



The Collective Perspective

Essential Questions

-  How does applying a critical perspective affect an understanding of text?
-  How does a new understanding of a text gained through interpretation help or hinder your enjoyment of it?

Unit Overview

Unit 2 provides an opportunity to continue your focus on critical perspectives, giving attention to Marxist, Feminist, and Archetypal literary theory. You will focus your attention on characters, characterizations, and the relationships between and among individuals and groups in a variety of texts including drama, film, and nonfiction. You will deepen your interpretation and discussion of text by considering the social and cultural implications of presenting a text from a particular perspective. By studying texts this way, you will start to understand various textual readings and reflect on whether or not the understanding of these perspectives enhances or limits your enjoyment of them.

Unit 2

The Collective Perspective Contents

Goals

- ▶ To enhance critical thinking by studying the Feminist, Marxist, and Archetypal critical perspectives
- ▶ To apply multiple critical perspectives to drama, nonfiction, and non-print texts
- ▶ To engage in the writing process to generate a play script and an analytical response

ACADEMIC VOCABULARY

Archetypal Criticism
Marxist Criticism
Feminist Criticism

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Learning Focus:

How Is My Perspective Shaped?

Reading and viewing are never passive activities. You bring certain levels of engagement to your reading and viewing, just as you bring biases, experiences, and prejudices to any text you read. As a matter of fact, it is difficult to truly get “lost in a text” because as a reader you bring so much to the interaction between reader and text.

Reading drama is especially demanding because most often there is no narrative point of view to help the reader understand the action. Viewers and readers have to be attentive to the usual literary elements, as well as dramatic elements such as **stage directions, dialogue, action, subtext, costume, and set design**, to infer meaning. At the same time, you can layer on a critical perspective or lens through which to interpret and understand the larger ideas of the drama. In this way you can form, challenge, and critique the ideas and opinions presented in the drama. Examining texts through multiple literary theories provides you the opportunity to sharpen your analytical skills as you consider alternative ways to view texts. In the last unit you worked with Reader Response Criticism and Cultural Criticism. In this unit, you will explore three new theories: Marxist Criticism, Archetypal Criticism, and Feminist Criticism. The first half of the unit will focus on Marxist Criticism and Archetypal Criticism, and the second half will focus on Feminist Criticism.

Archetypal Criticism

Archetypal Criticism deals with the similarities of patterns in the literature of widely diverse cultures. For example, most cultures have stories that present a hero’s journey.

The following are common assumptions in the use of Archetypal Criticism:

- ▶ Certain images that share a common interpretation recur in texts from diverse cultures—water, sun, colors, the tree, settings such as the garden, the desert.
- ▶ Certain characters recur—the hero, the trickster, the great mother, the wise old man, the prodigal son.
- ▶ Certain motifs and patterns recur—creation stories, the quest, voyage to the underworld, journey, initiation.

Independent Reading: In this unit, you will be reading texts that share common archetypes—i.e., images, characters, motifs, and patterns. For independent reading, look for novels whose reading can be enhanced by an understanding of Marxist, archetypal, or feminist critical theories. Some possibilities for each theory are novels by Ayn Rand (Marxist); *Song of Solomon*, by Toni Morrison (archetypal), or novels by Margaret Atwood (feminist).

Marxist Criticism

Marxist Criticism asserts that economics is the foundation for all social, political, and ideological reality. The presence of economic inequalities is a power structure that drives history and influences differences in religion, race, ethnicity, and gender.

The following are common assumptions in the use of Marxist Criticism:

- ▶ All aspects of humanity are based on the struggle for economic power.
- ▶ The basic struggle in human society is between the “haves” and the “have nots.”

Feminist Criticism

Feminist Criticism focuses on relationships between genders. It examines the patterns of thought, behavior, values, enfranchisement¹, and power in relations between and within the sexes. For example, a Feminist reading of *The Great Gatsby* may take into account the idea of power relationships between the men and women of the novel.

The use of Feminist Criticism includes these common assumptions:

- ▶ A pervasively patriarchal² society conveys the notion of male dominance through the images of women in its texts.
- ▶ Many literary texts lack complex female figures and deem the female reader as an outsider, or require her to assume male values in terms of perception, feelings, and actions.
- ▶ Issues of gender are central to artistic expression.
- ▶ Fictional portrayals of female characters often reflect and create stereotypical social and political attitudes toward women.
- ▶ Texts authored by women may have different viewpoints than texts authored by men.

¹ **enfranchisement:** having rights of citizenship, such as the right to vote

² **patriarchal:** society in which the male is head of the household and holds authority over women and children

Previewing the Unit

SUGGESTED LEARNING STRATEGIES: Think-Pair-Share, Marking the Text, Close Reading, Summarizing/Paraphrasing, Graphic Organizer

Essential Questions

1. How does applying a critical perspective affect an understanding of text?
2. How does a new understanding of a text gained through interpretation help or hinder your enjoyment of it?

Unit Overview and Learning Focus

Predict what you think this unit is about. Use the words or phrases that stood out to you when you read the Unit Overview and the Learning Focus.

Embedded Assessment 1

What knowledge must you have (what do you need to know) to succeed on Embedded Assessment 1? What skills must you have (what must you be able to do)?

A Close Reading of Film

SUGGESTED LEARNING STRATEGIES: Quickwrite, Think-Pair-Share

You are about to view a series of film clips that will expose you to key thematic elements surrounding the critical perspectives in this unit. You will watch each clip twice. After the first viewing, you will complete a quickwrite by noting your impressions of a specific character in the film. Following the second viewing, you will answer a series of questions that will help you to begin thinking about different critical perspectives.

The Manchurian Candidate

First Screening: Compose a quickwrite that describes your initial response to the character, Mrs. Iselin. Conclude your quickwrite by listing several adjectives that describe Mrs. Iselin.

Second Screening: What is the relationship between Mrs. Iselin and her son, Raymond Shaw? Cite specifics from the film clip in your response.

What does the staging of the characters (where they are physically located, how they move) in this scene suggest to you?

What is the power relationship between these two characters? Who is powerful? Who is in control?

How do you believe Raymond will react in the scenes that follow?

How does Mrs. Iselin differ from female villains you may have encountered previously?

These questions help examine the film from a(n) _____ critical perspective. Explain.



WORD CONNECTIONS

Choose a relationship closest to this pair of words: pervasive : widespread :: _____.

- a. theoretical : practical
- b. loathe : love
- c. stereotypical : conventional
- d. seeing : believing

A Close Reading of Film

Nine to Five

First Screening: Compose a quickwrite that describes your feelings about “corporate” work. Generally, are careers in corporate settings considered desirable? Why or why not?

Second Screening: How might Judy describe her initial impressions of the consolidated organization?

Why is Eddie resentful of Judy’s hiring?

What is Violet’s role in this office? What appear to be her ambitions?

Do any of the characters appear to be happy with their jobs? What role does happiness play in selecting and maintaining a career?

Why do people work? What is the function of employment in our society?

These questions help examine the film from a(n) _____ critical perspective. Explain.

The Legend of Bagger Vance

First Screening

Compose a quickwrite that describes Bagger's role in this scene. Conclude your quickwrite by listing several adjectives that describe Bagger Vance.

Second Screening

What in the clip may indicate that Bagger is more than a regular golf caddy?

How does Hardy Greaves respond to Bagger? Does Hardy ever question Bagger's wisdom or advice?

What is the deeper meaning of Bagger's advice to Hardy?

What is the significance of Bagger's role in this clip?

Why can't helpers just dispense the information needed? Why is it important for the protagonist to find the needed information—"the one true authentic swing"—for herself or himself?

These questions help examine the film from a(n) _____ critical perspective. Explain.

From an Archetypal Perspective

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Quickwrite

ACADEMIC VOCABULARY

Archetypes are universal symbols—images, characters, motifs, or patterns—that recur in the myths, dreams, oral traditions, songs, literature, and other texts of peoples widely separated by time and place. **Archetypal Criticism** deals with the similarities of these patterns in the literature of widely diverse cultures.

LITERARY TERMS

A **motif** is a word, character, object, image, or idea that recurs in a literary work or works. A motif is almost always related to the theme of a work of literature.

The theory of **Archetypal Criticism** suggests that the study of literature can and should examine archetypes to derive meaning from and to understand literature. In this activity, you will examine the concept of “archetype” in preparation for your study of Archetypal Criticism.

1. Read and discuss the definitions for archetype and Archetypal Criticism.
2. In small groups, list ten of the following common archetypes on a large piece of poster paper. Then brainstorm examples and characteristics that you are already familiar with for each of the archetypes, adding the results of your brainstorming to your poster.
 - IMAGES—fire, rose, snake, water, sun, colors, the tree, settings such as the garden, the desert
 - CHARACTERS—the hero, the sidekick, the villain, the trickster, the great mother, the wise old man, the prodigal son
 - MOTIFS AND PATTERNS—creation stories, the quest, voyage to the underworld, journey, initiation, pursuit of revenge, damsel in distress, loss of innocence
3. With your group, illustrate and label your poster, highlighting the archetypes and their characteristics.
4. Be prepared to share your poster with the entire class.

Viewing the Subjects

SUGGESTED LEARNING STRATEGIES: Predicting, Graphic Organizer, Notetaking

You will engage in a gallery walk, viewing a collection of photos from a film version of a play you will be reading. Take notes on the following elements for each of the photos.

- Write down the identifying letter or number for each photo.
- Make note of the *mise en scène* (scene composition) of the photo. Consider where the characters are in relation to one another and within the setting of the photo.
- Describe the subject (character) or subject(s). Take into consideration costume, facial expression, and body language. You should view the characters' names and describe them.

PHOTO #	Description of <i>Mise en Scène</i>	Description of Character(s)

Viewing the Subjects

Based on your observations of the photos in the gallery, make some predictions about the play on a separate sheet of paper.

What is the story's setting?

What is the play about?

What kind of characters are in the play?

What are the relationships between the various characters?

Can you tell which characters have power and which do not?

Are there hints as to why they have that power?

As your classmates present their predictions about the play, engage in a discussion about connections and/or differences between their predictions and your group's predictions.

Use the following prompts to make further predictions about the play.

- After reviewing the publicity stills and discussing them with my peers I think this play is about...

- Understanding what this play is about, I could likely apply _____ Criticism, because....

Introducing *Pygmalion*

SUGGESTED LEARNING STRATEGIES: Marking the Text, Drafting, Paraphrasing/Summarizing, Graphic Organizer, Notetaking, Brainstorming

The Pygmalion myth is one of the sources for George Bernard Shaw's play, *Pygmalion*. As you read this myth, look for archetypal characters: the creative person, the object of his affection, and the being who grants his wish.

Myth

ABOUT THE AUTHOR

The Roman poet Ovid (43 BC–AD 18) is best known for *Metamorphoses*, a collection of myths describing transformation. Ovid is notable for his skillful construction of verse, including not only the hexameters of the *Metamorphoses*, but also the elegiacs of *Ars Amatoria*, three books that explore the art of love. The poet was exiled around AD 8; the collection of poems called *Tristia* explores his grief.

LITERARY TERMS

A **myth** is a traditional story, one passed down from generation to generation, that explains something in human life and in the world.

