the Fields of Gazing Grain—  
We passed the Setting Sun—

*Most nouns capitalized. Why?*

*How does grain “gaze”?*

Or rather— He passed Us—  
The Dews drew quivering and chill—  
For only Gossamer, my Gown—  
My Tippet— only Tulle—

*Who is “he”? The Sun?  
Repeated sounds — dews/  
drew, etc.*

We paused before a House that seemed  
A Swelling of the Ground—  
The Roof was scarcely visible—  
The Cornice—in the Ground—

*This “house” seems like a grave.*

*cornice = horizontal projection  
from a wall (Dictionary.com)*

Since then—’tis Centuries—and yet  
Feels shorter than the Day  
I first surmised the Horses’ Heads  
Were toward Eternity—

*Eternity and Immortality, but  
no reference to God or religion.  
Ends with a dash, not a period. Not a final ending?*

[c. 1863; 1890]

Jarrad's annotations cover everything from major points of content, like the personification of the character Death and the absence of overt religiosity, to small notations on style. He asks lots of questions and sometimes provides tentative answers. Having annotated the poem in this way, he was ready to participate in discussions both in the classroom and online, and later he had some good starting notes when he decided to write a paper on the poem.

### Note Taking

It's a good idea, especially if you are reading a difficult text or one about which you expect to be writing, to keep a notebook handy as you read, a place to make notes that would be too long or complex to fit in the margins. What should these notes contain? Essentially, they should be more extensive versions of your marginalia. Note any unusual repetitions or juxtapositions, as well as anything that surprises you or frustrates your expectations as you read. Note passages that seem particularly crucial, or particularly confusing (using page numbers, and perhaps placing an asterisk or other symbol in the margins), and write a few sentences explaining why these stood out for you. Ask plenty of questions, as explained later in this chapter.

You might want to use the same notebook that you keep with you in class so that you can make reference to your class notes while reading at home and bring the insights from your reading to your class discussions. In class, write down any information your instructor writes on the board or projects using PowerPoint or other presentation software. If he or she thought it was important enough to write down, you probably should too. Your class notes should include new terminology or vocabulary, as well as any point the instructor repeats more than once or twice. Also take note of comments by your classmates that seem especially salient to your evolving understanding of the literature, particularly points you disagree with or would not have thought of on your own. Just be sure to distinguish which ideas in your notes are yours and which you read or heard from someone else. It may be obvious to you now, but can you guarantee that a month from now, when you're writing a paper, you'll remember who produced that gem of insight?

Remember that the best note takers are not necessarily those who have amassed the most pages of notes at the end of the term. Good notes need not be well-reasoned paragraphs or even complete sentences. In fact, they seldom are. The key to taking good notes is to take them quickly, with minimal interruption to your reading or participation in a discussion. As with annotating texts, try to develop your own shorthand for note taking. Just be sure that you write enough to jog your memory when

you return to the notes days, weeks, or even months later. Try to be consistent in what and how you abbreviate. One specific piece of advice, though: it's a good idea to jot down page numbers in your notes, referring to the specific lines or passages under discussion. That way, you'll have no problem matching up the notes with the texts to which they refer.

### Journal Keeping

You may be assigned to keep a reading journal for your class. Of course, you should follow your instructor's guidelines, but if you aren't sure what to write in a reading journal, think of it as a place to go a step further than you do in your annotations and notes. Try out possible answers, preferably several different ones, to the questions you have raised. Expand your ideas from single phrases and sentences into entire paragraphs, and see how they hold up under this deeper probing. Although a reading journal is substantially different from a personal journal or diary, it can at times contain reflections on any connections you make between a piece of literature and your own life and ideas. Some instructors ask students to respond to their readings with Web resources, including discussion boards, e-mail messages, or blog entries. These platforms allow you to build an archive of your responses so that you can easily return to them when you begin writing a draft of your paper; in addition, you can respond to other students as they develop their ideas. Here is an example of a Blackboard discussion board response to "Because I could not stop for Death":

**Forum:** Because I could not stop for Death

**Date:** 10 Feb 2015 22:15

**Author:** Nunes, Jarrad

**Subject:** Hymn Meter

We read some Emily Dickinson poems in high school, and I remember my teacher saying that Emily Dickinson wrote all her poems in "hymnal stanzas," which are the typical meter used in hymns. My teacher used "Amazing Grace" as an example of a hymn in this style. "Because I could not stop for Death" follows this meter exactly, except in the first two lines of stanza 4, which reverses the scheme. According to [Britannica Online](#), Dickinson was raised in a religious family, but she herself had a lot of questions and doubts about Christianity. It's notable that in this poem she never mentions God or associates death with heaven the way you might expect from a Christian.

Is this maybe a sign of her religious doubts? She must have grown up singing hymns and associating that particular rhythm with church. I wonder why someone who was skeptical about religion would write her poems in a form that is so strongly associated with the church.

In this brief response, the student explores questions about both form and content. He connects his reading of the poem with insights gleaned from both previous experience in high school and some online research.

This kind of response will serve Jarrad well when it's time to generate a thesis for his paper on the subject. Even if your instructor doesn't require online forum participation or a journal for your class, many students find keeping a journal a useful tool for getting more out of their reading, not to mention a wealth of material to draw from when they sit down to write a paper.

### Using Reference Materials

Many students are reluctant to use the dictionary or encyclopedia while reading, thinking they should be able to figure out the meanings of words from their context and not wanting to interrupt their reading. But the simple truth is that not all words are definable from context alone, and you'll get much more out of your reading if you are willing to make the small effort involved in looking up unfamiliar words. If you are reading John Donne's "A Valediction: Forbidding Mourning" (page 431) and you don't know what the word *valediction* means, you obviously start at a big disadvantage. A quick look in a dictionary would tell you that a valediction is a speech given at a time of parting (like the one a *valedictorian* gives at a graduation ceremony). Armed with that simple piece of information, you begin your reading of Donne's poem already knowing that it is about leaving someone or something, and understanding the poem becomes much simpler. Notice that the annotations for the Dickinson poem earlier in the chapter include a definition of *cornice*.

An encyclopedia like *Britannica Online* (an online subscription service available at most university libraries) can also be a useful tool. If, as you're reading Dickinson's poem, you want to read her biography, *Britannica Online* can provide biographical and cultural context for her life and work. Or, if you want to learn more about the meter of the poem, you could look up "hymnal stanza" to develop an understanding of its use, or "personification" to understand how the poet makes characters out of Death and Immortality. *Britannica Online* often provides a bibliography for further reading, so it can be a good place to start your research.

## ASKING CRITICAL QUESTIONS OF LITERATURE

As mentioned, one important part of active, critical reading is asking questions. If you are reading well, your textual annotations and notes will probably be full of questions. Some of these might be simple inquiries of fact, the sort of thing that can be answered by asking your instructor or by doing some quick research. But ideally, many of your questions will be more complex and meaty than that, the sort of probing queries that may have multiple, complex, or even contradictory answers. These are the questions that will provoke you and your classmates to think still more critically about the literature you read. You need not worry—at least not at first—about finding answers to all of your questions. As you work more with the text, discussing it with your instructor and classmates, writing about it, and reading other related stories, poems, and plays, you will begin to respond to the most important of the issues you've raised. And even if you never form a satisfactory answer to some questions, they will have served their purpose if they have made you think.

Questions about literature fall into one of four categories—questions about the text, about the author, about the cultural context of the work, and about the reader. We'll discuss each of these in the next few pages.

### Questions about the Text

Questions about a text focus on issues such as **genre**, **structure**, **language**, and **style**. Queries regarding the text can sometimes, though not always, be answered with a deeper examination of the story, poem, or play at hand. You might ask about the presence of certain images—or about their absence, if you have reason to expect them and find that they are not there. Sometimes authors juxtapose images or language in startling or unexpected ways, and you might ask about the purpose and effect of such **juxtaposition**. You might wonder about the meanings of specific words in the context of the work. (This is especially true with older works of literature, as meanings evolve and change over time, and a word you know today might have had a very different definition in the past.) When looking at a poem, you might inquire about the purpose and effect of sound, rhythm, rhyme, and so forth.

Your previous experiences are a big help here, including both your experiences of reading literature and your experiences in everyday life. You know from personal experience how you expect people to think and act in certain situations, and you can compare these expectations to the literature. What might motivate the characters or persons to think and act as they do? Your previous reading has likewise set up expectations

for you. How does the text fulfill or frustrate these expectations? What other literature does this remind you of? What images seem arresting or unexpected? Where do the words seem particularly powerful, strange, or otherwise noteworthy?

