



The Collective Perspective

Visual Prompt: What message regarding gender relationships does this image convey?

Unit Overview

Unit 2 provides an opportunity to continue your focus on critical perspectives. In this unit, you will learn about Marxist, Feminist, and Archetypal literary theories. You will analyze characters, characterizations, and relationships between and among individuals and groups in a variety of texts, including drama, film, and non-fiction. You will deepen your

interpretation and discussion of texts by considering the social and cultural implications of considering a text from a particular perspective. By studying texts this way, you will start to understand various textual readings and reflect on whether the understanding of these perspectives enhances or limits your enjoyment of them.

GOALS:

- To enhance critical thinking by studying Feminist, Marxist, and Archetypal critical perspectives
- To apply multiple critical perspectives to drama, nonfiction, and non-print texts
- To use the writing process to create an engaging script and an insightful analytical response
- To use a variety of organizational and rhetorical strategies for different modes of writing

ACADEMIC VOCABULARY

- enfranchisement
- patriarchal
- archetypes
- Archetypal Criticism
- artistic license
- Marxist Criticism
- Feminist Criticism
- montage

Literary Terms

- motif
- mise en scène
- myth
- satire
- genre conventions
- tone
- allusion

Contents

Activities

2.1	Previewing the Unit ..	86
2.2	Theories of Literary Criticism ..	87
	*Films: Various Clips	
2.3	A Closer Look: Archetypal Perspective ..	91
2.4	Viewing the Subjects ..	92
	*Photographs: Stills from <i>My Fair Lady</i> , directed by George Cukor	
2.5	Introducing <i>Pygmalion</i> ..	94
	Myth: “Orpheus Sings: Pygmalion and the Statue,” from <i>Metamorphoses</i> , by Ovid	
2.6	Ladies and Gentlemen.....	97
	*Drama: <i>Pygmalion, Act I</i> , by George Bernard Shaw	
	*Drama: <i>Pygmalion, Act II</i> , by George Bernard Shaw	
	*Drama: <i>Pygmalion, Act III</i> , by George Bernard Shaw	
2.7	Rules of Etiquette ..	101
	*Drama: <i>Pygmalion, Act III</i> , by George Bernard Shaw	
2.8	Reading Between the Lines ..	103
	*Drama: <i>Pygmalion, Acts II and III</i> , by George Bernard Shaw	
2.9	Examining Eliza’s Options ..	105
	*Drama: <i>Pygmalion, Acts III and IV</i> , by George Bernard Shaw	
2.10	Transformations ..	107
	*Drama: <i>Pygmalion, Act V</i> , by George Bernard Shaw	
2.11	I Feel a Song Coming On ..	110
	*Drama: <i>Pygmalion, Act V</i> , by George Bernard Shaw	
	*Film: Clips from <i>My Fair Lady</i> , directed by George Cukor	
2.12	What Does Eliza Do? ..	112
	*Drama: <i>Pygmalion, Sequel</i> , by George Bernard Shaw	
2.13	Examining the Archetypes ..	114
	*Drama: <i>Pygmalion</i> , by George Bernard Shaw	
2.14	From a Marxist Perspective ..	117
	*Song: “Talkin’ ’bout a Revolution,” by Tracy Chapman	
2.15	Money, Power, and Class in <i>Pygmalion</i> ..	120

Embedded Assessment 1:	Illuminating <i>Pygmalion</i>	121
2.16	Previewing Embedded Assessment 2 and Feminist Criticism	123
2.17	A Reversal of Fortune Nonfiction: Excerpt from “Cinderella, the Legend,” from <i>Kiss Sleeping Beauty Goodbye</i> , by Madonna Kolbenschlag	125
2.18	Battle of the Sexes Folk Tale: “Why Women Always Take Advantage of Men,” from <i>Mules and Men</i> , by Zora Neale Hurston	129
2.19	From a Feminist Perspective	134
2.20	Feminist Critique: The Tree of Life *Children’s Story: <i>The Giving Tree</i> , by Shel Silverstein	136
2.21	View from a Lens: A Review of Film Terms	138
2.22	Applying Film Terms to <i>Rear Window</i>	140
2.23	<i>Rear Window</i> : Screening Day 1 *Film: <i>Rear Window</i> , directed by Alfred Hitchcock	144
2.24	<i>Rear Window</i> : Screening Day 2 *Film: <i>Rear Window</i> , directed by Alfred Hitchcock	145
2.25	<i>Rear Window</i> : Screening Day 3 *Film: <i>Rear Window</i> , directed by Alfred Hitchcock	147
2.26	Looking Back Through <i>Rear Window</i>	149
2.27	One Town’s Attitude: The Feminist Perspective Short Story: “A Rose for Emily,” by William Faulkner	151
Embedded Assessment 2:	Applying a Critical Perspective	160
	Short Story: “The Story of an Hour,” by Kate Chopin	
	Short Story: “The Chaser,” by John Collier	

Language and Writer’s Craft

- Summarizing (2.5)
- Organizing Information (2.6)
- Writing a Dramatic Script (2.7)
- Punctuating Lists in Text (2.17)
- Citing Textual Evidence (2.27)

*Texts not included in these materials.

Previewing the Unit

LEARNING STRATEGIES:

Marking the Text, Think-Pair-Share, Summarizing, Paraphrasing, Graphic Organizer

My Notes

Learning Targets

- Preview the big ideas and the vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Making Connections

In this unit, you will continue your focus on analyzing literary works through literary criticism. You will use these theories to examine and analyze text, while also considering the social and cultural implications of presenting text from a particular perspective. As part of your study, you will write a script for a dramatic scene and also apply a critical perspective to complete a deep analysis of a short story.

Essential Questions

Based on your current knowledge, respond to the Essential Questions.

1. How does applying a critical perspective affect an understanding of text?

2. How does a new understanding gained through interpretation help or hinder your enjoyment of a text?

Developing Vocabulary

Turn to the Contents page and look at the Academic Vocabulary and Literary Terms. Which do you know already? Use your Reader/Writer Notebook to make notes about new words you will study in this unit.

Unpacking Embedded Assessment 1

Read the following assignment for Embedded Assessment 1 and summarize the major elements in your Reader/Writer Notebook.

Work with a partner to write a script that transforms a scene from *Pygmalion* so that it reflects one of the critical perspectives you have studied. You will also write a reflection analyzing and evaluating your process and product.

Summarize in your own words what you will need to know for this assessment. With your class, create a graphic organizer that represents the skills and knowledge you will need to accomplish this task, and strategize how you will complete the assignment. To help you complete your graphic organizer, be sure to review the criteria in the Scoring Guide.

INDEPENDENT READING LINK

For independent reading during this unit, you may want to choose novels that have been made into films. As you study the first part of this unit, apply the strategies and information you learn to your independent reading.

Learning Targets

- Identify the key elements of Feminist, Marxist, and Archetypal criticism.
- Apply knowledge of literary theory by explaining how these elements shape textual meaning.

How Is My Perspective Shaped?

Reading and viewing are not passive activities. You bring certain levels of engagement to your reading and viewing, just as you bring biases, experiences, and prior knowledge to any text you read.

Reading drama can be demanding because most often there is no narrative point of view to help the reader understand the action. To infer meaning fully, readers and viewers have to attend to the usual literary elements, as well as dramatic elements such as stage directions, dialogue, action, subtext, costume, and set design.

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 Archetypal Criticism and Marxist Criticism, and the second half will focus on Feminist Criticism.

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. For example, a Feminist reading of *The Great Gatsby* may explore the power relationships between the men and women in the novel.

The use of Feminist Criticism includes these common assumptions:

- 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 to be 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 by men.