My Notes

ORPHEUS SINGS: PYGMALION AND THE STATUE

by Ovid

From Metamorphoses, Book X: 243-297 (~1850)

'Pygmalion had seen them, spending their lives in wickedness, and, offended by the failings that nature gave the female heart, he lived as a bachelor, without a wife or partner for his bed. But, with wonderful skill, he carved a figure, brilliantly, out of snow-white ivory, no mortal woman, and fell in love with his own creation. The features are those of a real girl, who, you might think, lived, and wished to move, if modesty did not forbid it. Indeed, art hides his art. He marvels: and passion, for this bodily image, consumes his heart. Often, he runs his hands over the work, tempted as to whether it is flesh or ivory, not admitting it to be ivory. He kisses it and thinks his kisses are returned; and speaks to it; and holds it, and imagines that his fingers press into the limbs, and is afraid lest bruises appear from the pressure. Now he addresses it with compliments, now brings it gifts that please girls, shells and polished pebbles, little birds, and many-coloured flowers, lilies and tinted

Introducing *Pygmalion*

My Notes

beads, and the Heliades's¹ amber tears, that drip from the trees. He dresses the body, also, in clothing; places rings on the fingers; places a long necklace round its neck; pearls hang from the ears, and cinctures² round the breasts. All are fitting; but it appears no less lovely, naked. He arranges the statue on a bed on which cloths dyed with Tyrian murex are spread, and calls it his bedfellow, and rests its neck against soft down, as if it could feel.

The day of Venus's festival came, celebrated throughout Cyprus, and heifers, their curved horns gilded, fell, to the blow on their snowy neck. The incense was smoking, when Pygmalion, having made his offering, stood by the altar, and said, shyly: "If you can grant all things, you gods, I wish as a bride to have..." and not daring to say "the girl of ivory" he said "one like my ivory girl." Golden Venus, for she herself was present at the festival, knew what the prayer meant, and as a sign of the gods' fondness for him, the flame flared three times, and shook its crown in the air. When he returned, he sought out the image of his girl, and leaning over the couch, kissed her. She felt warm: he pressed his lips to her again, and also touched her breast with his hand. The ivory yielded to his touch, and lost its hardness, altering under his fingers, as the bees' wax of Hymettus softens in the sun, and is molded, under the thumb, into many forms, made usable by use. The lover is stupefied, and joyful, but uncertain, and afraid he is wrong, reaffirms the fulfillment of his wishes, with his hand, again, and again.

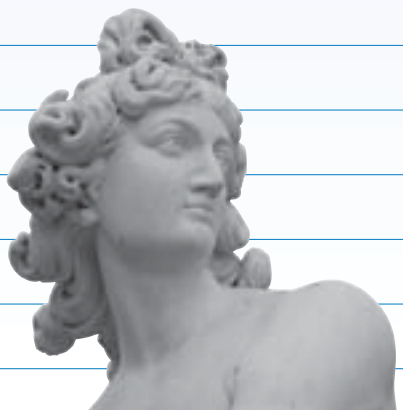
It was flesh! The pulse throbbed under his thumb. Then the hero, of Paphos³, was indeed overfull of words with which to thank Venus, and still pressed his mouth against a mouth that was not merely a likeness. The girl felt the kisses he gave, blushed, and, raising her bashful eyes to the light, saw both her lover and the sky. The goddess attended the marriage that she had brought about, and when the moon's horns had nine times met at the full, the woman bore a son, Paphos, from whom the island takes its name.

Quickwrite: Many stories from different world cultures feature elements of this myth. Why do you think this myth permeates world cultures? What is it in human nature that inspires in us a desire to create life?

¹ **Heliades:** daughters of Helios, turned into poplar trees

² **cincture:** a belt or sash

³ **Paphos:** mythical birthplace of Aphrodite



Ladies and Gentlemen

SUGGESTED LEARNING STRATEGIES: Quickwrite, Predicting, Marking the Text, Think-Pair-Share, Graphic Organizer, Discussion Groups

Reflecting on Act 1 of *Pygmalion*

“THE NOTE TAKER. You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador’s garden party.” from *Pygmalion*, Act I

Quickwrite: What does this boast say about the note taker? What does it say about the flower girl?

Making Predictions

Based on what you have learned about the note taker and the flower girl, make two predictions about how their roles and situations might relate to Marxist and Feminist Criticism.

Prediction 1:

Prediction 2:

Ladies and Gentlemen

LITERARY TERMS

Characterization is the process a writer uses to develop a character.

Identify characteristics for each of the characters. Provide textual support (evidence from the play) for your ideas. Consider the following elements of characterization:

- What they say (dialogue).
- What they do (actions).
- What they think (interior monologue).
- The people with whom they associate.
- What others say about them.

	Characteristics	Textual Support
ELIZA		
HIGGINS		
PICKERING		
MRS. PEARCE		

How is Eliza made to conform at Professor Higgins's home?
 Does social class play a significant role in characterization?
 Compare Eliza's situation to Baldwin's in "Stranger in the Village."

Rules of Etiquette

SUGGESTED LEARNING STRATEGIES: Think-Pair-Share, Marking the Text, Quickwrite, Skimming/Scanning, Notetaking, Sharing and Responding

Higgins and Pickering have worked Eliza day and night, teaching her proper speech and manners, but it appears they have more work to do in the area of social graces. Reread the scene in Act III when Eliza visits Mrs. Higgins on her at-home day.

LITERARY TERMS

A **satire** is a literary work that ridicules human weakness or folly to bring about social reform.

What social blunders does Eliza commit?

How is Shaw satirizing society in this scene?

How do the guests try to make what they see and what they are hearing go together? Would they do the same for Eliza the flower girl? Why or why not?

Think about a time when you committed a social blunder. What happened?

Why do we find social blunders humorous?

Rules of Etiquette

Play scripts usually follow a particular pattern to establish a context for the story. Review the genre conventions of a play script and then respond to the quickwrite below.

- **Form:** Scripts begin with a title and are followed by a list of characters accompanied by a brief description. Next, an explanation of the setting is provided to set the stage for the dialogue that follows.
- **Dialogue:** Conversation is the key to successful play writing because it is how the audience learns about the problem. The characters' dialogue reveals conflict and moves the action through the stages of a plotline: exposition, rising action, climax, falling action, and resolution.
- **Problem:** Usually a play script revolves around an interesting conflict that complicates the lives of the characters involved before the problem is resolved.
- **Stage Directions:** Indicate the time and place of the action, entrances, exits, movement, subtext, etc. through stage directions. Stage directions also indicate what the characters are doing on stage as well as provide clues to voice or delivery of lines. Stage directions should be used strategically. Often, when a writer decides not to include them, it is because he or she is placing emphasis on the characters' words.

Quickwrite: Think about the social blunder you identified on the previous page. Write a brief dialogue with at least two characters and your blunder as the problem.

Reading Between the Lines

SUGGESTED LEARNING STRATEGIES: Oral Interpretation, Graphic Organizer, Close Reading, Think Aloud, Notetaking, Revisiting Prior Work, Adding

Performance 1

The following chart contains the text of a dialogue between two characters, known as A and B. As you watch the performance, try to identify the subtext of each part of the dialogue. For dialogue, *subtext* is the situational context in which the dialogue is spoken.

LITERARY TERMS

The **subtext** is an underlying theme or idea that lies below the surface text.

Text	Subtext	What clues help you figure out the subtext?
A: Well, here it is.		
B: Is that what I think it is?		
A: I think so.		
B: Are you sure?		
A: See for yourself, if you don't believe me.		
B: Okay, what now?		

Reading Between the Lines

Performance 2

This chart is just like the one on the previous page. Use it to take notes on the subtext as you listen to the second performance.

Text	Subtext	What clues help you figure out the subtext?
A: Well, here it is.		
B: Is that what I think it is?		
A: I think so.		
B: Are you sure?		
A: See for yourself, if you don't believe me.		
B: Okay, what now?		

Examining Eliza's Options

SUGGESTED LEARNING STRATEGIES: Summarizing/Paraphrasing, Think-Pair-Share, Sharing and Responding, Graphic Organizer, Drafting

Act III ends with Eliza, Higgins, and Pickering leaving the ball. Imagine the conversation that might take place when they get home. With a small group, you will take one of the three characters and explore answers to the following questions.

The Character _____

How does the character typically behave and speak?	How does the character feel now that the ball is over?

Now that you have discussed and taken notes on one of the characters with your small group, you will work with another group to create a dialogue with all three characters. Remember that the subtext is often even more important than the words that are actually spoken, so include any subtext that seems appropriate by noting it in parentheses at the end of the corresponding line.



Complete the analogy.

a. dimeter : monometer
b. prologue : epilogue
c. diatribe : diamante
d. logos : pathos

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Transformations

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Close Reading, Predicting, Self-Editing/Peer Editing

1. In Act V, we are reacquainted with Eliza's father, Alfred Doolittle. Like Eliza, Doolittle has been transformed. Use a Venn diagram or other graphic organizer to compare and contrast these two transformations. You should consider these points, as well as any others that occur to you:
 - What, specifically, about each character has changed?
 - How did the transformation occur?
 - How active was each character in the transformation?
 - How may the transformation impact each character's future?
 - What is each character's attitude toward the transformation?
 - What role does social class play in each of their transformations?
2. Answer the questions below after closely rereading the end of *Pygmalion* (beginning when Pickering and Doolittle exit for the wedding, leaving Higgins and Eliza alone).

When is Higgins in control?	When is Eliza in control?
How does he get control?	How does she get control?
How does he use his control?	How does she use her control?

What does each want from the other? How do you think they really feel? In other words, what is the subtext of their lines?

The play ends with Higgins laughing at the thought of Eliza marrying Freddy. Based on Shaw's portrayal of these characters, what do you imagine becomes of Eliza and Higgins?

I Feel a Song Coming On

SUGGESTED LEARNING STRATEGIES: Think-Pair-Share, Notetaking, Close Reading

LITERARY TERMS

Tone is the writer's attitude toward a character, a subject, or the reader.

Reader Response: What do you know about musicals? How are they similar to, and different from, plays and other forms of movies?

In the 1950s, Alan Jay Lerner and Frederick Loewe wrote *My Fair Lady*, their version of *Pygmalion*, for the musical theater. In the 1960s the story underwent another transformation, to the film of the same name. The stage and film versions incorporate many of Shaw's lines, but they also depart from Shaw's play in significant ways. As you watch parts of the film, consider the following questions.

Eliza's Future

What is the overall tone of this scene?	What in the film creates this tone?
How does Eliza feel about Higgins?	How can you tell?
How does Higgins feel about Eliza?	How can you tell?
Who is in control?	How can you tell?

“Without You”

What is the overall tone of this scene?	What in the film creates this tone?
How does Eliza feel about Higgins?	How can you tell?
How does Higgins feel about Eliza?	How can you tell?
Who is in control?	How can you tell?

On a separate sheet of paper, respond to the following:

“I’ve Grown Accustomed to Her Face”

This song serves as an interior monologue, showing Higgins’s conflicting feelings. Describe the contrasts presented in the song.

“Where the Devil?”

When Higgins goes into his home, the tone of the scene changes. Describe the tone now. What film elements convey that tone? Why do you think the director wanted to set this particular tone?

Read carefully the last few shots of the film. What does the film suggest becomes of Eliza and Higgins? What details from the film text tell you this?

What Does Eliza Do?

SUGGESTED LEARNING STRATEGIES: Visualizing, Notetaking, Brainstorming

GRAMMAR & USAGE

Think about the sentence:

“Unless Freddy is biologically repulsive to her, and Higgins biologically attractive to a degree that overwhelms all her other instincts, she will...marry Freddy.” The commas before “and” and after “instincts” are not required, so why does Shaw include them? Try reading the sentence first without, and then with, those two commas. Writers sometimes add punctuation to slow the reader down, thus forcing the reader to pay more attention to certain parts of a sentence.

Consider the following quotation from Shaw’s sequel to *Pygmalion*:

This being the state of human affairs, what is Eliza fairly sure to do when she is placed between Freddy and Higgins? . . . Unless Freddy is biologically repulsive to her, and Higgins biologically attractive to a degree that overwhelms all her other instincts, she will, if she marries either of them, marry Freddy.

And that is just what Eliza did.