Notice some of the questions one reader asked in his annotations upon first reading Ben Jonson's "On My First Son."

BEN JONSON [1572-1637]

## On My First Son

Farewell, thou child of my right hand, and joy;  
My sin was too much hope of thee, loved boy:  
 Seven years thou' wert lent to me, and I thee pay,  
 Exacted by thy fate, on the just day.  
 O could I lose all father now! for why  
 Will man lament the state he should envy,  
 To have so soon 'scaped world's and flesh's rage,  
 And, if no other misery, yet age?  
 Rest in soft peace, and asked, say, "Here doth lie  
Ben Jonson his best piece of poetry."  
 For whose sake henceforth all his vows be such  
 As what he loves may never like too much.

*Why is hope for his child a "sin"?*

*The rhyme in ll. 1-2 aligns "joy" with "boy."*

*Why does the speaker treat the son like a bank transaction?*

*The word just has two meanings: exact and fair. Which does the poet mean?*

*What does he mean by this line? (confusing)*

*Here the poem works as a kind of epitaph on a tombstone. Is it actually the boy's epitaph?*

The questions the student asks of the poem are, for the most part, substantial and difficult, and they will require a good deal of thinking and interpretation to get to an answer. These are the sorts of questions that prompt good discussions and good writing.

### Questions about the Author

When thinking about the connection between authors and the works they produce, two contradictory impulses come into play. One is the desire to ignore the biography of the author entirely and focus solely on the work at hand, and the other is to look closely at an author's life to see what might have led him or her to write a particular poem, story, or play. It is easy to understand the first impulse. After all, we are not likely to be

able to ask an author what is meant by a certain line in a play or whether an image in a story is supposed to be read symbolically. The work of literature is what we have before us, and it should stand or fall on its own merits. This was, in fact, one of the principal tenets of **New Criticism**, a method of interpretation that dominated literary criticism for much of the twentieth century and is discussed on pages 1348–49.

We cannot deny, however, that a writer's life does affect that writer's expression. An author's age, gender, religious beliefs, family structure, and many other factors have an impact on everything from topic choice to word choice. Therefore, it is sometimes appropriate to ask questions about an author as we try to come to a better understanding of a piece of literature. It is crucial, however, that we remember that not everything an author writes is to be taken at surface value. For instance, if the narrator or principal character of a story is beaten or neglected by his parents, we should not jump to the conclusion that the author was an abused child. And if this character then goes on to justify his own actions by pointing to the abuse, we should also not assume that the author endorses this justification. In other words, we must distinguish between narrative voice and the actual author as well as between what is written and what is meant.

This separation of biography and narrative is relatively easy with stories and plays that we know to be fiction; just because a character says something doesn't necessarily mean the author believes it. Poetry is a little trickier, though, because it has the reputation of being straight from the heart. Not all poetry, however, is an accurate representation of the author's thoughts or beliefs. To give just two examples, T. S. Eliot's "The Love Song of J. Alfred Prufrock" (pages 516–20) voices the thoughts of the fictional Prufrock, not of Eliot himself, and many of the poems of Robert Browning are **dramatic monologues**, delivered by speakers very different from Browning himself, including murderous noblemen and corrupt clergy. (An example of such a monologue is "My Last Duchess" on pages 468–70.)

### Questions about the Cultural Context

We are all creatures of a particular time and place, and nobody, no matter how unique and iconoclastic, is immune to the subtle and pervasive force of social history. Many appropriate questions about literature, then, involve the **cultural context** of the work. What was going on in history at the time a piece of literature was written? Were there wars or other forms of social disruption? What was the standard of living for most people in the author's society? What was day-to-day life like? What were the typical religious beliefs and traditions? How was society organized in terms of

power relations, work expectations, and educational possibilities? How about typical family structure? Did extended families live together? What were the expected gender roles inside (and outside) the family? All of these issues, and many more besides, have an impact on how authors see the world and how they respond to it in their writing.

As you read and ask questions of literature, you have another cultural context to be concerned with: your own. How does being a resident of twenty-first-century America affect your reading and understanding? We are every bit as influenced by issues of history, culture, and lifestyle as were authors and readers of the past, but it is harder for us to see this, since the dominant way of living tends to seem “natural” or even “universal.” Indeed, one of the great benefits of reading literature is that it teaches us about history and helps us understand and appreciate diverse cultures, not the least of which is our own.

In asking and answering the following questions about Ben Jonson’s culture (seventeenth-century England), an attentive reader of “On My First Son” will also note features of our own present-day society, in which childhood death is relatively rare, family roles may be different, and religious attitudes and beliefs are considerably more diverse.

- How common was childhood death in the seventeenth century? What was the life expectancy?
- Typically, how involved were fathers in young children’s lives at the time?
- Is the quotation in the poem (lines 9–10) the boy’s epitaph?
- How difficult was life then? What exactly does Jonson mean by the “world’s and flesh’s rage”?
- How common was poetry on this topic? How “original” was Jonson’s poem?
- What attitudes about God and heaven were common then? What was the conception of sin?

### Questions about the Reader

Except in the case of private diaries, all writing is intended to be read by somebody, and an intended audience can have a big influence on the composition of the writing in question. Think about the differences in tone and structure between a text message you send to a friend and a paper you write for a course, and you’ll get some idea of the impact of intended audience on a piece of writing. It is therefore worth considering a work’s originally intended readers as you seek to understand a piece more fully. Who were these intended readers? Were they actually the

people who read the literature when it was first published? How are readers' expectations fulfilled or disappointed by the structure and content of the literature? How did the original readers react? Was the work widely popular, or did only certain readers enjoy it? Did it have detractors as well? Was there any controversy over the work?

Of course, in addition to the original readers of any work of literature, there are also contemporary readers, including yourself. It is often said that great literature stands the test of time and can cross cultures to speak to many different sorts of people, but your reaction to a work may be very different from that of its original audience, especially if you are far removed from the work by time or culture. In earlier centuries in Europe and America, nearly all educated people were very familiar with the Bible and with stories and myths from Greek and Roman antiquity. Writers, therefore, could assume such knowledge on the part of their readers and make liberal reference in their work to stories and characters from these sources. Today many readers are less familiar with these sources, and we often need the help of footnotes or other study aids to understand such references. So what might have been enjoyable and enlightening for the original readers of a work might sometimes be tedious or frustrating for later readers. If we are to read a work critically, we must keep both past and present audiences in mind.

The first three of the following questions deal with the original audience of "On My First Son," while the final two compare this audience and a contemporary one.

- If childhood death was common in the seventeenth century, how would Jonson's readers have related to the subject of his poem?
- Did Jonson write this for wide circulation, or was it meant just for family and friends?
- Where was the poem first published, and who was likely to read it?
- Do readers with children of their own read the poem differently? Would I?
- Now that childhood death is fairly uncommon, do we take this poem more seriously than past readers? Or less seriously?

Looking over these questions about Jonson's poem—about the text, the author, the cultural context, and the reader—you will note that there are many differences among them. Some can be answered with a simple yes or no (*Is the quotation the boy's epitaph?*), while others require much more complex responses (*What was the conception of sin in Jonson's time?*). Others are matters of conjecture, opinion, or interpretation (*Do contemporary readers take this poem more seriously?*). Some can be answered simply by rereading and considering (*How can a child's death*

ever be considered fair?), while others require discussion (*Do readers with children respond to the poem differently?*) or research (*Where was the poem first published?*).

