

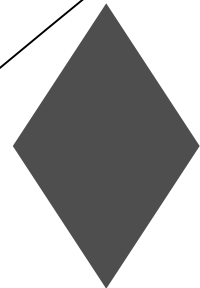
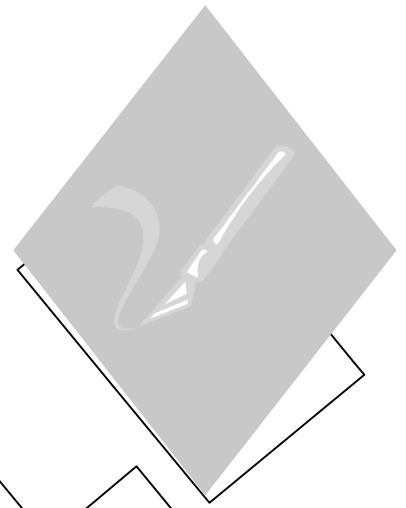
Teacher's Supplement to

Windows
to the
World

An Introduction to Literary Analysis

Lesha Myers, M.Ed.

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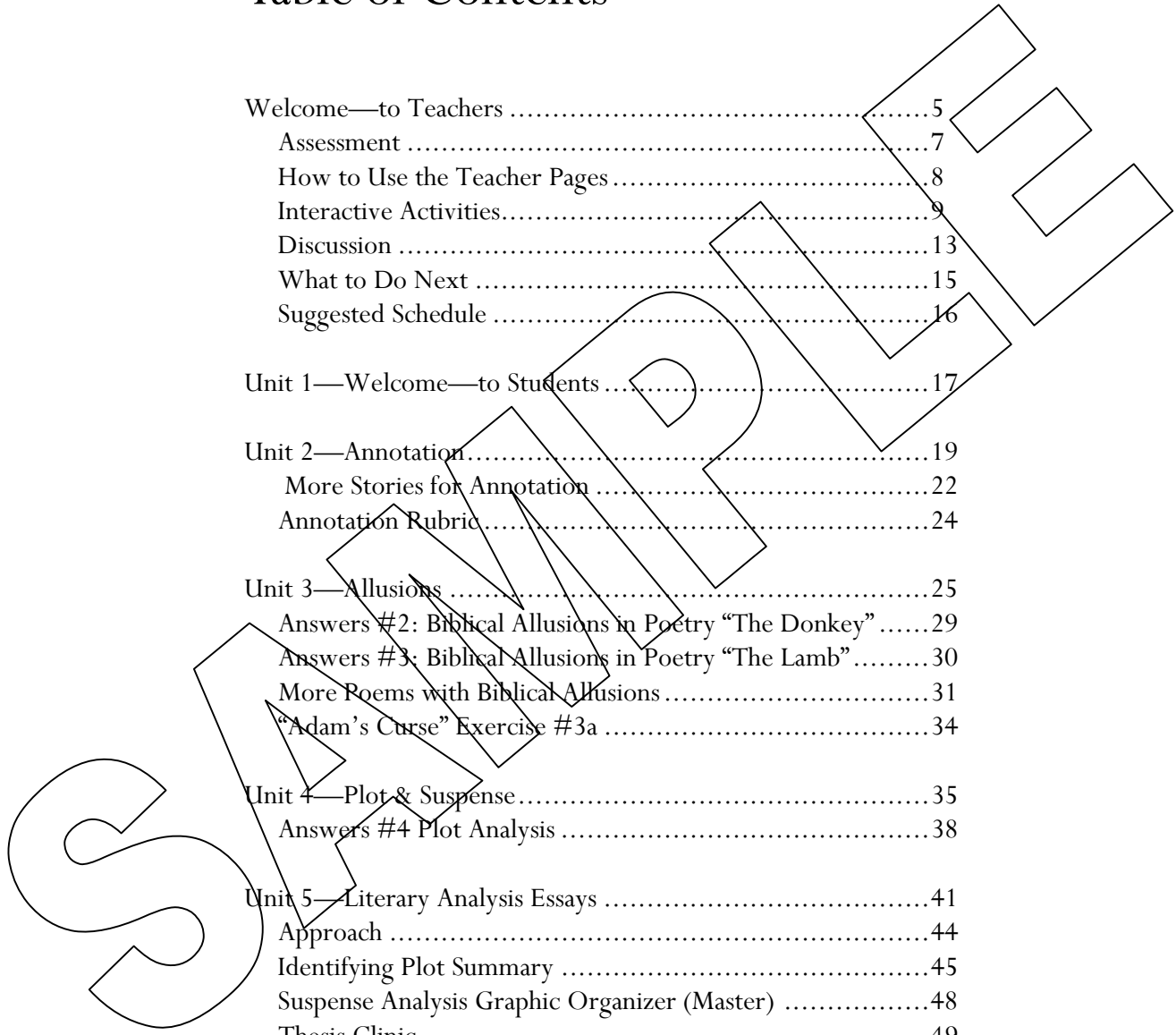
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SAMPLE