LEARNING STRATEGIES:

Quickwrite, Think-Pair-Share, Marking the Text, Note-taking, Visual/Auditory Prompts



WORD CONNECTIONS

Roots and Affixes

Feminist is an adjective derived from *femina*, Latin for “woman.” Other words derived from *femina* include *feminism*, *female*, and *feminine*.

ACADEMIC VOCABULARY

Enfranchisement means having the rights of citizenship, such as the right to vote.

A **patriarchal** society is one in which the male is head of the household and holds authority over women and children.

My Notes

Theories of Literary Criticism

My Notes

Watch the film segment that your teacher shows. As you watch the film, pay particular attention to those textual details that help you understand the film through a Feminist lens. Write the title of the film below.

Feminist Criticism

Film Title: _____

First Screening

1. Compose a quickwrite that describes your initial response to the female character or characters. Conclude your response by listing several adjectives that describe them.

Second Screening

Use the following questions to guide your viewing:

2. What is the relationship between the characters? Cite specific textual evidence.
3. What does the staging of the characters (where they are physically located, how they move) in this scene suggest to you?
4. What is the power relationship between the males and females? Who is powerful? Who is in control?
5. What stereotypical social or political attitudes are evident in the clip?

Theories of Literary Criticism

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 symbols and patterns that recur in the literature of widely diverse cultures.

WORD CONNECTIONS

Roots and Affixes

Archetypal is an adjective that describes something as an original pattern or prototype. It derives from the Greek word parts *arche*, meaning “first,” and *type*, meaning “a mark.”

My Notes

Archetypal Criticism deals with similar 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 Archetypal Criticism:

- Certain images that share a common interpretation recur in texts from diverse cultures—water, sun, colors, a tree, settings such as the garden or 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, a voyage to the underworld, journey, initiation.

Watch the film segment that your teacher plays. As you watch the film, pay particular attention to those textual details that help you understand the film through an archetypal lens.

Archetypal Criticism

Film Title: _____

After the First Screening

12. Compose a quickwrite that describes your initial response to the main character. Include several adjectives that describe this character.

Second Screening

Use these questions to guide your viewing:

13. What in the clip indicates that this story has an unusual plot?
14. What unusual or remarkable qualities does the main character have? What might these qualities represent?
15. What types of other characters are there? What might these characters represent?
16. What motif or pattern that you have studied in other literary works appears here?

Check Your Understanding

How does applying a critical perspective affect an understanding of text?

Learning Targets

- Collaborate with peers to define and apply the definition of *archetype*.
- Generate a visual representation of the common assumptions of Archetypal Criticism.

Archetypal Criticism

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

LEARNING STRATEGIES:
Graphic Organizer,
Quickwrite, Brainstorming

My Notes

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.

Viewing the Subjects

LEARNING STRATEGIES:

Predicting, Graphic Organizer, Note-taking, Group Discussion, Drafting

Literary Terms

Mise en scène is a French phrase that means “the process of setting a stage,” including the placement of actors, scenery, properties, and other elements. A second meaning is that of the stage setting or scenery of a play.

Learning Targets

- Analyze the composition of a scene in a visual medium.
- Make inferences and predictions about the plot and theme based on the images.

Gallery Walk

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 each of the photos.

- Write down the identifying letter or number for each photo.
- Describe 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 or subject(s)—the character(s). Consider costume, facial expression, and body language. You should note the characters’ names and describe each character.

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

Introducing *Pygmalion*

LEARNING STRATEGIES:

Marking the Text, Drafting, Paraphrasing, Summarizing, Graphic Organizer, Note-taking, Brainstorming

My Notes

Literary Terms

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

INDEPENDENT READING LINK

In your independent reading, you may be reading a book that has been adapted for film. Many of Ovid's stories have been adapted over the centuries. You may find it interesting to read one or more of Ovid's tales and/or adaptations of those tales.

Learning Targets

- Analyze a literary text for main ideas and characteristics of archetype.
- Summarize the text, concentrating on the most important parts.
- Examine how an author draws on and transforms ideas from other work.

Before Reading

1. Can you think of any stories about a work of art (for instance, a drawing, painting, toy, puppet, or sculpture) that comes to life or becomes a world of its own? Below, sketch the creator and his or her work of art.

During Reading

2. The Pygmalion myth is one of the sources for George Bernard Shaw's play *Pygmalion*. Ovid gives us a written version of the myth, which derives from the oral tradition of the early Greeks and Romans. As you read this myth, look for archetypal characters: the creative person, the object of his affection, and the being who grants his wish. Mark the text to identify characteristics of the archetype.

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.

Myth

Orpheus Sings:

by Ovid

From *Metamorphoses*, Book X

1 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 beads, and the Heliades¹ 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.

2 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.

3 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.

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

² **cincture:** a belt or sash

³ **Paphos:** mythical birthplace of Aphrodite

My Notes

KEY IDEAS AND DETAILS

Paraphrase the sentences in Lines 5–7. What do these sentences say about the statue and the artist? Read this sentence closely: "His art hides his art."

What are the two meanings of the word "art" in this sentence?

KEY IDEAS AND DETAILS

What is the relationship between ego or vanity and artistic creation as represented in this myth?

KEY IDEAS AND DETAILS

Who is "Golden Venus"? Why would she understand Pygmalion's prayer?

WORD CONNECTIONS

Roots and Affixes

To be **stupefied** is to be shocked or stunned in amazement. The word derives from the Latin *stupere*, "to be stunned" and *facere*, "to make." Other related words are *stupefaction*, *stupid*, and *stupendous*.

Introducing *Pygmalion*

My Notes

After Reading

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

Language and Writer’s Craft: Summarizing

Good writers know how to express themselves concisely. When writing a summary of a literary or informational text, the goal is to condense the main ideas and details into a **concise** paragraph or paragraphs. Use these guidelines for writing an effective summary:

- Begin the summary with a statement of main idea.
- Include only the most significant details that support the main idea.
- Follow the order of details.
- Write in complete, mature, but concise sentences.
- Make no interpretative or analytical statements and draw no conclusions about the textual evidence.
- Use your own words.

Writing Prompt: Review Ovid’s “Pygmalion and the Statue.” Think about the main idea and significant details that support this idea. Following the guidelines noted above, write a summary of the myth. Be sure to:

- Begin with a statement of the main idea of the myth.
- Include major details that support the main idea.
- Write complete, mature sentences in your own words.

Reading *Pygmalion*

You are now ready to start reading *Pygmalion*. As you read Act I, identify the characters, define the conflicts, and apply the archetypal perspective to gain understanding of the characters’ relationships. Use sticky notes to identify the textual evidence that will help you answer these questions:

- How do Shaw’s characters fit into the Pygmalion archetype?
- Which archetypal characters do you recognize?
- What recurring motifs or patterns does Shaw introduce in Act I?

ABOUT THE AUTHOR

George Bernard Shaw (1856–1950) was an Irish playwright and a co-founder of the London School of Economics. He was a prolific journalist, essayist, novelist, short story writer, and dramatist. He wrote more than 60 plays. Shaw often used wit and satire in writings about significant social issues such as education, marriage, religion, government, and class differences. He is the only person to have been awarded both a Nobel Prize in literature (1925) and an Oscar (1938, for his work on the film *Pygmalion*).

Ladies and Gentlemen

My Notes

Reading the Play: Act III

6. Continue your reading of *Pygmalion*. Follow your teacher’s instructions for reading Act III. Your purposes for this reading are to identify characters, define the conflicts, and apply the Archetypal perspective to your understanding of the characters’ relationships.