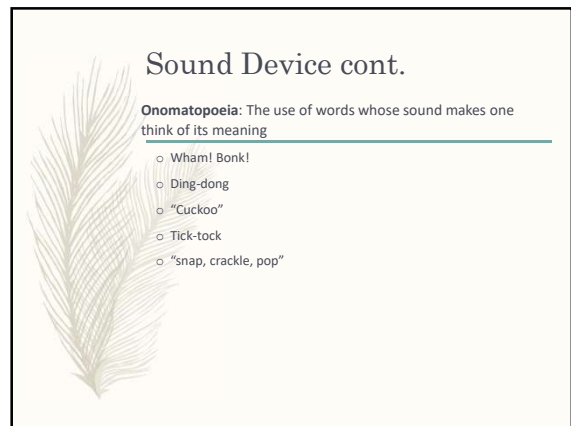
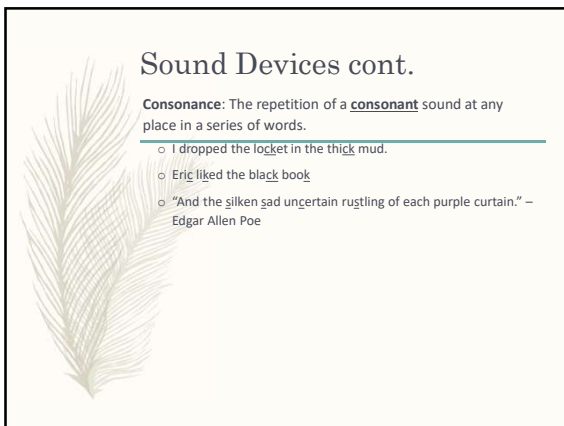
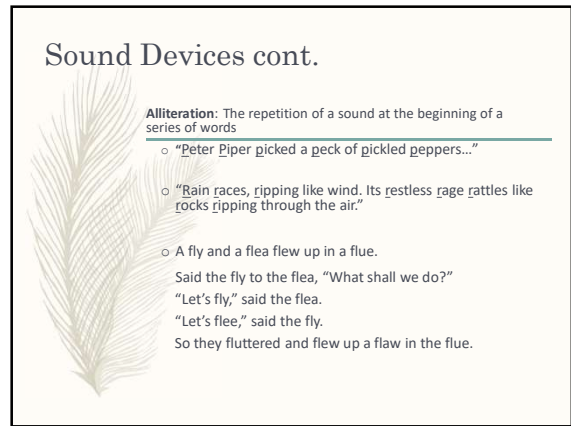
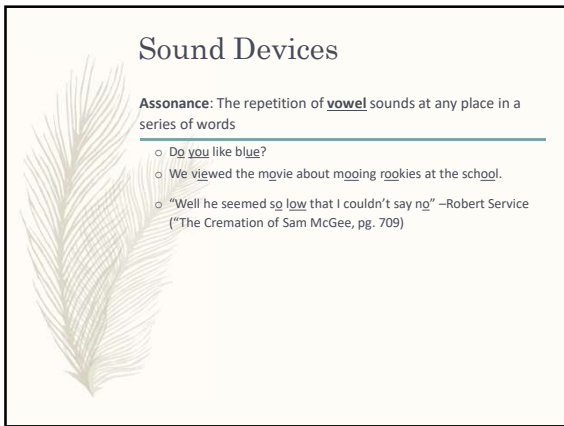
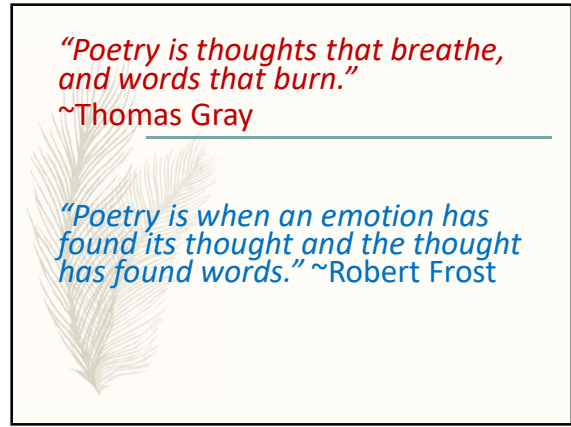
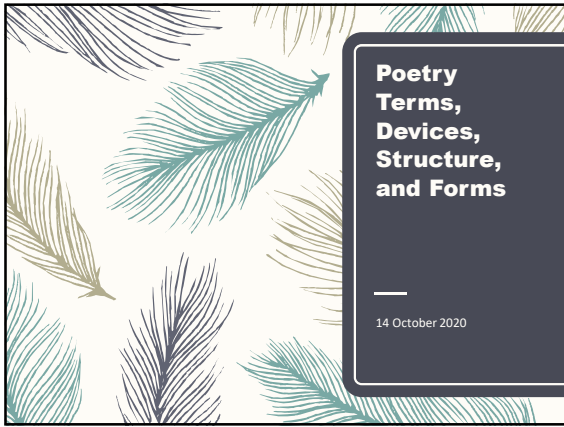
For some inquiries, you may have tentative answers, as did the reader who asked these questions when she proposed both God and fate as potential candidates for who “lent” the child to the father. Others you won’t be able to answer at first. If you are genuinely curious about any of them, do a little informal research to begin formulating answers. Some basic information can be found in the brief biographies or notes about authors that appear in most textbooks. There you could learn, for instance, the dates of Jonson’s birth and death and some basic facts about his life and family. A quick look at a reputable reference work or Web site could provide still more valuable background information, like the fact that Jonson also lost his first daughter and that he wrote a poem about her death as well.

### CHECKLIST FOR GOOD READING

Questions to ask as you read and think about literary texts:

- Have you *slowed down* and *reread* complex passages several times?
- Are you *looking up difficult words* in the dictionary to see if they have secondary meanings?
- Are you *annotating* the text by *underlining* key phrases? Writing questions or concerns in the *margins*?
- Are you taking your reading to the next level by asking *how* or *why* these passages are compelling to you?
- Are you marking those places in the text that make you feel uncomfortable, or present a worldview that feels strange to you?
- After you read, are you *taking notes* so that you can keep track of your ideas?
- Have you identified the genre of the text? Have you described its style and **tone**?
- Have you checked *Britannica Online* or other reference sources to learn more about the author and his or her cultural context?
- Have you reflected on your perspective as a twenty-first-century *reader*, and how that might affect your interpretation of literature from another time period?

Having simply formulated some questions, you've already gone a long way toward understanding and interpreting a poem or other work of literature. If you bring such a list of questions with you to class, you will be more than ready to contribute to the discussion, and when the time comes to write an essay, you will have a rich mine of source material from which to draw.



## Figurative Language

- **Simile:** A comparison of two nouns using the words like or as  
"My love for you is like a red, red rose"
- **Metaphor:** A comparison of two nouns saying that one thing is another  
"All the world is a stage"
- **Idiom:** An expression that is like a saying. When it's translated literally, it makes no sense  
"Easy as pie"

## Figurative Language cont.

- **Hyperbole:** Extreme exaggeration
  - The books weigh a ton.
  - I could sleep for a year.
  - I have a million things to do.
- **Personification:** When a non-living object has been given qualities of a person
  - The wind whispered through the trees
  - The moon danced on the water
  - "Oreo: Milk's favorite cookie."

## Figurative Language cont.

**A Symbol: a person, place, thing, or event that stands for itself and for something beyond itself as well.**

Examples: the American flag symbolizes freedom, liberty, and love for America.

- A wedding band symbolizes \_\_\_\_\_.
- A white flag symbolizes \_\_\_\_\_.

## Figurative Language cont.

### - **Prominent Symbols in Literature**

#### - **The Four Seasons:**

- **Spring:** birth, rebirth, new beginnings, new life, etc.
- **Summer:** the prime of life, youthful, energetic, growing
- **Fall:** the decline, the approach of death, getting old
- **Winter:** death, the end of life, something comes to an end
- **Day:** life, goodness, knowledge, honesty, happiness, energy, purity, positive, light, understanding, clarity
- **Night:** death, evil, darkness, mystery, bad, the end, scary, uninformed, unknown

## Figurative Language cont.

### Prominent Symbols in Literature cont.

#### ○ **The Cycle of Life:**

- **Dawn:** new beginning, birth, rebirth
- **Dusk:** approach of the end, unknown
- **Paths/Roads:** journey, life's journey, choices, obstacles
- **Bridges:** movement from one place to another symbolically
- **Water:** gives and takes life, thought to be the source of first life, rebirth
- **Earth:** mother, life giving, fertility    **Gardens:** fertility, life giving
- **Rocks/Doors/Weather:** obstacles, problems (could be good or bad)



## Rhythm

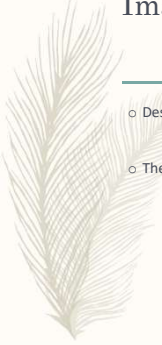
**Repetition:** The repeating of a word or phrase to add rhythm or to emphasize an idea

- "And miles to go before I sleep,  
And miles to go before I sleep." –Robert Frost, "Stopping By Woods on a Snowy Evening"
- "The road was a ribbon of moonlight, over the purple moor, And the highwayman came riding- Riding-riding- The highwayman came riding, up to the old inn-door." –Alfred Noyes, "The Highwayman"

## Imagery

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- Descriptive language that appeals to the five senses.
- There are five types of imagery you need to know...



## Imagery (cont.)

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- Visual Imagery-
  - **Imagery that deals with picturing something.**
  - Example: The dark, black cloud began to block the azure, blue sky as we sat and watched on the beach.
- Auditory Imagery-
  - **Imagery that deals with sound and hearing.**
  - Example: The doorbell rang and Rayna screamed, "I'll get it!"