Note below the parts of the sequel that you are able to visualize most clearly (the parts that appeal to your imagination).

Writing Prompt: Choose a part of the sequel that you were able to visualize clearly and transform the prose into drama. Use the space below to brainstorm ideas for your script.

Title and List of Characters	
Setting	
Problem/Dialogue	
Stage Directions	

Examining the Archetypes

SUGGESTED LEARNING STRATEGIES: Revisiting Prior Work, Summarizing/Paraphrasing, Rereading, Self Editing/Peer Editing, Sharing and Responding

Read and analyze the following excerpts from Shaw's *Pygmalion*, considering how each excerpt does or does not represent the archetype established in Ovid's myth. Consider the following elements: the character of the creator, the character of the created, the nature of the transformation, the relationship between the creator and the created. Make notes on your analysis of each excerpt.

1 THE NOTE TAKER. You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as a lady's maid or shop assistant, which requires better English. (Act I)

2 HIGGINS. Yes, you squashed cabbage leaf, you disgrace to the noble architecture of these columns, you incarnate insult to the English language: I could pass you off as the Queen of Sheba. (Act I)

3 HIGGINS. [*carried away*] Yes: in six months—in three if she has a good ear and a quick tongue— I'll take her anywhere and pass her off as anything. We'll start today: now! this moment! Take her away and clean her, Mrs. Pearce. (Act II)

4 HIGGINS. [*deftly retrieving the handkerchief and intercepting her on her reluctant way to the door*] You're an ungrateful wicked girl. This is my return for offering to take you out of the gutter and dress you beautifully and make a lady of you. (Act II)

5 HIGGINS. What! That thing! Sacred, I assure you. [*Rising to explain*] You see, she'll be a pupil; and teaching would be impossible unless pupils were sacred. I've taught scores of American millionairesses how to speak English: the best looking women in the world. I'm seasoned. They might as well be blocks of wood. *I* might as well be a block of wood. (Act II)

6 HIGGINS. Oh, I can't be bothered with young women. My idea of a lovable woman is something as like you as possible. I shall never get into the way of seriously liking young women: some habits lie too deep to be changed. [*Rising abruptly and walking about, jingling his money and his keys in his trouser pockets*] Besides, they're all idiots. (Act III)

My Notes

GRAMMAR & USAGE

When Shaw writes, "I shall never get into the way of seriously liking you women: some habits lie too deep to be changed," he creates a compound sentence. **Compound sentences** have two or more independent clauses; and, in this case, the two clauses are joined by a colon. Independent clauses can also be joined by a semicolon, by a comma and a coordinating conjunction, and by a comma and a conjunctive adverb.

Examining the Archetypes

My Notes

7 ELIZA. [*continuing*] It was just like learning to dance in the fashionable way; there was nothing more than that in it. But do you know what began my real education?

PICKERING. What?

ELIZA. [*stopping her work for a moment*] Your calling me Miss Doolittle that day when I first came to Wimpole Street. That was the beginning of self-respect for me. [*She resumes her stitching*] And there were a hundred little things you never noticed, because they came naturally to you. Things about standing up and taking off your hat and opening doors—(Act V)

8 ELIZA. I know. I am not blaming him. It is his way, isn't it? But it made such a difference to me that you didn't do it. You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves, but how she's treated. I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will. (Act V)

9 ELIZA. You never thought of the trouble it would make for me.

HIGGINS. Would the world ever have been made if its maker had been afraid of making trouble? Making life means making trouble. There's only one way of escaping trouble; and that's killing things. Cowards, you notice, are always shrieking to have troublesome people killed. (Act V)

10 HIGGINS. [*wondering at her*] By George, Eliza, I said I'd make a woman of you; and I have. I like you like this. (Act V)

Writing Prompt: Using your notes, write an analysis of Shaw's use of the Pygmalion archetype as established in Ovid's Pygmalion myth. Focus your analysis on the extent to which Shaw adhered to or departed from the Pygmalion archetype. You should include all of the following:

- A claim that identifies to what extent Shaw adheres to or departs from the archetype.
- Examples from the text (the above quotes or other examples from the text) to support your claim.
- How recognizing the archetype advances or complicates the reading.
- Effective introductory and concluding paragraphs, a variety of sentence structures, effective use of rhetorical devices, and appropriate internal and external transitions to maintain coherence.

From a Marxist Perspective

SUGGESTED LEARNING STRATEGIES: Summarizing/Paraphrasing, SOAPSTone, Graphic Organizer, Discussion Groups

Anticipation Guide

Review these statements about the importance of money, power, and social class, and then circle the responses that most nearly reflect your beliefs.

Being wealthy is a burden.	Strongly Agree	Agree	Disagree	Strongly Disagree
Middle-class people are happier than wealthy or poor people.	Strongly Agree	Agree	Disagree	Strongly Disagree
You can change your social standing if you try hard enough.	Strongly Agree	Agree	Disagree	Strongly Disagree
I would rather marry someone I love than someone who is rich.	Strongly Agree	Agree	Disagree	Strongly Disagree
Fame equals power.	Strongly Agree	Agree	Disagree	Strongly Disagree
People are more important than things.	Strongly Agree	Agree	Disagree	Strongly Disagree
Wealth is a reflection of how hard a person works.	Strongly Agree	Agree	Disagree	Strongly Disagree
People of different social classes can be close friends.	Strongly Agree	Agree	Disagree	Strongly Disagree
The love of money is the root of all evil.	Strongly Agree	Agree	Disagree	Strongly Disagree
People who have power have earned it and deserve to enjoy it.	Strongly Agree	Agree	Disagree	Strongly Disagree

Which statement brings out the strongest reaction in you?
Explain your viewpoint.

From a Marxist Perspective

ACADEMIC VOCABULARY

Marxist Criticism asserts that economics provides the foundation for all social, political, and ideological reality. The presence of economic inequalities is a power structure that drives history and influences differences in religion, race, ethnicity, and gender.

Marxist Criticism

Read the description of **Marxist Criticism** at the left. Marxist Criticism is based on the theories of German philosopher, Karl Marx, who proposed that social conditions are a result of economic and political conditions. To Marxist critics, the economic conditions are the influencing factor in a culture's literature. The use of Marxist Criticism to analyze literature assumes the following:

- All aspects of humanity are based on the struggle for economic power.
- The basic struggle in human society is between the “haves” and the “have nots.”

Read the lyrics for Tracy Chapman's song, “Talkin’ Bout a Revolution.” As you use SOAPSTone to analyze the lyrics, consider the perspective of Marxist Criticism.

SPEAKER	
OCCASION	
AUDIENCE	
PURPOSE	
SUBJECT	
TONE	

Karl Marx lived from 1818 to 1883. During his life, he was a philosopher, economist, political theorist, historian, and published author whose work was focused on the struggle between social classes and how the accumulation of wealth and power enables an economic minority to dominate a working class majority. Marxist Literary Criticism looks at ways in which a text reveals the oppression of the working class or poor by a dominant economic elite. Among questions that might be asked when looking at a text through a Marxist Criticism lens are the following:

1. Whose viewpoint is represented in the text (the poor, middle class, or wealthy); i.e., whose story gets told?
2. What values are represented for each of the social classes (poor, middle class, wealthy)?
3. What economic/social values are held by the main character(s)?
4. Who is the audience, and what does the text suggest about their values?

Research: Marxist Criticism considers characters' perspectives based on economic and social status. It looks at the "hidden rules" that are characteristic of each economic and social class. Conduct research to describe attitudes of each of these groups toward topics in the following graphic organizer.

	Poor	Middle Class	Wealthy
Money			
Use of Time			
Education			
Family Structure			
Social Behavior and Goals			

1. Based on your research, what are the "hidden rules" for each social/economic class? Do you agree that these rules are hidden? Why or why not?
2. What would Marxist Criticism say about these rules? To what extent does a struggle for economic equality cause or perpetuate these differences?
3. Are these differences archetypal or stereotypical?

Money, Power, and Class in *Pygmalion*

SUGGESTED LEARNING STRATEGIES: Discussion Groups, Think-Pair-Share

Now that you have finished reading *Pygmalion*, it may be useful to think about the drama from the perspective of Marxist Criticism, looking at the relationships among power, money, and social class. As a part of a small group, you will analyze one of the three following topics and prepare a presentation for the class.

1 Power

Create a graphic to illustrate the hierarchy of power in *Pygmalion*. In other words, visually represent a ranking of who has the most power to who has the least power. In addition to the major characters (Higgins, Pickering, and Eliza), be sure to include the minor characters, such as Mrs. Pearce, Mrs. Higgins, Mr. Doolittle, Freddy, Clara, and Mrs. Eynsford Hill. Include on your graphic an explanation as to why some of the characters have power, while others do not.

2 Social Classes

Create a graphic to illustrate the social class structure in *Pygmalion*. First, consider what social classes are and how they are related to power and money. Identify the social classes represented in *Pygmalion*. Who is in each class? What do you think Shaw thought of social class divisions? What in the text makes you think this?

3 Money

Create a graphic to illustrate the hierarchy of economic status in *Pygmalion*. What is the economic status of each character? What are the thoughts of each of these characters toward their economic status? Be sure to include Eliza, Doolittle, Pickering, Higgins, and Freddy. As you think about Eliza and Doolittle, consider their thoughts and feelings both before and after their transformations.

Reflection

As you read *Pygmalion*, you thought about how this drama reflects the Pygmalion archetype it is named for. Today you have changed perspectives, looking at the drama with attention to economic and political issues such as money, power, and social class. What impact has this new way of looking at the play had on your understanding of it?

Illuminating *Pygmalion*


SUGGESTED LEARNING STRATEGIES: Skimming/Scanning, Brainstorming, Self-Editing/Peer Editing

Assignment

Your assignment is to work with a partner to write a script that transforms a scene from *Pygmalion*, so that it reflects a critical perspective. You will also write a reflection analyzing and evaluating your process and product.

Steps

1. Review with your partner the critical perspectives you have encountered so far: Reader Response Criticism, Cultural Criticism, Archetypal Criticism, and Marxist Criticism. As a team, discuss the guiding questions for each.
2. Choose one criticism that you and your partner think you would like to work with for this assignment.
3. Skim *Pygmalion* and identify scenes that would allow you to convey the criticism you have chosen in a clear and interesting way.
4. Brainstorm ways that the criticism you have chosen would change the drama; also, brainstorm how you would stage this scene in order to highlight the criticism most effectively.
5. Create a two-column page: the script you write goes on the left side, and the subtext, where appropriate, goes on the right side.
6. Review the genre conventions of a play script and work with your partner to draft the script for the transformed scene and the corresponding subtext.
7. In preparation for publishing your final draft, evaluate, revise and edit your script. As you revise, look for ways to improve your draft's organization, parallel structures, and use of appropriate techniques such as inverted word order or repetition to enhance meaning and add interest to your script. Reread your final draft and correct errors in spelling, conventions, grammar, style, and/or formatting. Consult appropriate references to create a technically sound final draft.
8. Reflect on your process and product, and write a response that addresses the following points:
 - ▶ The process you, as a team, used to create your final product.
 - ▶ Why you chose the scene and the criticism.
 - ▶ How you transformed the scene to reflect the criticism you chose.
 - ▶ How looking at the scene through another perspective affected your understanding of the drama.

 **TECHNOLOGY TIP** You may want to use word processing software to create your script. Remember to format your script appropriately, identifying actors, dialogue, and stage directions in different fonts. Use the program's font library to preview and choose appropriate fonts for each type of text.

You will be exploring four kinds of criticism, trying them out to see which one you and your partner agree will allow for the most interesting transformation of the drama. Understand that there may be some overlapping among the critical theories, but emphasize the differences. Begin by reviewing important characteristics of each criticism and decide which one to choose.