In Act III, Eliza faces the archetypal character’s challenges of transformation. The character being transformed must often face a test early in the training process and usually commits a significant blunder. Mark the text for evidence that helps you answer these questions:

- What does Eliza say that is offensive?
- How do the other characters react to her comments?
- How does Eliza’s embarrassing experience contribute to the plot and her character development?
- What do her comments say about Higgins as the archetype of the “wise old man,” the teacher?

Rules of Etiquette

My Notes

Literary Terms

Genre conventions are the defining features of a specific type of genre, such as short story, poetry, or script.

Language and Writer's Craft: Writing a Dramatic Script

Dramatic scripts usually follow a particular pattern to establish a context for the story. Review the **genre conventions** of a play script, below, and then respond to the writing prompt that follows. Return to the beginning of *Pygmalion*, Act I. Identify the details from Act I that illustrate each of the conventions described here.

Scripts begin with a title and are followed by a list of characters, often with a brief description of each. Next, an explanation of the setting is provided to set the stage for the dialogue that follows.

Title: The name of the play

List of Characters: The people in the play

Setting: The place and conditions where the scene takes place, usually written at the beginning of a scene

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 until the problem is resolved.

Stage Directions: Indicate the time and place of the action, entrances, exits, movement, subtext, and such 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.

Check Your Understanding

Writing Prompt: Think about a social blunder you have committed or can imagine someone committing. Write a one-scene script with at least two characters and your blunder as the problem. Be sure to:

- Include the genre conventions of a play script: setting, dialogue, problem, stage directions.
- Incorporate dialogue so that the blunder is evident.
- Have the other character or characters react to the blunder.

Learning Targets

- Infer the subtext of dramatic dialogue by analyzing oral and written responses.
- Analyze and annotate text to indicate how to present an oral reading of dialogue.

LEARNING STRATEGIES:

Oral Reading, Graphic Organizer, Close Reading, Think Aloud, Note-taking, Adding

Analyzing Dialogue

1. This chart contains the text of a dialogue between two characters, A and B. As you watch the performances, try to identify the subtext of each part of the dialogue. For dialogue, subtext is the situational context in which the dialogue is spoken. It also includes the underlying ideas that tone of voice, pacing of delivery, and word emphasis create.

Text	Performance 1 Subtext What clues help you figure out the subtext?	Performance 2 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

My Notes

Reading the Play: Act III

As you continue reading, pay close attention to dialogue that implies meaning underlying the text. For example, consider this excerpt from Act I:

- THE DAUGHTER. If Freddy had a bit of gumption, he would have got one at the theatre door.
- THE MOTHER. What could he have done, poor boy?

Notice the absence of stage directions for these lines. Often, when a writer decides not to include stage directions, it is because he or she is emphasizing the characters' words. Consider the effects of adding stage directions, which help to create specific guidance to deliver different meanings:

- THE DAUGHTER. [*snarling and growling*] If Freddy had a bit of gumption, he would have got one at the theatre door.

Snarling and growling adds the element of anger in the daughter's voice. She is obviously mad at Freddie.

- THE DAUGHTER. [*whining*] If Freddy had a bit of gumption, he would have got one at the theatre door.

Whining implies that the girl is weak and demanding.

- THE DAUGHTER. [*speaking rapidly and eagerly; jumping up and down*] If Freddy had a bit of gumption, he would have got one at the theatre door.

Rapidly and eagerly and *jumping up and down* imply that the girl is anxious and wants to get away from the rain. Read the next line three times. The first time, emphasize the word *What*. The next, emphasize *could*. The next, emphasize *done*.

- THE MOTHER. What could he have done, poor boy?

2. With your discussion group, consider these points:

- How does the addition of stage directions affect the delivery of lines?
- Why do playwrights sometimes omit these directions, and why do they sometimes include them?
- What is the subtext created by each of the three readings of "What could he have done, poor boy?" Return to Act I, Scene i. Reread this scene and think about what subtext Shaw might have had in mind.

Check Your Understanding

After you have read Act III, select a passage that offers opportunities for interpreting subtext. Working with a partner, create a two-column chart. Copy the text of the passage and paste it in the left column of the sheet. In the right column, note the subtext next to the appropriate lines. Then, mark the text to show how you would direct actors to deliver the lines—words to be stressed, tone of voice, pacing of delivery—to convey the agreed-on subtext.

Learning Targets

- Predict future actions of fictional characters based on their choices and actions.
- Generate original dialogue depicting the characteristics of existing characters.

Analyzing the End of Act III

1. 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.

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

The Character _____

How does the character typically behave and speak? Use adjectives and adverbs to describe these behaviors. Cite textual evidence.

How does the character feel now that the ball is over? Cite textual evidence from Act III to support your position.

2. 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 among all three characters. Remember that the subtext is often even more important than the words that are spoken, so include any subtext that seems appropriate by noting it in parentheses at the end of the corresponding line.

Examining Eliza's Options

My Notes

Before Reading the Play: Act IV

3. Before reading Act IV, compare the dialogues your class has created. For your comparisons, consider the following:
 - Based on textual evidence of events of characters from Acts I–III, which imagined scene is the most plausible?
 - What qualities of plot and character make your selection most authentic?

During Reading

4. As you read Act IV, mark the text for evidence that either supports or does not support your imagined scene.

After Reading

5. After you have read Act IV, compare how the conversation Shaw created is similar to and different from the one you and your group created.
6. In Act IV, Eliza asks, “Where am I to go? What am I to do? What’s to become of me?” What are Eliza’s options, given the setting of the play? Create a bubble cluster or other graphic organizer on which you brainstorm Eliza’s options and the pros and cons of each.

Check Your Understanding

Writing Prompt: Now that you have read Act IV, you have a clear picture of Higgins’ and Pickering’s attitudes toward their “project.” Think about what Eliza should do next. Write a brief position paper explaining what Eliza should do next. Consider each of the three characters—Higgins, Pickering, and Eliza—and pose your ideas from each of their perspectives. Be sure to:

- Define what you think Eliza’s next steps should be.
- Address the three characters’ perspectives.
- Support your position with textual evidence from Acts I–IV as appropriate.

Learning Targets

- Analyze how dynamic characters change over the course of a story.
- Create an alternative ending to *Pygmalion* based on the elements of a critical theory.

Before Reading

1. To begin your study of character transformations between Acts I and V, return to Act I. For two major characters—Eliza and Alfred Doolittle—create a two-column note organizer to list their characteristics in Act I. Try to include at least five adjectives to describe each of their characters.

During Reading: Act V

2. Now that you have reviewed Eliza’s and Alfred Doolittle’s characters from Act I, reading Act V will help you understand how their characters have changed. In Act V, we are reacquainted with Eliza’s father, Alfred Doolittle. Like Eliza, Doolittle has been transformed. As you read the first half of Act V, 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? Refer to the adjectives that you listed in “Before Reading.” What comparisons to these adjectives can you identify?
 - How did the transformation occur?
 - How active was each character in the transformation?
 - How may the transformation affect each character’s future?
 - What is each character’s attitude toward the transformation?
 - What role does social class play in each of their transformations?
3. 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).

LEARNING STRATEGIES:

Graphic Organizer, Close Reading, Predicting, Self-editing/Peer Editing

My Notes

INDEPENDENT READING LINK

In your independent reading, do the characters undergo transformations? What kind? Think about your independent reading selection(s), and answer the questions listed to the left.

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?

Transformations

My Notes

4. In your discussion groups, cite textual evidence that supports your responses to each of these questions.
- 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 of Higgins?

5. Return to Activity 2.2 to review Reader Response Critical Theory, Cultural Criticism, Marxist Criticism, and Archetypal Criticism. Select one of these critical perspectives that you have studied, and write three questions that will help you understand *Pygmalion*. You may use these questions as models to craft your own questions.