## Imagery (cont.)

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- Olfactory Imagery-
  - **Imagery that represents a smell.**
  - Example: The garbage can release an odor of rancid, three-week-old milk.
- Gustatory Imagery-
  - **Imagery that represents a taste.**
  - Example: Mark tasted the briny, bitter salt water for the first time.



## Imagery (cont.)

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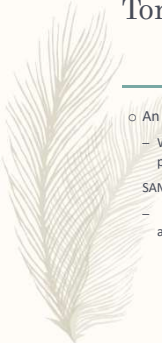
- Tactile Imagery-
  - **Imagery that represents touch.**
  - Example: She dug her toes in the wet sand, but she was still sweating from the hot sun.



## Tone

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- An author's attitude toward his or her subject matter.
    - We can figure out tone by an author's word choice, punctuation, sentence structure, and figures of speech.
- SAMPLE TONE WORDS:
- sympathetic, serious, ironic, sad, bitter, humorous, angry, apologetic, critical, proud



## Mood

---

- The emotional quality of a literary work.
  - **Mood is determined by setting, subject matter, and tone.**
- SAMPLE MOOD WORDS:
- Cheerful, gloomy, bleak, eerie, tense, calm, ominous, uncertain, miserable



## Poetry Devices

**Alliteration:** The repetition of consonant sounds, generally at the beginning of words.

**Example:** Sally sells sea-shells by the sea shore.

**Consonance:** The repetition of consonant sounds within or at the end of words that *do not rhyme* or are *preceded by different vowel sounds*.

**Example:** The clock struck twelve, and he was tickled with excitement as the ball dropped.

## Poetry Devices (cont.)

○ **Assonance:** The repetition of same or similar vowel sounds in words that are close together.

**Example:** So long lives this, and this gives life to thee.  
Do ou like blue?

## Poetry Devices Continued

○ **Diction:** A writer's choice of words; an important element in the writer's voice or style.

○ **Denotation:** The literal, dictionary meaning of a word.

– **Example:** The word "home" means, "the physical structure within which one lives, such as a house."

○ **Connotation:** The suggested or implied meanings associated with a word beyond its dictionary definition.

– **Example:** Words can have positive or negative connotations. The word "home" might suggest positive thoughts of comfort, family, protection, etc.

## Poetry Devices (cont.)

○ **Onomatopoeia:** The use of a word or phrase that imitates or suggests the sound of what it describes.

**Examples:** Hiss, crack, swish, murmur, mew, buzz.

○ **Apostrophe:** A literary device in which a speaker addresses an inanimate object, an idea, or an absent person.

**Example:** Oh, mother, where would I be without your guidance!

## Poetry Devices (cont.)

○ **Repetition:** The recurrence of sounds, words, phrases, lines or stanzas in a poem.

○ Writers use repetition to emphasize an important point, to expand on an idea, to create rhythm, and to increase the unity of the work.

**Example:** The repeated chorus of a song emphasizes the message of that song.

## Structure Items

○ **Speaker:** The voice that communicates with the reader of a poem (like a narrator).

○ **Stanza:** A group of lines forming a unit in a poem or a song.

○ **Line:** The basic unit of poetry. The line is a word or a row of words (not a sentence that extends over to the next line, though).

There are four structural poems you will need to know based on the number of lines.

**Stanza:** A division in a poem named for the number of lines it contains, such as a couplet (2 lines), triplet (3 lines), **quatrain (4 lines)**, and octave (8 lines)

- This is as though the poem is broken up into "paragraphs"

*"Gleaming in silver are the hills!*

*Blazing in silver is the sea!*

*And a silvery radiance spills*

*Where the moon drives royally!"* —James Stevens, "Washed in Silver"

## Structural Items (continued)

Four types of poems based on line number:

1. **Couplet:** Consists of two lines.
2. **Quatrain:** Consists of four lines.
3. **Sestet:** Consists of six lines.
4. **Octave:** Consists of eight lines.

## Structural Items (continued)

**Rhyme Scheme:** The pattern that end rhymes form in a stanza or poem.

Rhyme scheme is designated by the assignment of a different letter of the alphabet to each new rhyme.

Roses are red           A  
Violets are blue       B  
You stole my heart     C  
Then were untrue      B

## 3 Types of Rhyme

### 1. Slant Rhyme

Two words sound similar, but do not have a perfect rhyme.

**Example:** The words jackal and buckle.

### 2. Internal Rhyme

The rhyming of words within one line of poetry

"Once upon a midnight **dreary**, while I pondered, weak and **weary**..."

Over many a quaint and curious volume of forgotten **lore**,

While I nodded, nearly **napping**, suddenly there came a **tapping**..."

### 3. End Rhyme

Rhyme that appears at the end of two or more lines of poetry

- "I would not, could not, in a box,  
I could not, would not, with a fox.  
I will not eat them with a mouse,  
I will not eat them here or there.  
I will not eat them anywhere.  
I do not eat green eggs and ham.  
I do not like them, Sam-I-am."

- *No, baby, no, you may not go."*  
- *They could not excuse the sin,  
That was committed by his kin.*

## Poetry Types

- **Narrative Poem:** A poem that tells a story. Narrative poems are usually contrasted with lyric poems.
- **Lyric Poem:** Poetry that expresses a speaker's personal thoughts or feelings.
- **Free Verse:** Poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement.

## Poetry Types (cont.)

- **Ode:** A long, serious lyric poem that is elevated in tone and style.
  - Some odes celebrate a person, an event, or even a power or object.
- **Haiku:** A traditional, nature-inspired Japanese form of poetry that has 3 lines and 17 syllables.
  - Lines one and three are five syllables each.
  - Line two is seven syllables.
- **Sonnet:** A lyric poem of 14 lines, typically written in *iambic pentameter* and following strict patterns of stanza division and rhyme.

## Haiku Poems

- One thing haiku poems try to do is **present imagery and details that try to convey a larger insight or meaning.**
- For example, a writer is *not simply describing a setting*, but they are describing a setting to *provide insight or a larger meaning.*

## Sample Haiku Poems

- Nature Haiku:** Skies so azure blue  
Youthful hue makes my heart race  
Infinite blessing
- Person Haiku:** Angry from day one  
Critical of all that's fun  
You suffer the most

AST

### Sample of HAIKU

A fat bee stings me,  
It hurts very badly but,  
I do not cry though.

Moths go flying by.  
They are very beautiful,  
Fluttering around.

Ladybugs are red,  
And have black spots on their wings.  
Experts at flying.

The bee flies quickly.  
It turns around and stings me.  
Then falls to the ground.

Click  
<https://padlet.com/arida/qcz8s2k9osaakxz0>

"Go gently dear friend  
Rest in peace among the stars  
SADNESS at our loss"

Trees  
Shade in the Summer  
Branches Swaying in the wind  
The Place Birds Call Home

## TASK

1. <https://forms.gle/KYSxLpkLnAQjXnYS7>
2. Create a Haiku about *nature* or a *favorite setting* and create a haiku about a *person* or *type of person* (2 Haiku Poems)

**Slide 35**

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**AS1** Arida Susyeta; 05/10/2020



## Ben Jonson (1572-1637)

### On My First Sonne

Farewell, thou child of my right hand, and joy;  
My sinne was too much hope of thee, lov'd boy,  
Seven yeeres thou'wert lent to me, and I thee pay,  
Exacted by thy fate, on the just day.  
O, could I lose all father, now. For why  
Will man lament the fate he should envie?  
To have so soon scap'd worlds, and fleshes rage,  
And, if no other miserie, yet age?  
Rest in soft peace, and, ask'd, say here doth lye  
BEN. IONSON his best piece of *poetrie*.  
For whose sake, hence-forth, all his vowes be  
such,  
As what he loves may never like too much.

1 Farewell, thou child of my right hand, and joy;  
2 My sin was too much hope of thee, lov'd boy,  
3 Seven years thou'wert lent to me, and I thee pay,  
4 Exacted by thy fate, on the just day.  
5 O, could I lose all father now! For why  
6 Will man lament the state he should envy?  
7 To have so soon 'scap'd world's and flesh's rage,  
8 And, if no other misery, yet age?  
9 Rest in soft peace, and, ask'd, say here doth lie  
10 Ben Jonson his best piece of poetry.  
11 For whose sake, henceforth, all his vows be such,  
12 As what he loves may never like too much.