Criticism: (Write important characteristics and guiding questions under each.)	Scene from <i>Pygmalion</i>	What element of the play will you transform?	How will this affect the scene?
Reader Response Criticism			
Cultural Criticism			
Archetypal Criticism			
Marxist Criticism			

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging
Ideas of Transformation	The choice of scene and its transformation through a particular criticism reveals a sophisticated understanding of both the drama and the elements of the chosen criticism.	The scene is chosen and changed in a way that indicates a clear understanding of the chosen criticism.	The scene is not changed in a way that shows understanding of a particular criticism.
Organization of Transformation	Uses stage directions and subtext to reveal a mature understanding of the complexities and subtleties of scenes and characters, and of the drama itself.	Appropriate use of stage directions and subtext shows focused analysis of the scene and characters.	Stage directions and/or subtext do not add insight into the characters or scene.
Reflective Text	Reflection offers thorough explanation of choices made and provides a thoughtful discussion of how this different perspective affects understanding of the drama.	Reflection addresses choices made as well as how this different perspective affects understanding of the drama.	Reflection provides limited discussion of choices made and shows a vague grasp of how this different perspective affects understanding of the drama.
Evidence of the Writing Process	The script and reflection demonstrate thoughtful planning, significant revision, and careful editing for grammar and conventions in preparing a publishable draft.	The script and reflection demonstrate adequate planning, revision, and editing for grammar and conventions in preparing a publishable draft.	The script and/or the reflection lack evidence of planning, revision, and editing for grammar and conventions. The draft is not ready for publication.
Additional Criteria			

Comments:

Learning Focus:

Can I Still Enjoy A Movie?

After examining and transforming a text considering archetypes, power struggles, and wealth, you have been able to analyze text as well as consider the social and cultural implications of presenting a text from a particular perspective. In the second part of this unit, you will expand your toolbox of critical theories by adding a new critical perspective. In addition, you will encounter examples of how that theory is applied to a familiar story and a film, as models for applying that perspective to a work of literary merit.

Feminist Criticism: Feminist interpretation focuses on relationships between genders. It examines the patterns of thought, behavior, values, enfranchisement, and power in relations between and within the sexes. For example, a feminist reading of *Pygmalion* may take into account the idea of power relationships between the men and women of the play. Following are some common assumptions in Feminist Criticism:

- ▶ A pervasively patriarchal society conveys the notion of male dominance through the images of women in its texts.
- ▶ Many literary texts lack complex female figures and deem the female reader as an outsider, or require her to assume male values in terms of perception, feelings, and actions.
- ▶ Issues of gender and sexuality are central to artistic expression.
- ▶ Fictional portrayals of female characters often reflect and create stereotypical social and political attitudes toward women.
- ▶ Texts authored by women may have different viewpoints from those in texts authored by men.

You have worked with film as text before and know that **cinematic elements** are used by filmmakers to create certain effects and manipulate viewers' perspectives. These elements should also be taken into consideration as you apply critical theory to the story content and cinematic techniques of film production. Viewing a film through the lens of Marxist or Archetypal or Feminist Critical theory can significantly alter your understanding and appreciation of a film.

A Reversal of Fortune

SUGGESTED LEARNING STRATEGIES: Marking the Text, SOAPSTone, Think-Pair-Share

The following essay is an example of literary criticism. As you read it, consider the critical perspective the author takes toward the Cinderella legend.

Nonfiction

ABOUT THE AUTHOR

An author, educator, and activist, Madonna Kolbenschlag (1935–2000) wrote six books on feminism and spirituality. A member of the Catholic Sisters of Humility, Kolbenschlag earned Ph.Ds in both literature and clinical psychology. *Kiss Sleeping Beauty Goodbye* (1979) uses fairy tale and myth to explore contemporary female psychology. *Eastward Toward Eve* (1996) explores the connections between gender, culture, and psychology.

Cinderella, THE LEGEND

From *Kiss Sleeping Beauty Goodbye*
by Madonna Kolbenschlag

Cinderella, the best-known and probably best-liked fairy tale, is above all a success story. The rags-to-riches theme perhaps explains its equal popularity among boys as well as girls. It is a very old fairy tale having at least 345 documented variants and numerous unrecorded versions. The iconic¹ focus of the tale on the lost slipper and Cinderella's "perfect fit" suggest that the story may have originated in the Orient where the erotic significance of tiny feet has been a popular myth since ancient times.

The basic motifs of the story are well-known: an ill-treated heroine, who is forced to live by the hearth; the twig she plants on her mother's grave that blossoms into a magic tree; the tasks demanded of the heroine; the magic animals that help her perform the tasks and provide her costume for the ball; the meeting at the ball; the heroine's flight from the ball; the lost slipper; the shoe test; the sisters' mutilation of their feet; the discovery of the true bride and the happy marriage. The variants retain the basic motifs; while differing

My Notes

LITERARY TERMS

Allusion is a reference to a well-known person, event, or place from history, music, art, or another literary work.

GRAMMAR & USAGE

Note the first sentence in the second paragraph. It has a list introduced by a colon. When creating a list followed by a colon, you typically separate items in the list with commas. However, as in this list, it is necessary to use a semicolon to separate the items if any of the individual items have commas within them. Note, for example, that the first item in the list has a comma within it, to separate the descriptive clause from the word it modifies. To make that distinction clear, all subsequent items in the list are separated by semicolons.

¹ **iconic**: an object or concept with great cultural significance to a wide cultural group

A Reversal of Fortune

WORD CONNECTIONS

This essay contains several words that may be unfamiliar to you. Find definitions for these words to help you make meaning from the text:

aspiration, seminal, abasement, servitude, paradigm, sojourn, deus ex machina, docility, domesticity, virulence, icon, Teutonic.

My Notes

WORD CONNECTIONS

Virtue comes from the Anglo-French *vertu*, meaning “moral strength or excellence.” Other related words include *virtuoso* and *virtuosity*, which both refer to technical skill as a sign of worth.

considerably in detail, they range more widely in their origins than any other fairy tale: Asiatic, Celtic, European, Middle-Eastern and American Indian versions numbered among them.

The Horatio Alger quality of the story helps to explain its special popularity in mercantile² and capitalistic societies. As a parable of social mobility it was seized upon by the writers of the new “literature of aspiration” in the seventeenth and eighteenth centuries as a basic plot for a new kind of private fantasy—the novel. Our literary world has not been the same since Pamela and all her orphaned, governess sisters. Most Anglo-American novels, early and late, are written in the shadow of Pamela and the Cinderella myth. Even Franklin’s *Autobiography*, the seminal work in the success genre, owes much to the myth. The primary “moral” of the fairy tale—that good fortune can be merited—is the every essence of the Protestant Ethic.

At the personal and psychological level, Cinderella evokes intense identification. It is a tale of sibling rivalry (and subliminally, of sex-role stereotyping)—a moral fable about socialization. Very few themes could be closer to the inner experience of the child, an emerging self enmeshed³ in a family network. ...

The personality of the heroine is one that, above all, accepts abasement as a prelude to and precondition of affiliation. That abasement is characteristically expressed by Cinderella’s servitude to menial⁴ tasks, work that diminishes her. This willing acceptance of a condition of worthlessness and her expectation of rescue (as reward for her virtuous suffering) is a recognizable paradigm of traditional feminine socialization. Cinderella is deliberately and systematically excluded from meaningful achievements. Her stepmother assigns her to meaningless tasks; her father fails her as a helpful mentor. Her sisters, inferior in quality of soul, are preferred before her. ...

Like most fairy tales, Cinderella dramatizes the passage to maturity. Her sojourn among the ashes is a period of grieving, a transition to a new self. On the explicit level of the story, Cinderella is literally grieving for her dead mother. Grimm’s version of the tale preserves the sense of process, of growth that is symbolized in the narrative. Instead of a fairy godmother—deus ex machina—Cinderella receives a branch of hazel bush from her father. She plants the twig over her mother’s grave and cultivates it with her prayers and tears. This is her contact with her past, her roots, her essential self. Before one can be transformed one must grieve for the lost as well as the possible selves, as yet unfulfilled—Kierkegaard’s existential anguish. ...

² **mercantile**: engage in trade and commerce

³ **enmeshed**: entangled or caught in some situation or trap

⁴ **menial**: lowly and sometimes degrading

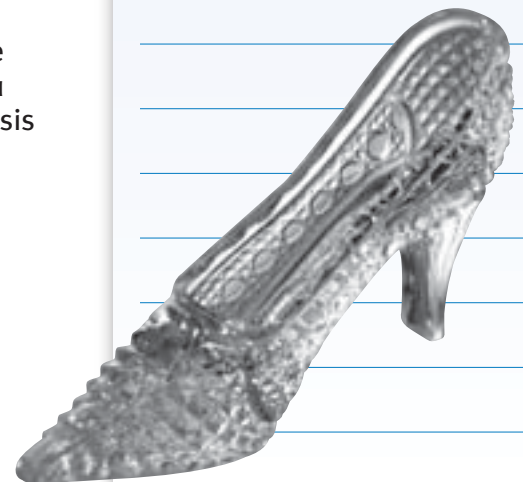
The Perrault version places great emphasis on the “midnight” prohibition given to Cinderella. The traditional connotation would, of course, associate it with the paternal mandate of obedience, and a threat: if the heroine does not return to domesticity and docility at regular intervals she may lose her “virtue” and no longer merit her expected one. Like the old conduct manuals for ladies, the moral of the tale warns against feminine excursions as well as ambition. Too much time spent “abroad” may result in indiscreet sex or unseemly hubris, or both. ...

The slipper, the central icon in the story, is a symbol of sexual bondage and imprisonment in a stereotype. Historically, the virulence of its significance is born out in the twisted horrors of Chinese footbinding practices. On another level, the slipper is a symbol of power—with all of its accompanying restrictions and demands for conformity.⁵ When the Prince offers Cinderella the lost slipper (originally a gift of the magic bird), he makes his kingdom hers.

We know little of Cinderella’s subsequent role. In Grimm’s version she is revenged by the birds which pluck out the eyes of the envious sisters. But Perrault’s version celebrates Cinderella’s kindness and forgiveness. Her sisters come to live in the palace and marry two worthy lords. In the Norse variant of the tale, Aslaug, the heroine, marries a Viking hero, bears several sons, and wields a good deal of power in Teutonic style. (She is the daughter of Sigurd and Brynhild.) But in most tales Cinderella disappears into the vague region known as the “happily ever after.” She changes her name, no doubt, and—like so many women—is never heard of again.

Writing Prompt: After discussing the essay in class, write a sentence that you think states the thesis of Kolbenschlag’s essay. Then write a letter to Kolbenschlag in which you refute, confirm, or extend her thesis as you understand it.

My Notes



⁵ **conformity:** compliance with prevailing social standards, attitudes, and practices

Battle of the Sexes

SUGGESTED LEARNING STRATEGIES: Oral Reading, Graphic Organizer, Discussion Groups, Summarizing/Paraphrasing

My Notes

Folk Tale

ABOUT THE AUTHOR

A folklorist, anthropologist, and novelist, Zora Neale Hurston (1891–1960) was an important voice of the Harlem Renaissance. She studied anthropology at Barnard University, collecting folk tales in the rural South that were published in *Mules and Men* (1935) and *Tell My Horse* (1938), a fictional work that included her field studies of voodoo in Haiti. Hurston also completed four novels, of which the best known is *Their Eyes Were Watching God* (1937). During her career, Hurston also taught at North Carolina College for Negroes and worked at the Library of Congress.