Study these examples of questions from the three different perspectives:

- Reader Response: As a reader, what attitudes am I bringing to understanding this text?
- Cultural Criticism: What is Shaw saying about the differences in social class in this play?
- Marxist Criticism: What has money done to Alfred Doolittle's life?
- Archetypal Criticism: Why does Higgins take on the role of the creator or transformer? What's in it for him?

Writing Prompt: Write an alternate ending that adheres to the conventions of a play script, remains in line with the characters and plot, and reflects one critical theory. You may want to review the elements of script writing in Activity 2.7.

Be sure to:

- Follow the conventions of a play script, including all parts.
- Create dialogue that reflects your interpretation of the play through one critical perspective.
- Address the changes in Eliza's character that you note in the first half of Act V.

LEARNING STRATEGIES:

Think-Pair-Share, Note-taking, Close Reading, Drafting

Literary Terms

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

Learning Targets

- Identify tone in a dramatic performance.
- Compare and contrast different versions of the same story in relation to a critical theory.

Reader Response

1. What do you know about musicals? How are they similar to and different from other kinds of plays and movies? In the 1950s, Alan Jay Lerner and Frederick Loewe wrote *My Fair Lady*, their version of *Pygmalion*, for 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?

What Does Eliza Do?

LEARNING STRATEGIES:

Visualizing, Note-taking,
Brainstorming, Drafting

GRAMMAR & USAGE

Commas

Think about this 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.

My Notes

Learning Targets

- Adapt a plot summary into a dramatic script.
- Evaluate, revise, and edit writing.

Before Reading

1. 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.

Do you agree or disagree with Shaw’s interpretation of what Eliza would do?

During Reading

2. As your teacher reads Shaw’s summary, visualize what Shaw is telling readers.

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

LEARNING STRATEGIES:

Revising Prior Work, Summarizing, Paraphrasing, Rereading, Self-Editing/Peer Editing

My Notes

KEY IDEAS AND DETAILS

From the first three excerpts, cite textual clues that show the Note Taker’s opinion of himself.

WORD CONNECTIONS

Multiple Meanings

Think of the multiple meanings of the expression “quick tongue” (Excerpt 3). What is the literal meaning as Higgins uses the phrase here? What other definition of “quick tongue” do you see in Eliza’s character?

Learning Targets

- Identify archetypal elements in a text.
- Apply a critical perspective to the analysis of a text.

Before Reading

1. Return to the summary of Ovid’s myth that you wrote for Activity 2.5. Review the text of the myth and your summary. Working with a writing partner, revisit the summaries you have written. Read your partner’s summary and answer these reflective questions:

- Has the writer included the character of the creator?
- Has the writer included the character of the created?
- Has the writer defined the nature of the transformation?
- Has the writer defined the relationship between the creator and the creation?

After you have received feedback from your writing partner, revise your summary to improve it and to include answers to these questions.

During Reading

2. 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, and the relationship between the creator and the created. Make notes on your analysis of each excerpt.

Drama

from *Pygmalion*

by George Bernard Shaw

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)

Examining the Archetypes

My Notes

Writing Prompt: Review your summary of Ovid’s version of the myth and your notes on these excerpts. Think about the extent to which Shaw adhered to or departed from the Pygmalion archetype. Using your notes, write an analysis of Shaw’s use of the Pygmalion archetype as established in Ovid’s Pygmalion myth. Explain how recognizing the archetype advances or complicates the reading. Be sure to:

- Begin with a claim that identifies to what extent Shaw adheres to or departs from the archetype.
- Provide examples from the text (the above quotes or other examples from the text) to support your claim.
- Draft effective introductory and concluding paragraphs with a variety of sentence structures, effective use of rhetorical devices, and appropriate internal and external transitions to maintain coherence.

Check Your Understanding

After you have completed your draft, collaborate with a writing partner to enhance your drafts. Complete these next two steps of the writing process:

- **REVISE:** Review the content by considering the supporting evidence and logical organization of the essay.
- **EDIT:** Correct any grammar, usage, mechanical, or spelling errors. (Give special attention to syntax, correctly punctuating compound sentences.)

You may want to create and use a checklist to guide your peer sharing and responding to produce a well-organized, well-supported essay demonstrating maturity of language and insight into Archetypal Criticism.

Learning Targets

- Infer the implications of a text from a critical perspective.
- Characterize how different social classes view certain topics.

Anticipation Guide

1. Review each statement about the importance of money, power, and social class, and then place a check mark under the response that most nearly reflects your beliefs.

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

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

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

Marxist Criticism

Karl Marx lived from 1818 to 1883. During his life, he was a philosopher, economist, political theorist, historian, and author whose work focused on how social classes struggle and how the accumulation of wealth and power enables an economic minority to dominate a working-class majority. He proposed that social conditions result from economic and political conditions. According to Marxist critics, economic conditions heavily influence 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.”

ACADEMIC VOCABULARY

Marxist Criticism

asserts that economics provides the foundation for all social, political, and ideological reality. Economic inequality is a power structure that drives history and influences differences in religion, race, ethnicity, and gender.

From a Marxist Perspective

My Notes

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:

- Whose viewpoint is represented in the text (that of the poor, middle class, or wealthy)—that is, whose story gets told?
- What values are represented for each of the social classes (poor, middle class, wealthy)?
- What economic and social values do the main characters hold?
- Who is the audience, and what does the text suggest about their values?

3. To begin your study of Marxist Criticism, find and read the lyrics to 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	

LEARNING STRATEGIES:

Discussion Groups, Think-Pair-Share

My Notes

Learning Targets

- Analyze a text through a certain critical perspective.
- Reflect on how a critical perspective affects the understanding of a text.

Now that you have finished reading *Pygmalion*, look at the drama from the perspective of Marxist Criticism to view the relationship among power, money, and social class.

Power

1. 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.

Social Class

2. 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 class divisions? What in the text makes you think this?

Money

3. 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 his or her 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.

Reflective Writing Prompt: As you read *Pygmalion*, you thought about how this drama reflects the Pygmalion archetype for which it is named. Today, you have changed critical perspectives to look at the drama in terms of economic and political issues such as money, power, and social class. Think about how this perspective expands your understanding of the play. Write a reflection that explains how looking through another critical lens changes or enhances your understanding of the play. Be sure to:

- Explain what new insights, if any, you have gained through using Marxist Criticism.
- Cite textual evidence to support your understanding of Marxist Criticism.
- Include commentary that explains your understanding.