Goodbye to you, my favorite child, my joy. I placed too much hope in you, beloved child. You were lent to me for seven years and now I have to pay back the loan—fate demands it. Oh, I would give up being a father altogether now! Why should we grieve at all? We should, instead, envy you. You have escaped so quickly from the demands of the world and of the body. You will never have to experience the torment of aging. So rest peacefully—and if anyone asks you, tell them, “Here is the best poem Ben Jonson ever wrote.” For your sake, I will vow from here forward not to love anything too much.

- The poem movingly pays tribute to Jonson’s son, who we know from the poem was called Benjamin, or Ben, after his father: ‘child of my right hand’ is a reference to the literal meaning of the given name Benjamin, from Hebrew. (First sons are often named after their fathers.)
- Jonson says that his one sin was to entertain too many hopes for his son’s future. This is a ‘sinne’ (a twisting of ‘Sonne’: ‘On My First Sonne’), because the child’s fate, like everyone’s, is not in Jonson’s hands, but God’s: not up to his father but Our Father, he might say.



### **Ben Jonson (1572-1637)**

- Jonson follows this up with a financial analogy, saying that his son was merely 'lent' to him, and now he has to 'pay' back the loan that has been 'Exacted'. It was 'fate': God willed that the boy be returned to Him after seven years, so who is Jonson to question or lament this?
- Indeed, he knows that in many ways his son should be envied, for escaping the hardships of life, and the horrible process of getting old. (Obviously to a believer, as many people were in Jonson's time, such a bitter pill is easier to swallow if one has a belief in the afterlife, that the son is in a 'better place'.)

<https://interestingliterature.com/2016/01/a-short-analysis-of-ben-jonsons-on-my-first-sonne/>  
<https://www.litcharts.com/poetry/ben-jonson/on-my-first-son>

# The Road Not Taken

Robert Frost, 1874 - 1963

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

From *The Poetry of Robert Frost* by Robert Frost, edited by Edward Connery

# ELEMENTS OF FICTION

Introduction to Literature  
04112020

## Why do we read fiction?

- The eternal answers to this question are two: enjoyment and understanding.
- There are two different types of fiction- Commercial and Literary
- **Commercial Fiction**- Written and published primarily to make money, and it makes money because it helps large numbers of people escape the tedium and stress of their lives. *Examples- legal thrillers, romance novels, fantasy, horror, easy-to-read short stories and New York Times best sellers.*
- **Literary Fiction**- Written by someone with serious artistic intentions who hopes to broaden, deepen, and sharpen the reader's awareness of life. Plunges the reader more deeply into the real world, enabling us to understand life's difficulties and to empathize with others.
- These two styles are not clearly defined; many works fit both categories.

## The Elements of Fiction

There are eight elements of fiction:

- **Plot and Structure**
- **Characterization**
- **Theme**
- **Setting**
- **Point of View**
- **Style**
- **Symbol, Allegory, and Fantasy**
- **Humor and Irony**

While these elements are not all found in every work, they are critical to the understanding of each piece you read.

## Plot and Structure

- **Plot**- The sequence of incidents or events through which an author constructs a story.
- The plot is not merely the action itself, but the way the author arranges the action toward a specific end (structure).

Important elements of Plot:

- **Conflict**- A clash of actions, ideas, desires, or wills  
Types of Conflict: Person vs. Person, Person vs. Environment, Person vs. Self.
- **Protagonist**- The central character in a conflict
- **Antagonist**- Any force arranged against the protagonist- whether persons, things, conventions of society, or the protagonist's own personality traits.
- **Suspense**- The quality in a story that makes readers ask "what's going to happen next?". In more literary forms of fiction the suspense involves more "why" than "what". Usually produced through two devices: either *mystery* (an unusual set of circumstances for which the reader craves an explanation) or *dilemma* (a position in which a character must choose between two courses of action, both undesirable.)

## Plot and Structure (cont.)

- **Artistic unity**- Essential for a good plot. There must be nothing in the story that is irrelevant, that does not contribute to the meaning. Each event should grow out of the preceding one and lead logically to the next. The work should have a quality of natural inevitability, given the specific set of characters and the initial situation.
- **Deus Ex Machina**- Latin for "God from a machine". The saving of the protagonist from an impossible situation. A form of plot manipulation.
- Plot manipulation is usually the mark of a poorly written story.

### Endings

- **Happy Ending**- Everything ends well for our protagonist. More often used in commercial fiction.
- **Unhappy Ending**- Most instances in life do not have pleasant ends, so literary fiction that tries to emulate life is more apt to have an unhappy conclusion. These endings force the reader to contemplate the complexities of life.
- **Indeterminate Ending**- No definitive ending is reached. This leaves the reader to ponder the many issues raised through the story without being handed a neat solution.

## Characterization

- Analyzing characterization is more difficult than describing plot; human nature is infinitely complex, variable and ambiguous. It is much easier to describe what a person has done instead of who a person is.
- In commercial fiction, characters are often two-dimensional, and act as vessels to carry out the plot. The protagonist must be easily identified with and fundamentally decent, if he has vices they are of the more "innocent" type, the kind the reader would not mind having.
- In literary fiction, the protagonists are less easily labeled. Because human nature is often not entirely good or bad literary fiction is made up of three-dimensional characters; "real people".
- Characters are presented in two different ways- directly and indirectly.
  - a. **Direct Presentation**-The reader is told straight out what the character is like.
  - b. **Indirect Presentation**-The author shows the character through their actions; the reader determines what the character is like by what they say or do.
    - **Dramatization**-Characters are shown speaking and behaving, as in a play.

## Characterization (cont.)

### Types of Characters

- **Flat Characters**- Usually have one or two predominant traits. The character can be summed up in just a few lines.
- **Round Characters**- Complex and many faceted; have the qualities of real people.
- **Stock Characters**- A type of flat character. The type of character that appears so often in fiction the reader recognizes them right away.
- **Static Character**- A character that remains essentially the same throughout.
- **Dynamic (Developing Character)**- A character that undergoes a significant change during the story. There are three conditions that regulate change:
  1. It must be consistent with the individual's characterization as dramatized in the story.
  2. It must be sufficiently motivated by the circumstances in which the character is placed.
  3. The story must offer sufficient time for the change to take place and still be believable.

## Theme

- The theme of a piece of fiction is its controlling idea or its central insight. It is the unifying generalization about life stated or implied by the story.
- Not all stories have significant themes. Theme exists only when the author has seriously attempted to record life accurately or to reveal some truth about it, or when the author has deliberately introduced as a unifying element some concept or theory of life that the story illuminates.
- While theme is central to a story, it is not the whole purpose. The function of a literary writer is not to state a theme by to vivify (give it life) it.
- Theme does not equal "moral", "lesson", or "message".
- There is no prescribed method for uncovering a theme, however, focusing on the protagonist, the central conflict and other pieces will make the task easier.

## Theme (cont.)

◦ Always keep in mind the following principals concerning theme:

1. Theme should be expressible in the form of a statement with a subject and predicate.
2. The Theme should be stated as a generalization about life.
3. Be careful not to make the generalization larger than is justified by the terms of the story. Avoid terms like, *every, all, always*, in favor of words such as, *some, sometimes, may*.
4. Theme is the central and unifying concept of a story. Therefore it accounts for all the major details of the story, is not contradicted by any detail of the story, and cannot rely upon supposed facts.
5. There is no one way of stating the theme of a story. As long as the above requirements are met the statement is valid.
6. Avoid any statement that reduces the theme to a familiar saying that we have heard all our lives.

## Setting

The setting of a story is its overall context- where, when and in what circumstances the action occurs.

- **Setting as Place-** The physical environment where the story takes place. The description of the environment often points towards its importance.
- **Setting as Time-** Includes time in all of its dimensions. To determine the importance, ask, "what was going on at that time?"
- **Setting as Cultural Context-** Setting also involves the social circumstances of the time and place. Consider historical events and social and political issues of the time.
- **Effects of Setting-** Creates atmosphere, gives insight to characters, and provides connections to other aspects of the story.

## Point of View (POV)

**Point of View is simply who is telling the story.**

To determine POV ask, "who is telling the story", and "how much do they know?"

- **Omniscient POV-** The story is told in third person by a narrator who has unlimited knowledge of events and characters.
- **Third Person Limited POV-** The story is told in third person but from the view point of a character in the story. POV is limited to the character's perceptions and shows no direct knowledge of what other characters are thinking, feeling, or doing.  
*Stream of Consciousness-* presents the random thoughts going through a character's head within a certain period of time.
- **First Person POV-** The author disappears into one of the characters. Shares the limitations of third person limited. Uses the pronouns "I" and "we".
- **Objective POV-** Records only what is seen and heard. In its purest form, objective POV would consist of only dialogue. Forces the author to refrain from interpretation.
- **Second Person POV-** Uses the pronoun "you". Infrequently used.

