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**Methodological
Recommendations
for Teaching
English and American
Literature**

**Херсон
Видавець Грінь Д.С.
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*Розглянуто на засіданні кафедри теорії і методики викладання
гуманітарних дисциплін*

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Запропоновані методичні розробки укладено на основі авторських матеріалів, поданих на конкурс «Учитель року». До збірника включено плани уроків, план позакласного заходу, додаткові матеріали. Науково-методична стаття редактора збірника висвітлює актуальні проблеми вивчення літератури як виду міжкультурної комунікації. Педагогам буде корисно познайомитись із різноманітністю прийомів роботи з автентичними текстами, прикладами використання епіграфа як засобу поєднання етапів уроку у циклічну єдність, аналізом текстів за допомогою низки комунікативних ситуацій, що засобами класичної англійської літератури підвищують мотивацію старшокласників до вивчення англійської мови.

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*To Ann and Bruce,
Julie and Jon,
little Matthew and tiny Rebecca Helen,
Helen and Clive*

Contents

<i>A word from the author: About These Recommendations</i>	5
<i>A word from the editor: On Teaching Literature as Communication</i>	7
A Series of Literature Spot Lesson Plans.....	9
1. 'Wan Lee, the Pagan' <i>by Francis Bret Harte</i>	10
2. 'An American Tragedy' <i>by Theodore Dreiser</i>	15
3. <i>Ernest Miller Hemingway, Biography and Heritage</i>	23
4. 'The Catcher in the Rye' <i>by Jerome David Salinger</i>	28
5. 'To Kill a Mockingbird' <i>by Harper Lee</i>	33
An Extracurricular Activity.....	38
Useful Materials	46
References	52
<i>Special-Feature Section: Why Do I Belong Here?</i>	54

A word from the author

ABOUT THESE RECOMMENDATIONS

The principal aim of these methodological recommendations is to show that studying English and American literature in the original can be exceedingly helpful not only in terms of mastering the language, but also very beneficial if we view it as a powerful medium to foster invariable cultural values, to stimulate the pupil's creativity and develop their analytical intelligence. The author of this booklet has been teaching English and American literature to senior pupils in a specialized school for more than a decade. Judging from the experience, it is often very difficult to make sure pupils read the book you ask them to, or at least an extract from it, because they consider reading boring and very time consuming. However, it is reading that for many centuries has educated people and turned them into responsive (and responsible) thinkers. Without being taught to think a person is destined to be manipulated by the others. The teacher's task is to make his/her pupils conscious of the fact. And our task is also breaking the stereotype of reading being associated with boredom.

The author took part in 'The Teacher of the Year -2012' competition and this brochure carries the materials she contributed as a contestant. The series of lesson plans included in this addition is entitled '*Children's, Teenage and Young Adults' Morals as Reflected in Classical American Literature and Their Modern Significance*'. As clearly seen from the title, the major objective put forth is speaking about morals in class. Not moralizing actually, but, what is most important, finding out what our teenagers think about the situations described in the books, observing their reactions – getting feedback from them. And the author's aim is to attract the teachers' attention to the importance of such a discussion. What seems self-suggesting to adults, with children is often a discovery. Unfortunately, these days' curriculum materials consist of too much factual information which overloads our pupils' minds. We rarely have time to speak to our pupils to find out more about what they really think. Lessons in literature give us such a chance.

The choice of the writers and their works is by no means accidental. They are all American and they speak about children, teenagers and young adults who act under different circumstances and in different situations. Our country Ukraine, which is a growing multicultural society like any other in the world of these days, is not foreign to the problems raised by the authors mentioned further: race distinctions (*Francis Bret Harte, Harper Lee*), relations between parents and children (*Theodore Dreiser, Harper Lee*), the difficulties of growing up, taking responsibility and experiencing failures (*Jerome David*

Salinger); the problem of war and peace around the world is remaining as urgent as it has always been (*Ernest Miller Hemingway*). And the issues need to be talked over.

Our society has experienced a considerable influence of the ‘Hollywood-made’ culture. Unfortunately, this resulted in the creation of some wrong stereotypes of the foreign reality. Studying classical literature breaks the wrong stereotypes, because the writers give first-hand information. What is more, children and young people being the main characters, the works of art will speak more clearly to our pupils’ minds.

The framework of the recommendations is not complicated. There are five lesson plans and an extracurricular activity. As for the lesson plans, they have been worked out to be used creatively by the teachers. The author of these recommendations has conducted the lessons included more than once and with different pupils they worked differently. Thus, depending on the pupil’s language abilities, *the teacher may decide how many academic hours each lesson will take*, the structure of each lesson being *flexible* in its own way. To attract the reader’s attention to the most important information included in the lesson plans the author makes a wide use of the outlining devices: underlining, *italics*, WORDS WRITTEN IN CAPITALS and the like – in order to highlight some information to be stressed while read aloud. Also, the lessons are characterized by the so-called ‘*cyclic recurrence*’: having announced an epigraph at the beginning of the lesson the teacher comes back to it later once or twice thus helping the message of the lesson unfold. The epigraphs add to the integrity of the lessons.

The author has conducted these lessons as part of the specialized course in English and American literature. But they can also be considered while studying the language proper as home-reading lessons in case appropriate foreshadowing is provided. As for the extracurricular activity included here, it would work wonderfully before the 8th of March – the International Women’s Day - as is most due, or as a part of ‘The English Language Week’ activities.

We have a strong hope these recommendations will be helpful to those teachers who understand the necessity of speaking about moral values in class, and that both grown-ups and children will benefit from not being indifferent to each other’s problems, as well as the problems shared by everyone in our society.

Hanna Oleksandrivna Sheldagayeva (Petrenko)

ON TEACHING LITERATURE AS COMMUNICATION

Everyone would agree that success in life fully depends on one's ability to communicate effectively in different spheres of human activity. It is no surprise then, that the communicative approach has become pre-eminent in teaching and learning foreign languages. The dominance of the communicative technique has been caused by the latest historical developments in society: scientific and technological changes have made it possible for people from different countries to interface more frequently and exchange more information at a very quick pace. This, in its turn, has created new requirements to be fulfilled by the communicators: being pressed for time does not allow slowness in choosing the right words for an idea; also, intercultural message exchange involves that people should be aware of each other's mentalities and traditions simply to be polite and even for the sake of individual and international safety. As a result, we can observe that most people have chosen the easiest way to avoid mistakes: they follow some stereotyped patterns in oral and written communication to achieve their targets, while they often remain unconscious of different social details that would make their communication more rewarding.

While teaching a foreign language at school a teacher is supposed to make his/her pupils acquainted with the target language country's culture. Social and cultural competence is a very important side to communicative competence. That is why we strive to make our students realize the importance of such knowledge. With ordinary Ukrainian schools the primary task is to make the pupils aware of the useful stereotyped cultural patterns making communication adequate. The patterns should certainly be of the highest quality, and a great deal should still be done in that field by the Ukrainian authors of the textbooks, while the latter leave a lot to be desired.

With the Ukrainian schools specializing in teaching foreign languages the task is more complicated. Here we are supposed to provide for a profound enlightenment on the culture of the language taught. For that reason specialized courses in the target language literature and country-studying courses have been introduced. Our teachers take a great pride in these subjects. The programs in teaching the courses fulfill the demands of the communicative approach, which, in its turn, facilitates achieving a high quality of communicative competence and gives our pupils a true sense of achievement.

* **Taken from:** *Верещак Г.С. Спецкурси з поглибленого вивчення англійської мови як форма роботи з розвитку соціокультурної компетенції учнів // Таврійський вісник освіти. – 2012. - № 1. – С. 34-35.*

Studying a foreign literature in the original is supposed to be very useful in terms of mastering the language. However, enlarging one's vocabulary and making a pupil more accurate in spelling and grammar are not all of the benefits. A lot of writers of different nationalities whose works are considered world classics have mentioned more than once that their primary task is presenting their nations to the other peoples of the world, speaking truthfully about their countries, breaking the wrong stereotypes, giving first-hand information. In that sense literature is a form of intercultural communication, and our pupils should be made aware of the fact. Another important aspect is that literature is about life and it reflects both national and universal cultural values, it raises problems to think about and to solve. In terms of teaching a foreign language it brings about a lot of communicative situations to be talked over in class, which is invaluable language practice motivating our pupils to learn. The communicative situation within the frame of studying literature may serve as a most powerful tool both to improve language skills and foster universal cultural values.

A specialized course in the target language literature is usually taught to senior pupils of the 10th and 11th forms: to those who already have some qualification as foreign language learners, having passed the examination after the 9th form. Our students have an opportunity to use their command of the language while mastering a new subject, thus becoming conscious of their educational level.

Foreign literature is a window on foreign culture and mentality. People should realize the importance of studying it thoroughly, especially in the original, and their intercultural communication is sure to acquire a higher quality. If we view the works of classical foreign literature as acts of communication and study them as such there will be more understanding between nations. What is more, this will improve personal communication between people making it more interesting and rewarding.

Halyna Semenivna Vereshchak

Children's, Teenage and Young Adults' Morals

***as Reflected in Classical American
Literature
and Their Modern Significance***

1. 'Wan Lee, the Pagan' by Francis Bret Harte.
2. 'An American Tragedy' by Theodore Dreiser.
3. Ernest Miller Hemingway, Biography and Heritage.
4. 'The Catcher in the Rye' by Jerome David Salinger.
5. 'To Kill a Mockingbird' by Harper Lee.

A Series of Literature Spot Lesson Plans

Lesson Plan N 1

Theme: Francis Bret Harte, 'Wan Lee, the Pagan'

Epigraph: *'In a human of the humane there is not real much...'*
(Uttered by a plain Afghan soldier)

Objectives: teaching to uncover the author's attitude to his characters and observe the artistic details important for understanding the message; developing the pupils' analytical and logical thinking when analyzing the text; fostering tolerance and respect for other nations, cultures and religions.