Illuminating *Pygmalion*

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The script</p> <ul style="list-style-type: none"> portrays a scene that lends itself well to the chosen critical perspective transforms the scene, revealing sophisticated understanding of the critical perspective offers thorough reflection about choices made and insights into how the perspective affects the drama. 	<p>The script</p> <ul style="list-style-type: none"> portrays an appropriate scene for the chosen critical perspective transforms the chosen scene in a way that shows comprehension of the critical perspective includes a reflection that considers choices made and how the perspective affects the drama. 	<p>The script</p> <ul style="list-style-type: none"> portrays a scene that does not fit well with the chosen critical perspective changes the scene in ways that do not show an understanding of the critical perspective includes a reflection that provides limited discussion of choices made and shows a vague grasp of how the perspective affects the drama. 	<p>The script</p> <ul style="list-style-type: none"> portrays a scene that does not fit well with the chosen critical perspective does not transform the scene to show an understanding of the critical perspective does not include a reflection.
Structure	<p>The script</p> <ul style="list-style-type: none"> follows an organization that clearly identifies dialogue, stage directions, and subtext smoothly incorporates new elements into the scene while maintaining an engaging plot includes an insightful reflection. 	<p>The script</p> <ul style="list-style-type: none"> follows an organization that separates dialogue from stage directions and subtext incorporates new elements into the scene while maintaining a coherent plot includes a reflection. 	<p>The script</p> <ul style="list-style-type: none"> is not organized to show clear distinctions between dialogue, stage directions, and subtext includes changes that make the scene difficult to follow includes a weak reflection. 	<p>The script</p> <ul style="list-style-type: none"> is disorganized and does not show clear distinctions between dialogue, stage directions, and subtext is missing elements that make the scene difficult to follow includes no reflection.
Use of Language	<p>The script</p> <ul style="list-style-type: none"> crafts dialogue that maintains consistent character voice from the original text incorporates creative techniques (such as inverted word order or repetition) to enhance meaning and add interest demonstrates strong control and mastery of standard writing conventions. 	<p>The script</p> <ul style="list-style-type: none"> includes dialogue that largely maintains character voice from the original text incorporates some techniques (such as inverted word order or repetition) to add interest demonstrates control of writing conventions but may contain minor errors that do not interfere with meaning. 	<p>The script</p> <ul style="list-style-type: none"> includes dialogue that varies from the original text does not successfully incorporate techniques to add interest; techniques used may interfere with meaning contains frequent errors in standard writing conventions that interfere with meaning. 	<p>The script</p> <ul style="list-style-type: none"> includes dialogue that does not match the text or fit the scene does not use techniques to add interest contains numerous errors in standard writing conventions that interfere with meaning.

Previewing Embedded Assessment 2 and Feminist Criticism

My Notes

Feminist Criticism

The perspective that you will study in this part of the unit is **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 reinforce 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 filmmakers use **cinematic elements** 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.

Learning Targets

- Compare and contrast different critical perspectives.
- Generate a letter to the author that demonstrates understanding of the text.

LEARNING STRATEGIES:

Marking the Text,
SOAPStone, Think-Pair-Share

Before Reading

1. “Cinderella, the Legend” begins on the next page. It is an example of literary criticism. Your purpose in reading this essay is twofold: (a) to study a model text that demonstrates informational writing and (b) to build your background knowledge of Feminist Criticism. Before you read this text, you should diffuse the challenging vocabulary. Use this vocabulary prediction chart before, during, and after your reading to manage this task. Write notes about each vocabulary word in your Reader/Writer Notebook.

Word	I think it means	Context Clues	Do I need a dictionary?	Meaning in Context
aspiration				
seminal				
abasement				
servitude				
paradigm				
sojourn				
<i>deus ex machina</i>				
docility				
domesticity				
virulence				
icon				
Teutonic				

During Reading

2. As you read the essay, consider the critical perspective the author takes on the Cinderella legend.

Literary Terms

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

A Reversal of Fortune

My Notes

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 PhDs 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.

Nonfiction

Cinderella, the Legend

from *Kiss Sleeping Beauty Goodbye*
by Madonna Kolbenschlag

1 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.

2 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 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.

3 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 very essence of the Protestant Ethic.

KEY IDEAS AND DETAILS

In Paragraph 3, the author makes four allusions: three to works of literature (Horatio Alger, *Pamela*, Franklin’s *Autobiography*) and one to a religious ideal (Protestant Ethic). Research each allusion. What is her purpose in uniting these seemingly disparate references in one paragraph?

¹ **iconic:** having great cultural significance to a wide cultural group

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

4 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. . . .

5 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. . . .

6 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. . . .

7 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. . . .

8 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 foot binding 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.

9 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.

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

⁴ **menial:** lowly and sometimes degrading

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

My Notes

KEY IDEAS AND DETAILS

According to the author, how can a reader interpret this story as a transformation? What critical lens is one using when interpreting a story through the transformation theory?

KEY IDEAS AND DETAILS

What is the concept of the “midnight prohibition”? How has it traditionally been used to keep women in line, to make them obey?

KEY IDEAS AND DETAILS

In what ways can the slipper be seen as a symbol of power and submission?

WORD CONNECTIONS

Roots and Affixes

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.

A Reversal of Fortune

My Notes

After Reading

3. Reread the last two sentences of Paragraph 9. Why is this comment a statement of Feminist Criticism?
4. Prepare analytical statements that compare the elements of Feminist Criticism to Cultural Criticism and Archetypal Criticism. Compare your statements with others in your reading groups. Discuss the differences and similarities of your understanding.

Language and Writer's Craft: Punctuating Lists in Text

Note the first sentence in the second paragraph of Kolbenschlag's essay. 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 items when individual items have commas within them.

For example, the first item in the list has a **comma** within it, to separate the descriptive clause from the word it modifies. To make the list clear, all subsequent items in the list are separated by semicolons.

Check Your Understanding

Writing Prompt: After discussing the essay in class, write a sentence that states the thesis of Kolbenschlag's essay. Think about the textual evidence supporting your choice. Write a letter to Kolbenschlag in which you refute, confirm, or extend her thesis as you understand it. Be sure to:

- Identify Kolbenschlag's thesis.
- Cite textual evidence to support your understanding.
- Ensure appropriate use of punctuation marks, including quotation marks, commas, semicolons, and colons.

INDEPENDENT READING LINK

In your independent reading, are there female characters functioning within a patriarchy? Consider your independent reading selection(s) from the point of view of Feminist Criticism.

Battle of the Sexes

KEY IDEAS AND DETAILS

According to B. Moseley, what are the advantages that belong to men? What do the men think of women? Why does Mathilda bother to enter into this conversation between men?

KEY IDEAS AND DETAILS

Chunk 2

Why does man feel he needs more strength than woman? What is required of man before God will listen? Why does God agree to man's request?

My Notes

"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.

Chunk 2

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 hissself, "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."

Chunk 3

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."

"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."

My Notes

KEY IDEAS AND DETAILS

Chunk 4

What does the expression "butter wouldn't melt in her mouf" mean? Do you believe the devil's response to be positive or negative? Explain your response. What is the devil's motive for helping woman?

WORD CONNECTIONS

Roots and Affixes

Even though *dis-incouraged* 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 that has a more complex meaning.

Battle of the Sexes

My Notes

KEY IDEAS AND DETAILS

Chunk 5

Which of God's gifts is the greater prize: physical strength or the keys on the mantle? Why? In what ways is woman a traditional representation of women's roles in the family? In what ways is she nontraditional?

Folk tales often provide some kind of lesson or instruction. What is the lesson of "Why Women Always Take Advantage of Men"?

Chunk 5

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."

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."