## Style

**Style** is the manner in which an author uses words, constructs sentences, incorporates non-literal expressions, and handles rhythm, timing, and tone.

When asked to discuss style, you are being asked to describe how or explain why the words, sentences, and imaginative comparisons are effective in terms of what is being created.

Diction- Central to an author's style. Includes:

### 1. Vocabulary- Choice of words

- a. **Simple words-** Everyday word choice. ("She was sick for a long time.)
- b. **Complex words-** Flexing intellectual muscle ("Garages and cotton gins had encroached and obliterated even the august names of that neighborhood.")
- c. **Concrete words-** Things we can touch, see, etc. (Jeans, book...)
- d. **Abstract words-** Words that express intangible ideas (freedom, heritage, something)

2. **Syntax-** arrangement of words, their ordering, grouping and placement within phrases, clauses, and sentences.

## Style (cont.)

**3. Rhythm-** The pattern of flow and movement created by the choice of words and the arrangement of phrases and sentences. Rhythm is directly affected by the length and composition of sentences, the use of pauses within sentences, the use of repetition, and the ease or difficulty in pronouncing the combinations of word sounds in the sentences.

## SYMBOL, ALLEGORY, AND FANTASY

◦ **Symbol-** Something that means more than what it suggests on the surface. Can be a name, object, action, etc. Symbols serve to reinforce and add to the meaning of a story, or even sometimes carry the meaning of the story.

*\*The following cautions should be followed to avoid "over analyzing" a story-*

1. The story itself must furnish a clue that a detail is to be taken symbolically.
2. The meaning of a literary symbol must be established and supported by the entire context of the story. The symbol has to have meaning within the story.
3. To be called a symbol, an item must suggest a meaning different in kind from its literal meaning; a symbol is something more than the representative of a class or type.
4. A symbol may have more than one meaning.

◦ **Allegory-** A story that has a second meaning beneath the surface, endowing a cluster of characters, objects, or events with added significance; often the pattern relates each literal item to a corresponding abstract idea or moral principal. The creation of an allegorical pattern of meaning enables an author to achieve power through economy

## Symbol, Allegory, and Fantasy (cont)

◦ **Fantasy-** A nonrealistic story that transcends the bounds of known reality. Requires the reader's "willing suspension of belief". Mainly used for commercial writing but there are several instances of literary fantasy as well.

## Humor and Irony

**Irony-** A humorous technique with a range of meanings that all involve some sort of discrepancy or incongruity. Often used to critique the world in which we live by laughing at the many varieties of human eccentricity and folly.

◦ **Verbal Irony-** A figure of speech in which the speaker says the opposite of what he or she intends to say. Sarcasm.

◦ **Dramatic Irony-** The contrast between what a character says or thinks and what the reader knows to be true.

◦ **Irony of Situation-** The discrepancy is between appearance and reality, between expectation and fulfillment, or between what is and what would seem appropriate.

Humor and irony, like many other elements, are intended to create an emotional impact on the reader. We must FEEL the truth of a story not just understand it.

## Humor and Irony

- **Sentimentality**- A cheap way of trying to create emotion with the reader. Uses stock response- an emotion that has its source outside of the story (babies, puppies, young love, patriotism...), a "sweet" view of life, and other techniques to avoid having to actually create emotion-inducing situations in the story. A good writer draws forth emotion by producing a character in a situation that deserves our sympathy and showing us enough about the character and the situation to make them real and convincing.
  - Editorializing- The author's commenting on the story in order to instruct the reader on how to feel.
  - Poeticizing- Using an immoderately heightened and distended language to accomplish their effects.

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- *Schakel, Peter and Rial, Jack. Approaching Literature in the 21<sup>st</sup> Century, 2005*

## TASK

1. To check your understanding on the "elements of fiction" complete the comprehension questions <https://forms.gle/aDGDjnWNgT8soDZZ>.
2. Read "HILLS LIKE WHITE ELEPHANTS" written by Ernest Hemingway. We will start with a comprehension quiz next week.
3. Have a great day!

**THE CASK**  
**OF**  
**AMONTILLADO**

**BY**  
**EDGAR ALLAN POE**

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Short Story: "The Cask of Amontillado"  
Author: Edgar Allan Poe, 1809–49  
First published: 1846

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THE thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length* I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity—to practise imposture upon the British and Austrian *millionaires*. In painting and gemmary, Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skilful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by

the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

I said to him: “My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado, and I have my doubts.”

“How?” said he. “Amontillado? A pipe? Impossible! And in the middle of the carnival!”

“I have my doubts,” I replied; “and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain.”

“Amontillado!”

“I have my doubts.”

“Amontillado!”

“And I must satisfy them.”

“Amontillado!”

“As you are engaged, I am on my way to Luchesi. If any one has a critical turn, it is he. He will tell me——”

“Luchesi cannot tell Amontillado from Sherry.”

“And yet some fools will have it that his taste is a match for your own.”

“Come, let us go.”

“Whither?”

“To your vaults.”

“My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi——”

“I have no engagement;—come.”

“My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with nitre.”

“Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado.”

Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a *roquelaire* closely about my person, I suffered him to hurry me to my palazzo.

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

I took from their sconces two flambeaux, and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

“The pipe?” said he.

“It is farther on,” said I; “but observe the white web-work which gleams from these cavern walls.”

He turned toward me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.

“Nitre?” he asked, at length.

“Nitre,” I replied. “How long have you had that cough?”

“Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!”

My poor friend found it impossible to reply for many minutes.

“It is nothing,” he said, at last.

“Come,” I said, with decision, “we will go back; your health is precious. You are rich, respected, admired, beloved;

you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi——”

“Enough,” he said; “the cough is a mere nothing; it will not kill me. I shall not die of a cough.”

“True—true,” I replied; “and, indeed, I had no intention of alarming you unnecessarily; but you should use all proper caution. A draught of this Medoc will defend us from the damp.”

Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.

“Drink,” I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

“I drink,” he said, “to the buried that repose around us.”

“And I to your long life.”

He again took my arm, and we proceeded.

“These vaults,” he said, “are extensive.”

“The Montresors,” I replied, “were a great and numerous family.”

“I forget your arms.”

“A huge human foot d’or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel.”

“And the motto?”

“*Nemo me impune lacessit.*”

“Good!” he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

“The nitre!” I said; “see, it increases. It hangs like moss upon the vaults. We are below the river’s bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough——”

“It is nothing,” he said; “let us go on. But first, another draught of the Medoc.”

I broke and reached him a flagon of De Grâve. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upward with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement—a grotesque one.

“You do not comprehend?” he said.

“Not I,” I replied.

“Then you are not of the brotherhood.”

“How?”

“You are not of the masons.”

“Yes, yes,” I said; “yes, yes.”

“You? Impossible! A mason?”

“A mason,” I replied.

“A sign,” he said.

“It is this,” I answered, producing a trowel from beneath the folds of my *roquelaire*.

“You jest,” he exclaimed, recoiling a few paces. “But let us proceed to the Amontillado.”

“Be it so,” I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.

At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human

remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavored to pry into the depth of the recess. Its termination the feeble light did not enable us to see.

“Proceed,” I said; “herein is the Amontillado. As for Luchesi——”

“He is an ignoramus,” interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche, and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

“Pass your hand,” I said, “over the wall; you cannot help feeling the nitre. Indeed it is *very* damp. Once more let me *implore* you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power.”

“The Amontillado!” ejaculated my friend, not yet recovered from his astonishment.

“True,” I replied; “the Amontillado.”

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed—I aided—I surpassed them in volume and in strength. I did this, and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said—

“Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!—over our wine—he! he! he!”

“The Amontillado!” I said.

“He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone.”

“Yes,” I said, “let us be gone.”

“*For the love of God, Montresor!*”

“Yes,” I said, “for the love of God!”

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud:

“Fortunato!”

No answer. I called again:

“Fortunato!”

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in reply only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart of bones. For the half of a century no mortal has disturbed them. *In pace requiescat!*

# ERNEST HEMINGWAY

(1899-4961)

## HILLS LIKE WHITE ELEPHANTS

The hills across the valley of the Ebro' were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid.

"What should we drink?" the girl asked. She had taken off her hat and put it on the table.

"It's pretty hot," the man said.

"Let's drink beer."

"Dos cervezas," the man said into the curtain.

"Big ones?" a woman asked from the doorway.