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Schedule

Core (Minimum)—One Semester (18 Weeks)
 Enhanced (With Supplements)—Three Quarters (26 Weeks)

Unit	Core (Minimum)	With Supplemental Activities
1—Welcome	One day	One day
2—Annotation	One week	Two weeks (with one supplemental story to practice annotating)
3—Allusions	Two weeks	Three weeks (with Biblical Allusions project)
4—Plot & Suspense	One week	Two weeks (with one supplemental story for practice)
5—Literary Analysis Essays	Three weeks	Four weeks (slower pace; add more for supplemental stories)
6—Writer’s Toolbox	Three days	One week (with euphemism and simile project)
7—Characterization	One week	Two weeks (with supplemental project)
8—Symbolism & Emphasis	One week	Two weeks (with supplemental story and symbolism project)
9—Theme & Worldview	Two weeks	Two weeks
10—Setting	One week	Two weeks (with supplemental essay or story)
11—Imagery & Figures of Speech	One week	One week plus a few days
12—Point of View	One week	One week plus a few days
13—Tone	One week	One week plus a few days
14—Irony	One week	Two weeks (with Biblical Irony project)
15—Farewell	One week	One week



2. Annotation

Lesson Plans


Unit Objectives

- ◆ To introduce and provide practice with the concept of *annotating*
- ◆ To promote thinking, a conversation in the mind
- ◆ To teach students the criteria for good annotations

Unit Plan

Duration: One to Two Weeks

1. Ask students what happens when they read. Many students will not be able to answer this question, but some might talk about the story coming to life and playing as a movie in their head, and others might talk about the conversation they carry on with the author. This is a good Metacognitive (thinking about thinking) question to consider, especially since good readers often don't know why they are good readers and weak readers don't understand why they miss so much. All students will benefit from a conversation about what does and should occur when they approach a challenging text. (Core)
2. Introduce the concept and purpose of annotating. It is the single most important literary analysis skill that students will learn, so be sure to spend ample time on it. You might type the beginning part of "The Gift of the Magi" on to an overhead and demonstrate the procedure or have students read and follow the example in the book. (Core)
3. Encourage students to develop their own shorthand methods. You might make suggestions if you have your own system. (Core)
4. Ask students to read and annotate "The Most Dangerous Game." Have them evaluate their effort using the Annotation Checklist. (Core)
5. Use one or more of the evaluation techniques below to encourage students to annotate their reading. Address problems as they arise. (Core)
6. Ask students to read and annotate "Marginalia." This might make a good group or partner project. (Core)
7. Ask students to read and annotate Mortimer Adler's article, "How to Mark a Book." Discuss their questions. (Supplement)

- 
8. As needed, assign one or more of the stories under the heading More Stories for Annotation. These are high interest stories available on the Internet.
(Reinforcement)

Annotation Evaluation



If your students are like mine, they won't like annotating, at first. They will complain that it slows them down and that they don't need to write things down to remember them. While the first objection is true, the second is not. Annotation is *the* most important step in literary analysis. Not only does it record thinking, it forces thinking. Too many students read passively; they are not actively involved the story; rather, they just let the words wash over them. This won't do for literary analysis.