Why Women Always Take Advantage of Men

from *Men and Mules*
by Zora Neale Hurston

Chunk
1

“Don’t you know you can’t git de best of no woman in de talkin’ game? Her tongue is all de weapon a woman got,” George Thomas chided Gene. “She could have had mo’ sense, but she told God no, she’d rather take it out in hips. So God give her her ruthers. She got plenty hips, plenty mouf and no brains.”

“Oh, yes, womens is got sense too,” Mathilda Moseley jumped in. “But they got too much sense to go ’round braggin’ about it like y’all do. De lady people always got de advantage of mens because God fixed it dat way.”

“Whut ole black advantage is y’all got?” B. Moseley asked indignantly. “We got all de strength and all de law and all de money and you can’t git a thing but whut we jes’ take pity on you and give you.”

“And dat’s jus’ de point,” said Mathilda triumphantly. “You *do* give it to us, but how come you do it?” And without waiting for an answer Mathilda began to tell why women always take advantage of men.

You see in de very first days, God made a man and a woman and put ’em in a house together to live. ’Way back in them days de woman was just as strong as de man and both of ’em did de same things. They useter get to fussin’ ’bout who gointer do this and that and sometime they’d fight, but they was even balanced and neither one could whip de other one.

One day de man said to hisself, “B’lieve Ah’m gointer go see God and ast Him for a li’l mo’ strength so Ah kin whip dis ’oman and make her mind. Ah’m tired of de way things is.” So he went on up to God.

“Good mawnin’, Ole Father.”

“Howdy man. Whut you doin’ ’round my throne so soon dis mawnin’?”

“Ah’m troubled in mind, and nobody can’t ease mah spirit ’ceptin’ you.”

God said: “Put yo’ plea in de right form and Ah’ll hear and answer.”

“Ole Maker, wid de mawnin’ stars glitterin’ in yo’ shinin’ crown, wid de dust from yo’ footsteps makin’ worlds upon worlds, wid de blazin’ bird we call de sun flyin’ out of yo’ right hand in de mawnin’ and consumin’ all day de flesh and blood of stump-black darkness, and comes flyin’ home every evenin’ to rest on yo’ left hand, and never once in all yo’ eternal years, mistood de left hand for de right,

Ah ast you *please* to give me mo’ strength than dat woman you give me, so Ah kin make her mind. Ah know you don’t want to be always comin’ down way past de moon and stars to be straightenin’ her out and its got to be done. So give me a li’l mo’ strength, Ole Maker and Ah’ll do it.”

“All right, Man, you got mo’ strength than woman.”

So de man run all de way down de stairs from Heben till he got home. He was so anxious to try his strength on de woman dat he couldn’t take his time. Soon’s he got in de house he hollered “Woman! Here’s yo’ boss. God done tole me to handle you whichever way Ah please. Ah’m yo’ boss.”

De woman flew to fightin’ ’im right off. She fought ’im frightenin’ but he beat her. She got her wind and tried ’im agin but he whipped her agin. She got herself together and made de third try on him vigorous but he beat her every time. He was so proud he could whip ’er at last, dat he just crowed over her and made her do a lot of things she didn’t like. He told her, “Long as you obey me, Ah’ll be good to yuh, but every time yuh rear up Ah’m gointer put plenty wood on yo’ back and plenty water in yo’ eyes.”

De woman was so mad she went straight up to Heben and stood befo’ de Lawd. She didn’t waste no words. She said, “Lawd, Ah come befo’ you mighty mad t’day. Ah want back my strength and power Ah useter have.”

Chunk
2

Chunk
3

My Notes



WORD CONNECTIONS

Even though *dis-encouraged* is not a word you’ll find in the dictionary, we can still trace its roots. The Latin root *cur* means “heart” and is the base of the word *courage*. By adding the prefix *dis-* which means “deprive,” we create a word meaning “to deprive of hope or courage.” By adding the prefix *en-*, which means “to make” or “to cause,” we create a word with the opposite meaning—*encourage*. Hurston has added both prefixes, creating a word this has a more complex meaning.

Battle of the Sexes

My Notes

“Woman, you got de same power you had since de beginnin’.”

“Why is it then, dat de man kin beat me now and he useter couldn’t do it?”

“He got mo’ strength than he useter have. He come and ast me for it and Ah give it to ’im. Ah gives to them that ast, and you ain’t never ast me for no mo’ power.”

“Please suh, God, Ah’m astin’ you for it now. Jus’ gimme de same as you give him.”

God shook his head. “It’s too late now, woman. Whut Ah give, Ah never take back. Ah give him mo’ strength than you and no matter how much Ah give you, he’ll have mo’.”

Chunk
4

De woman was so mad she wheeled around and went on off. She went straight to de devil and told him what had happened.

He said, “Don’t be dis-incouraged, woman. You listen to me and you’ll come out mo’ than conqueror. Take dem frowns out yo’ face and turn round and go right on back to Heben and ast God to give you dat bunch of keys hangin’ by de mantel-piece. Then you bring ’em to me and Ah’ll show you what to do wid ’em.”

So de woman climbed back up to Heben agin. She was mighty tired but she was more out-done that she was tired so she climbed all night long and got back up to Heben agin. When she got befo’ de throne, butter wouldn’t melt in her mouf.

“O Lawd and Master of de rainbow, Ah know yo’ power. You never make two mountains without you put a valley in between. Ah know you kin hit a straight lick wid a crooked stick.”

“Ast for whut you want, woman.”

“God, gimme dat bunch of keys hangin’ by yo’ mantel-piece.”

“Take ’em.”

So de woman took de keys and hurried on back to de devil wid ’em. There was three keys on de bunch. Devil say, “See dese three keys? They got mo’ power in ’em than all de strength de man kin ever git if you handle ’em right. Now dis first big key is to de do’ of de kitchen and you know a man always favors his stomach. Dis second one is de key to de bedroom and he don’t like to be shut out from dat neither and dis last key is de key to de cradle and he don’t want to be cut off from his generations at all. So now you take dese keys and go lock up everything and wait till he come to you. Then don’t you unlock nothin’ until he use his strength for yo benefit and yo’ desires.”

De woman thanked ’im and tole ’im, “If it wasn’t for you, Lawd knows whut us po’ women folks would do.”

She started off but de devil halted her. “Jus’ one mo’ thing: don’t go home braggin’ ’bout yo’ keys. Jus’ lock up everything and say nothin’ until you git asked. And then don’t talk too much.”

De woman went on home and did like de devil tole her. When de man come home from work she was settin’ on de porch singin’ some song ’bout “Peck on de wood make de bed go good.”

Chunk
5

When de man found de three doors fastened what useter stand wide open he swelled up like pine lumber after a rain. First thing he tried to break in cause he figgered his strength would overcome all obstacles. When he saw he couldn’t do it, he ast de woman, “Who locked dis do?”

She tole ’im, “Me.”

“Where did you git de key from?”

“God give it to me.”

He run up to God and said, “God, woman got me locked ’way from my vittles, my bed and my generations, and she say you give her the keys.”

God said, “I did, Man, Ah give her de keys, but de devil showed her how to use ’em!”

“Well, Ole Maker, please gimme some keys jus’ lak ’em so she can’t git de full control.”

“No, Man, what Ah give Ah give. Woman got de key.”

“How kin Ah know ’bout my generations?”

“Ast de woman.”

So de man come on back and submitted hisself to de woman and she opened de doors.

He wasn’t satisfied but he had to give in. “Way after while he said to de woman, “Le’s us divide up. Ah’ll give you half of my strength if you lemme hold de keys in my hands.”

De woman thought dat over so de devil popped and tol her, “Tell ’im, naw. Let ’im keep his strength and you keep yo’ keys.”

So de woman wouldn’t trade wid ’im and de man had to mortgage his strength to her to live. And dat’s why de man makes and de woman takes. You men is still braggin’ ’bout yo’ strength and de women is sittin’ on de keys and lettin’ you blow off till she git ready to put de bridle on you.

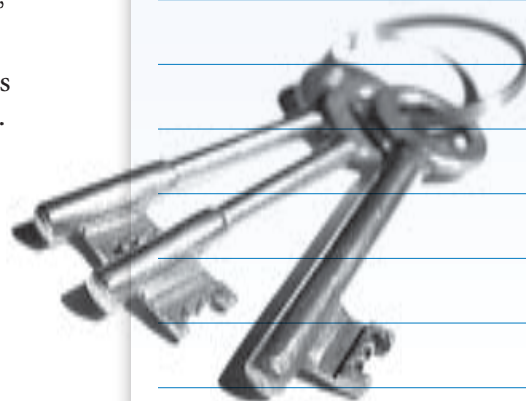
B. Moseley looked over at Mathilda and said, “You just like a hen in de barnyard. You cackle so much you give de rooster de blues.”

Mathilda looked over at him archly and quoted:

Stepped on a pin, de pin bent

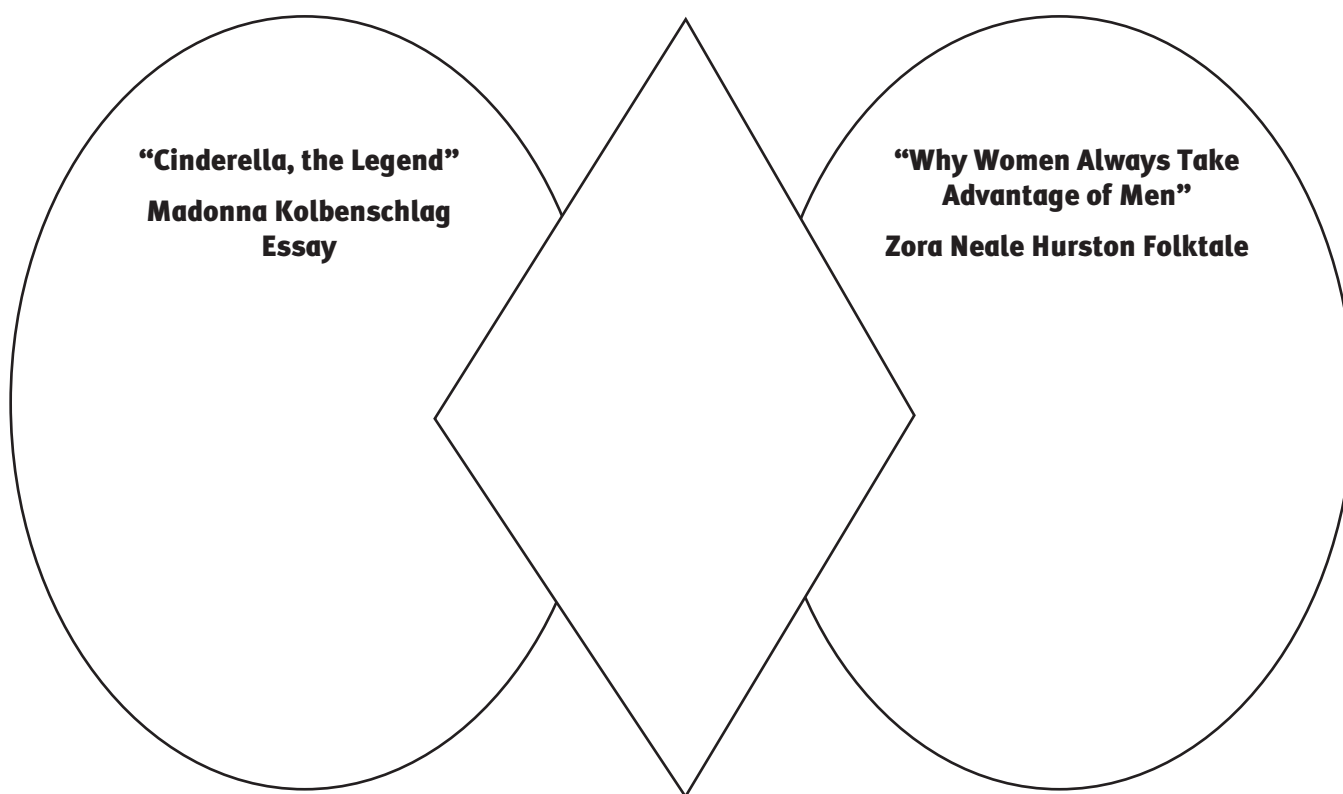
And dat’s de way de story went.