"Yes. Two big ones."

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

The girl looked at the bead curtain. "They've painted something on it," she said. "What does it say?"

"Anis del Toro. It's a drink."

"Could we try it?"

The man called "Listen" through the curtain. The woman came out from the bar.

"Four reales."

"We want two Anis del Toro."

"With water?"

"Do you want it with water?"

"I don't know," the girl said. "Is it good with water?"

"It's all right."

"You want them with water?" asked the woman.

1. River in the north of Spain.

"Yes, with water."

"It tastes like licorice," the girl said and put the glass down.

"That's the way with everything."

"Yes," said the girl. "Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe."

"Oh, cut it out."

"You started it," the girl said. "I was being amused. I was having a fine time."

"Well, let's try and have a fine time."

"All right. I was trying. I said the mountains looked like white elephants. Wasn't that bright?"

"That was bright."

"I wanted to try this new drink. That's all we do, isn't it—look at things and try new drinks?"

"I guess so."

The girl looked across at the hills.

"They're lovely hills," she said. "They don't really look like white elephants. I just meant the coloring of their skin through the trees." "Should we have another drink?"

"All right."

The warm wind blew the bead curtain against the table.

"The beer's nice and cool," the man said.

"It's lovely," the girl said.

"It's really an awfully simple operation, Jig," the man said. "It's not really an operation at all."

The girl looked at the ground the table legs rested on.

"I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in."

The girl did not say anything.

"I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural."

"Then what will we do afterward?"

"We'll be fine afterward. Just like we were before."

"What makes you think so?"

"That's the only thing that bothers us. It's the only thing that's made us unhappy."

The girl looked at the bead curtain, put her hand out and took hold of two of the strings of beads.

"And you think then we'll be all right and be happy."

"I know we will. You don't have to be afraid. I've known lots of people that have done it."

"So have I," said the girl. "And afterward they were all so happy."

"Well," the man said, "if you don't want to you don't have to. I wouldn't have you do it if you didn't want to. But I know it's perfectly simple."

"And you really want to?"

"I think it's the best thing to do. But I don't want you to do it if you don't really want to."

"And if I do it you'll be happy and things will be like they were and you'll love me?"

"I love you now. You know I love you."

"I know. But if I do it, then it will be nice again if I say things are like white elephants, and you'll like it?"

"I'll love it. I love it now but I just can't think about it. You know how I get when I worry."

"If I do it you won't ever worry?"

"I won't worry about that because it's perfectly simple."

"Then I'll do it. Because I don't care about me."

"What do you mean?"

"I don't care about me."

"Well, I care about you."

"Oh, yes. But I don't care about me. And I'll do it and then everything will be fine."

"I don't want you to do it if you feel that way."

The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees.

"And we could have all this," she said. "And we could have everything and every day we make it more impossible."

"What did you say?"

"I said we could have everything."

"We can have everything."

"No, we can't."

"We can have the whole world."

"No, we can't."

"We can go everywhere."

"No, we can't. It isn't ours any more."

"It's ours."

"No, it isn't. And once they take it away, you never get it back."

"But they haven't taken it away."

"We'll wait and see."

"Come on back in the shade," he said. "You mustn't feel that way." "I don't feel any way," the girl said. "I just know things."

"I don't want you to do anything that you don't want to do—"

"Nor that isn't good for me," she said. "I know. Could we have another beer?"

"All right. But you've got to realize—"

"I realize," the girl said. "Can't we maybe stop talking?"

They sat down at the table and the girl looked across at the hills on the dry side of the valley and the man looked at her and at the table.

"You've got to realize," he said, "that I don't want you to do it if you

don't want to. I'm perfectly willing to go through with it if it means anything to you."

"Doesn't it mean anything to you? We could get along."

"Of course it does. But I don't want anybody but you. I don't want any one else. And I know it's perfectly simple."

"Yes, you know it's perfectly simple."

"It's all right for you to say that, but I do know it."

"Would you do something for me now?"

"I'd do anything for you."

"Would you please please please please please please stop talking?"

He did not say anything but looked at the bags against the wall of the station. There were labels on them from all the hotels where they had spent nights.

"But I don't want you to," he said, "I don't care anything about it."

"I'll scream," the girl said.

The woman came out through the curtains with two glasses of beer and put them down on the damp felt pads. "The train comes in five minutes," she said.

"What did she say?" asked the girl.

"That the train is coming in five minutes."

The girl smiled brightly at the woman, to thank her.

"I'd better take the bags over to the other side of the station," the man said. She smiled at him.

"All right. Then come back and we'll finish the beer."

He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train. Coming back, he walked through the barroom, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people. They were all waiting reasonably for the train. He went out through the bead curtain. She was sitting at the table and smiled at him.

"Do you feel better?" he asked.

"I feel fine," she said. "There's nothing wrong with me. I feel fine."

# The Elements of Drama

Theater Arts

## Essential Question

- How is drama different from prose or poetry?
- How is drama different from television?

## Drama

- Comes from the Greek Word, “Dran”
- Means “To do” or “To Act”
- The Doing/Acting Makes Drama

## What is Drama?

“Drama is life with the dull bits cut.”

-Alfred Hitchcock



## What Makes Drama Unique?

Drama has one characteristic peculiar to itself—it is written primarily to be **performed**, not read.

Drama is a **Presentation of Action...**

...through **actors**

(the impact is direct and immediate)

## Drama is a Presentation of Action...

...on a **stage**  
(for a captive audience)

## Drama is a Presentation of Action...

...before an **audience**  
(suggesting a  
communal experience).

## Theatre



- Where a play takes place

## Elements of Drama

- **Audience Etiquette**
  - No unnecessary movement or noises
  - No cell phones, talking, standing, walking, etc.

## Elements of Drama

- **Why?**
  - Shows respect for the actors, the playwright, and the play
  - Allows actors to concentrate and perform their best

## Elements of Drama



- **Playwright**-the author of a play (script)
- **Actors**-the people who perform

## Types of Drama

- Comedy is a form of drama that has a happy ending. Humor comes from the dialogue and situations.



## Types of Drama

- Tragedy is a form of drama in which events lead to the downfall of the main character, often a person of great significance, like a king or hero.



## Elements of Drama

- **Script**- the written pages of a play.
- Scripts are divided into Acts and Scenes.
- Scripts for stage and screen have strict but very different formats.

**\*\*We will study scripts specifically in a few weeks.\*\***

## Elements of Drama

- **Acts**- long sections of a play, made up of multiple **scenes**, usually designed to separate the play into its main parts and to give the audience a “break” from the performance.
- **Scenes**- shorter sections of a play, usually each scene occurs in one location at a specific time. Multiple **scenes** make up an **act**.

## Set

- Construction on the stage that shows time/place



## Props

- Items used onstage by actors



## Dramatic Speech

- **Dialogue**- two or more people talking
- **Monologue**- one person talking
- **Soliloquy** - one person speaking their thoughts out loud for the audience



## Stage Directions

- Found in brackets [ ] or parenthesis ( )
- Describe scenery, action, and how characters speak

<b>UR</b> Upstage Right	<b>UC</b> Upstage Center	<b>UL</b> Upstage Left
<b>R</b> Stage Right	<b>C</b> Center	<b>L</b> Stage Left
<b>DR</b> Downstage Right	<b>DC</b> Downstage Center	<b>DL</b> Downstage Left

## Conflict



- The internal or external struggle that creates dramatic tension.

## External Conflict

### Character vs. Character

When one character has a problem with another character in the story

## External Conflict

### Character vs. Nature

When the character is opposed by a natural force

# External Conflict

## Character vs. Society

When the character has a problem with the society--such as laws, culture, or social norms

# Internal Conflict

## Character vs. Self

When the character struggles with a decision or his/her own identity.

# Characterization

- Is the playwright's technique for revealing the PERSONALITY of a character.
- **Direct or Indirect**



# Direct Characterization

- When the playwright TELLS the audience what the personality of a character is.
- Usually found in character description under "Cast of Characters"

# Direct Characterization

## Cast of Characters

GIRL: An early teen, on the cusp of change; strong and determined with overcompensating swagger.

MAN: In his 30's, lost in a broken world, hardened by the road; a father learning to talk to his daughter.

# Indirect Characterization

- When the playwright SHOWS the audience things that reveal the personality of the character
- Can be described by the STEAL method

## S.T.E.A.L.

- Speech
- Thoughts
- Effect on others
- Actions
- Looks

## SPEECH

GIRL  
Maybe the water's still on.

MAN  
Don't get your hopes up.

GIRL  
Yeah.