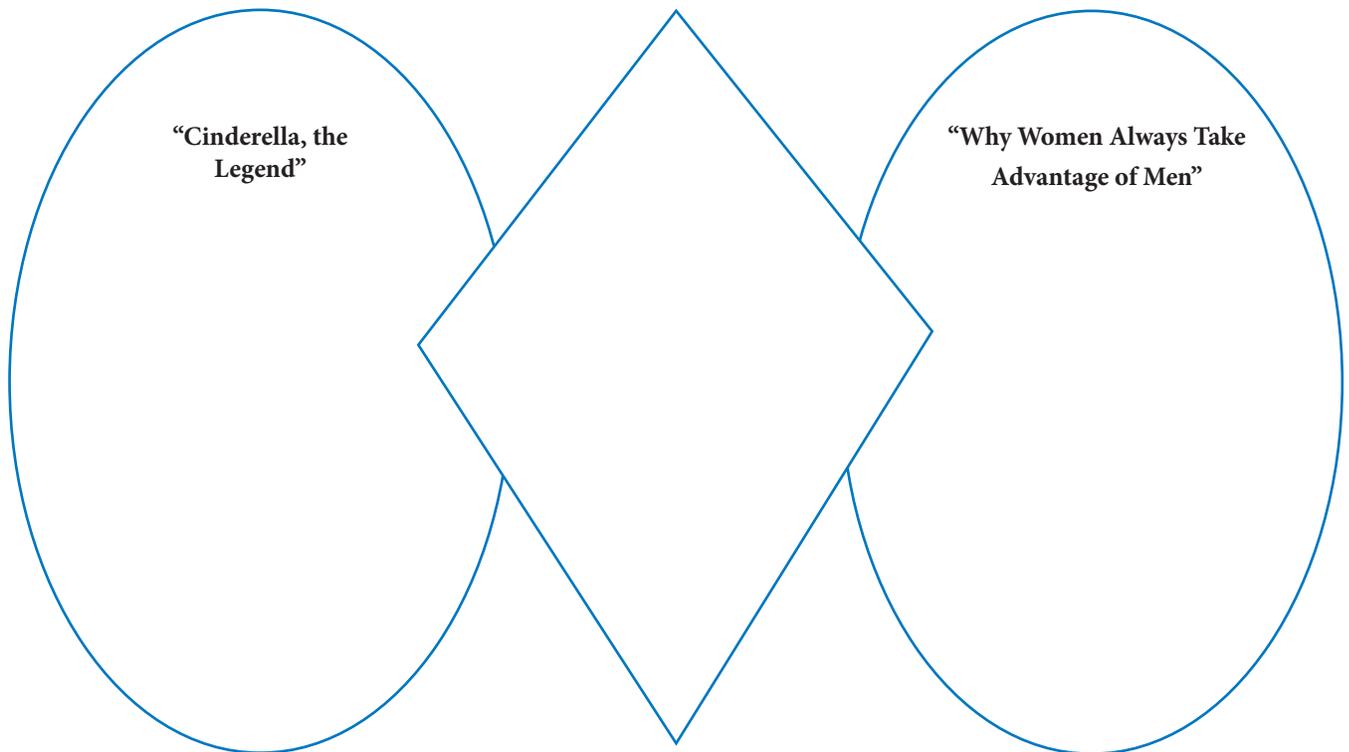
Mathilda looked over at him archly and quoted:

Stepped on a pin, de pin bent.

And dat's de way de story went.

After Reading

3. 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 and those shared by both. Share the information in your diagram with the rest of your group in a discussion.



Check Your Understanding

Review the points that your group has made, comparing and contrasting the readings. Write a brief summary of the significant points of your group’s discussion.

2. 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.						

Check Your Understanding

Think about the female characters that you viewed in the film study of Activity 2.2. Consider the role of one of these characters. Write a brief explanation of how you view this character from the Feminist perspective.

LEARNING STRATEGIES:

Summarizing, Paraphrasing, Graphic Organizer, Quickwrite

My Notes

Learning Targets

- Analyze a text from a critical perspective.
- Develop claims and support them with textual evidence.

Before Reading

1. Think about the phrase “the tree of life.” It is an archetype. What do you know about this phrase and its meaning?
2. You will read a picture book that allows you to analyze the phrase “the tree of life” from a new perspective, Feminist Criticism. A cornerstone of Feminist Criticism is the examination of the portrayal of gender roles and relationships between men and women. As your teacher reads aloud Shel Silverstein’s *The Giving Tree*, think about the answers to these analytical questions:
 - 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?
3. 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.

Passage	Answers to Questions and Analysis

Passage	Answers to Questions and Analysis

© 2014 College Board. All rights reserved.

Check Your Understanding

Consider the final line of the story: “And the tree was happy.” Do you think that the tree would be 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

LEARNING STRATEGIES:

Marking the Text, Summarizing, Paraphrasing, Brainstorming

Learning Targets

- Collaborate to review film terminology.
- Connect film techniques to intended effects.

The following are film terms you will need in the next few activities.

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 in front of 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 at 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 and giving him or her the appearance of being weak, powerless, or trapped.

Low Angle: Camera shoots the 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.

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 spliced 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.

Non-diegetic: Sound that could not be heard by the characters

LEARNING STRATEGIES:

Graphic Organizer, Close Reading, Notetaking

ACADEMIC VOCABULARY

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

Learning Targets

- Infer character traits by using context clues.
- Synthesize multiple images into a cohesive narrative.

The Opening Montage

1. 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?

My Notes

Image	Analysis and Interpretation

The Apartment House Segment

2. 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 Songwriter
- A Man and his Wife
- A Couple who sleep on the fire escape
- A Sculptor
- Miss Lonelyheart
- Newlyweds

What do you know about these characters?	How do you know (textual evidence)?

Applying Film Terms to *Rear Window*

3. 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 Lonelyheart's imaginary date		
Argument between Thorwald and wife		
Argument between Jeff and Lisa		
Jeff spying on Thorwald		

LEARNING STRATEGIES:

Note-taking, Graphic Organizer, Think-Pair-Share

Learning Targets

- Apply the assumptions of a critical perspective to a text.
- Generate a critique that adopts a critical perspective.

Film Techniques

1. As you watch the film, take notes about the following elements.

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

Writing Prompt: Review the assumptions of Feminist Criticism. Think about how a patriarchal society conveys the notion of male dominance through the images of women. Write a brief essay in which you explain to what extent the portrayal of women in *Rear Window* conveys the notion of male dominance in a patriarchal society. Be sure to:

- Base your discussion on the notion of male dominance.
- Support your position with textual evidence from the film.
- Avoid merely summarizing a scene from the film.

Learning Targets

- Select textual evidence from a film.
- Analyze the relationships between men and women as portrayed in film text.

Viewing the Film

1. As you watch the second part of *Rear Window*, take notes on the film techniques and cinematic elements.

LEARNING STRATEGIES:
Note-taking, Graphic Organizer, Think-Pair-Share, Self-Editing/Peer-Editing, Discussion Groups

What film techniques underscore/portray the dominant patriarchal culture?

Film Techniques

Shots/Framing/Camera Angles/Camera Movements/Sound/Editing/Lighting

How are women presented?
How are men presented?
How is their relationship presented?

Cinematic Elements

Dialogue/Vocal Delivery/Props/Sets/Costumes/Makeup

Learning Targets

- Generate open-ended questions based on the analysis of a film text.
 - Evaluate how gender roles in a text support the assumptions of a critical perspective.
1. As you watch the third part of *Rear Window*, take notes relating to the following elements:

LEARNING STRATEGIES:
Note-taking, Graphic Organizer, Think-Pair-Share, Questioning the Text, Discussion Groups

What film techniques underscore/portray the dominant patriarchal culture?

Film Techniques

Shots/Framing/Camera Angles/Camera Movements/Sound/Editing/Lighting

How are women presented?
How are men presented?
How is their relationship presented?

Cinematic Elements

Dialogue/Vocal Delivery/Props/Sets/Costumes/Makeup

Rear Window: Screening Day 3

My Notes

Check Your Understanding

After viewing this segment of film, review your notes from the graphic organizer. Write three questions at Levels 2 and 3. Within your discussion groups, each person should pose a question, and the others will take turns offering textual evidence to support responses to the questions.

Level 2 Questions:

Level 3 Questions:

Timed Writing Prompt: Fictional portrayals of female characters often reflect and reinforce stereotypical social and political attitudes toward women. Think about the female characters in this portion of *Rear Window*. Are they portrayed in a way that supports this assumption of Feminist Criticism?