My Notes



Battle of the Sexes

Think about the gender issues raised by the authors of the essay “Cinderella, the Legend” and the folk tale “Why Women Always Take Advantage of Men.” Use a Venn diagram to compare and contrast the issues raised by each author individually and those shared by both. Share the information in your diagram with the rest of your group in a discussion.



Summarize the significant points of your group’s discussion. Include areas where the group reached consensus as well as the most important points of dissension, if any.

From a Feminist Perspective

SUGGESTED LEARNING STRATEGIES: Rereading, Graphic Organizer, Quickwrite

Think about the description of **Feminist Criticism** in the Learning Focus on page 120 and in the vocabulary at the right. Then answer the following questions about the general assumptions of this critical perspective.

1. If a matriarchal society is the opposite of a patriarchal society, what is the basis of the difference?
2. What is one assumption of Feminist Criticism about patriarchal societies?
3. What point of view does Feminist Criticism take toward the treatment of female characters in many literary texts?
4. How can a literary character both reflect and create stereotypes?
5. What assumption does Feminist Criticism make about texts authored by men versus those authored by women?

ACADEMIC VOCABULARY

Feminist Criticism focuses on relationships between genders. It examines the patterns of thought, behavior, values, enfranchisement, and power in relations between and within the sexes.

From a Feminist Perspective



WORD CONNECTIONS

The Latin root of the word **assumption** is *sumere*, meaning “take.” When we *assume*, or make an *assumption*, we take on a responsibility, an idea, etc.

Consider some of the common assumptions in the use of Feminist Criticism. Based on your reading and discussion of “Cinderella, the Legend” and “Why Women Always Take Advantage of Men,” decide whether Madonna Kolbenschlag and Zora Neale Hurston would tend to agree or disagree with the common assumptions below. Then decide whether you agree or disagree with the same statements and record your thinking in the last column.

Common Assumptions in the Use of a Feminist Critical Perspective	Kolbenschlag		Hurston		You	
	Agree	Disagree	Agree	Disagree	Agree	Disagree
Images of women support a patriarchal society.						
The female reader is an outsider who must assume male values.						
Gender issues are central.						
Fictional portrayals of women are stereotypical.						
Texts authored by women may have different viewpoints from those authored by men.						

Feminist Critique: The Tree of Life

SUGGESTED LEARNING STRATEGIES: Summarizing/Paraphrasing, Graphic Organizer, Quickwrite

A cornerstone of Feminist Criticism is the examination of the portrayal of gender roles and relationships between men and women. Use the following questions to apply a Feminist Critical Perspective to Shel Silverstein's *The Giving Tree*.

- How are women presented in the text? How are men presented in the text?
- How is the relationship between men and women presented?
- To what extent does the portrayal of men and women support a patriarchal view of the world?

Use the following graphic organizer to analyze the story. Write a passage in the left column, and, using the questions above, write your analysis in the right column. Your teacher will model the completion of the first two or three passages.



WORD CONNECTIONS

Complete the analogy.

matriarchal : patriarchal ::

- a. matricide : patricide
- b. patrilineal : matrilineal
- c. patrimony : matrimony
- d. pater : mater

Passage	Answers to Questions and Analysis

Feminist Critique: The Tree of Life

Passage	Answers to Questions and Analysis

Quickwrite: Consider the final line of the story: “And the tree was happy.” Do you agree that the tree is happy? How could a Feminist reading of this story give the reader a new or different perspective on understanding this story?

View from a Lens: A Review of Film Terms

ACTIVITY 2.20

SUGGESTED LEARNING STRATEGIES: Marking the Text, Summarizing/Paraphrasing, Brainstorming

The following are film terms you will need in the next few activities. The ones followed by an asterisk are the ones you learned in Unit 1 (page 31).

Shots

Shot: A single piece of film uninterrupted by cuts.*

Establishing Shot (ES): Often a long shot or a series of shots that sets the scene. This shot is used to establish setting and to show transitions between locations.*

Framing

Long Shot: (LS): A shot from some distance. If filming a person, the full body is shown. It may show the isolation or vulnerability of the character (also called a **Full Shot**).*

Medium Shot (MS): The most common shot. The camera seems to be a medium distance from the object being filmed. A medium shot shows the person from the waist up. The effect is to ground the story.

Close-Up (CU): The image being shot takes up at least 80 percent of the frame.*

Extreme Close-Up (ECU): The image being shot is a part of a whole, such as an eye or a hand.*

Two Shot: A scene between two people shot exclusively from one angle that includes both characters more or less equally. It is used in love scenes, arguments, or scenes where interaction between the two characters is important.*

Mise en Scène: The arrangement of performers and properties on a stage for a theatrical production or before the camera in a film.*

Camera Angles

Eye Level: A shot taken from a normal height, that is, the character's eye level; 90 to 95 percent of the shots seen are eye level because it is the most natural angle.*

High Angle: Camera is above the subject. This usually has the effect of making the subject look smaller than normal, giving him or her the appearance of being weak, powerless, and trapped.*

Low Angle: Camera shoots subject from below. This usually has the effect of making the subject look larger than normal, and therefore strong, powerful, and threatening.

Camera Movements

Pan: Stationary camera that moves side to side. Panning is used to create a source of tension or to provide information.

Tilt: Pivoting up or down along a vertical axis.

Zoom: Stationary camera where the lens moves to make an object seem to move closer to or farther away from the camera. With this technique, moving into a character is often a personal or revealing movement, while moving away distances or separates the audience from the character.

View from a Lens: A Review of Film Terms

Dolly/Tracking: Camera is on a track that allows it to move with the action. It may be used to follow in front, behind, or next to a character as he or she walks or runs.

Boom/Crane: Camera is on a crane over the action; used to create overhead shots.

Lighting

High Key: Scene is flooded with light, creating a bright and open-looking scene.*

Low Key: Scene is flooded with shadows and darkness, creating suspense or suspicion.*

Bottom Lighting: Direct lighting from below, often making the subject appear dangerous or evil.*

Side Lighting: Direct lighting from one side. This may indicate a split personality or moral ambiguity.

Front Lighting: Soft lighting on the actor's face. It gives the appearance of innocence or goodness, or a halo effect.*

Back Lighting: Strong light behind the subject.*

Editing Techniques

Cut: Most common editing technique. Two pieces of film are sliced together to "cut" to another image.

Dissolve: A kind of fade in which one image is slowly replaced by another. It can create a connection between images.

Wipe: A new image wipes off the previous image. A wipe is more fluid than a cut and quicker than a dissolve.

Flashback: Cut or dissolve to action that has happened in the past.

Shot-Reverse-Shot: a shot of one subject, then another, then back to the first. It is often used for conversation or reaction shots and is also used with eye-line match.

Cross Cutting: Cut into action that is happening simultaneously. This is also called *parallel editing*.

Point of View: Shows what things look like from the perspective of someone or something in the scene. It may be juxtaposed with shots of the actor's face in order to make a connection with the viewer.

Eye-Line-Match: Cut to an object, then to a person. This technique shows what a person seems to be looking at.

Fade: Can be to or from black or white. A fade begins in darkness and gradually assumes full brightness (fade-in) or the image gradually gets darker (fade-out). A fade often implies that time has passed.

Sound

Diegetic: Sound that would be logically heard by the characters in the film.

Nondiegetic: Sound that could not be heard by the characters but is designed for audience reaction. An example might be ominous music for foreshadowing.

Applying Film Terms to *Rear Window*

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Close Reading, Notetaking

The Opening Montage

In this activity, you will view a portion of Alfred Hitchcock's *Rear Window* and apply the film terms you have learned. The first segment you will view is the opening montage, or sequence of images.

As you view the segment, note the images you see. What story do these images tell?

LITERARY TERMS

A **montage** is a composite picture that is created by bringing together a number of images and arranging them to create a connected whole.

Image	Analysis and Interpretation

Applying Film Terms to *Rear Window*

The Apartment House Segment

This segment shows the apartment houses outside Jeff's window as the occupants are waking up.

The list of characters you will encounter is as follows:

A Dancer

A Sculptor

A Songwriter

Miss Lonelyheart

A Man and his Wife

Newlyweds

A Couple who sleep on the fire escape

What do you know about these characters?	How do you know? (Examples)

Identify the film techniques used in the scenes you have viewed, as well as the effects of those techniques.

Scene	Film Technique	Effect
Opening Montage/Apartment Shots		
Jeff watching the newlyweds entering their apartment		
Lisa introducing herself		
Miss Lonelyhearts' imaginary date		
Argument between Thorwald and wife		
Argument between Jeff and Lisa		
Jeff spying on Thorwald		

Rear Window: Screening Day 1

SUGGESTED LEARNING STRATEGIES: Notetaking, Graphic Organizer, Think-Pair-Share

As you watch the first part of the film again, take notes relating to the following elements:

<p>What film techniques underscore/portray the dominant patriarchal culture?</p>	<p>Film Techniques</p> <p><i>Shots/Framing/Camera Angles/Camera Movements/ Sound/Editing/ Lighting</i></p>
<p>How are women presented? How are men presented? How is their relationship presented?</p>	<p>Cinematic Elements</p> <p><i>Dialogue/Vocal Delivery/Props/Sets/Costumes/Makeup</i></p>

Writing Prompt: A pervasively patriarchal society conveys the notion of male dominance through the images of women in its texts. To what extent does the portrayal of women in *Rear Window* convey the notion of male dominance in a patriarchal society?

Rear Window: Screening Day 2

ACTIVITY 2.23

SUGGESTED LEARNING STRATEGIES: Notetaking, Graphic Organizer, Think-Pair-Share, Self-Editing/Peer Editing

As you watch the second part of *Rear Window*, take notes relating to the following elements:

What film techniques underscore/portray the dominant patriarchal culture?	Film Techniques <i>Shots/Framing/Camera Angles/Camera Movements/ Sound/Editing/ Lighting</i>
How are women presented? How are men presented? How is their relationship presented?	Cinematic Elements <i>Dialogue/Vocal Delivery/Props/Sets/Costumes/Makeup</i>

Writing Prompt: Many literary texts lack complex female figures and deem the female reader to be an outsider or require her to assume male values in terms of perception, feelings, and actions. How does this assumption of Feminist Criticism apply to the second part of *Rear Window*?

Rear Window: Screening Day 3

SUGGESTED LEARNING STRATEGIES: Notetaking, Graphic Organizer, Think-Pair-Share, Questioning the Text

As you watch the third part of *Rear Window*, take notes relating to the following elements:

<p>What film techniques underscore/portray the dominant patriarchal culture?</p>	<p>Film Techniques</p> <p><i>Shots/Framing/Camera Angles/Camera Movements/ Sound/Editing/ Lighting</i></p>
<p>How are women presented? How are men presented? How is their relationship presented?</p>	<p>Cinematic Elements</p> <p><i>Dialogue/Vocal Delivery/Props/Sets/Costumes/Makeup</i></p>

Writing Prompt: Fictional portrayals of female characters often reflect and create stereotypical social and political attitudes toward women. Are female characters in this portion of *Rear Window* portrayed in a way that supports this assumption of Feminist Criticism? Write an interpretation of this portion of the film. Support your interpretation with examples from the film. Anticipate and respond to readers' contradictory views and information. Also anticipate and respond to readers' questions about your interpretation and how your examples support your assertions.