MAN  
Plenty of water in the ocean though.

## THOUGHTS

MAN  
No. I'll go. Wait here.

[MAN EXITS. GIRL finds picture of their family and stares longingly at photo.]

## Effect on Others

MAN  
The whole world is different.

GIRL  
Think the ocean's still there?

MAN  
[MAN stands.]  
Maybe. There's only one way to find out.

[MAN and GIRL  
shoulder their  
packs and EXIT.]

## Actions

GIRL  
It's all different now. What happened before doesn't matter. We aren't those people anymore.

[GIRL tears up paper and lets the pieces fall to the ground.]

## Looks

AT RISE: GIRL and MAN ENTER, DOWNSTAGE of proscenium, STAGE LEFT. They are dressed in travel-worn clothes and carry large packs.

**Narrative**

a story with a beginning, middle and end

**Plot**

The series of events that make up the story

**GRADING RUBRIC**

**Student Name:** \_\_\_\_\_

	<b>ADVANCED – 4</b>	<b>PROFICIENT – 3</b>	<b>EMERGING – 2</b>	<b>BASIC – 1</b>	<b>SCORE EARNED</b>
<b>Title &amp; General Information</b>	Student generates possible options for, meanings behind title – attention paid to allusion, subject Student is able to identify, with accuracy and in detail, subject of poem, noting identity of speaker, conflict, plot; classify poem as lyric/narrative, based on evidence	Student gives option(s) for meanings behind title – may be somewhat simple Student identifies subject of poem, speaker, plot, and classifies poem as lyric or narrative	Student gives simplistic option for meaning behind title Student misses some elements or makes incorrect identification	Student does not suggest meanings or gives vague suggestion Student misses several elements or makes identifications with no support in poem	
<b>Annotation</b>	Notes on poem are comprehensive, accurately and by name identify sound techniques, comparisons, imagery, rhythm – attention/interpretation given to significant elements	Notes on poem name majority of techniques accurately, suggest some interpretation	Notes on poem name some techniques; some identified inaccurately, or not named, or lack accurate interpretation	Notes on poem name few techniques or identify inaccurately; interpretation not attempted	
<b>Synthesis</b>	Oral description of poem accurately incorporates specific examples, gives comprehensive picture of poem, shows mature insight into poem’s meaning.	Oral description of poem incorporates examples, gives overview of poem, some insight	Oral description incorporates some examples; may miss elements of poem or lack accurate insight	Few examples used, or examples do not support point; interpretation not supported by poem	
<b>Interpretation</b>	Student accurately and with detail interprets use of techniques to create a dominant image	Student interprets use of techniques to create a dominant image	Student gives some insight into poem, but interpretation is lacking	No interpretation given, or interpretation is so vague as to have no connection	
<b>Presentation</b>	All directions followed All conventions regarding analysis of literature followed Ideas connected with use of transitions, interpreted	All directions followed Most conventions followed Some transitions used	Most directions, conventions followed Transitions occasionally used	Little attention paid to conventions, directions. No evidence of transition use	
<b>Overall Score:</b>					

**Comments:**

**Comparative Analysis Assessment Rubric**

**Name:**

**Score:**

	<b>4/Excellent</b>	<b>3/Good</b>	<b>2/Poor</b>	<b>1/Not Acceptable</b>
<b>Focus/Content</b>	<ul style="list-style-type: none"> <li>• Contains clear, precise, and relevant thesis</li> <li>• Demonstrates understanding of how the author’s diction, detail, imagery, and syntax convey tone</li> <li>• Demonstrates understanding of depth &amp; complexity of issue</li> </ul>	<ul style="list-style-type: none"> <li>• Contains clear and relevant thesis</li> <li>• Demonstrates some understanding of how rhetoric affects tone</li> <li>• Writer explores issue with some depth &amp; complexity</li> </ul>	<ul style="list-style-type: none"> <li>• Contains relevant thesis</li> <li>• Has difficulty demonstrating connection between attitude and technique</li> <li>• Writer does not explore issue with adequate depth (may focus more on simple interpretations of content)</li> </ul>	<ul style="list-style-type: none"> <li>• Thesis is irrelevant</li> <li>• Does not demonstrate connection between attitude &amp; technique</li> <li>• Exploration of issue is superficial or trivial</li> </ul>
<b>Development/Support</b>	<ul style="list-style-type: none"> <li>▪ Ideas (claims) are fully elaborated and supported using textual evidence, examples, and/or anecdotes</li> <li>▪ Development is compelling throughout, advancing a sustained line of reasoning</li> </ul>	<ul style="list-style-type: none"> <li>▪ Ideas are developed using some textual evidence, examples, and/or anecdotes</li> <li>• Evidence is mostly relevant to central idea</li> <li>• Development is thorough, advancing a sound line of reasoning</li> </ul>	<ul style="list-style-type: none"> <li>• Ideas are minimally developed with few details</li> <li>• Evidence may be irrelevant to central idea/purpose</li> <li>• Development is uneven or weak, advancing a thin line of reasoning</li> </ul>	<ul style="list-style-type: none"> <li>• Ideas lack support or may be repetitive</li> <li>▪ Use of irrelevant evidence/support</li> <li>▪ Development is erratic or overly mechanical. Line of reasoning is flawed or illogical</li> </ul>
<b>Organization &amp; Coherence</b>	<ul style="list-style-type: none"> <li>• Introduction establishes context and engages the reader</li> <li>• Clear &amp; deliberate order and structure guide essay</li> <li>▪ Conclusion is insightful and conclusive.</li> </ul>	<ul style="list-style-type: none"> <li>• Evident introduction to context and topic</li> <li>• Adequate focus</li> <li>• Uses limited but effective transitions</li> <li>• Order and structure are present</li> <li>• Conclusion is appropriate</li> </ul>	<ul style="list-style-type: none"> <li>• May lack a clear organizational structure</li> <li>• Little or limited sequencing and/or transitions</li> <li>• Details may be randomly placed</li> </ul>	<ul style="list-style-type: none"> <li>• Introduction fails to set context or engage reader</li> <li>• Lacks logical direction</li> <li>▪ No evidence of organizational structure</li> <li>▪ No closure</li> </ul>
<b>Syntax/ /Diction</b>	<ul style="list-style-type: none"> <li>• Sentences vary in length and type in ways that advance meaning</li> <li>▪ Word choice is varied, precise, &amp; sophisticated in context</li> </ul>	<ul style="list-style-type: none"> <li>• Sentences vary in length and type</li> <li>▪ Word choice is varied, accurate, and effective in context</li> </ul>	<ul style="list-style-type: none"> <li>• Sentences may lack variety, be wordy, and occasionally break rules of sentence formation, compromising clarity</li> </ul>	<ul style="list-style-type: none"> <li>• Word choice is redundant, inaccurate, or inappropriate in context</li> </ul>
<b>Grammar, Mechanics, &amp; Usage</b>	<ul style="list-style-type: none"> <li>• The writer demonstrates appropriate use of correct: Spelling, Punctuation, Grammar, &amp; Usage</li> <li>• Errors are minor and do not affect readability</li> </ul>	<ul style="list-style-type: none"> <li>• The writer demonstrates adequate use of correct: Spelling, Punctuation, Grammar, &amp; Usage</li> <li>• Errors may be more noticeable but do not significantly affect readability</li> </ul>	<ul style="list-style-type: none"> <li>• The writer demonstrates minimal use of correct: Spelling, Punctuation, Grammar, &amp; Usage</li> <li>• Errors may be distracting and interfere with readability</li> </ul>	<ul style="list-style-type: none"> <li>• The writer demonstrates very limited use of correct: Spelling, Punctuation, Grammar, &amp; Usage</li> <li>• Errors are numerous and severely impede readability</li> </ul>

**Note:**

## Daftar Pustaka:

1. Barton, E. and Hudson, G (2011). *A Contemporary Guide to Literary Terms: 2nd Edition*. Wadsworth Publishing
2. Booth, A., Hunter, JP., and Mays, KJ. (2010). *The Norton Introduction to Literature: Shorter Tenth Edition*. W. W. Norton & Company
3. Gardner, JE., Lawn, B., Ridl, J., and Schakel, P. (2017). *Literature: A Portable Anthology Fourth Edition*. Bedford/St. Martin's
4. Kennedy, XJ., and Gioia, D. (2012). *Literature: An Introduction to Fiction, Poetry, Drama, and Writing, 12th Edition*. Longman
5. Shelley, M. (2000). *Frankenstein (Case Studies in Contemporary Criticism)*. Bedford/St. Martin's