Write an interpretation of this portion of the film. Explain your understanding of the attitude toward the female characters. To support your interpretation, anticipate possible contradictory views and respond to readers' questions about your interpretation and how your examples support your assertions. Be sure to:

- Explain how you see the portrayal of women in this last segment of the film.
- Anticipate and address your readers' opposing viewpoints.
- Support your explanation with textual evidence.

Learning Targets

- Analyze the use of subplots through a critical perspective.
- Analyze a film text through multiple critical perspectives.

Analyzing Subplot and Characters

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?

1. 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 Miss 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?

2. When you complete your analysis, work together as a group to perform the following tasks:
 - On a piece of paper or poster board, sketch a diagram of three of the windows of the apartments Jeff watches.
 - 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.
 - On the outside of each shade, write the name(s) and/or description of the person or people who live there: the dancer, the sculptor, the composer, Miss Lonelyheart, Mr. and Mrs. Thorwald, the newlyweds, the couple with the little dog, and so on.
 - 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.
 - Share your poster as your teacher directs, and enjoy viewing those created by your classmates. How are they similar to or different from your own?

LEARNING STRATEGIES:
Brainstorming, Summarizing,
Paraphrasing, Drafting,
Discussion Groups

My Notes

Looking Back Through *Rear Window*

My Notes

Analyzing the Main Plot and Character

3. 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: Review the assumptions of the 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. Think about how you can use each of these perspectives to make meaning of *Rear Window*. Write a brief summary of Jeff’s story. 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. Be sure to:

- Follow a logical organizational pattern, including an effective beginning, middle, and end.
- Cite textual evidence to support your interpretations.
- Explain your understanding of the two perspectives.

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?

One Town's Attitude: The Feminist Perspective

Learning Targets

- Generate open-ended and closed questions in response to a text.
- Collaboratively discuss how a text relates to a critical perspective.

Before Reading

1. In previous activities, you have studied two texts written by females: “Cinderella, the Legend” and “Why Women Always Take Advantage of Men.” You also have applied the Feminist Critical perspective to texts written by men: *Pygmalion* and *Rear Window*. The story you will read next is written by a male, but the gender of the narrator is not identified. Is the narrator male or female? To review the assumptions of Feminist Criticism, think about the works that you have read, how you have applied the Feminist perspective in each, and what attitudes and details you might expect to find while applying the Feminist perspective.

LEARNING STRATEGIES:
Close Reading, Marking the Text, Diffusing, Questioning the Text, Socratic Seminar

My Notes

Work Studied	Plot Conflict, Character, or Values Commentary that Illustrate Feminist Perspective	Implications of Feminist Assumptions

One Town's Attitude: The Feminist Perspective

GRAMMAR & USAGE Complex Sentences

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 third 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*

During Reading

2. As you read “A Rose for Emily,” refer to “Key Ideas and Details” that will guide your understanding of this story from the Feminist perspective. In My Notes, question the text by writing literal, interpretive, and universal questions that you will use as a participant in a Socratic Seminar. Mark the text for evidence that supports responses to your questions.

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 characters' families, landscapes, and histories. Faulkner won the Nobel Prize for Literature in 1949.

Short Story

a rose for emily

by William Faulkner

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

WORD CONNECTIONS

Roots and Affixes

August is a noun, the month named after Augustus Caesar. It is also an adjective derived from the Latin verb *augere*, meaning “to increase.” As used in this context, “those august names” implies that the names inspire admiration and respect. As an adjective, *august* is pronounced with the accent on the last syllable; as a noun, the first syllable.

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’s 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.

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.”



WORD CONNECTIONS

Roots and Affixes

The verb *remit* comes from the Latin *re*, back, and *mittere*, to send. When Colonel Sartoris “remitted her taxes,” he did not demand payment; he “held back” from collecting them. Many English words carry the same prefix, such as *reflect*, *refrain*, *regress*, *relapse*, *remand*, *renaissance*, *renegade*, and *repel*.

My Notes

KEY IDEAS AND DETAILS

What group of people in the town compose the “city authorities”? How have they decided to deal with Miss Emily? What characteristic of Feminist Criticism is evident in this relationship?

One Town's Attitude: The Feminist Perspective



WORD CONNECTIONS

Roots and Affixes

Deprecation is from the Latin *de*, meaning *off* or *from*, and *precari*, meaning to pray. *Deprecation* means a feeling of strong disapproval. Many words begin with the prefix *de-* meaning *off* or *from*: *debase*, *delay*, *demote*, *denude*, *deodorize*, *deport*, and *depose*.

My Notes

KEY IDEAS AND DETAILS

At the beginning of Part II, what evidence implies the stereotypical “damsel in distress”?

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.

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.

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.

My Notes

KEY IDEAS AND DETAILS

In Part II, find evidence of the woman who is a victim. Using this evidence, make a statement about how examining this text through the Feminist perspective leads to understanding.

KEY IDEAS AND DETAILS

How does Homer Barron represent the Feminist assumption of male dominance?



WORD CONNECTIONS

Foreign Words

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.

One Town's Attitude: The Feminist Perspective

My Notes

KEY IDEAS AND DETAILS

What stereotypical attitudes do the townspeople express toward Miss Emily and all women?

"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."

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 jealousies 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's 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.



WORD CONNECTIONS

Roots and Affixes

To **circumvent** means “to surround, to go around, or to surround by trickery or craft.” In doing so, one gains control. The Latin prefix *circum*, meaning around, is part of English words such as *circumnavigate*, *circumstance*, *circumscribe*, *circumference*, and *circumlocution*.

My Notes

KEY IDEAS AND DETAILS

Explain the relationship between Miss Emily and her father. How does this relationship represent a patriarchal society?

KEY IDEAS AND DETAILS

Consider the setting and condition of Miss Emily's house, her refusal to pay taxes, her refusal to attach a mailbox to her house. In what ways do these actions confirm the Feminist assumption that the female is an “outsider”?

One Town's Attitude: The Feminist Perspective

My Notes

KEY IDEAS AND DETAILS

The narrator uses five adjectives to describe Miss Emily's character: *dear*, *inescapable*, *impervious*, *tranquil*, and *perverse*. Diffuse each of these words. What does the juxtaposition of these adjectives imply about the townspeople's social and political attitudes toward Miss Emily?

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.

After Reading

3. Reread the last four paragraphs carefully. What details in these paragraphs imply that Miss Emily has defied all stereotypical attitudes regarding her womanhood?
4. Review your comments in My Notes and your responses to questions in "Key Ideas and Details." To prepare for a Socratic Seminar, meet with your reading group and compare your levels of questions. From the group's collected questions, select ten to twelve questions that you feel best guide and probe understanding of the Feminist perspective. On one side of index cards, write one question per card; on the reverse side, cite textual evidence that can support responses to the text. Divide the cards among members of the group so you equally share the cards. Be prepared to refer to these cards during the seminar discussion.

Applying a Critical Perspective

My Notes

Assignment

Your assignment is to write an analytical essay applying the Feminist Critical Perspective to a short story. You have two stories to read and choose from, “The Story of an Hour” by Kate Chopin or “The Chaser” by John Collier. (Both stories are included on the following pages.)

Planning and Prewriting: Read critically and collect your evidence.

- Which of the two stories resonates with you on a personal level?
- What questions are asked about a text when it is read from a Feminist perspective?
- How will you collect your initial ideas (e.g., brainstorming, a graphic organizer)?
- How will you determine which ideas should go into your draft?

Drafting: Craft your analysis.

- How much summary is necessary to introduce the story to the audience? How much is too much?
- How can you use textual evidence to support and clarify your thinking?
- How can you make sure that your writing is clear and engaging to your audience (e.g., using rhetorical devices, sentence variety, transitions between ideas)?