To encourage students to annotate, I extensively check their first attempts and provide a good amount of feedback on what is missing. Yes, this takes a lot of time, but it saves time in future lessons because I can build on a more solid foundation. Other ways I've found to encourage students include the following:

1. Set a Purpose for Reading. Before reading the story, or after reading the first paragraph, stop students and ask them to write down two or three questions they have. These might be about the title, the characters, the setting, or whatever comes to mind. For example, before reading "The Most Dangerous Game," students might ask questions like these:
 - ◆ What makes a game dangerous?
 - ◆ What are some examples of dangerous games?
 - ◆ Does *game* mean "something to play" or does it have another meaning like "an animal hunted for food?"
 - ◆ Are the characters going to play a dangerous game?
2. Evaluate Students' Annotations. I use the Annotation Rubric later in this section.
3. Give Short Quizzes. I ask students some very picky question that they have to answer quickly using their annotated story (an "open story" quiz). Sometimes I ask about literary terms that I have previously taught ("Where is the tree personified?"). At other times I ask for definitions of words because students are supposed to look up the definitions of terms they don't understand. The quizzes provide accountability. (For more vocabulary ideas, see Unit 7.)
4. Show Examples. Sometimes I will make a copy (or an overhead or a PowerPoint slide) of a student's annotations. At other times I make up my own. I show examples of too much, just right, and not enough. When I show examples of what *not* to do, I never use samples from the students in my current class. That's just too embarrassing. Instead, I make up my own sample, perhaps containing problems *like*



some of the students', or if I am privileged to teach the class for more than one year, I use samples from previous years—with the name removed, of course. When I show exemplary student examples, I try to use models from the students themselves, and I try not to select the same students each time. This means that sometimes I can show a whole page, while other times I select a paragraph or even a sentence. Having their work chosen as exemplary is such an encouragement to students. They beam. And, they become more confident. And they try hard to repeat the experience.


5. **Self-Check.** Using the checklist, ask students to evaluate the quality of their annotations. Ask them to annotate the checklist and provide evidence that they did a “could improve,” “adequate,” or “superior” job on each criteria. If students are secure enough to share their work with a partner, you might ask students to give feedback on each other’s work.
6. **Quickwrite.** Ask students to write a paragraph evaluating their annotations. They should include what benefits they received from the process.

Do not leave the annotation step until you are satisfied with the students’ efforts, until you can see evidence of their thinking on the page. Even if you are under a time crunch, the extra time spent on this step will reap great future benefits. Students should be in the “adequate” category. Then, as you assign future stories, do not forget to check annotations. Usually, I ask students to read and annotate the stories as homework, and the first thing I do the next day is to evaluate them quickly and provide feedback (a quick comment, a grade, or a request to redo the assignment). I want annotation to be ingrained in students’ reading habits.

If Students Have Trouble

Some students will have difficulty starting the conversation in their heads, let alone writing it down. As I write this, my daughter is a junior in college taking a rather tough English course. The story her professor assigned is one of those new and popular with college English teachers postmodern texts where nothing happens. There’s no plot. However, there is a theme (although postmodernists like to call this a *purpose* or *meaning*). She was having great difficulty analyzing the story and writing a four-to-six-page analytical essay. I asked her if she had annotated it, and she replied that she had. When I asked to see the annotations, they consisted of two brief comments on the entire six-page story.

So I made a copy of the story and demonstrated how to annotate. We sat together on the couch armed with pencil, several pens in different colors, and a couple of highlighters. I am a very visual person, so I use colors to help me annotate. I might use red to annotate thoughts on organization, green highlights for allusions, and pencil to record thoughts and questions. I don’t teach this color method to beginning students—it’s just too complicated and confusing—but my daughter was in college. I read the title, wrote down some questions, and then



read the next sentence, thought about its meaning, highlighted words, made observations, and connected thoughts. I proceeded this way through the first paragraph, and by this time, the page was overflowing with annotations. Then I passed the task on to her, and she disappeared. The next morning she told me how much more she had gotten out of the story, and she had managed to write three pages of analysis. By slowing down and *thinking*, especially after each phrase, sentence, chunk, or paragraph, she was able to make sense of the difficult story.

Annotation works. I hope you are able to convince your students of this truth.

Another issue that stands in the way of successful annotation is parents and teachers who do not allow students to write in their books. Because they have multiple children and want to use the books or want to re-sell them at the used book sale, parents want to keep the pages pristine. Since I've always had to work with a budget, I completely understand this. However, it is not in the best interest of the students. Teachers may have their hands tied, especially if the books belong to the school. In that case they might advocate for student purchases.