Looking Back Through *Rear Window*

SUGGESTED LEARNING STRATEGIES: Brainstorming, Drafting, Discussion Groups

In *Rear Window*, Hitchcock skillfully draws the viewers into Jeff's world, a world that Jeff sees through the lens of his camera. Each apartment Jeff watches becomes, in a way, its own movie or story. What if we portrayed those "movies" with a feminist lens on the camera?

Analyzing Subplot and Characters

With a small group, choose three subplots you would like to explore in more detail. For each subplot, consider the focus questions below. For example, what would a Feminist Critical Perspective say about Ms. Lonelyheart and her problems? Is she sad because she does not have a man? How is she presented with a man present versus when she is alone? To what extent does this portrayal present a patriarchal view of her? Analyze each subplot using a feminist perspective.

Feminist Critique

How are women presented? How are men presented?

What is the relationship between men and women? Are women's opinions ignored? Who has the power?

To what extent does the portrayal of men and women support a patriarchal (or male centered) view of the world?

When you complete your analysis, work together as a group to perform the following tasks:

1. Use a piece of paper or poster board.
2. Sketch a diagram of three of the windows of the apartments Jeff watches.
3. Next, cut out slips of paper the same size as the windows you have drawn. These will represent the shades that Jeff's neighbors (with the exception of the newlyweds) never seem to close. Tape or glue the "shades" only to the top of the windows.
4. On the outside of each shade, write the name and/or description of the person or people who live there: the dancer, the sculptor, the composer, Miss Lonelyhearts, Mr. and Mrs. Thorwald, the newlyweds, the couple with the little dog, etc.
5. Underneath the shade, so that you can read it if you lift the flap, write a brief description and analysis of the story of that apartment, using the critical perspective of your preceding analysis.
6. Share your poster as your teacher directs, and enjoy viewing those created by your classmates. How were they similar to or different from your own?

Looking Back Through *Rear Window*

Analyzing the Main Plot and Character

As intriguing as these subplots may be, they are still just that—subplots. Now turn the camera inward, so that you are viewing Jeff’s own apartment. As Stella says, “What people ought to do is get outside their own house and look in for a change.”

Writing Prompt: Write a brief synopsis of Jeff’s story and then analyze it from two of the critical perspectives you have studied so far. This analysis should include a thoughtful thesis, a coherent analysis using the two perspectives, and an insightful conclusion.

Before beginning your paper, you may want to review the assumptions of the three critical perspectives presented in this unit and those presented in Unit 1. See questions related to the feminist assumptions on the previous page and questions related to the archetypal and Marxist assumptions below.

Archetypal Critique

- Do you identify universal symbols (images, characters, motifs, and patterns) that are similar across widely diverse cultures?
- Are these archetypes complete? Why or why not?
- How does the archetype advance or complicate your reading?

Marxist Critique

- Are there “haves” and “have-nots?”
- Are there economic inequities that create a power struggle?
- What causes these inequities? Why does the author focus on these inequities?

Applying a Critical Perspective

SUGGESTED LEARNING STRATEGIES: **Graphic Organizer, Drafting, Self-Editing/Peer Editing, Revising**

Assignment

Your assignment is to write an analytical essay applying the Feminist Critical Perspective to a short story. Include a brief synopsis of the text.

Steps

1. Read the short stories listed below and choose the story that best resonates with you on a personal level (both stories are included on the following pages). Use that story for your analytical essay.
 - a. “The Story of An Hour” by Kate Chopin
 - b. “A Rose For Emily” by William Faulkner
2. Reread your selected story applying a Feminist Critical Perspective. Consider the focus questions you have used throughout this unit for guidance. These may include:
 - ▶ How are women presented in the text? How are men presented in the text?
 - ▶ How is the relationship between men and women presented?
 - ▶ To what extent does the portrayal of men and women support a patriarchal (or male centered) view of the world?
 - ▶ What ambiguities, nuances, and complexities does the author present, and how do they guide the reader to form an interpretation?
3. Generate a graphic organizer to record textual evidence and quotations that support your critique. For each example or quotation you record, formulate analytical commentary synthesizing your feminist criticism.
4. Use a prewriting strategy to generate, evaluate, and critique your ideas. Next develop a preliminary organizational structure for the most important ideas that you have generated from your multiple close readings. Make notes about your rhetorical purpose and specific devices you want to include.
5. Draft your essay making sure to include the following:
 - ▶ A brief synopsis of the story.
 - ▶ A thoughtful thesis with an effective introductory paragraph.
 - ▶ A coherent analysis from a Feminist Critical Perspective.
 - ▶ Quotations from the text with appropriate commentary.
 - ▶ Paragraphs that include effective use of rhetorical devices, a variety of sentence structures, and effective internal and external transitions.
 - ▶ An insightful conclusion.

Applying a Critical Perspective

6. In preparation for sharing your draft with peers, review your text to anticipate and respond to readers' questions and misconceptions. Review and analyze views and information that contradict your thesis and evaluate the evidence supporting them. Revise your draft for clarity and to address these concerns.
7. Find a partner or group of partners who used the same story. Read each other's drafts and use the following guiding questions to provide feedback:
 - ▶ Did the author provide a brief and thoughtful synopsis?
 - ▶ Did he/she use feminist criticism effectively?
 - ▶ Were the examples clear and the analysis appropriate?
 - ▶ Does he/she include an insightful conclusion?
8. Revise your essay using your peer feedback from Step 6. Review your next draft and refine it for clarity, to achieve your rhetorical purpose, to use a variety of sentence structures, to maintain a consistent tone appropriate to your audience, and to include effective internal and external transitions.
9. After you have refined your essay based on your peer's evaluation, consult the Scoring Guide and review your essay to assess yourself in each category. Mark your essay to indicate where you can revise in order to move from one benchmark to another. Further refine your essay for ideas, organization, and use of language.
10. Reread your draft silently and correct errors in spelling, conventions, and grammar. Consult editing tools available (spell-check, dictionary, thesaurus, etc.) to create a technically sound text and publish a final draft.

Short Story

ABOUT THE AUTHOR

A native of St. Louis, Missouri, Katherine O’Flaherty Chopin (1850–1904) became a keen observer of New Orleans culture after her marriage to Oscar Chopin of Louisiana. She depicted the regional flavor and racial tensions of Creole and Cajun people in the short story collections *Bayou Folk* (1894) and *A Night in Acadie* (1897). Her best-known work is *The Awakening* (1899), a novel that explores the emotional growth of a dissatisfied New Orleans wife and mother. Contemporary critics condemned *The Awakening* for its frank treatment of sexuality and women’s independence.

The Story of an Hour

by Kate Chopin

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband’s death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband’s friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard’s name leading the list of “killed.” He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister’s arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

Applying a Critical Perspective

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: “free, free, free!” The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

“Free! Body and soul free!” she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.”

“Go away. I am not making myself ill.” No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister’s importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister’s waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine’s piercing cry; at Richards’ quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease—of the joy that kills.



Applying a Critical Perspective

Short Story

ABOUT THE AUTHOR

William Faulkner (1897–1962) captured the atmosphere and poignancy of the American South in novels such as *The Sound and the Fury* (1929) and *Absalom, Absalom!* (1936). Raised in Oxford, Mississippi, Faulkner did not finish high school and drifted through several inconsequential jobs. His first novel, *Soldier's Pay* (1926), drew on his experience as a pilot training in Canada's British Royal Air Force. In subsequent novels, Faulkner created Yoknapatawpha County, a fictional Mississippi county with recurring families, landscapes, and histories. Faulkner won the Nobel Prize for Literature in 1949.

A Rose for Emily

by William Faulkner

WORD CONNECTIONS

The Latin root of **obliterated** is *littera*, meaning “letter.” The prefix *ob-* means “opposed to” or “against.” The meaning of *obliterate* is “to blot out or destroy.” Words with the same root include *literate*, *literacy*, *literary*, and *literally*.

I

WHEN Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old man-servant—a combined gardener and cook—had seen in at least ten years.

It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores. And now Miss Emily had gone to join the representatives of

those august names where they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson.

Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor—he who fathered the edict that no Negro woman should appear on the streets without an apron—remitted her taxes, the dispensation dating from the death of her father on into perpetuity. Not that Miss Emily would have accepted charity. Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town, which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.

When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her, and received in reply a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment.

They called a special meeting of the Board of Aldermen. A deputation waited upon her, knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse—a close, dank smell. The Negro led them into the parlor. It was furnished in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes in the single sun-ray. On a tarnished gilt easel before the fireplace stood a crayon portrait of Miss Emily's father.

They rose when she entered, a small, fat woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand.

GRAMMAR & USAGE

A complex sentence has one independent clause and one or more dependent clauses. Using such a sentence structure enables a writer to show complex relationships between and among ideas. Examine the ideas Faulkner has connected in the last sentence of the fourth paragraph.

Independent Clause: *her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough*

Dependent Clause: *as they moved from one face to another*

Dependent Clause: *while the visitors stated their errand*

Applying a Critical Perspective

She did not ask them to sit. She just stood in the door and listened quietly until the spokesman came to a stumbling halt. Then they could hear the invisible watch ticking at the end of the gold chain.

Her voice was dry and cold. "I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves."

"But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?"

"I received a paper, yes," Miss Emily said. "Perhaps he considers himself the sheriff . . . I have no taxes in Jefferson."

"But there is nothing on the books to show that, you see. We must go by the—"

"See Colonel Sartoris. I have no taxes in Jefferson."

"But, Miss Emily—"

"See Colonel Sartoris." (Colonel Sartoris had been dead almost ten years.) "I have no taxes in Jefferson. Tobe!" The Negro appeared. "Show these gentlemen out."

II

So SHE vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about the smell.

That was two years after her father's death and a short time after her sweetheart—the one we believed would marry her—had deserted her. After her father's death she went out very little; after her sweetheart went away, people hardly saw her at all. A few of the ladies had the temerity to call, but were not received, and the only sign of life about the place was the Negro man—a young man then—going in and out with a market basket.

"Just as if a man—any man—could keep a kitchen properly," the ladies said; so they were not surprised when the smell developed. It was another link between the gross, teeming world and the high and mighty Griersons.

A neighbor, a woman, complained to the mayor, Judge Stevens, eighty years old.

“But what will you have me do about it, madam?” he said.

“Why, send her word to stop it,” the woman said. “Isn’t there a law?”

“I’m sure that won’t be necessary,” Judge Stevens said. “It’s probably just a snake or a rat that nigger of hers killed in the yard. I’ll speak to him about it.”

The next day he received two more complaints, one from a man who came in diffident deprecation. “We really must do something about it, Judge. I’d be the last one in the world to bother Miss Emily, but we’ve got to do something.” That night the Board of Aldermen met—three graybeards and one younger man, a member of the rising generation.

“It’s simple enough,” he said. “Send her word to have her place cleaned up. Give her a certain time to do it in, and if she don’t....”

“Dammit, sir,” Judge Stevens said, “will you accuse a lady to her face of smelling bad?”

So the next night, after midnight, four men crossed Miss Emily’s lawn and slunk about the house like burglars, sniffing along the base of the brickwork and at the cellar openings while one of them performed a regular sowing motion with his hand out of a sack slung from his shoulder. They broke open the cellar door and sprinkled lime there, and in all the outbuildings. As they recrossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her upright torso motionless as that of an idol. They crept quietly across the lawn and into the shadow of the locusts that lined the street. After a week or two the smell went away.

That was when people had begun to feel really sorry for her. People in our town, remembering how old lady Wyatt, her great-aunt, had gone completely crazy at last, believed that the Griersons held themselves a little too high for what they really were. None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a tableau, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door. So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn’t have turned down all of her chances if they had really materialized.



Applying a Critical Perspective

When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last they could pity Miss Emily. Being left alone, and a pauper, she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less.