Evaluating and Revising your Draft: Review and improve to make your work the best it can be.

- How can you sequence your writing to walk your audience through a critical analysis?
- How can you use your peers and the Scoring Guide to help evaluate your draft and guide your revision?

Checking and Editing for Publication: Confirm that your final draft is ready.

- How will you check for grammatical and technical accuracy?
- What tools are available to you to create a technically sound text (e.g., dictionary or format guide, spell check)?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:

- How was your analysis of the text shaped by the assumptions of the Feminist Critical Perspective?

Applying a Critical Perspective

My Notes

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.

ABOUT THE AUTHOR

John Henry Noyes Collier (1901–1980) was a British-born author and screenplay writer. Collier was educated by his uncle in London and decided in his late teens that he wanted to be a writer. Writers and artists of the 1920s influenced Collier as he was drawn to modern literary styles, visual images, and ideals. He is best known for his short stories, many of which appeared in *The New Yorker*. His story collection *Fancies and Goodnights* won the International Fantasy Award in 1951.

Short Story

The Chaser

by John Collier

Alan Austen, as nervous as a kitten, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time on the dime landing before he found the name he wanted written obscurely on one of the doors.

He pushed open this door, as he had been told to do, and found himself in a tiny room, which contained no furniture but a plain kitchen table, a rocking chair, and an ordinary chair. On one of the dirty buff-coloured walls were a couple of shelves, containing in all perhaps a dozen bottles and jars. An old man sat in the rocking chair, reading a newspaper. Alan, without a word, handed him the card he had been given.

“Sit down, Mr. Austen,” said the old man very politely.

“I am glad to make your acquaintance.”

“Is it true,” asked Alan, “that you have a certain mixture that has—er—quite extraordinary effects?”

“My dear sir,” replied the old man, “my stock in trade is not very large. I don’t deal in laxatives and teething mixtures but such as it is, it is varied. I think nothing I sell has effects which could be precisely described as ordinary.”

“Well, the fact is . . .” began Alan.

“Here, for example,” interrupted the old man, reaching for a bottle from the shelf. “Here is a liquid as colourless as water, almost tasteless, quite imperceptible in coffee, wine, or any other beverage. It is also quite imperceptible to any known method of autopsy.”

“Do you mean it is a poison?” cried Alan, very much horrified.

“Call it a glove-cleaner if you like,” said the old man indifferently. “Maybe it will clean gloves. I have never tried. One might call it a life-cleaner. Lives need cleaning sometimes.”

My Notes

Applying a Critical Perspective

My Notes

“I want nothing of that sort,” said Alan.

“Probably it is just as well,” said the old man. “Do you know the price of this? For one teaspoonful, which is sufficient, I ask five thousand dollars. Never less. Not a penny less.”

“I hope all your mixtures are not as expensive,” said Alan apprehensively.

“Oh dear, no,” said the old man. “It would be no good charging that sort of price for a love potion, for example. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion.”

“I am glad to hear that,” said Alan.

“I look at it like this,” said the old man. “Please a customer with one article, and he will come back when he needs another. Even if it is more costly. He will save up for it, if necessary.”

“So,” said Alan, “you really do sell love potions?”

“If I did not sell love potions,” said the old man, reaching for another bottle, “I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential.”

“And these potions,” said Alan. “They are not just—just—er . . .”

“Oh, no,” said the old man. “Their effects are permanent, and extend far beyond the mere casual impulse. But they include it. Oh, yes they include it. Bountifully, insistently. Everlastingly.”

“Dear me!” said Alan, attempting a look of scientific detachment. “How very interesting!”

“But consider the spiritual side,” said the old man.

“I do, indeed,” said Alan.

“For indifference,” said the old man, “they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady—its flavour is imperceptible in orange juice, soup, or cocktails and however gay and giddy she is, she will change altogether. She will want nothing but solitude and you.”

“I can hardly believe it,” said Alan. “She is so fond of parties.”

“She will not like them any more,” said the old man. “She will be afraid of the pretty girls you may meet.”

“She will actually be jealous?” cried Alan in a rapture. “Of me?”

“Yes, she will want to be everything to you.”

“She is, already. Only she doesn’t care about it.”

“She will, when she has taken this. She will care intensely. You will be her sole interest in life.”

“Wonderful!” cried Alan.

“She will want to know all you do,” said the old man. “All that has happened to you during the day. Every word of it. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad.”

“That is love!” cried Alan.

“Yes,” said the old man. “How carefully she will look after you! She will never allow you to be tired, to sit in a draught, to neglect your food. If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you.”

“I can hardly imagine Diana like that!” cried Alan, overwhelmed with joy.

“You will not have to use your imagination,” said the old man. “And, by the way, since there are always sirens, if by any chance you should, later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of course, but she will forgive you in the end.”

“That will not happen,” said Alan fervently.

“Of course not,” said the old man. “But, if it did, you need not worry. She would never divorce you. Oh, no! And, of course, she will never give you the least, the very least, grounds for uneasiness.”

“And how much,” said Alan, “is this wonderful mixture?”

“It is not as dear,” said the old man, “as the glove-cleaner, or life-cleaner, as I sometimes call it. No. That is five thousand dollars, never a penny less. One has to be older than you are, to indulge in that sort of thing. One has to save up for it.”

“But the love potion?” said Alan.

“Oh, that,” said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty-looking phial. “That is just a dollar.”

“I can’t tell you how grateful I am,” said Alan, watching him fill it.

“I like to oblige,” said the old man. “Then customers come back, later in life, when they are better off, and want more expensive things. Here you are. You will find it very effective.”

“Thank you again,” said Alan. “Goodbye.”

“Au revoir,” said the man.

My Notes

Applying a Critical Perspective

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> demonstrates a thorough understanding of the short story perceptively applies the feminist critical perspective to the text uses well-chosen details that support the thesis to analyze the work. 	<p>The essay</p> <ul style="list-style-type: none"> demonstrates an understanding of the short story appropriately applies the feminist critical perspective to the text analyzes the work with appropriate details that support the thesis. 	<p>The essay</p> <ul style="list-style-type: none"> demonstrates a superficial understanding of the short story contains an underdeveloped application of feminist criticism contains too few examples or details, possibly replaced by excessive summary. 	<p>The essay</p> <ul style="list-style-type: none"> demonstrates little understanding of the short story does not apply the feminist criticism contains few examples or details and may repeat some details unnecessarily.
Structure	<p>The essay</p> <ul style="list-style-type: none"> follows an exceptionally clear organization uses transitions effectively and creatively to move smoothly from one idea to the next. 	<p>The essay</p> <ul style="list-style-type: none"> organizes ideas clearly so that they are easy to follow uses transitions to move between ideas. 	<p>The essay</p> <ul style="list-style-type: none"> organizes ideas in ways that are difficult to follow uses few transitions or jumps too rapidly between ideas. 	<p>The essay</p> <ul style="list-style-type: none"> uses a confusing organization uses few or no transitions to move between limited ideas.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> crafts language to enhance the analysis and consistently convey an academic voice successfully weaves in textual evidence from the story demonstrates strong control and mastery of standard writing conventions. 	<p>The essay</p> <ul style="list-style-type: none"> uses language clearly to communicate the analysis and demonstrate an appropriate academic voice accurately weaves in textual evidence from the story demonstrates control of standard writing conventions; may contain minor errors that do not interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> uses language that does not clearly communicate the analysis or demonstrate an academic voice awkwardly or inaccurately incorporates evidence from the story contains frequent errors in standard writing conventions that interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> does not clearly communicate the analysis or use an academic voice inaccurately uses a few details from the story contains numerous errors in standard writing conventions that seriously impede understanding.