A few students may be successful without annotating their books, but all students will benefit from the experience. For others, it is absolutely essential. I'm not trying to sell more books for the Institute for Excellence in Writing; I'm trying to help students become careful and attentive readers. The accountability of thoughts on the page, the kinesthetic movement of the pen or pencil, and the concentration all combine to deepen students' thinking and understanding. *Please* let students write in their books. If you must, Post It™ notes might be substituted, but these are poor substitutes. They are costly and cover the text.

More Stories for Annotation

If your students need more annotation practice, many stories are available on the Internet. My students especially like the O. Henry stories including the following. To find them, Google the story title and the first line. Be sure to put quotation marks around both the story title and the first line (and be sure to type it correctly). This tells Google to match the words in quotation marks exactly and will return more accurate search results.

O. Henry stories are always filled with challenging vocabulary. Since they were published in newspapers and magazines, as well as loved by the people of the time (early 1900s), not only are they a testament to what we have lost linguistically, they are also useful for vocabulary instruction. Encourage students to look up the words they do not know.

O. Henry story suggestions for further annotation:

- ◆ **“The Ransom of Red Chief”:** “It looked like a good thing: but wait till I tell you.” Two shady men decide to kidnap a country boy and hold him for ransom. However, the boy is too much for them and they end up having to pay his father to take him back. Quite humorous.
- ◆ **“After Twenty Years”:** “The policeman on the beat moved up the avenue impressively.” Two friends had made an appointment to meet twenty years in the future after they have made their fortune. Tonight is the night, but the outcome is not what either expects.



- ◆ **“The Cop and the Anthem”:** “On his bench in Madison Square Soapy moved uneasily.” As winter arrives, Soapy, an unemployed vagrant, tries to get arrested so that he can spend the cold season in the comfort of the Island, Blackwell Island Prison. After several hilarious and unsuccessful attempts, he comes to a church, listens to the music, and determines to change his ways. He is promptly arrested for loitering.

Annotation Example

Although a few of the links are broken, the Virginia Commonwealth University shows an example of annotation using Kate Chopin’s “The Story of an Hour.” This site might serve as an example of what you would like your students to aim for.

<http://www.vcu.edu/engweb/webtexts/hour/storyofhour.html>

SAMPLE

Annotation Rubric

Score	Explanation
10	Annotations appear on every page of the story—highlights, notes in the margin, and abbreviations—that show evidence of the student’s thinking. Thinking goes beyond mere plot summary, what happens, but also includes positive and/or negative reactions to the story’s events and message. Definitions of unfamiliar words are recorded. Questions are asked and answers to these questions attempted. Previously learned literary devices are noted along with attempts at analyzing why the author included the device and how it adds to the story’s message.
9	The story is adequately annotated, but with fewer comments than a 10. They show that the story has been carefully read and understood, but without as much depth and insight as the 10.
8	The story is moderately annotated. Notes in the margin indicate that the student understood the story, but only on the surface. He or she does not make many inferences and connections, does not ask and answer questions, or does not personally respond to the story’s events and meaning. Some unknown terms may be defined, but not as many or as thoroughly as necessary.
7	Few annotations appear throughout the story and those that do are superficial, such as exclamation points or smiley faces. The student has not stopped to think and record thoughts about the story’s meaning. No terms are defined. No connections to personal experience or to other places in the story (inter-textual) are made. Story must be re-read and re-annotated.
6	Only one or two superficial annotations on each page. Story must be re-read and re-annotated.



8. Symbolism & Emphasis

Lesson Plans


Unit Objectives

- ◆ To introduce the concept of *symbolism*
- ◆ To recognize symbols in literature and life
- ◆ To be able to articulate the benefits of symbols
- ◆ To recognize *anaphora* and *epistrophe*
- ◆ To understand the reasons for using anaphora and epistrophe


Unit Plan

Duration: One to Two Weeks

1. Try to find some props that are also symbols, such as an American or Christian flag, a cross, a dove, a Christmas tree, or whatever you have. Show them to the students and ask them to identify the symbol. Alternatively, you might find some pictures (Google Images or magazines). (Core)
2. Using the student pages, teach symbolism. (Core)
3. Complete Exercise #8 Symbol Analysis. (Core)
4. If students need more practice with symbolism, complete Exercise #8a Symbol Analysis, perhaps in groups. (Supplemental)
5. The symbolism project, explained later in this section, is worth the time if you have it. It increases awareness of how prevalent symbols are in our society and how we take them for granted. (Supplemental)
6. If you asked students to read “The Scarlet Ibis” by James Hurst for more characterization practice, discuss how the bird symbolizes Doodle. (Supplemental)
7. Teach *anaphora* and *epistrophe* using the student pages. (Core)
8. As needed, use additional anaphora and epistrophe examples in these teacher pages. (Reinforcement)