The day after his death all the ladies prepared to call at the house and offer condolence and aid, as is our custom. Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her father was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body. Just as they were about to resort to law and force, she broke down, and they buried her father quickly.

We did not say she was crazy then. We believed she had to do that. We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will.

III

SHE WAS SICK for a long time. When we saw her again, her hair was cut short, making her look like a girl, with a vague resemblance to those angels in colored church windows—sort of tragic and serene.

The town had just let the contracts for paving the sidewalks, and in the summer after her father's death they began the work. The construction company came with riggers and mules and machinery, and a foreman named Homer Barron, a Yankee—a big, dark, ready man, with a big voice and eyes lighter than his face. The little boys would follow in groups to hear him cuss the riggers, and the riggers singing in time to the rise and fall of picks. Pretty soon he knew everybody in town. Whenever you heard a lot of laughing anywhere about the square, Homer Barron would be in the center of the group. Presently we began to see him and Miss Emily on Sunday afternoons driving in the yellow-wheeled buggy and the matched team of bays from the livery stable.

At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day laborer." But there were still others, older people, who said that even grief could not cause a real lady to forget *noblesse oblige*—without calling it *noblesse oblige*. They just said, "Poor Emily. Her kinsfolk should come to her." She had some kin in Alabama; but years ago her father had fallen out with them over the estate of old lady Wyatt, the crazy woman, and there was no communication between the two families. They had not even been represented at the funeral.



WORD CONNECTIONS

The term *noblesse oblige* comes from the French and means literally "nobility obligates." Writers use the term to refer to an assumption that those of noble birth, or high rank, are obliged to act honorably.

And as soon as the old people said, “Poor Emily,” the whispering began. “Do you suppose it’s really so?” they said to one another. “Of course it is. What else could . . .” This behind their hands; rustling of craned silk and satin behind jalousies closed upon the sun of Sunday afternoon as the thin, swift clop-clop-clop of the matched team passed: “Poor Emily.”

She carried her head high enough—even when we believed that she was fallen. It was as if she demanded more than ever the recognition of her dignity as the last Grierson; as if it had wanted that touch of earthiness to reaffirm her imperviousness. Like when she bought the rat poison, the arsenic. That was over a year after they had begun to say “Poor Emily,” and while the two female cousins were visiting her.

“I want some poison,” she said to the druggist. She was over thirty then, still a slight woman, though thinner than usual, with cold, haughty black eyes in a face the flesh of which was strained across the temples and about the eyesockets as you imagine a lighthouse-keeper’s face ought to look. “I want some poison,” she said.

“Yes, Miss Emily. What kind? For rats and such? I’d recom—”

“I want the best you have. I don’t care what kind.”

The druggist named several. “They’ll kill anything up to an elephant. But what you want is—”

“Arsenic,” Miss Emily said. “Is that a good one?”

“Is . . . arsenic? Yes, ma’am. But what you want—”

“I want arsenic.”

The druggist looked down at her. She looked back at him, erect, her face like a strained flag. “Why, of course,” the druggist said. “If that’s what you want. But the law requires you to tell what you are going to use it for.”

Miss Emily just stared at him, her head tilted back in order to look him eye for eye, until he looked away and went and got the arsenic and wrapped it up. The Negro delivery boy brought her the package; the druggist didn’t come back. When she opened the package at home there was written on the box, under the skull and bones: “For rats.”



Applying a Critical Perspective

IV

So THE NEXT day we all said, “She will kill herself”; and we said it would be the best thing. When she had first begun to be seen with Homer Barron, we had said, “She will marry him.” Then we said, “She will persuade him yet,” because Homer himself had remarked—he liked men, and it was known that he drank with the younger men in the Elks’ Club—that he was not a marrying man. Later we said, “Poor Emily” behind the jalousies as they passed on Sunday afternoon in the glittering buggy, Miss Emily with her head high and Homer Barron with his hat cocked and a cigar in his teeth, reins and whip in a yellow glove.

Then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people. The men did not want to interfere, but at last the ladies forced the Baptist minister—Miss Emily’s people were Episcopal—to call upon her. He would never divulge what happened during that interview, but he refused to go back again. The next Sunday they again drove about the streets, and the following day the minister’s wife wrote to Miss Emily’s relations in Alabama.

So she had blood-kin under her roof again and we sat back to watch developments. At first nothing happened. Then we were sure that they were to be married. We learned that Miss Emily had been to the jeweler’s and ordered a man’s toilet set in silver, with the letters H. B. on each piece. Two days later we learned that she had bought a complete outfit of men’s clothing, including a nightshirt, and we said, “They are married.” We were really glad. We were glad because the two female cousins were even more Grierson than Miss Emily had ever been.

So we were not surprised when Homer Barron—the streets had been finished some time since—was gone. We were a little disappointed that there was not a public blowing-off, but we believed that he had gone on to prepare for Miss Emily’s coming, or to give her a chance to get rid of the cousins. (By that time it was a cabal, and we were all Miss Emily’s allies to help circumvent the cousins.) Sure enough, after another week they departed. And, as we had expected all along, within three days Homer Barron was back in town. A neighbor saw the Negro man admit him at the kitchen door at dusk one evening.

And that was the last we saw of Homer Barron. And of Miss Emily for some time. The Negro man went in and out with the market basket, but the front door remained closed. Now and then we would see her at a window for a moment, as the men did that night when they sprinkled the lime, but for almost six months she did not appear on the streets. Then we knew that this was to be expected too; as if that quality of her father which had thwarted her woman’s life so many times had been too virulent and too furious to die.

When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years it grew grayer and grayer until it attained an even pepper-and-salt iron-gray, when it ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-gray, like the hair of an active man.

From that time on her front door remained closed, save for a period of six or seven years, when she was about forty, during which she gave lessons in china-painting. She fitted up a studio in one of the downstairs rooms, where the daughters and granddaughters of Colonel Sartoris' contemporaries were sent to her with the same regularity and in the same spirit that they were sent to church on Sundays with a twenty-five-cent piece for the collection plate. Meanwhile her taxes had been remitted.

Then the newer generation became the backbone and the spirit of the town, and the painting pupils grew up and fell away and did not send their children to her with boxes of color and tedious brushes and pictures cut from the ladies' magazines. The front door closed upon the last one and remained closed for good. When the town got free postal delivery, Miss Emily alone refused to let them fasten the metal numbers above her door and attach a mailbox to it. She would not listen to them.

Daily, monthly, yearly we watched the Negro grow grayer and more stooped, going in and out with the market basket. Each December we sent her a tax notice, which would be returned by the post office a week later, unclaimed. Now and then we would see her in one of the downstairs windows—she had evidently shut up the top floor of the house—like the carved torso of an idol in a niche, looking or not looking at us, we could never tell which. Thus she passed from generation to generation—dear, inescapable, impervious, tranquil, and perverse.

And so she died. Fell ill in the house filled with dust and shadows, with only a doddering Negro man to wait on her. We did not even know she was sick; we had long since given up trying to get any information from the Negro.

He talked to no one, probably not even to her, for his voice had grown harsh and rusty, as if from disuse.

She died in one of the downstairs rooms, in a heavy walnut bed with a curtain, her gray head propped on a pillow yellow and moldy with age and lack of sunlight.



Applying a Critical Perspective

V

THE NEGRO met the first of the ladies at the front door and let them in, with their hushed, sibilant voices and their quick, curious glances, and then he disappeared. He walked right through the house and out the back and was not seen again.

The two female cousins came at once. They held the funeral on the second day, with the town coming to look at Miss Emily beneath a mass of bought flowers, with the crayon face of her father musing profoundly above the bier and the ladies sibilant and macabre; and the very old men—some in their brushed Confederate uniforms—on the porch and the lawn, talking of Miss Emily as if she had been a contemporary of theirs, believing that they had danced with her and courted her perhaps, confusing time with its mathematical progression, as the old do, to whom all the past is not a diminishing road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottle-neck of the most recent decade of years.

Already we knew that there was one room in that region above stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they opened it.

The violence of breaking down the door seemed to fill this room with pervading dust. A thin, acrid pall as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose color, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram was obscured. Among them lay a collar and tie, as if they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks.

The man himself lay in the bed.

For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust.

Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.



SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging
Ideas	The essay demonstrates a thorough understanding of the short story and a perceptive application of feminist criticism to create a thorough analysis using specific and well-chosen examples as support for the thesis.	The essay demonstrates an understanding of the short story and a suitable application of feminist criticism to create a complete analysis using appropriate examples to support the thesis.	The essay demonstrates a superficial understanding of the short story and/or an underdeveloped application of feminist criticism. Analysis may depend on too few examples or may be replaced by summary.
Organization	The essay's organization is exceptional. Ideas move smoothly and comfortably with effective use of transitions enhancing the essay's coherence.	The essay's organization is clear and easy to follow. Transitions are used to move between ideas.	The essay is difficult to follow. It may lack transitions and jump too rapidly between ideas.
Use of Language	<p>Stylistic choices in language serve to enhance the author's analysis and consistently convey an academic voice appropriate for the discourse.</p> <p>The writer successfully weaves textual evidence from the story into his/her own prose and demonstrates strong control and mastery of standard writing conventions.</p>	<p>Stylistic choices in language communicate the author's analysis clearly and demonstrate an academic voice appropriate for the discourse.</p> <p>The writer weaves textual evidence from the novel into his/her own prose accurately, yet with less grace.</p> <p>The writer demonstrates control of standard writing conventions. Though some errors may appear, they do not seriously impede readability.</p>	<p>Stylistic choices in language are less mature and do little to create an academic voice appropriate for the discourse.</p> <p>At times, the writer attempts to incorporate textual evidence from the novel into his/her own prose yet may do so awkwardly or inaccurately.</p> <p>There are frequent errors in standard writing conventions that interfere with the meaning.</p>

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging
Evidence of the Writing Process	The essay demonstrates thoughtful planning, significant revision, and careful editing for grammar and conventions in preparing a publishable draft.	The essay demonstrates adequate planning, revision, and editing for grammar and conventions in preparing a publishable draft.	The essay lacks evidence of planning, revision, and/or editing for grammar and conventions. The draft is not ready for publication.
Additional Criteria			

Comments:

Reflection

An important aspect of growing as a learner is to reflect on where you have been, what you have accomplished, what helped you to learn, and how you will apply your new knowledge in the future. Use the following questions to guide your thinking and to identify evidence of your learning. Use separate notebook paper.

Thinking about Concepts

1. Using specific examples from this unit, respond to the Essential Questions:
 - How does applying a critical perspective affect an understanding of text?
 - How does a new understanding of a text gained through interpretation help or hinder your enjoyment of it?
2. Consider the new academic vocabulary from this unit (**Archetypal Criticism, Marxist Criticism, Feminist Criticism**) as well as academic vocabulary from previous units, and select 2–3 terms of which your understanding has grown. For each term, answer the following questions:
 - What was your understanding of the term before you completed this unit?
 - How has your understanding of the term evolved throughout the unit?
 - How will you apply your understanding in the future?

Thinking about Connections

3. Review the activities and products (artifacts) you created. Choose those that most reflect your growth or increase in understanding.
4. For each artifact that you choose, record, respond to, and reflect on your thinking and understanding, using the following questions as a guide:
 - a. What skill/knowledge does this artifact reflect, and how did you learn this skill/knowledge?
 - b. How did your understanding of the power of language expand through your engagement with this artifact?
 - c. How will you apply this skill or knowledge in the future?
5. Create this reflection as Portfolio pages—one for each artifact you choose. Use the model in the box for your headings and commentary on questions.

Thinking About Thinking

Portfolio Entry

Concept:

Description of Artifact:

Commentary on Questions: