

1 Prose (pp.36–45)**1.1 Getting started: Describing the action** (pp.36–37)

- a) Make sure that you are familiar with these basic terms, then read the short story “Mr. Mumsford” below. –
- b) What is “Mr. Mumsford” about (setting, theme, etc.)? What lesson does the story teach?

The story is set at a small southern school in present-day America. In a general sense, its theme is the lack of respect and understanding in human relationships. More specifically, it deals with the informal discrimination of blacks in the American South, which is illustrated by the meeting between the principal/headmaster and the janitor/caretaker of this school. The lesson taught by the story is obvious: Respect and empathy are essential in human relations and a sign of emotional intelligence. More importantly, the ability to put oneself in someone else’s shoes is independent of social status and the level of education.

- c) Outline the incident the story describes.

The story is divided into an introduction giving necessary background information and dialogue which very quickly leads up to the climax and then the resolution/turning-point at the end.

The scene described in the story presents the conflict between two characters and its resolution. This conflict arises from the pupils’ and teachers’ continuing lack of respect towards Mr. Mumsford – the black caretaker. From the first day, the caretaker has only been addressed by his nickname “Bibs”, and not even the principal himself knows and uses his real name. One day late in the evening, the situation becomes critical when Mr. Mumsford – deeply hurt and unable to bear this lack of recognition any longer – confronts the principal with his feelings and threatens to kill him. The tired and obviously overworked principal realises that Mr. Mumsford’s complaint is justified and handles the crisis calmly and peacefully. When he promises that from now on all the teachers will call him by his real name, Mr. Mumsford accepts the deal and even shows compassion for the principal before they depart.

1.2 Characters: Characterisation (pp.38–39)

- a) Read the descriptions, and then match them with the correct type of character.

Type of character	Definition
protagonist/hero/heroine	the main/central character
flat character	a character who can be described in a few words; his/her behaviour is predictable, as he/she does not develop or learn, and never surprises the reader
minor character	a less important character
antagonist	the enemy of the protagonist; a character who is opposed to, or in conflict with, the main character
round character	a life-like, complex individual; he/she may be shown in different moods and usually develops/undergoes a learning process in the course of the action

- b) What does the information below tell you about the character?

Fill in the grid, but be careful: there may be several different interpretations!

Information on what a character ...	Possible (indirect) characterisations (“reading between the lines”)
... is called: His friends called him “buffalo”.	He is strong, pig-headed, ...
... wears: Even at the age of 50, he still wore his jeans and a T-shirt on all occasions.	He feels young; he wants to appear young; he feels comfortable in these clothes; he refuses to adapt his clothes to the demands of different situations.
... does: She touched his hair.	She has tender feelings for him; she loves him; she admires his hairstyle; ...
... did: When he came home from war, he spent five days driving his father’s car back and forth through town.	He is restless, still occupied with his war experiences, he is unable to focus on his future; he is not prepared to talk to anybody; ...
... says: “Have I ever said that I like you?”	The speaker is trying to flirt; the speaker could be ironic;

... thinks: The men in the room were queuing to dance with her, but still she believed herself ugly and uninteresting.	She is vain, insecure, self-conscious, ...
... feels: It was heaven. I felt like I was God.	The speaker is very happy. He/She feels strong and powerful. He/She enjoys his/her success ...

c) Read the story "Mr. Mumsford" again. Fill in the first column of the grid on the next page with the basic information about the protagonist Mr. Mumsford. Focus only on what you learn through direct characterisation: What is explicitly said in the story?

d) Then, in the second column, add the corresponding information about the second character. Do you find this information in the text (direct characterisation) or is it indirectly given?

Basic information	Mr. Mumsford: direct characterisation	The principal: direct or indirect characterisation?
Name	Ralph Mumsford (nickname: Bibs)	?
Skin colour	black	indirect: he is not aware of the unfair treatment of his employee → probably white
Job	janitor at a small southern school (for 27 years)	direct: principal
Height	six feet tall	direct: short man
Intelligence	not very intelligent	indirect: based on his job → academically educated, fairly intelligent

e) There may be different reasons for an author not to give the name of a character, e.g.:

- He/she is just a minor or background character.
- His/her name is not known to the other characters.
- He is a flat character who is identified by one main character trait.
- He is not an individual in the story but represents a larger group of people.

In your opinion, which reason (or combination of reasons) is a plausible one for not giving the name of the principal?

Possible argumentations/reasons:

- Mr. Mumsford is at the centre of the story, as the title and the introduction show. This role is emphasised by not giving the principal's name.
- The principal illustrates an employer's lack of empathy towards his employees.
- The principal represents those white people who are in general well-meaning but often insensitive to the informal discrimination of minorities in American society.

f) Who is the protagonist in this story? Can the other character be called his antagonist?

Ralph Mumsford is obviously the protagonist of the story (title, only character with a name, he takes the initiative). On the surface, the principal seems to be the antagonist because he is in conflict with Mr. Mumsford. However, he is not really actively opposed to the protagonist and the word 'enemy' is certainly too strong for him ('involuntary antagonist', 'antagonist against his will').

g) Are Mr. Mumsford and the principal flat or round characters (or something in between these extremes)? Why?

Both tend to be round characters because they change and learn in this scene. The principal realises his unprofessional behaviour and lack of empathy, the caretaker shows surprising emotional intelligence at the end.

1.3 Characters: Relationships (pp.39–40)

a) These phrases will help you when you want to talk or write about relationships. Fill in the blanks below, and then highlight the phrases you were unfamiliar with. If in doubt, use a dictionary.

Match these five verbs with a verb similar in meaning when used with 'relationship': <i>develop – manage – end – maintain – improve</i>		Match these five adjectives with the two adjectives with a similar meaning when describing a relationship: <i>professional – close – superficial – long-term –strained</i>	
to build (up)/develop	a relationship	friendly/trusting/close	a relationship
to continue/maintain		steady/lasting/long-term	
to handle/manage		working/business/professional	
to strengthen/improve		brief/casual/superficial	
to break off/end		poor/troubled/strained	
Use a dictionary to find the missing prepositions and fill them in.			
mutual respect for/acceptance of the other understanding/empathy for each other closeness/harmony between x and y relationship based on equality		lack of respect and acceptance emotional distance between x and y little interest in the other little/shallow communication between x and y	
to keep close contact with sb to share information with sb to show real interest in sb		to keep one's distance from sb to withdraw from sb to put pressure on sb	

b) Practise the phrases from page 39 by describing some typical relationships in the boxes below. –

c) Then use some of these phrases to describe the relationship between the two characters in "Mr. Mumsford".

Relationship between ...	Description of a positive relationship	Description of a negative relationship
parents and children	close, loving, intense communication, ...	e.g.: strained, even hostile, lack of acceptance, emotional distance, ...
teacher and pupil	e.g.: trusting, mutual respect, ...	e.g.: strained, lack of acceptance, ...
employer and employee	e.g.: friendly, professional, close contact, ...	e.g.: superficial, formal; excessive pressure on the employee, ...
Mr Mumsford and the principal	a poor and superficial working relationship; hierarchical relationship with little respect and interest shown by the principal	

1.4 Characters: Attitudes and feelings (pp.40–41)

a) Make sure you know these phrases. Highlight those you do not know. If in doubt, use a dictionary. –

b) First impressions: Only on the basis of what you remember about the story "Mr. Mumsford", quickly fill in this grid with expressions from above which you think describe the attitudes/feelings of the two characters in this story.

	Mr. Mumsford	The principal
Attitudes and feelings	frustrated, hurt, under pressure, nervous, tense; does not hide his feelings, ...	exhausted, polite, calm, ... bewildered, surprised but understanding, self- controlled, compromising, ...

- c) *Close reading: Now check your memory with a detailed analysis of the characters' attitudes and feelings in the course of the story. Below you will find a grid with relevant quotations from the text in the left column. Think about what they reveal about the characters (indirect characterisation) and add your interpretations in the right column. The box with useful phrases may help you.*

Phrases from the text (M = Mr. Mumsford, P = principal)	Possible comments
At a little past ten the principal walked out of his office ... (ll.9–10)	P takes his work seriously, is conscientious
M: Beads of sweat ... clenched the bat ... (l.13)	M is nervous, under pressure, tense
M: "I come to kill you ..." (l.15)	very direct, no small talk, M holds P responsible (act of despair)
P: "But why?" (l.16)	P responds calmly, rationally, not really scared, asks for reasons: deals with the threat rationally/professionally, still feels in control
M: "I know more'n half of their names and where they live." (l.20)	M has always shown interest in the students
P: ... his shoulders slumped even further ... (l.23)	P does not defend himself, he indirectly (non-verbally) accepts the accusation, now has feelings of guilt, is bewildered, takes the threat seriously
P: "Well," he said. "Well, ..." (l.25)	P is at a loss for words, helpless
P: "Mumsford's a strange name for a black man ..." (l.27)	P continues talking to win time and to think of a solution
P: "You should look it up ..." (l.30)	P offers an unrealistic piece of advice, this again shows his lack of empathy
P: "Say, lookee here, ..." (l.31)	P uses an informal expression, tries to speak M's language to win his support
P: "... if I promise me and all my teachers ..." (l.31)	P makes a concession, suggests a compromise/a deal to defuse the conflict
Bibs thought for a moment, seemed to waver, and then said, "Well that seems fair." (l.33)	M accepts P's suggestion, is basically peace-loving
M: "A Christian man should ..." (l.36)	M is morally superior, he shows empathy and gives P a sensible piece of advice (cf. P's advice above)
P: "I do believe you're right, Mr. Mumsford. I do believe ..." (l.38)	P admits his failure/his defeat; feels guilty, openly (and emphatically) admits that he was wrong

1.5 Point of view: Overview (pp.42–43)

- a) *Identify the point of view in the short story "Mr. Mumsford" with the help of the questions 1 to 3 in the table above. Then fill in the blanks in the short text below.*

Third-person point of view. In the first few lines the *narrator* describes Mr Mumsford's feelings ("... was not suffering from guilt ..." l.3) and also knows what is going to happen ("... about what he was going to do." l.4). He is only reporting the thoughts of one person, so he can be said to be a *selective narrator*. In the rest of the text, however, the narrator is more like a *hidden observer* and only tells what can be seen or heard (*objective narrator*). In both cases, the point of view is *limited*.

b) Here are five variations on the beginning of the short story "The Dragon" by Cynthia Forder (the first one is the original), one for each point of view. Finish the texts or fill in the empty boxes on the left. Note: The second character's name is Kate.

Text variations of the beginning	Points of view
<p>It was a porch-sitting night, so Bob and I moved out to the swing. Bob liked the swing, and sometimes he rocked it so hard that I felt seasick. We could see the city from the porch. At night, the lights made it look beautiful. The oil refineries looked like castles from a children's book. Some even breathed fire, as if dragons were inside.</p> <p>Bob wasn't looking at the view. Things like that didn't interest him. He was talking about his relatives. He could be so boring. I didn't really hate him. He couldn't help it if he was boring and stupid. [...]</p>	first-person protagonist-narrator
<p>I had been aware of Bob's problems to get along with girls for a very long time. A mother notices these things. So I had second thoughts when visiting my friend Joan whose daughter Kate was just the right age for Bob.</p> <p>While Joan was preparing tea, I observed the two teens ... on the porch swing from inside the house. Kate was looking at the city, listening to what Bob was telling her. I couldn't see any sign of romance yet, but at least Bob seemed to be making an effort to win Kate's heart – like his Dad, he was good-looking but not a great talker. [...]</p>	first-person witness-narrator (Bob's mother observes the two teenagers from inside the house)
<p>It was a porch-sitting night, so Bob and Kate moved out to the swing. Bob was a 16-year-old computer nerd with little experience with girls and he was happy being invited over for a visit by Kate's mother, who was hopeful that Bob might help Kate with a mathematics project. Bob, however, had very different intentions but found it hard to find a common topic to start with. The swing – so he thought – was a good place to begin a romance, and Kate seemed to like the view of the city at night.</p> <p>Sadly, Bob could not have been more wrong about Kate's present state of mind. At a loss for words, Bob was rocking the swing so hard that Kate felt seasick. If she had known of Bob's surprise visit, she would certainly have found a good excuse to avoid this meeting with a boy she found utterly unattractive and boring [...]</p>	third-person omniscient narrator
<p>It was a porch-sitting night, so Bob and Kate moved out to the swing. Bob rocked the swing very hard. In the distance, ... the lights of the city and the oil refineries were clearly visible and illuminated the sky.</p> <p>Bob wasn't looking at the view but rather at Kate. He was telling a story about one of his cousins who had dropped out of school. Kate was listening but also keenly observing the oil refineries, which were still active at this time of the night. [...]</p>	third-person objective narrator (like a camera which is only recording what can be seen and heard)
<p>It was a porch-sitting night, so Bob and Kate moved out to the swing. Bob liked the swing, and sometimes he rocked it so hard that Kate felt seasick. They could see the city from the porch. At night, the lights made it look beautiful. Kate thought that the oil refineries looked like castles from a children's book. Some even breathed fire, as if dragons were inside. Kate, however, didn't feel romantic at all.</p> <p>Bob wasn't looking at the view. Things like that didn't seem to interest him. He was talking about his relatives. Kate was bored. She didn't really hate Bob, she simply didn't feel attracted to him. He couldn't help it if he was boring and stupid.</p>	third-person selective omniscient narrator (through Kate's eyes)

1.6 Point of view: Reliability and identification (p.44)

a) Think about the different points of view and what they mean for the reliability of the narrator and the identification with the characters. Then fill in the table below.

Narrator	Objectivity/reliability of information	Identification
first-person (protagonist/witness)	very subjective, usually unreliable	high degree of identification with the protagonist-narrator; a witness-narrator may influence who the reader identifies with
third-person omniscient	must be trusted to be objective and reliable	strong influence on who the reader identifies with
third-person selective	usually objective and reliable but limited	usually identification with the character whose thoughts we know
third-person objective	objective and usually reliable	the reader decides who he/she identifies with, or if he/she identifies with a character at all

b) The author may change the point of view in a novel. How could he/she do this, and why?

The author may shift the point of view from one chapter to the next. The function of shifting/varying points of view is to increase the objectivity/reliability of the information by presenting the action from different perspectives. The most common way to do this is to use a different first-person narrator or have the selective narrator report a new character's thoughts.

c) Which type of narrator do you personally prefer when reading a short story or a novel? Why?

Individual answer.

1.7 Point of view: Function (p.45)

a) Match the texts in the right column with the correct points of view. If you need help, look at the table on page 42 again.

Narrator	Functions/Consequences
third-person omniscient narrator	The advantage of this point of view lies in the reader's access to the characters' feelings and thoughts. The reader gets comprehensive characterisations and interpretations. If the narrator is overly intrusive with his/her comments and evaluation, the reader might be made a passive "consumer" of the narration without any room left for interpretation.
first-person protagonist- narrator	The reader follows the course of events through the eyes of the central character who tells his/her story in the first person. In this way the reader experiences the story with a great deal of immediacy and is constantly informed about the protagonist's thoughts and feelings. Not surprisingly, the reader is emotionally strongly involved and very likely to identify with the narrator (identification figure). The perspective is clearly limited; the description may be one-sided and to some extent subjective.
third-person objective narrator	This point of view demands the reader's full attention and constant "reading between the lines". Without any access to the characters' minds, the reader has to draw his/her own conclusions about their motives and thoughts. The limitation of this point of view is that only neutral description and dialogue are possible.
third-person selective narrator	With this point of view, the omniscient narrator has decided to only inform the reader about what is going on in the mind of one or two characters. This means limited, and possibly biased/unreliable, information about the events and other characters. On the other hand, it may create suspense through gap-filling and encourage interpretation.
first-person witness-narrator	The narrator is part of the action, though not always at its centre. He gives (possibly sketchy or even unreliable) information and makes comments as an observer from outside. As this narrator has only limited first-hand information, he often has to rely on hearsay, gossip or rumours. The reader needs to trust the narrator, but knows that he does not get a complete picture of the events.

b) Now try to find your own words for the advantages and disadvantages of each point of view and write them into the empty boxes below.

What are the functions/consequences of each point of view? What are the advantages/disadvantages for the reader?				
omniscient narrator	selective narrator	objective narrator	protagonist-narrator	witness-narrator
access to the characters' motivations, feelings and thoughts; comprehensive characterisations and interpretations; reader as "passive consumer" with little room for interpretation	limited and possibly biased/unreliable information; may create suspense and encourage gap-filling or identification	demands attention and interpretation; narrator is limited to what can be seen or heard; very objective	great immediacy of the action; strong emotional involvement; ideal identification figure; limited and possibly subjective presentation	detached observations and comments; sketchy and possibly unreliable information about the main characters; little first-hand information; difficulty of getting a complete picture of events

c) With this information in the background, try to describe the influence which the point of view has on the reader's perception of the two characters in the short story "Mr. Mumsford".

In the beginning of the story, the narrator briefly reports Mr Mumsford's emotions, but does not comment or evaluate. The reader can draw his/her own conclusions. The rest of the story is told only by describing what can be seen or heard (objective narrator), which forces the reader even more to rely on his/her own conclusions. He/She sees the strengths and weaknesses of both characters and has to find out for him/herself what lesson the story teaches, which is more effective than just being told by an intrusive omniscient narrator.

2 Poetry (pp.46–53)

2.1 Getting started: Basic terms concerning form (pp.46–47)

a) What do you expect? What makes a poem a poem? Think for yourself for a second and note down your thoughts.

Individual answer.

b) Read the following terms and definitions. Which term fits which definition? Fill in the gaps.

In a traditional poem you might expect ...	term
a group of lines of poetry forming a unit	stanza/verse
language that produces pictures in the minds of people reading or listening	imagery
use of words in a poem or song that have the same sound, especially at the end of lines	rhyme
the arrangement of strong and weak stresses in lines of poetry that produces the rhythm	metre
the use of words and expressions which have particular connotations in order to appeal to the reader's emotions and so to influence him or her to react in a particular way	emotive language
the arrangement of stressed or unstressed syllables in writing to produce a certain flow of sound	rhythm
a group of stressed and unstressed syllables within a line of poetry, e.g. iamb	foot

c) Read the poem "Rice will grow again" carefully. Which of the elements of poetry mentioned above do you find in the text?

"Rice will grow again" does not meet the expectations the reader might have of a traditional poem.

The poem is not divided into traditional stanzas/verses. The layout, however, suggests a division into three parts, which are separated from each other by asterisks: ll.1-4, ll.5-39, ll.40-46.

The lines all have different lengths, some only contain one word. There are no rhymes. The poem is an example of unrhymed/free verse. There is no regular rhythmical pattern. All the lines are run-on lines.

At first sight, there is no striking imagery. The simile in l.3 "like damn fools" refers to the speaker and his friend Mitch and implies that the situation described is somehow absurd. The language is simple and realistic. Even direct speech is included (ll.37-39).

2.2 A modern poem: Content (p.48)

a) Read the poem two or three times and look up all the unknown words so that you can understand the text.

Then answer the following questions. Find quotes to support your answers.

Questions	Quotes from the text	Interpretation
Who is speaking?	Find more quotes "We were walking" (l.1) "Mitch was steppin light" (l.5) "Mitch saw the farmer's hand" (l.17) "We passed the farmer" (l.27) "I saw rice shoots" (l.29) "Bong, the scout, Told us [...]" (ll.34-35)	The speaker is a member of a group consisting of <i>three</i> people: the speaker, <i>Mitch</i> and Bong, the scout. Bong seems to be <i>Vietnamese</i> because he speaks the same language as the <i>farmer</i> . The speaker and his friend seem to be <i>American</i> soldiers on patrol.
Who is being addressed?	no direct address	The speaker does not address anyone in particular. The poem presents his memories of a certain situation in the war.

<p>What kind of situation is presented?</p>	<p><u>past tense</u> "We were walking on the dikes" (ll.1-2) "When he saw the farmer" (l.6) "Mitch saw the farmer's hand Going down again" (ll.17-18) "Ripped the farmer up the middle With a burst of sixteen" (ll.25-26) "He bubbled strange words" (l.31) "Damn you The rice will Grow again!" (ll.37-39)</p> <p><u>present tense</u> "On dark nights In Kansas The farmer comes [...]" (ll.41-43)</p>	<p>The first 40 lines deal with an event that took place in the past in Vietnam. The speaker, a fellow soldier and a Vietnamese scout were on patrol when they came across a Vietnamese farmer planting rice shoots. Mitch felt threatened by the farmer and killed him with his rifle. Before the farmer died he cursed Mitch and the speaker "Damn you/The rice will/Grow again!"(ll.37-39)</p> <p>The last seven lines refer to the present. Back home in Kansas, Mitch has nightmares dreaming of the farmer he killed. In his dreams he sees him planting rice shoots around his bed.</p>
<p>What is the theme of the poem?</p>	<p>The theme of the poem is war and its effects on the people involved. It shows how soldiers cope with the experience of fighting and killing.</p>	

2.3 A modern poem: Language (pp.49–50)

b) Take a look at "Rice will grow again" and fill in the gaps with the corresponding information. Answer the questions by quoting from the text. Try to explain the function/the effect of what you have found out.

Language of the poem	Function/effect
<p>1. simple, concrete, sometimes informal, e.g. "damn" (l.3, l.37) or "muck!" (l.11, l.15)</p>	<p>makes the situation that is presented appear more realistic, the speaker (soldier) becomes more authentic</p>
<p>2. word field 'war': "dud rounds" (l.4), "shoot" (l.20), "ripped" (l.25), "a burst of sixteen" (l.26), "blood" (l.32) word field 'landscape/farming': "dike" (l.2), "farmer" (l.6), "rice shoots" (l.12), "water" (l.14), "to plant" (l.16), "grow" (l.39) word field 'parts of the body': "hand" (l.12), "knees" (l.10), "the middle" (l.25), "mouth" (l.33)</p>	<ul style="list-style-type: none"> - realistic description of a situation in the war - strong contrast between the word fields: life versus death - two 'positive' word fields – one 'negative' word field
<p>3. several repetitions: farmer (6 times) hand (4 times)</p>	<p>The most meaningful words are repeated: Mitch kills the farmer, but he returns. Farmer's hand: plants new life, Mitch's hand (not mentioned explicitly): plants death.</p>
<p>4. several contrasts: "(never came) up" (l.22) – "down" (l.18) (cf. also word fields) contrasting points of view: "he saw" (l.6) – "I saw" (l.29)</p>	<ul style="list-style-type: none"> - positive movement – negative movement: "down" suggests killing, destruction - The two soldiers react differently to the situation: Mitch sees a potential enemy, the speaker sees a farmer.

<p>5. key word "shoot" is a homonym, i.e. two words with different meanings but the same sound: "shoot" – "rice shoots" "shoot" – "act of shooting"</p>	<p>Life (plant, food) and death (killing with an automatic rifle) are close.</p>
<p>6. syntax: The sentences appear long because they extend over several lines, but they are not complex. The longest sentence begins in l.17 and ends in l.26. There are only two temporal clauses (l.6, l.28).</p>	<p>– central event: killing of the Vietnamese farmer – descriptions and enumerations of facts, no connections, no reasons</p>
<p>7. statements: one exclamation (ll.37-39): the farmer's curse or prophesy "Damn you/The rice will/Grow again!"</p>	<p>The exclamation is the only expression of feeling, it is uttered by the dying farmer. The speaker and Mitch (soldiers) show no emotions.</p>

- c) *When you have completed task b), look at everything you have found out about the poem so far. Then characterise its tone (i.e. the speaker's attitude towards his theme). What does the language express about the characters? These expressions may help you:*

The tone is calm and matter-of-fact. The speaker narrates the event – the very cruel, unnecessary killing of a civilian – without revealing any feelings. He offers no explicit explanation for the action and passes no judgement on his fellow soldier. Mitch seems to be a man who has been brutalised by the war. The last seven lines and the whole poem itself, however, reveal that the incident in Vietnam had an impact on the soldiers. Mitch suffers from recurring nightmares. The speaker deals with the memories by writing the poem.

2.4 Glossary of literary terms: Sound and rhythm (p.51)

2.5 A traditional poem: Rhyme and rhythm (p.52)

- a) *Having read the first eight lines of the poem, now determine the rhyme scheme.*

The lines rhyme abab cdcd. The use of alternate rhymes shows that there are two clear units of four lines each (= quatrains).

- b) *Look at the following descriptions of metrical patterns. Which one illustrates the rhythm of the first line of Sonnet 18?*

Description b. is correct. There are five feet consisting of an unstressed followed by a stressed syllable.

- c) *Here are the last six lines of the sonnet but not in the correct order. Read the definition in the box above. Then try to reconstruct the poem. The rhyme scheme will help you.*

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometimes declines,
By chance or nature's changing course untrimmed;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wand'rest in his shade,
When in eternal lines to Time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

2.6 A traditional poem: Content (p.53)

a) Examine "Sonnet 18" to see if this is true here as well.

argument 1:

l.1 theme is introduced: beauty of the person he loves; (rhetorical) question: Can the person's beauty be compared to the beauty of the summer?

l.2 answer: no, beloved person is more beautiful

argument 2:

ll.3-4 reasons/evidence: negative aspects/shortcomings of the summer (can be rough and short)

argument 3:

ll.5-6 more evidence/more shortcomings of the summer (heat, clouds)

ll.7-8 generalisation: time and chance are beauty's natural enemies

ll.9-12 promises the beloved person everlasting beauty, which seems puzzling after the statements in ll.7-8

conclusion:

ll.13-14 speaker's conclusion: In his poetry the beauty of the beloved person will be immortalised.

The line of argument basically follows the structure provided by the sonnet form (3 quatrains, 1 couplet); the 'but' at the beginning of l.9 indicates a change in topic; such a turning point after l.8 is typical of the Italian sonnet.

b) Highlight all the metaphors and personifications you find in the sonnet Which areas of life are they taken from?

l.4 metaphor: "summer's lease"

l.5 metaphor/personification: "the eye of heaven"

l.6 metaphor/personification: "gold complexion"

l.9 metaphor: "thy eternal summer"

l.10 metaphor/personification: "lose possession"

l.11 personification: "nor shall death brag [...] his shade"

→ images from two main areas: nature and law (lease, date, possession)

c) "Sonnet 18" is the most famous of Shakespeare's sonnets. Although it is 400 years old, lots of people know it by heart because they studied it at school. No course on Shakespeare seems to be complete without it. Try to explain why. Refer to the content and the form.

Possible explanations:

content: the topic is timeless: love, beauty, immortality

form: language is poetic, central image has a timeless appeal, i.e. readers have positive associations with summer, the arrangement of ideas is harmonious (symmetry and variation), tone is enthusiastic

3 Drama (pp.54–62)**3.1 Getting started: The nature of drama** (pp.54–55)

- a) Think about the differences between novels and plays. Look at the following statements and arrange them into two groups depending on whether they refer to novelists or rather to dramatists.

Novelist	Dramatist
can set the action of his story wherever he likes	will often set the action in an ordinary room in a private house
can follow the activities of his characters over long periods of time	must make do with only a limited number of characters
can allow the reader access to the characters' minds	must limit the action to what can be shown in three hours or less
	may have to use messenger reports or eye-witness accounts

- b) With the help of the **Useful phrases** below and with what you have found out so far, write a short paragraph about the nature of drama.

Drama is written to be put on stage and watched. For this reason, the playwright is confronted with a difficult task. He is restricted with regard to the setting and changes of scene. This is why the action is often set in an ordinary room in a private house. He must also limit the action to what can be shown in three hours or less. Portrayals of spectacular actions or actions which span long periods of time are often impossible. The dramatist might also have to simplify things to a certain extent. Lots of things cannot be shown on stage. To relay to the audience information about events, which cannot be shown, messenger reports or eye witness accounts are often used.

3.2 A modern play: Setting, action, atmosphere (p.56)

- a) Read the excerpt from *Pravda*. Note down the information you get about the ...

Setting: You don't find information in the stage directions, but the characters and the action suggest that it is somewhere outside in the street.

Action: We see people connected with the newspaper industry at work (newsvendors, reporters); the reporters are trying to collect information for human interest stories and dictating texts over the phone; the newsvendors are trying to sell the finished product using the headlines to attract attention.

Characters: three newsvendors, two (or more) reporters, one film star called Cindy, Andrew

- b) Choose the most suitable adjectives from below to describe the atmosphere (the emotional mood) that is evoked in this scene.

There is a lot of movement and things are happening at the same time. It might be hard for an audience to understand what the reporters are actually saying. Thus, all the adjectives from the list except for 'friendly', 'desperate' and 'tragic' could be used. 'Exciting' is perhaps the least suitable one.

3.3 A modern play: Characters (pp.56–57)

- a) Have a look at the following list of things a playwright can do to inform the reader/audience about his characters. Copy the grid in your exercise book and fill in the things from the list.

Direct/explicit	Indirect/implicit
<ul style="list-style-type: none"> – what other characters say about him/her – description of the character's outward appearance in the stage directions (e.g. age, clothes) – what the character says about himself/herself 	<ul style="list-style-type: none"> – the way in which the character talks (e.g. choice of words, dialect, quality of voice) – special sound effects/lighting to accompany the character's entrances/exits – description of the character's facial expressions or gestures in the stage directions – what the character does/how he or she behaves towards other characters – what the character actually says (ideas, opinions, values he/she expresses in his/her utterances)

b) Now look at the two columns. What problems for you as a reader do they reveal?

A playwright has to rely mainly on indirect characterisation. For the reader it is harder to understand the message correctly. The reader has to read between the lines and sometimes think quite a long time about what he/she has read.

c) Collect all the information we get about the characters in the excerpt from *Pravda* in the table below. Then explain what conclusions we can draw from it.

Character	Information	Conclusion
newsvendors	no names, just numbers (l.2, l.5) read out headlines dealing with sex, crime, celebrities (ll.2-8)	not presented as individuals, just representatives of a group no individual utterances, act as mouthpieces of the press
reporters	no names, just numbers (l.17ff.) chase film star, desperate to get information: "[...] it is our living" (l.12) dictate stories over the phone, make up stories when they did not get an interview (l.17ff.)	not presented as individuals, just representatives of a group no respect for individual privacy, hungry for sensations lie to/deceive the readers
Cindy	film star, tries to escape from reporters, but reacts to their appeals, denies that she is having an affair (l.13ff.)	vain, superficial, interested in getting publicity liar, tries to hide sth
Andrew	addresses the audience, comments on the action, expresses his love for the newspaper industry in a very emphatic way (repeats "I love it" (l.31), uses the word "romance" (l.32))	His comments contrast strongly with what the reader/audience will feel about the presented situation. The members of the press are portrayed in a very negative way. He appears ridiculous and naïve.

3.4 A modern play: Elements of comedy (pp.57–59)

a) Study the following definition carefully.

b) Read the excerpt from *Pravda* once more. Which of the characteristics of comedy can you find in this excerpt?

Characters: Andrew, one of the central characters, seems to be an ordinary young man. He is a journalist who loves his job. The other characters (newsvendors, reporters) are just types without any individuality.

Topic: the British press and its methods, serious topic

Effect: laughter, amusement

c) Examine how humour is created in the excerpt from Pravda. Complete the following table:

Example	Device	Classification + explanation	
		based on action	based on words
"HEADLESS MURDER CASE: WHOSE HEAD IS IT?" (I.2)	parody		→ imitates the style of headlines in popular papers
"Meanwhile a female film star is pursued across the stage by reporters." (I.9)	parody	→ imitates the behaviour of reporters working for the yellow press	
"[...] afterwards they had sex – that's s-e-x if you're wondering" (II.18-19)	hyperbole		→ exaggerated use of spelling
"TWELVE GO-GO DANCERS FOUND IN CRATE AT HEATHROW: TWELVE EXCLUSIVES" (II.4-5)	pun		→ creates an unintended funny effect because of the paradox (twelve – exclusives)
"I love it. The smell of hot type ... through your door." (II.31-33)	(form of) dramatic irony	→ refers to action and words Andrew does not intend to be funny. His exaggerated expression of his love for his job contrasts with the action before. For the audience this creates a humorous effect.	

3.5 A traditional play: Communication and images (pp.60-61)

a) Examine Romeo and Juliet's dialogue carefully. There is a sonnet 'hidden' in their dialogue. Find the beginning and the end.

First line of the sonnet: "If I profane with my unworhiest hand"/last line "Then move not, while my prayer's effect I take". Both lines are spoken by Romeo. After that he kisses Juliet.

b) Count the number of lines they each deliver. How are they distributed so that they form a sonnet?

Romeo has eight lines, Juliet has six lines. First they deliver one quatrain each (Romeo: a,b,a,b; Juliet: c,b,c,b), then they share the third quatrain and the couplet (Romeo: d; Juliet: e; Romeo: d, e; Juliet: f; Romeo: f).

c) Explain why the third quatrain and the couplet illustrate that Romeo and Juliet are a perfect match.

The third quatrain and the couplet are shared by the two characters, i.e. they take turns making up the lines. A sonnet follows very strict rules as regards e.g. the rhyme scheme. Together they succeed in creating this perfect form. This suggests that there is a strong feeling of harmony.

d) Analyse the imagery that is used: Look at the terms Romeo and Juliet use to address each other. Explain where they come from and what you associate with them. A dictionary can help you.

Juliet calls Romeo "good pilgrim" (I.5), he calls her "dear saint" (I.11). Both terms are taken from the field of religion: A pilgrim is a person who travels to a holy place for religious reasons. Sometimes the pilgrims hope for some kind of miracle, e.g. sick or disabled people travel to Lourdes hoping for faith healing. In the Christian church a saint is a person that is recognised as being holy because of the way he/she has lived or died. Most countries have patron saints that protect them (e.g. St Patrick is Ireland's patron saint). The two terms imply that there is a close connection between the two characters, but also that Juliet (the saint) is superior to Romeo (the pilgrim). A pilgrimage is often a chance of a lifetime, i.e. a wonderful opportunity that you are not likely to get again.

e) Find more words/phrases that are taken from the same sphere. The annotations might help you.

More terms that are taken from the field of religion are used in all parts of the sonnet: "holy shrine" (I.2), "blushing pilgrims" (I.3), "holy palmers" (I.8), "prayer" (I.10), "pray" (I.12), "faith" (I.12). The imagery underlines the exceptional quality of their relationship.

3.6 A traditional play: Stage directions (pp.61–62)

- a) *Read the text again carefully and suggest where those basic stage directions might be added.*

Juliet: You kiss by th' book.

(Enter Nurse)

Nurse: Madam, your mother craves a word with you.

(Exit Juliet)

...

- b) *Examine the sonnet again. Does it give us any clues as to stage directions?*

The first two lines imply that Romeo is holding Juliet's hand. He compares her hand to a "shrine" (l.2). Touching it or holding it could be seen as a sign of disrespect, as "profane" (l.1). The following two lines suggest that he might be kissing her hand because he mentions his "lips" (l.3) and "a tender kiss" (l.4). Juliet takes up this idea and emphasises it when she points out that "palm to palm is holy palmers' kiss" (l.8). The reader gets the impression that she, too, is physically attracted to Romeo. These are clues that can be of use for the directors/actors when preparing for a performance.

The dialogue suggests that there are two kisses although the stage directions only mention one. The second kiss takes place when Romeo says "Give me my sin again" (l.19). The fact that Juliet comments on the way he kisses "You kiss by th' book" (l.20) confirms the idea.

3.7 A traditional play: Approaches to tragedy (p.62)

- a) *Find the clue.*

When Romeo hears from the Nurse who Juliet is, he realises that there will be problems. After all, he has to wear a mask to be able to attend the dance at the Capulets' house. The feud of their families casts a shadow on his happiness "O dear account. My life is my foe's debt." (l.30)

- b) *Read the definition in the box and note down what makes Romeo and Juliet a tragedy at this early stage.*

Already in this early scene of the play the reader gets the feeling that Romeo and Juliet's love is bound to fail and will probably lead to their downfall. The error of the tragic hero can be detected even at the very beginning of the play: Romeo and Juliet fall in love with each other not knowing that their families are the Capulets and the Montagues, who are enemies. In addition Romeo quickly changes his feelings for women. First he is in love with Rosaline, as soon as he meets Juliet, he forgets about Rosaline and falls in love with Juliet.