“Convergence of the Twain” Analysis



If students have difficulty understanding this poem, check out these websites which offer a stanza by stanza explanation:

- ◆ <http://barney.gonzaga.edu/~gverhoef/titanic.htm> (Great site—includes pictures)
- ◆ http://www.chesterfield.k12.sc.us/new%20heights%20middle/LESmith/poetry_analysis.html

Please note that even though the second website identifies the Immanent Will and Spinner of Years as the Christian God, this is incorrect. The clue is in the term “Spinner of Years,” an explicit reference to the three Greek sisters who personify Fate, as well as to the thread one spins, one measures, and one cuts. This agrees with Hardy’s fatalistic beliefs.

The two symbols are the ship and the iceberg. The ship stands for man’s pride and the iceberg for Fate’s plan. Students should compare these two and in their explanation, identify the poem’s purpose with some combination of the following topics:

- ◆ The inevitability of destiny
- ◆ Man’s pride
- ◆ Man’s vanity
- ◆ Man believes he can create an unsinkable ship, which is an affront to fate
- ◆ The “Titanic” deserved her fate
- ◆ When fate and man clash, fate will win
- ◆ Pride goes before a fall

Another website to check is <http://www.bbc.co.uk/radio4/today/reports/archive/arts/millenniumpoem.shtml>, which is an adaptation of “Convergence of the Twain” by Simon Armitage. Armitage wrote his poem for the Westminster Memorial Service for September 11.

Symbolism Project



Until I did this project, I never realized how many symbols there are in my own community. I found a great picture of a caduceus on a sign for a nearby medical supply store that I used as an example. A difficulty students encountered was mixing up *symbols* and *allusions*. One student brought in a picture of a Honda Odyssey and made a reference to Homer’s *The Odyssey*. The reference is correct; however, it is a literary allusion, not a symbol.

I have left the directions for the symbolism project purposely vague so that you can decide how you would like these pictures to be presented. Some possibilities include a Power-Point presentation, a booklet, or some of the ideas outlined in Unit 3 for the Biblical Allusions Project.





Symbol Analysis

Directions: Christina Rossetti wrote the following poem about God's sovereignty and His will for our lives. Read and annotate the poem, re-reading as often as necessary—several times, most likely. Be sure to look up the definition of words you don't know.

When you have finished your analysis and annotation, write a short paragraph explaining what the poem is saying and why you think it is entitled "Symbols."

Symbols

by Christina Rossetti (1830-1894)

I watched a rosebud very long
Brought on by dew and sun and shower,
Waiting to see the perfect flower:
Then, when I thought it should be strong,
It opened at the matin hour
And fell at evensong.

I watched a nest from day to day,
A green nest full of pleasant shade,
Wherein three speckled eggs were laid:
But when they should have hatched in May,
The two old birds had grown afraid
Or tired, and flew away.

Then in my wrath I broke the bough
That I had tended so with care,
Hoping its scent should fill the air;
I crushed the eggs, not heeding how
Their ancient promise had been fair:
I would have vengeance now.

But the dead branch spoke from the sod,
And the eggs answered me again:
Because we failed dost thou complain?
Is thy wrath just? And what if God,
Who waiteth for thy fruits in vain,
Should also take the rod?



Name: _____

Date: _____

Class: _____

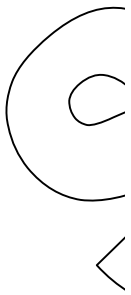
Exercise 8b: Symbolism Project

Symbolism Project

Symbols exist all around you, especially conventional or universal symbols. The purpose of this project is to help you notice them.

Directions: Look around your neighborhood, community, church, or school. Locate and take pictures of at least five symbols. Mount them and write a short paragraph (about 40-50 words) explaining what the symbol stands for and what meaning it conveys.

Your teacher will give you additional instructions. Note them below.

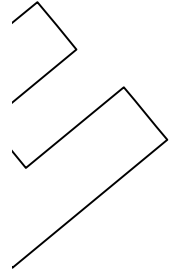




More Resources



- ◆ **Symbolism Dictionary**
<http://www.umich.edu/~umfandsf/symbolismproject/symbolism.html/>
This has been the most helpful resource that I have used to determine the message behind some of the symbolism in literature. Good explanations and examples.
- ◆ **Symbols in the Bible**
<http://bibletools.org/index.cfm/fuseaction/Topical.show/RTD/Nave/ID/4793/Symbols-similitudes.htm>
This site lists and explains the major symbols in the Bible (from Naves).
- ◆ **“The Masque of the Red Death”** by Edgar Allan Poe: “The ‘Red Death’ had long devastated the country. In order to escape the effects of a deadly plague, Prince Prospero and his guests seclude themselves in one of his abbeys and enjoy themselves—or try to. Lots of great symbols in this story. The colors and the rooms represent a person’s journey through life, from blue for birth to black for death. The clock symbolizes time. Encourage students to look for others. It’s also fun to try to draw the abbey, to try to visualize it.



Anaphora & Epistrophe



Students should memorize the definitions of anaphora and epistrophe (but not smploce, a very advanced term), be able to identify them in context, and be able to explain what they add to the writer’s meaning and purpose. The examples I have included in the text are taken from literature, but there are popular figures in non-fiction and speeches as well. Encourage students to use these strategies in their own writing. You may wish to use the following further examples to teach anaphora and epistrophe.

One powerful example of anaphora also conveys a message of anger and despair towards God from a Holocaust survivor:

- ◆ **Never shall I forget** that night, the first night in camp, which has turned my life into one long night, seven times cursed and seven times sealed. **Never shall I forget** that smoke. **Never shall I forget** the little faces of the children, whose bodies I saw turned into wreaths of smoke beneath a silent blue sky. **Never shall I forget** those flames which consumed my faith forever. **Never shall I forget** that nocturnal silence which deprived me, for all eternity, of the desire to live. **Never shall I forget** those moments which murdered my God and my soul and turned my dreams to dust. **Never shall I forget** these things, even if I am condemned to live as long as God Himself. Never. (Elie Wiesel *Night*)

In addition to teaching anaphora, you might take this opportunity to talk about the problem of suffering in our world. You might also compare this excerpt with the thoughts in Christina Rossett's poem, "Symbols," from this section.

Anaphora Examples from Non-fiction and Speeches

- ◆ "Yesterday, the Japanese government also launched an attack against Malaya. **Last night, Japanese forces attacked** Hong Kong. **Last night, Japanese forces attacked** Guam. **Last night, Japanese forces attacked** the Philippine Islands. **Last night,** the Japanese attacked Wake Island. And this morning, the Japanese attacked Midway Island" (Franklin Delano Roosevelt's Pearl Harbor Address).
- ◆ "**What we need in the United States is not** division. **What we need in the United States is not** hatred. **What we need in the United States is not** violence and lawlessness; but is love and wisdom and compassion toward one another, and a feeling of justice toward those who still suffer within our country whether they be white or whether they be black" (Robert F. Kennedy announcing the death of Martin Luther King).
- ◆ "**We shall** not flag or fail. **We shall** go on to the end. **We shall** fight in France, **we shall** fight on the seas and oceans, **we shall** fight with growing confidence and growing strength in the air, **we shall** defend our island, whatever the cost may be, we shall fight on the beaches, **we shall** fight on the landing grounds, **we shall** fight in the fields and in the streets, **we shall** fight in the hills. **We shall** never surrender" (Winston S. Churchill).
- ◆ "But in a larger sense, **we cannot** dedicate, **we cannot** consecrate, **we cannot** hallow this ground" (Abraham Lincoln's Gettysburg Address).

Epistrophe Examples

- ◆ "...that this nation under God shall have a new birth of freedom, and that government of **the people**, by **the people**, for **the people** shall not perish from the earth" (Abraham Lincoln's Gettysburg Address).
- ◆ "I'll have **my bond** / Speak not against **my bond!** / I have sworn an oath that I will have **my bond**" (Shakespeare's *The Merchant of Venice* 3.3.4).