Level: Upper-Intermediate (11th form)

Lesson type: a discussion of the text in the form of commented reading (the whole review usually taking two academic hours, preferably without an interruption for home task).

Equipment: regular textbooks, Xerox copies of the Internet version of the story by Bret Harte "Wan Lee, the Pagan" (with its text-lines numbered and the paragraphs marked in the form of 'marginal notes'- explained further), Xerox copies of the Guide to Discussion (a list of questions), Francis Bret Harte's portrait.

Word work: gold rush, lucky strike, pagan, orphan, a mob of schoolchildren, to stone to death, porcelain god, fragile, virtue, goodwill (the teacher makes sure the pupils know the translation of the words when the latter first emerge during the discussion).

A Note to the Teacher: *before the lesson the pupils get home task to read the article on Francis Bret Harte's biography and his themes. They are asked to find the answers to the following questions (the pupils are asked to be as brief and precise as only possible, this will save time during the lesson):*

1. What historical background were F.B. Harte's stories written against?
2. What was Bret Harte's South West like? What is the atmosphere of human relations as typically described by the writer?
3. What are the specific situations the writer described? What are the titles of the most popular stories?
4. How is the theme of Harte's story 'Wan Lee, the Pagan' formulated in the text-book article?

Lesson Procedure

I. Making the Class Ready for the Lesson. Introducing the Theme and Checking the Home Task (Activating the Pupils' Background Knowledge)

T.: Dear pupils, today we shall speak about **Francis Bret Harte** and his story '**Wan Lee, the Pagan**'. Write down the date, the theme of the lesson, and the Epigraph: 'In a human of the humane there is not real much...' These

words were uttered by a plain soldier who fought in the Afghan war. At the end of our discussion we shall explain these words and see how they are related to our lesson.

At home you have read the article in your text-books on Bret Harte's biography and the themes typical of his creative heritage. Please, remind me, *what historical background were his stories written against?*

P.: Bret Harte was the writer of the gold-rush period in America. Towards the middle of the 19th century gold was discovered in California and thousands of adventurous young men rushed to the West in the naïve belief that it would be easy to become suddenly rich in the goldfields.

T.: You are right. Bret Harte was one of the first to use the literary possibilities of the 'picturesque New South West'. While the rest were digging in the Earth hoping for a 'lucky strike', or plying criminal trades, Harte set about unearthing the rich human material around him. He succeeded in catching the flavor of a characteristic period of American history. So, according to the text-book article, *what was Bret Harte's South-West like? What is the atmosphere of human relations as typically described by the writer?*

P.: The law of life in the West as described by Harte was 'wolf eat wolf'. The most trifling disputes were decided by violent means. People became distrustful of each other. The writer realistically described the tragedy of life in the gold fields.

T.: *What are the specific situations the writer described? What are the titles of the most popular stories?*

P.: "The Luck of Roaring Camp" is about a baby boy born at a mining camp by an Indian woman. The boy perishes in a terrible flood and one of the miners, who tried to save the child, is found dying with the lifeless baby clasped in his arms. 'Luck' was the baby's name...

T.: The boy's name sounds symbolic then, as the writer mirrored here the other side to the so-called 'American dream'. The businessmen who feared the truth would discourage people from going to the West were furious about the story. But Bret Harte was not discouraged. *What did he write next?*

P.: In 'The Outcasts of the Poker Flat' he portrayed the 'outcasts' of his contemporary society as kind and unselfish at heart, while in 'Who Was My Quiet Friend' he showed 'respectable' persons as being cruel and criminal.

T.: The contrast speaks for itself. You already know from your text-book article that the writer wrote *not only about gold fields*. One of his best stories of the West is 'Wan Lee, the Pagan'. In one sentence, *what's the story about?*

P.: The article reads as follows: 'Wan Lee, the Pagan' by Bret Harte

tells of the race riots in San Francisco where many Chinese workers were killed in 1869.

II. The Main Part of the Lesson: Reading the Text (Chosen Passages), Analysing and Discussing the Story

T.: Thank you. The article you have read uncovers the plot briefly as well. The tragedy described happened a long time ago. Unfortunately, the problem raised in the story is still relevant, race riots happen quite often these days for different reasons around the world. Let’s look into the story and see if we can think of any means to prevent such tragedies in the modern world.

A Note to the Teacher: *The pupils get copies of the Internet version of the story by Bret Harte. We suggest that the lines of the story should be **numbered**, the numbers indicated at the beginning of each line. Considering the fact that we are reading the story in the original, not in the pupil’s first language, and that the pupils already have the overall idea of the plot – in order to save time during the lesson – the teacher may mark the paragraphs on the copies before getting them printed in the form of ‘**marginal notes**’, e.g. ‘The description of the conjurer’s performance, lines 68-85’, ‘How the baby first appears, lines 106-119’, ‘Wan Lee is sent to the editor, lines 194-223’ etc. The task is feasible, the original story being not very long. The pupils also get the samples of the **Guide to Discussion** consisting of the questions given below. Depending on the level of the pupils’ abilities, the discussion may be open for the whole group to participate, the teacher conducting it, or it may be organized in the form of group work, sharing considerations following consequently. In any case, the students should **read rather long quotations** from the text aloud in support of their ideas or even before expressing their ideas, the language of the story being not very difficult for senior pupils. They are used to such form of discussion in their native language when they study foreign literature in the translation, this being called **commented reading**.*

T.: Please, read the questions given in this Guide to Discussion and look through the pages of the story you have got on your desks. You will need quotations from the text to support your answers to these questions. The quotations needed are already marked for your convenience, you are only to choose the right ones. Let us start with the first question... (or: Let’s get divided into groups...)

The Guide to Discussion

I. Text-based questions to check the understanding of the contents.	<ol style="list-style-type: none"> 1. Who was Wan Lee? Did he have parents? 2. Who was Wan’s first foster-father and what did he teach him? 3. Who was Wan’s second foster-father and what problems did the man have with the boy?
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	<p>4. Why was the editor of ‘the Northern Star’ fond of the boy? Describe the family and the school he found for the <u>orphan</u>.</p> <p>5. Why were local people angry with the Chinese in San Francisco?</p> <p>6. What happened to Wan Lee?</p>
<p>II. Questions to elicit the pupil’s independent considerations (aimed at developing logical and creative thinking).</p>	<p>7. What problems are raised in the story? Which is the principal problem?</p> <p>8. What is the author’s attitude towards Wan Lee? Is it only positive? Ambivalent?</p> <p>9. What life perspectives could the boy have had in his life if he had become an adult? Was he clever and kind? Prove it.</p> <p>10. Do you think those ‘christian’ children who stoned Wan to death are to blame? Where do the roots of children’s cruelty lie, what do you think? (Both in this story and in modern reality).</p> <p>11. What is the author’s attitude towards Wan’s killers, the ‘christians’? Who were Wan’s actual killers? Who was courageous enough to stop the massacre? Was the religious distinction (Christian/pagan) the cause for the conflict or was it only a pretext?</p> <p>12. What does the broken <u>porcelain god</u> on Wan Lee’s breast symbolize? Is this artistic detail suggestive?</p> <p>13. What does the word ‘pagan’ in the title of the story mean? What do ‘civilized’ people usually feel about ‘pagans’? What does it actually mean: being ‘pagan’ and being ‘civilized’, in your opinion?</p> <p>14. What is the author’s message? Does the author bring any solution to the principal problem raised or does he only raise the problem to attract our attention to it? Can there really be a solution to such problem in modern life? How can we participate in race riots prevention? Is children’s cruelty a problem these days? How can it be prevented?</p>

In case of group work the pupils may then tell in turn the considerations they have drawn to compare their conclusions. On understanding what the text is actually about not a single pupil remains indifferent. They will certainly give examples from modern life. Whatever the pupils say, the teacher should be there to help if their understanding of the story or the guiding questions is not deep enough.

III. The Concluding Part of the Lesson: Summing up and Setting Home Task

The discussion may as well be summed up by the teacher. The concluding word may run as follows:

The Teacher's Concluding Word

Unfortunately, any kind of distinction between people (racial, religious, financial, intellectual and other) can cause conflicts. Human societies have never existed without conflicts. This often led to very serious complications throughout history. The story we have read shows one person – an innocent child – falling prey to a horrible race riot. The situation is *even uglier* because he is stoned to death by the local mob of children about his age... Children's cruelty has always existed, too, but – to lead to such consequences... Something very rotten must have been going on in the society to result in such a crime. The children do not distinguish between the good and the evil if they are not taught to. Where were their parents and other adults to teach them simplest morals in due time? Human life is fragile. Just like Wan Lee's porcelain pagan god broken on his breast. Virtue is no less fragile. If it is not fostered in people they very easily destroy their own culture. *'In a human of the humane there is not real much...'* (one soldier who had been sent to fight in Afghanistan and witnessed race riots said in an interview once). And culture, that *'not real much'* making us humane, disappears. People turn into animals. We should all realize the importance of preventing that.

Home Task: Imagine some goodwill International organization for preventing race riots is looking for volunteers. You are asked to write a friendly letter to be put on the Net for everyone to read about the importance of fostering mutual tolerance and respect between people of different nationalities. Urge everyone to read the story of Wan Lee by Francis Bret Harte. Try to convince everyone that it is sure to teach something very important.

The lesson is over. Thanks for participation. Good-bye.

Lesson Plan N 2

Theme: “The Problem of Fathers and Children as Touched Upon in ‘An American Tragedy’ by Theodore Dreiser”

Epigraph:

*‘For each man kills the thing he loves,
Yet each man does not die...’
(Oscar Wilde, ‘The Ballad of Reading Gaol’)*

Level: Upper-Intermediate (11th form)

Objectives: teaching to formulate the mini-messages of the extracts chosen; developing speaking skills; enlarging the pupil’s vocabulary; contemplating the society’s right to sentence people to death.

Lesson type: a conversation based on the contents of the novel.

Equipment: regular text-books, Xerox copies of the extract from ‘The Ballad of Reading Gaol’ by O.Wilde and the extracts from ‘An ‘American Tragedy’ by Th. Dreiser.

Word work: pointing to key-words in the extracts, using them in speech.

Lesson Procedure

I. Activating the Pupils’ Background Knowledge. Checking Home Task

T.: Dear pupils, *last time we watched the screen version of ‘An American Tragedy’ by Theodore Dreiser. Your home task was to read the text-book article on Theodore Dreiser’s contribution to American literature.* Today we shall look closely into some chosen paragraphs of the novel and discuss its contents. To make ourselves ready for the discussion let’s recollect what we already know about the writer and his novel. So, *why do we call Dreiser the leader of the 20th century literature?*

P.: Theodore Dreiser was never discouraged to expand the horizons of American realistic literature. He was most tenacious to raise the burning problems no one had spoken of before him. One critic said that *‘...American writing, before and after his time, differed almost as much as biology before and after Darwin’.*

T.: *What famous novels by Th. Dreiser can you name?*

P.: ‘Sister Carrie’, ‘Jennie Gerhardt’, ‘An American Tragedy’, ‘Trilogy of Desire’ (three novels: ‘The Financier’, ‘The Titan’, ‘The Stoic’), ‘The Genius’ and others.

T.: It is no secret for the learners of English that either *definite* or *zero* article is used in titles. *Why did Th. Dreiser use ‘an’ in the title of his novel: ‘An American Tragedy’?*

P.: Indeed, the explanation is found in the text-book: **Helen Dreiser, the writer's wife, recalled that her husband had a set of notes entitled 'American tragedies' in which fifteen cases bearing resemblance to that depicted in the novel were described – those were facts *collected from the newspapers.* 'An' here means 'one' or 'one of' the ominously growing number of similar tragedies reported to Dreiser's contemporary society by the media.**

T.: According to Dreiser himself, *what was his aim when he decided to write a novel based on real facts?*

P.: The author said that his purpose had been “not to moralize – God forbid – but to give, if possible, a background and a psychology of reality which would somehow explain, ... , how such murders happen – and they have happened with surprising frequency in America as long as I can remember”.

T.: '*An American Tragedy*' is widely considered Dreiser's best novel and an important work of American naturalism. Naturalism, which began in Europe and flowered in America, *is a literary style that explores the assumption that individuals' fates are determined by a combination of hereditary and environmental constraints that leave no room for free will or true individual choice.* Write down the notion.

As you remember from the film we have watched, **the central character of the novel is Clyde Griffiths, an ordinary American youth, and then a young adult, whose desire for wealth and status overwhelms his moral sense. He finally finds himself in prison sentenced to death. His psychological status during his waiting for the sentence to be executed is described in detail – and it is very difficult. It is only now that he realizes what has been happening. But he is still hesitating: he is *not sure yet* he is guilty. And only after the priest's words '*You had killed her in your heart first...*' he admits his crime.**

II. 'Building a Bridge' to the Principal Part of the Lesson

T.: The author dwells here on the question of death sentence. Is it necessary in this case? Does Clyde endanger anyone around him after all that already happened? Anyway, the very stage of waiting for one's death in prison seems to be *next to impossible for an individual to endure*. Oscar Wilde, an English writer who we spoke about last year and who happened to be imprisoned one time in his life, also wrote about a prisoner waiting to be executed for a crime similar to Clyde's. In Oscar Wilde's "Ballad of Reading Gaol" we find the following lines:

away with the social evils that are pregnant with consequences leading to such crimes...

III. The Main Part of the Lesson

T.: Let us look into *the beginning of the novel* and see where the roots of Clyde's tragedy lie. **In the opening chapters of Book 1 Theodore Dreiser describes the family and the surroundings where Clyde was brought up...**

A Note to the Teacher: *The pupils have on their desks Xerox copies of the chosen paragraphs from Chapters I, II, III of 'An American Tragedy' by Theodore Dreiser. They read the extracts when the teacher asks them to. The teacher makes sure the pupils understand the contents of each paragraph which forwards its own 'small' message subordinate to the message of the artistic whole. To elicit that message we shall look for the most significant words and sentences in the paragraphs. We shall thus combine word work and our attempt at a kind of a stylistic analysis. The number of the paragraphs depends on the time being at the teacher's disposal, this making the lesson plan more flexible and adaptable to his/her needs. In the examples given below the key words and the topic sentences are underlined, a question following is to help formulate the 'mini-message'.*

Extract 1 (from Chapter 1)

“...And up the broad street, now comparatively hushed, a little band of six,— a man of about fifty, short, stout, with bushy hair protruding from under a round black felt hat, a most unimportant-looking person, who carried a small portable organ such as is customarily used by street preachers and singers. And with him a woman perhaps five years his junior, taller, not so broad, but solid of frame and vigorous, very plain in face and dress, and yet not homely, leading with one hand a small boy of seven and in the other carrying a Bible and several hymn books. With these three, but walking independently behind, was a girl of fifteen, a boy of twelve and another girl of nine, all following obediently, but not too enthusiastically, in the wake of the others.”

This is the very beginning of the novel when we first meet the Griffiths' family. Is it a description of a harmonious family atmosphere? Prove your point. How is the father of the family described from the very beginning?

Extract 2 (from Chapter 1)

“...The boy moved restlessly from one foot to the other, keeping his eyes down, and for the most part only half singing. A tall and as yet slight figure, surmounted by an interesting head and face — white skin, dark hair — he seemed more keenly observant and decidedly more sensitive than most of the

others — appeared indeed to resent and even to suffer from the position in which he found himself. Plainly pagan rather than religious, life interested him, although as yet he was not fully aware of this. All that could be truly said of him now was that there was no definite appeal in all this for him. He was too young, his mind much too responsive to phases of beauty and pleasure which had little, if anything, to do with the remote and cloudy romance which swayed the minds of his mother and father.”

Why didn't the boy enjoy what he was made to do?

Extract 3 (from Chapter 1)

‘...Indeed the home life of which this boy found himself a part and the various contacts, material and psychic, which thus far had been his, did not tend to convince him of the reality and force of all that his mother and father seemed so certainly to believe and say. Rather, they seemed more or less troubled in their lives, at least materially. [...] Plainly there was something wrong somewhere. He could not get it all straight, but still he could not help respecting his mother, a woman whose force and earnestness, as well as her sweetness, appealed to him. Despite much mission work and family cares, she managed to be fairly cheerful, or at least sustaining, often declaring most emphatically “God will provide” or “God will show the way,” especially in times of too great stress about food or clothes. Yet apparently, in spite of this, as he and all the other children could see, God did not show any very clear way, even though there was always an extreme necessity for His favorable intervention in their affairs.’

What does the boy suspect regarding his family's position in this world?

Extract 4 (from Chapter 1)

‘...To-night, walking up the great street with his sisters and brother, he wished that they need not do this any more, or at least that he need not be a part of it. Other boys did not do such things, and besides, somehow it seemed shabby and even degrading. On more than one occasion, before he had been taken on the street in this fashion, other boys had called to him and made fun of his father, because he was always publicly emphasizing his religious beliefs or convictions. [...] “What does he always want to go around saying, ‘Praise the Lord’ for? Other people don't do it.”

It was that old mass yearning for a likeness in all things that troubled them, and him. Neither his father nor his mother was like other people, because they were always making so much of religion, and now at last they were making a business of it.

On this night in this great street with its cars and crowds and tall buildings, he felt ashamed, dragged out of normal life, to be made a show and jest of. The handsome automobiles that sped by, the loitering pedestrians moving off to what interests and comforts he could only surmise; the gay pairs of young people, laughing and jesting and the “kids” staring, all troubled him with a sense of something different, better, more beautiful than his, or rather their life.’

What does the boy yearn for and why?

Extract 5 (from Chapter 1)

‘...And now units of this vagrom and unstable street throng, which was forever shifting and changing about them, seemed to sense the psychologic error of all this in so far as these children were concerned, for they would nudge one another, the more sophisticated and indifferent lifting an eyebrow and smiling contemptuously, the more sympathetic or experienced commenting on the useless presence of these children.

“I see these people around here nearly every night now — two or three times a week, anyhow,” this from a young clerk who had just met his girl and was escorting her toward a restaurant. “They’re just working some religious dodge or other, I guess.”

“That oldest boy don’t wanta be here. He feels outa place, I can see that. It ain’t right to make a kid like that come out unless he wants to. He can’t understand all this stuff, anyhow.” This from an idler and loafer of about forty, one of those odd hangers-on about the commercial heart of a city, addressing a pausing and seemingly amiable stranger.

“Yeh, I guess that’s so,” the other assented, taking in the peculiar cast of the boy’s head and face. In view of the uneasy and self-conscious expression upon the face whenever it was lifted, one might have intelligently suggested that it was a little unkind as well as idle to thus publicly force upon a temperament as yet unfitted to absorb their import, religious and psychic services best suited to reflective temperaments of maturer years.’

The ‘psychological error’ is evident to the people in the street. The parents take no hint. How does this characterize them?

Extract 6 (from Chapter 2)

‘...For Clyde’s parents had proved impractical in the matter of the future of their children. They did not understand the importance or the essential necessity for some form of practical or professional training for each and every one of their young ones. Instead, being wrapped up in the notion of evangelizing the world, they had neglected to keep their children in school in

any one place. They had moved here and there, sometimes in the very midst of an advantageous school season, because of a larger and better religious field in which to work. And there were times, when, the work proving highly unprofitable and Asa being unable to make much money at the two things he most understood — gardening and canvassing for one invention or another — they were quite without sufficient food or decent clothes, and the children could not go to school. In the face of such situations as these, whatever the children might think, Asa and his wife remained as optimistic as ever, or they insisted to themselves that they were, and had unwavering faith in the Lord and His intention to provide.’

What perspectives for the future are the children of such parents destined to have? What is so destructive about being an irresponsible parent?

Extract 7 (from Chapter 2)

‘...How was one to get a start under such circumstances? Already when, at the age of thirteen, fourteen and fifteen, he began looking in the papers, which, being too worldly, had never been admitted to his home, he found that mostly skilled help was wanted, or boys to learn trades in which at the moment he was not very much interested. For true to the standard of the American youth, or the general American attitude toward life, he felt himself above the type of labor which was purely manual. What! Run a machine, lay bricks, learn to be a carpenter, or a plasterer, or plumber, when boys no better than himself were clerks and druggists’ assistants and bookkeepers and assistants in banks and real estate offices and such! Wasn’t it menial, as miserable as the life he had thus far been leading, to wear old clothes and get up so early in the morning and do all the commonplace things such people had to do?

For Clyde was as vain and proud as he was poor.’

Explain the paradox of the last sentence from the paragraph. Is it Clyde’s fault that he was that way? Or is it the family’s fault only?

Extract 8 (from Chapter 3)

‘...The truth in regard to Esta was that in spite of her guarded upbringing, and the seeming religious and moral fervor which at times appeared to characterize her, she was just a sensuous, weak girl who did not by any means know yet what she thought. Despite the atmosphere in which she moved, essentially she was not of it. Like the large majority of those who profess and daily repeat the dogmas and creeds of the world, she had come into her practices and imagined attitude so insensibly from her earliest childhood on, that up to this time, and even later, she did not know the meaning of it all. For the necessity of thought had been obviated by advice

and law, or “revealed” truth, and so long as other theories or situations and impulses of an external or even internal, character did not arise to clash with these, she was safe enough. Once they did, however, it was a foregone conclusion that her religious notions, not being grounded on any conviction or temperamental bias of her own, were not likely to withstand the shock. So that all the while, and not unlike her brother Clyde, her thoughts as well as her emotions were wandering here and there — to love, to comfort — to things which in the main had little, if anything, to do with any self-abnegating and self-immolating religious theory. Within her was a chemism of dreams which somehow counteracted all they had to say.’ Why didn’t the parents’ religion work in bringing up their own children? What was wrong?

IV. Summing up the Conversation. Setting Home Task

Indeed, the family incongruities described in the opening chapters of ‘An American Tragedy’ promise no prosperous future to the children of the family. The problem of ‘fathers and children’ is different with different fathers and different children. *As reflected in this novel* it is about the irresponsible, impractical parents who are ruining their children’s future. Their faith does not sound convincing enough inasmuch as they turn it into business – an unsuccessful business. Practising religion should be a free choice. And the children were really out-of-place there because for the children to be ashamed of their parents and to be laughed at in the street is an ordeal. Though the mother is a sincere woman, she is too ignorant to teach her children the religious dogmas she does not understand herself. What it seemed to be, as one of the passers-by puts it, was almost true – ‘*a religious dodge or other...*’

Home Task

Choose one of the tasks:

- 1) If we judge from the Naturalists’ point of view, then it is obvious that people like Clyde have no choice at all in their lives. What should have been changed in Clyde’s life since his very childhood for him to become a different personality? Write a mini-composition to answer this question.
- 2) ‘**An American Tragedy**’ by Theodore Dreiser is often compared with ‘**Crime and Punishment**’ by F.M. Dostoyevsky. If you have read the novel by the Russian writer (or watched the modern screen version of it) try to compare Raskolnikov and Clyde Griffiths: what is different in the way they were brought up, committed their crimes, the way they were punished. Put down your thoughts.

Lesson Plan N 3

Theme: Ernest Miller Hemingway, Biography and Literary Work

Epigraph: “A writer’s job is to tell the truth.”
(Ernest Miller Hemingway)

Level: Upper-intermediate (11th form)

Objectives: teaching pupils to analyse the way the social circumstances the writer lives under influence his viewpoint and aesthetics; observing those peculiarities of foreign history which formed its modern features.

Lesson type: pupils’ *‘mutual teaching’* arranged in the form of a lecture on the writer’s biography (the teacher sets individual tasks in advance and during the lesson pupils-lecturers perform the teacher’s part when they are asked to).

Word work and notions to explain: lost generation; “theory of an iceberg”, the parable.

Equipment: the writer’s portrait, regular text-books.

Lesson Procedure

I. Organizing the Class. Announcing the Subject and the Tasks of the Lesson

T.: Dear pupils, today we shall speak about a very interesting chapter of American literature. We shall discuss Ernest Miller Hemingway’s biography and his literary activity. Please, write down the date and put down the theme, then put down the epigraph of the lesson, it is a quotation from E.M.Hemingway: “*A writer’s job is to tell the truth*”. During the lesson we shall come back to these words. Put down the plan of the lesson which is on the blackboard:

1. Social and cultural sources of the ‘*lost generation*’ literature. The term ‘*lost generation*’.
2. E.M.Hemingway and his creative activity.
3. ‘*Theory of an iceberg*’.

According to the plan and the tasks of our lesson we are to explain the notion of the ‘lost generation’ literature and the part E. Hemingway performed in this literary process, as well as some features characteristic of E.M. Hemingway only.

II. Activating the Pupils’ Background Knowledge

First of all, let us speak about the lost generation writers. What do you know about them?

P.: All those writers participated in World War I, their after-war disappointment made their lives bitter, though their experience was invaluable and is reflected in their writing.

T.: You are right. But why ‘lost generation’? Why can’t we call them simply ‘after-war writers’, for example? What is the ‘loss’?

P.: ... *(The pupils try to explain the way they understand the reason ‘why’. Different considerations may be uttered).*

III. The Main Part of the Lecture

Point 1

T.: Well, the reasons for this ‘loss’ lie very deep in the social and cultural situation of that time.

All the wars are alike and all the wars are different. When the Great Patriotic War of 1945 came to its end – though the Victory was won at a great cost by your great-grandfathers – the bitter experience helped unite our compatriots in a courageous attempt to rebuild the country after the war.

Very much unlike that, the 1914 war was a psychological catastrophe for the young generation in Europe. Just imagine – it was a fight for money and power. However, the propaganda told the opposite! The propaganda of the time abused the highest moral principles of democracy, patriotism, freedom, heroism. **AND YOUNG PEOPLE YOUR AGE BELIEVED... It was the decision, the choice of their own good will – TO GO AND FIGHT! Soon after they started fighting they discovered that they had been deceived and WERE just BEING MADE USE OF... Their trust in the loud beautiful words vanished, the ideals they had worshipped being abused and broken.**

Such was their reaction. And still, did everyone understand them?

Pupil-lecturer 1:

If the soldiers were lucky to survive and come back another tragedy awaited them – they observed that those who had stayed at home continued to believe the loud deceiving words! A great GAP of misunderstanding separated the former soldiers from the conventional society. This was a bitter psychological trauma and indeed a lot of former soldiers took to drinking and degraded, they could not find themselves in the reality they were exposed to. This is the first meaning of the ‘LOST GENERATION’.

T.: *What is the other meaning of this word combination?*

Pupil-lecturer 2:

However, there were spiritually strong people – the writers like E.M. Hemingway, F.S.Fitzgerald, W.Faulkner, E.-M. Remark, T. Wilder and others who took not to drinking but to WRITING. They could no longer keep silence

for THEY KNEW THE TRUTH. They knew something the conventional society did not know. So, they decided to **explain**: to reduce – if not to do away with – the gap of misunderstanding. And in this sense the literary term ‘lost generation’ acquires the meaning opposite to its lexical one : it describes a group of writers who knew some secret to explain to the public, those who were stronger and wiser among the inexperienced, those who did not lose but acquire. That is why we always write the term in the *inverted commas*. And any writer representing the trend would agree with Hemingway’s plain words **‘the writer’s job is to tell the truth’** (epigraph).

T.: *How did the term ‘lost generation’ appear in literature? (The information is for everyone to put down).*

Pupil-lecturer 3:

The term ‘lost generation’ was introduced by Hemingway, but it was involuntarily invented by a female writer Gertrude Stein – a woman not devoid of a talent but very wayward she was. She meant the words derogatory. In his memoirs Hemingway argues with her point. He says that ‘every generation is lost to some extent and in its own way’. And if a person has the strength to tell the truth he|she is not lost.

Point 2

T.: E.M. Hemingway is a legendary writer of the XX century. While he lived he influenced everything: young fashion, mode of thinking, life-styles and what not. He was a genius writer, naturalist, fisherman, hunter, boxer, lover of *corrida* (Spanish) and, of course, journalist.

Where was he born? What was his father by profession? What did Hemingway do during the war? (For the whole group to put down.)

Pupil-lecturer 4:

He was born in Oakpark, 1899, his father was a doctor and his family were all very intelligent and educated. During World War I Ernest was rejected because of a bad eye. Volunteered as an ambulance driver. Was wounded and consequently decorated by the Italian government. Took part in the Civil war in Spain, helped republicans against fascism at the end of the 1930ies.

T.: E.M. Hemingway’s biography is very interesting and deserves a special talk. However, we are more interested in his literary activity now. *Describe briefly the three periods of his literary activity (the information is for everyone to put down).*

Pupil-lecturer 5:

The events of World War I motivated the plots of his novels of **the 1st period**: ‘**In Our Time**’ (1924), ‘**The Sun Also Rises**’ (1926), ‘**A Farewell to Arms**’, ‘**Men without Women**’ – these are about the ‘lost generation’.

*'A Farewell to Arms' is a great anti-war lesson, criticism of the civilization: the civilization is a NOTHING if it can't prevent wars. The novel shows how the 'lost generation' characters were formed. Hemingway works out the social type of a 'lost' personality. In the foreground we find a tragic love story, in the background there is always the war. Even after the main characters escape to Switzerland, a neutral country, they bring the atmosphere of the war there: it is in their hearts, enrooted. The tragedy awaits them: Catherine gives birth to a dead child and dies herself. The main character, Lieutenant Henry, loses everything he lived for – that's what it means 'lost'. The injustice of the war is clearly seen in one episode: Henry is an American who volunteers to fight in Europe. On hearing his foreign accent the Italians become suspicious and try to kill him. (**Themes:** an educated person fighting in the war, religion and war, morals and war).*

The second period of Hemingway's literary activity is connected with Spain which became his second Motherland. He writes 'For Whom the Bell Tolls', 'The Fifth Column' (1938).

After World War II he lives in Cuba. He writes 'The Old Man and the Sea'.

Point 3

The Teacher Comments:

Note that 'The Old Man and the Sea' belongs to Hemingway's *mature works*. And one cannot understand it properly without having read his earlier writings. In this story his technique is perfect. E.M. Hemingway's technique is 'theory of an iceberg'. Put down a quotation:

'...the dignity of movement of an iceberg is due to only one/eighth of it being above water'.

Thus, figuratively speaking, when the writer puts down one word it forwards the meaning equal to that of eight words. This technique is already present in the early writings by Hemingway. The method was prompted by the writer's resentment against the beautiful deceiving words he no longer trusted, just like his contemporaries. Those chosen words are dry, just enough for the people of common experience to understand each other.

Without knowing the author's secret one cannot understand 'The Old Man and the Sea'. Its language is rather dry. And when children are made to read it during their foreign literature lessons, they usually consider it dull, 'a touching story but why so long?' *However, it is a parable. A PARABLE is a story which makes a moral. One knows how deep the meaning of the parables from the Bible is. The moral of 'The Old Man and the Sea' is '...man can be destroyed but he cannot be defeated'.* Such kind of man was Hemingway

himself. Let us be more attentive and not overlook the deep meaning of his parable.

This is the end of today's lecture. Thanks everyone for participation. Your **home task** is to read **the author's introduction** to his novel 'A Farewell to Arms' (either in the translation or in the original) and answer the question in English in written form: *what does the writer think of those people who wage wars and who fight in the wars? What does he suggest to prevent wars?*

Thanks for attention. Goodbye.

Lesson Plan N 4

Theme: 'The Catcher in the Rye' by Jerome David Salinger

Epigraph:

*'The Kingdom of God does not come visibly,
nor will people say, 'Here it is', or 'There it is',
because the Kingdom of God is within you.'*

(Luke 18:8)

*«Не приидет Царствие Божие приметным образом,
и не скажут: «вот, оно здесь», или: «вот, там».*

Ибо вот, Царствие Божие внутри вас есть».

(Евангелие от Луки 18:8)

Level: Upper-intermediate (11th form).

Objectives: teaching pupils to perceive and analyse the emotional underlying thought contents; stimulating skills at psychological analysis; helping pupils develop the right self-esteem.

Lesson type: a lecture combined with a heuristic conversation aimed at the contents analysis.

Word work: the 'silent' or 'beaten generation', 'phony', social immaturity, escapism.

Equipment: the writer's portrait, regular text-books.

A note to the teacher: *the pupils are asked to read the text-book article on J.D. Salinger in advance.*

Lesson Procedure

I. Organizing the Class. Announcing the Tasks of the Lesson

T.: Dear pupils, today we are to look into a very significant chapter of American fiction: we shall speak about **Jerome David Salinger and his novel 'The Catcher in the Rye'**. The novel tells about a youth of 16-17 years old, **just your age**, who faces all the problems of growing up in his contemporary society. *As for me, I didn't like this piece of fiction when I first read it in my early youth. I found it difficult to perceive emotionally because the language of the novel is at times terrible! The main character is swearing and cursing all the time, he is constantly using rude slang words. And I am sure some pupils will find it difficult to read, too. When I grew up I changed my point of view concerning this novel. I like it very much, now that I have reread it – it is one of my favourite American books. **My task today is to explain why I love it so much and what made me change my point of view.** As for you, you have already read the critical essay in the text-book. However, it expresses only one of the possible viewpoints of the problems raised by the author. **We shall look at the problems from somewhat a different angle. At the end of the lesson***

you are supposed to be able to formulate and express your own points of view.

And now, please, write down the date and put down the theme: ‘**The Catcher in the Rye**’ by **Jerome David Salinger**. Then put down the epigraph of the lesson. You can see a few lines from **the Bible** written on the blackboard: ‘*The Kingdom of God does not come visibly, nor will people say, ‘Here it is’, or ‘There it is’, because the Kingdom of God is within you.*’ (Luke 18:8)/ «*Не придет Царствие Божие приметным образом, и не скажут: «вот, оно здесь», или: «вот, там». Ибо вот, Царствие Божие внутри вас есть*». (Евангелие от Луки 18:8). During the lesson we shall come back to these words and see how they are connected with the novel under discussion.

II. Activating the Pupils’ Background Knowledge and Linking the New Information to It (a Heuristic Conversation and the Body of the Lecture)

T.: For today’s lesson you were to read the text-book article about J.D. Salinger. Answer the question: *when were all the published literary works by Salinger written?*

P.: **During the period of 1948 – 1959.**

T.: *What was happening in America then? What was characteristic of the current social and cultural situation?*

P.: **World War II came to its end in 1945. However, the ‘post-war atmosphere’ was characteristic of the American society for years to come.**

T.: We have spoken about the so called ‘**lost generation**’ after World War I. We discussed E.M.Hemingway then. It was all about **young adults** who fought in the war. The generation of **those children who grew up in the post-war atmosphere** after World War II is called **the ‘silent generation’** in American history. **Those boys and girls grew up in the post-war chaos and nobody paid attention to them.** They were left with their problems to be solved on their own. Nobody would listen to their complaints. That is why they were called ‘silent’ or even ‘beaten’. **The main character of ‘The Catcher in the Rye’ is one of them.**

The two generations of the after-war periods have much in common, because all the wars are alike. But there are some clearly cut differences and Salinger calls attention to them.

For instance, Salinger refuses to accept the pose of the early Hemingway hero who rejects knowledge. Salinger’s heroes meditate intensely on life, people and their relation to environment. To Salinger’s hero Lieutenant Henry’s courage seems to be mere affectation. Holden Caulfield asks:

‘Why pretend that the things aren’t painful? One should scream out in pain so that everyone can hear. This is the way to overcome loneliness...’

Salinger takes notice of a great difference between the reality and the imaginary life of his contemporaries. He accuses his society of ESCAPISM from the present (derived from ‘to escape’). An ordinary man attempts to replace the reality with an illusion borrowed from cinematography and television.

(The pupils may want to remark here that this is what is happening today in our society [the computer addiction added] – one more point proving that Salinger’s books are very relevant today.)

T.: Salinger claims that man’s duty is to be fully cognizant (aware) of his life and actions. His works convey the mood of an American youth in the forties and fifties with a striking precision. He observes what they call in psychology **‘the phenomenon of social immaturity’ – the desire not to grow up.** Because it is scary to grow up into the world of **‘phoneys’**(teenage and adult hypocrites – the word invented by Holden Caulfield, Salinger’s teenage hero).

(The pupils may want to remark that in our society it is no less scary to grow up and they may draw parallels.)

T.: The main character of ‘The Catcher in the Rye’ is 16 years old, but he often pretends he is 12, not more. *Let’s look into the contents of the novel. Can you give a short summary of it?*

P.: Holden Caulfield is a boy of 16 who was expelled from an expensive school – the Pencey Preparatory – as the result of his failing in all the subjects except English. He despairs because everything is so false around him. He cannot find comfort because there is a feeling deep inside his heart that something is missing in his life. That ‘something’ is Truth, ABSENCE OF PRETENCE. On his way home where everyone seems so alien to him except his sincere and sweet little sister Phoebe, and where he does not hurry actually, he experiences all kinds of adventures an unattended kid his age could be exposed to in his contemporary society. He wanders around in cold weather without being clothed properly, and he falls ill with tuberculosis. Now that he finds himself in hospital he tells his story to the reader.

T.: Right you are. Pay attention, please, that **the story is told in the first person**, a form characteristic of American literature about young people and kids (e.g.: Mark Twain, ‘The Adventures of Huckleberry Finn’). Hence – the terrible slang language of the novel full of constant swearing. This is how an ordinary boy spoke in the USA then: too much slang.

(The pupils may draw parallels to how the young speak in our country these days: too much dirty language in the streets; they may try to explain why it is happening so.)

T.: The story told is partly autobiographical: the author was also born in New York, just like Holden Caulfield, attended public schools and a military academy there.

The author makes use of different kinds of literary techniques in the story. While speaking about E.M. Hemingway we read up on the ‘theory of an iceberg’. *Will you, please, describe the ‘theory of an iceberg’?*

P.: According to E.M.Hemingway, ‘...***the dignity of movement of an iceberg is due to only one/eighth of it being above water***’. Thus, figuratively speaking, when the writer puts down one word it forwards the meaning equal to that of eight words.

T.: Salinger also uses a technique like that. But, unlike Hemingway who left out large pieces of narration because he avoided using ‘loud pompous words’ and wrote just enough for people sharing common experience to understand his message, **Salinger leaves out a lot of explanations** only because it would be too painful for his personage to tell some embarrassing (according to his understanding) thing. For example, *Holden wants to call the girl he likes, but suddenly changes his mind indicating that he is ‘just lazy to do it’ or ‘not in a perfect mood to do it’*. However, for a skilled reader it is evident that he is very much in love with the girl, and he is very self-conscious (shy); he will not call Jane because he doesn’t confess even to himself that he loves her so much. It is a defensive reaction – such confession would make him even more **vulnerable**. Thus, **the hidden contents (the underlying thought contents) of the novel are very emotional and subjective, while the surface contents are full of irony**. There is much bitter irony in the story.

We read Holden’s rude words only to discover how sensitive his inner world is. His character is very contradictory, sometimes he is very egotistic. However, he unmistakably senses everything that is false, and it hurts him, especially when he finds something false in himself. Sometimes we really doubt whether he is not mad. A thousand things irritate him. He is very critical of the others. As the story unfolds, he grows more and more critical of his own self.

Holden shows no concern about his future. And his teacher warns him that he is going to fall into some kind of an abyss. When they look for something they cannot find and finally despair, they start blaming it on everybody around. They should not. The truth they are looking for is hidden in themselves. So the Bible teaches, **“The Kingdom of God is within you”**.

Holden's is a painful life because growing up is a painful process. But the lives of his teachers are no less painful. It is impossible to teach such an egotist. Holden decides to run away from everyone he knows. A terrible child he is. But he is lucky enough to confess everything to his sister. She understands her brother very well. His little sister gives him all the money she has been saving, and feeling a tiny hand reaching his fingers to give him the coins touches his heart – Holden cries in the darkness of his sister's room.

It is so natural for a woman to follow the man she loves. This tiny womanly creature Phoebe does not want to part with her beloved brother. Who will take care of him? She decides to escape together with him. This is something unexpected for Caulfield. **Here for the first time in his life Holden performs the part of a grown-up facing a child's obstinacy. He sees himself as if in a mirror. What is it all about – becoming an adult? It is all about becoming responsible for somebody who is less experienced than you are.** In the presence of his little sister Holden does not pronounce dirty words. And he would be angry with anyone who would swear in her presence. Finally, he decides to stay. They both stay.

III. Summing up and Setting Home Task

Holden does not know what to become in future. His dream is vague. He wants to prevent children from falling into an abyss hidden behind the cliff in the rye. This is about the abyss he nearly fell into himself. Holden loves children very much. Here 'The Catcher in the Rye' takes its title and this is where its message is related to the lines from the Bible. It was Jesus Christ who sent his apostles 'to catch the people's souls in order to prevent them from falling into the abyss of sin'. The title of the book is symbolic. The whole story is very symbolic.

Home Task: *Think of a profession suitable for Holden Caulfield. Develop your thought and put down your considerations.*

Thanks for attention. Goodbye.

Lesson Plan N 5

Theme: The Image of the Deep American South in Harper Lee's Novel 'To Kill a Mockingbird'

Epigraph: *'Lawyers, I suppose, were children once'.*

(Charles Lamb)

Level: Upper-intermediate (11th form).

Objectives: teaching pupils to analyse the character images, the way these images develop as the narration unfolds and how this development brings about the message; developing the pupils' speaking skills while expressing their own points of view; forwarding information on the socio-cultural problems of the foreign society.

Lesson type: an in-depth study of the book's contents.

Word work: Deep South, censorship issues, curriculum materials, barrister, narrative method, clergymen, the climax of the novel, the jury.

Equipment: the text of the novel, the critical article from the regular text-book, Xerox copies of the chosen extract.

A note to the teacher: *the pupils are asked to read the text-book article on Harper Lee and the chosen extract in advance.*

Lesson Procedure

I. Organizing the Class. Announcing the Subject, the Plan, the Task of the Lesson

Dear pupils, we have been studying American literature for a year, and now that we are almost finishing the course, we are speaking about modern American writers. Their being modern makes them closer, the problems raised by them are relevant, contemporary problems. For today's lesson you were to read the text-book article on and an extract from 'To Kill a Mockingbird' by Harper Lee. I hope it was easy to read and you may have recognized the plot because there is a well-known screen version of the novel.

In your copy-books, please, write down the theme of today's lesson: **The Image of the Deep American South in Harper Lee's Novel 'To Kill a Mockingbird'**. The novel by Harper Lee has an epigraph: 'Lawyers, I suppose, were children once' (from Charles Lamb – an English Romanticist). The epigraph is by no means accidental. Harper Lee is a lawyer by profession, and her novel is largely autobiographical: it pictures a lot from the writer's childhood memories. Let it be the epigraph of our lesson as well.

II. Activating the Pupils' Background Knowledge

As we can see, the main characters of the novel are children. Please, remind me, *what is typical of American novels about children?*

P.: American novels about children are usually written as if told by children themselves which makes the books authentic. The good examples are 'Huckleberry Finn' by Mark Twain and 'The Catcher in the Rye' by Salinger.

T.: You are right, thank you. Such narrative method is used by Harper Lee in her book, too. To understand the novel better there are some important notions indicated on the blackboard for you to put down and to translate. You will use these words when discussing the contents of the novel.

(Writing down and translating/explaining the word work vocabulary).

Every creator has his/her own fate and every creation does. The next question is: *What do you know about the author of 'To Kill the Mockingbird'?*

P.: Harper Lee was born at Monroeville, Alabama (1926). She attended the local public schools and the University of Alabama where she studied law. Her chief interests apart from writing are golf, music, criminology and collecting memoirs of the nineteenth century clergymen.

T.: *What do you know about Harper Lee's novel under today's discussion?*

P.: **'To Kill a Mockingbird' is the first novel by Harper Lee that brought her fame in the USA and abroad. In 1960 it received a Pulitzer Prize (a very honorary prize in the field of literature). It is a sociological and psychological novel.** With warmth and understanding Harper Lee **brilliantly recreates not only her characters but a whole town and its way of life.** The book was translated into many foreign languages, being very popular. By the year of 1981 over 11,000,000 copies had been sold. The book was highly praised by Harper Lee's colleagues-writers. There is a quotation from Truman Capote, another well-known American writer of the time:

'Someone rare has written this very fine novel, a writer with the liveliest sense of life and the warmest, most authentic humor. A touching book... so likeable'.

T.: *The title of the novel is very unusual. What do you know about the title?*

P.: The title of the novel is symbolic. In many a Southern state (and the action takes place in the late thirties in Alabama, a Southern state) **the mockingbird,** a merry songbird, **symbolizes innocence** and **killing it** is considered **a sin and a moral crime.**

III. 'Building a Bridge' to the Main Part of the Lesson. The Teacher's Word

T.: Well, we have already stated that the events take place in the South. For the South of the USA, as you know from history and from your country-studying lessons, the conflict between the black and the white has always been relevant. **And the problem raised by Harper Lee in the novel is the black and white conflict.** The book is very popular and everything you have told here is true.

However, there is one 'BUT'. We have to admit the fact that there isn't much information about Harper Lee and her novel in American encyclopaedias and all kinds of their reference books. This is a paradox. Moreover, this **American Handbook for Evaluating and Selecting Curriculum Materials (1981)** (*the teacher demonstrates the book*) gives very surprising data: though America is a democracy, there is a **tendency towards toughening curriculum materials censorship!** They usually censor books with dirty language, reference to sex, those considered racist. Though the author of the handbook is against censorship in general, there is **a list of 25 'items' which are censored most often. On the list – together with 'The Catcher in the Rye' because of its dirty language – there it is: number 10 'To Kill a Mockingbird'.** Though a very popular book, the novel is not wanted in the classroom, the American educators have heavily censored it. *Why? Are they afraid of the book being racist?* Luckily, we do not have that censorship. Let us look closely into the novel and see if there is any reason for this book to be 'ostracized'.

IV. Analysing the Contents of the Novel

T.: *Please, give a short summary of the novel.*

P.: The novel deals with the family of a barrister, Atticus Finch. His wife had died and he, together with his cook, an old Afro-American woman Calpurnia, brings up his son Jem and his daughter Jean Louise, the daughter being nicknamed 'Scout' ('Всевидько'). The story of the Finches is told by the eight-year-old girl Jean Louise. The children love their father but do not admire him. He is older than their classmates' parents and never tells them of what he is able to do. He never boasts. But hard times come when Atticus as a lawyer has to defend an innocent black man Tom Robinson accused of the rape of a white girl. Though it is clear that Tom is NOT guilty (Tom is a cripple, he has only one good hand), he is put to prison. Atticus defends him till the very end. Everybody is against the barrister. The white hate him, Jem and Jean Louise are bullied at school. Children start doubting their father is right because too many people around think him wrong. The father answers as follows:

‘... before I can live with other folks I’ve got to live with myself. The one thing that does not abide by majority rule is a person’s conscience.’

In spite of all Atticus’s efforts Tom is killed when he tries to escape from prison. The end of Tom’s story is tragic.

T.: The novel is set in **the Deep American South of the 30ies**. The problem raised remained crucial in the 60ies and 80ies of the XX century as far as we can trace the evidence.

For today you’ve read the extract from the novel describing the central event (the climax) of the novel. It is Atticus’s speech in defence of Tom Robinson. Tom is not guilty. So, why is Atticus going to fail? To answer the question, please, split into two groups. Fill in the table, and then compare:

I. What was Tom Robinson accused of?	II. What happened in reality?
--------------------------------------	-------------------------------

Thanks for your comparison.

As far as we can judge, Finch’s speech is convincing more than enough. So, why did Atticus fail to save Tom? Why is the novel set in the Deep American South?

P.: It is next to impossible to change the stereotypes the people in small towns and villages have – they are very conservative there. The black and white problem is still relevant and burning for them.

T.: Thus, why are the events described as seen by children, not adults, what do you think?

P.: Children’s are pure souls, their stereotypes are not rigid, and their personalities are developing rapidly under unusual circumstances, and the whole of the future is theirs. In this novel the children are impartial judges unlike the prejudiced adults. What they say is what they see.

T.: Their father is a lawyer. He was a child once... (Epigraph). And there is something in him that has not changed since his childhood: an ability to trust his own eyes and judge from what he sees himself, and not from what other people’s stereotypes impose on him.

How does the children’s opinion of their father’s role in society change after the events described in the novel?

P.: When Atticus is delivering his speech in court in defence of Tom Robinson the children are in the courtroom though they are not supposed to be there. They are listening to their father and are proud of him. They are sure he will win. They know he is right. They are sure the jury are wrong.

T.: Atticus declares sometimes that he is a failure as a parent. He is very modest. What lesson does he teach his children by behaving so? Why can’t he behave otherwise?

P.: *(Pupils' own answers. They are sure to speak about parents setting examples for their children to follow, they may quote Atticus's words, 'Before Jem looks at anyone else he looks at me, and I've tried to live so that I can look squarely back at him').*

T.: *How does Atticus teach his children to get along with other people? What "trick" does he suggest?*

P.: *There is a quotation, 'First of all, he said, if you can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view ... until you climb into his skin and walk around in it'. Thus, Atticus suggests that children should respect other people's opinions and ways.*

V. Summing up. Setting Home Task

T.: *The novel is very interesting. It deserves a much longer discussion, but we are pressed for time. Now, let's go back to the title of the novel, to its symbolic meaning, and look through the points we have considered. What does the writer want us to understand? In other words, what is **the message of the novel?***

P.: *(suggested wording) **A man of conscience knows that to kill an innocent mockingbird is a sin and a moral crime. One must do his best to defend the truth even if he knows he is going to fail. 'Conscience does not abide by majority rule', and you should act according to what it prompts you. And – though rarely – you may win.***

T.: *Thank you. **At home**, please, answer the question in written form: if you were American educators, would you include the book into your curriculum materials? Don't judge too soon. Consider the problem from the American educators' point of view: '...climb into their skins and walk around in them' – just the way Atticus taught his children. Explain your views.*

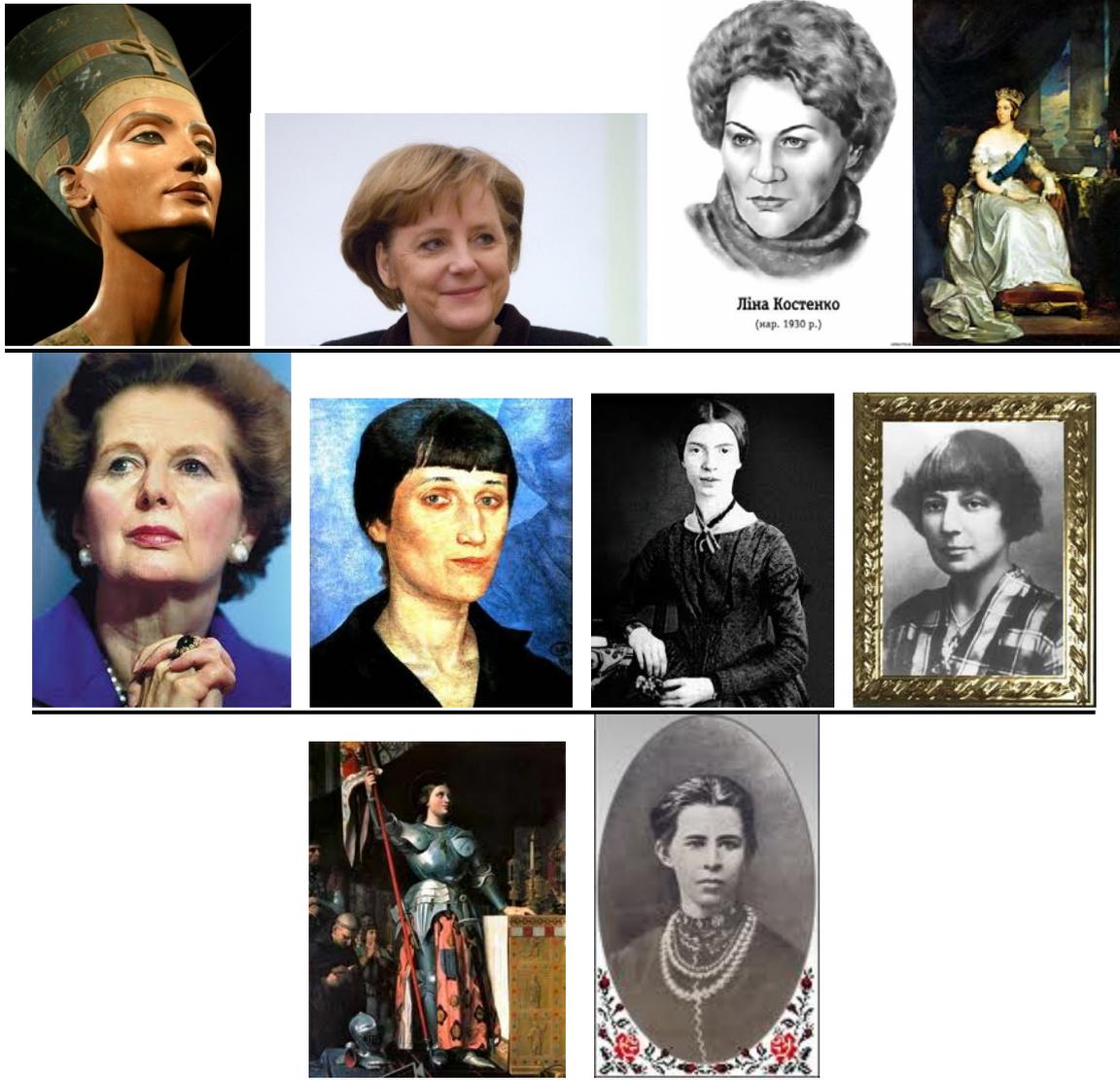
Thanks for attention. Goodbye.

AN

EXTRACURRICULAR

ACTIVITY

A Woman: WHO IS SHE?



A Portrait Lesson within the Frame of an Intercultural Dialogue

A Woman: WHO IS SHE? *

Level: Upper-Intermediate.

Objectives: speaking about the woman's role in society; practising some aspects of gender studies; fostering invariable cultural values shared by the European nations; broadening the pupil's outlook.

Equipment: the wall newspapers prepared by the pupils in advance with the portraits of famous women (Ukrainian, British, French and other); a reproduction of Gioconda's portrait; Angela Merkel's portrait; two envelopes (for boys and for girls) with proverbs and sayings; two papers with the guides to the conclusion tasks (for boys and for girls) to be filled in by the pupils during group work.

The Procedure

T.: Dear pupils, you know, the Foreign Languages Week is being held in our Classic School these days. Also, the International Women's Day – the 8th of March – is soon to come. We decided to unite the two celebrations and to arrange an unusual activity. The theme of today's unusual lesson is **'A Woman: WHO IS SHE?' Today we shall speak English, German, French, Latin and, of course, Ukrainian and Russian.**

The 8th of March always reminds us that women perform very important roles in social life. A woman is a caring Mother, a beloved wife, a precious daughter, an experienced and wise grandmother, a sweet sister – and who she is not! Women are mysterious creatures, riddles (enigmas) for men to solve. **There is a phenomenon of THE WOMAN. And some women are called phenomenal.** (*A pupil [a girl] stands up and recites the poem given below pointing to Gioconda's portrait on the blackboard.*)

P.: *Pretty women wonder where my secret lies.*

I am not cute or built to suit a model's fashion size.

But when I start to tell them

They think I am telling lies.

I say: it's in the reach of my arms,

The stride of my steps,

The curl of my lips

I am a woman phenomenally.

Phenomenal woman that's me... (M. Angelou)

* *Though the lesson plan and its contents are different, the title and the general idea as well as a few sentences included were taken from: English after Classes. Book Two (Калініна Л.В., Самойлюкевич І.В. та ін.). – Харків: Ранок, 2004.*

T.: (the teacher makes sure all the pupils understand what the poem is about) Yes, *Giaconda* is a good example. There is something unusual about 'the curl of her lips' that cannot be explained but can be felt.

- Do you think 'a phenomenal woman' exists?
- Is being **a beauty** enough to be called 'phenomenal'?
- Is being **clever** enough to be called 'phenomenal', successful and influential?
- Who is called '**a blue stocking**'? Do you think '**blue stockings**' exist? (The pupils tell what they think.)

T.: Is it enough to be a good cook to be called 'phenomenal'?

(The pupils usually say something like '**The way to a man's heart lies through his stomach**'.)

T.: Listen to the following poem in Russian (a pupil may get prepared in advance to recite the poem):

Мы только женщины - и, так сказать, "увы!" ...

Мы только женщины - и, так сказать, "увы!"
А почему "увы"? Пора задеть причины.
"Вино и женщины" - так говорите вы,
Но мы не говорим: "Конфеты и мужчины".

Мы отличаем вас от груши, от халвы,
Мы как-то чувствуем, что люди - не ветчины,
Хотя, послушать вас, лишь тем и отличимы,
Что сроду на плечах не носим головы.

"Вино и женщины"? - Последуем отсель.
О женщина, возьми поваренную книжку,
Скажи: "Люблю тебя, как ягодный кисель,
Как рыбью голову! Как заячью лодыжку!"

По сердцу ли тебе привязанность моя?
Ах, да! Ты не еда! Ты - человек! А я?"

(Новелла Матвеева)

T.: Unfortunately, many problems arising between men and women result from misunderstanding. As far as the poem goes, **men often underestimate women**. We can often hear men say that **the woman is due in the kitchen only**. **Wie spricht man Deutsch: die Kinder, die Kuchen, die Kirche. Aber Frau Merkel hat bewiesen, dass es auch anders sein kann.** (The teacher points to Angela Merkel's portrait.)

A lot of other women have proved the same. Women are great in all the spheres: politics, science, art. Today we shall speak about prominent women. From time immemorial women, equally with men, have been creating history. There are many examples of women's influence on history and politics.

I am sure you have read all the interesting wall newspapers and found out a lot about famous women. Your classmates have prepared a quiz for you. (*The pupils conduct a quiz.*)

Prominent Women Personality Quiz

Guess who it is:

1. *This woman* has become the symbol of womanly beauty. Her name means "the beautiful one has come". But she was also worshipped as "the daughter of gods" as she ruled over Egypt together with her husband.
2. *This woman* occupied the post of the UK Prime Minister during the time of the 'Perestroika' in the former Soviet Union. She was conservative, nicknamed the 'iron lady' for her strict policy.
3. *This woman* belonged to the circle of Ukrainian intelligentsia. Her emotions as expressed in poetry are very strong. She was a very ailing person and her private life could not possibly be described as happy.
4. *This woman* never married and had no children but the whole world knows her as "Mother". She devoted her life to helping people and serving God.
5. *This woman* reigned over the UK for almost a century. She was very proud of her role as a wife and mother – she had nine children. Her epoch is called after her name.
6. *This woman* is our contemporary compatriot. She is still creating poetry and prose.
7. *This woman* performed a man's part in battle, was very successful, but in the end she was deceived and burnt at stake for wearing men's clothes. Now she is worshipped as a saint.
8. *This woman* was an English queen who never married. The Russian tsar Ivan Grozny proposed to her once but she refused to marry him.
9. *This woman* is now worshipped as a saint, too. But she was very ruthless before she became Christian. Our compatriot.

(The answers: 1. Queen Nefertiti. 2. Margaret Thatcher. 3. Lesya Ukrainka. 4. Mother Teresa. 5. Queen Victoria. 6. Lina Kostenko. 7. Joan of Arc. 8. Elizabeth I. 9. St. Olga.)

After the quiz:

T.: Thank you, you have been attentive while reading the newspapers. There are portraits on the blackboard and some adjectives. Which of these women could possibly be described as:...?

heroic beautiful
courageous worshipped
saint ruthless
religious expansionist
sympathetic iron
poetic
generous suffering

(The pupils give their answers)

T.: While speaking about the world's prominent women today we have already mentioned a few names of women-poets. **Women are emotional creatures**. They often need to share their emotions. While poetry is nothing else but refined emotion. Women usually like poetry, songs, music. Some of women-poets have become world popular.

We are going to listen to a number of poems in English, Ukrainian and Russian written by outstanding poetesses. Your task is to comprehend WHAT EMOTIONS, THOUGHTS OR ADVICE EACH POEM BRINGS ABOUT. The sentences on the blackboard will help you. Read them aloud and translate any unfamiliar words:

Women's Poetic Images

A woman who knows what to do to make her life rewarding (not to live in vain).	A woman who decided to devote her life to love because life is short.	A woman who does not like chatterboxes.	A woman who wants to forget her beloved.	A woman proud of her suffering because her feeling is so deep.
A woman who was very proud in her childhood and laughed instead of crying.	A woman who is bitterly disappointed because her love was a misalliance.	A woman who urges all the living souls to get rid of their fears and start doing courageously what they should do.	A woman whose heart is filled with a great sisterly love for somebody who is possibly older than she is.	An experienced woman who is able to advise a young man how to choose his future spouse.

A note to the teacher: *some pupils get individual tasks in advance to get prepared with reading the poems by Emily Dickinson, Lesya Ukrainka, Lina Kostenko, Anna Akhmatova and Marina Tsvetayeva. After every poem is read aloud the rest of the class choose the corresponding description from above.*

T.: I hope you have enjoyed the poems. **I need four volunteers now: two boys and two girls. There are two envelopes with English, German, French and Latin proverbs, sayings, quotations about men and women – their relations, the difference between them and the problems resulting from that difference.** Some sayings are more interesting for girls and some for boys. There are also Ukrainian and Russian equivalents of those sayings in your envelopes. **The two pairs of you get the task to match the variants in the foreign languages with their Ukrainian and Russian equivalents.** Take your time!

(The pupils separate from the rest of the class and start matching.)

T.: *(addressing the rest of the class)* We started this unusual lesson with the poem about a phenomenal woman and the woman as a phenomenon. *Who is a more “phenomenal” woman: an ideal mother or an outstanding politician? Can one be both? Please, divide into two groups: boys and girls apart. Every group gets a task: one for the boys and one for the girls. The girls describe A PHENOMENAL WOMAN and the boys describe AN IDEAL WOMAN using the following guides and the information of the lesson.*

A note to the teacher: *The pairs of the pupils matching the proverbs and sayings provide their groups with the pieces of folk wisdom they think brightest to fill in the ‘Folk wisdom teaches us that...’ section.*

Boys’ Task <i>An Ideal Woman’s Portrait</i>	Girls’ Task <i>A Phenomenal Woman’s Portrait</i>
We have considered all the ideas expressed by the members of our creative group. To sum up it all, we think that a woman who would be able to MAKE HER FAMILY HAPPY <u>should be...</u>	We have considered the facts from the lives of some prominent women. To sum up it all, we think that to BE PHENOMENAL a woman <u>should...</u>
She <u>should be able to...</u> A good mother/ sister/ grandmother/ friend <u>should never ...</u> Folk wisdom teaches us <u>that ...</u>	She <u>should be able to...</u> A woman who SETS AN EXAMPLE for a lot of people <u>should never...</u> Folk wisdom teaches us <u>that...</u>
We agree with that <u>because...</u>	We agree with that <u>because...</u>

<p><u>Possible active vocabulary to consider:</u> be a good cook; be kind, generous, hard-working, devoted, responsible, wise, cautious, considerate, caring; never scold or punish her kids in public; never argue with her husband in public; never humiliate anybody; be tactful, faithful, loving.</p>	<p><u>Possible active vocabulary to consider:</u> be heroic, courageous, ruthless, iron, influential; be poetic, worshipped, educated, well-read in sciences and the humanities; be cowardly, deceptive, dishonest; overcome fears and endure suffering; be devoted, responsible.</p>
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(As soon as the groups are ready they read aloud what they have written. Time permitting, the boys and girls read the proverbs and sayings and their equivalents in Ukrainian and Russian they consider the most striking or like most. An interesting discussion may arise.)

T.: Our unusual lesson is coming to its end. To sum up it all, answer the question: *is it possible to be both an ideal family-oriented woman and an outstanding social figure?* *(The pupils' answers)*

T.: It is certainly very difficult. However, Queen Victoria was an example of such a woman.

So, Her Majesty the Woman is weak and strong, clever and patient, modest and responsible. A mother, a politician, a scientist, whoever she is – we take off our hats to glorify her!

I hope you have enjoyed our conversation. Thanks for attention and participation. Goodbye!

Useful Materials

Women's Poetic Images: Poems for Discussion

И как будто по ошибке
Я сказала: «Ты...»
Озарила тень улыбки
Милые черты.
От подобных оговорок
Всякий вспыхнет взор...
Я люблю тебя, как сорок
Ласковых сестер.

(А. Ахматова)

Полюбил богатый — бедную,
Полюбил ученый — глупую,
Полюбил румяный — бледную,
Полюбил хороший — вредную:
Золотой — полушку медную.

— Где, купец, твое роскошество?
«Во дырявом во лукошечке!»

— Где, гордец, твои учености?
«Под подушкой у девчоночки!»

— Где, красавец, щеки алые?
«За ночь черную — растаяли».

— Крест серебряный с цепочкою?
«У девчонки под сапожками!»

Не люби, богатый, — бедную,
Не люби, ученый, — глупую,
Не люби, румяный, — бледную,
Не люби, хороший, — вредную.
Золотой — полушку медную!

(М. Цветаева)

... Бо ж річ не в тім – женився, не женився,
Прийшов, пішов, забув чи не забув.
А в тому річ, коли він так змінився?
Чи, може, він такий і зроду був?
Нестерпний біль пекучого прозріння!
Яка мене обплутала мана?
Чи він мені, чи я йому – нерівня.
Нерівня душ – це гірше, ніж майна! ...

(Ліна Костенко)

Із творчості Лесі Українки

Як дитиною, бувало,
Упаду, собі на лихо,
То хоч в серце біль доходив,
Я собі вставала тихо.

As a child I sometimes fell,
Hard enough for it to hurt;
Though my heart with pain would
swell,

«Що, болить?» — мене питали
Але я не признавалась —
Я була малою горда,—
Щоб не плакати, я сміялась. [...]
(Леся Українка)

Yet I rose without a word.
They asked me, 'Did you hurt
yourself?'
'I'm all right,' I would reply –
My pride would then assert itself:
I laughed in order not to cry. [...]

(Translated from Ukrainian by
Gladys Evans)

...Вставай, хто живий,
в кого думка повсталала!
Година для праці настала!
Не бійся досвітньої мли, —
Досвітній огонь запали,
Коли ще зоря не заграла.
(Леся Українка)

[...] Arise, living souls
Who nurse thoughts of rebellion!
The hour for work sounds the clarion!
And fear not the dark before dawn –
You turn those predawn lights on,
If the sunrise has not yet broken.

(Translated from Ukrainian by
Gladys Evans)

Five Poems by Emily Dickinson in the Original and in the Translation

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,

Коль серце хоть одно спасла –
Я прожила не зря.
Коль чью-то боль унять смогла,

Proverbs, Quotations and Sayings in the Foreign Languages

A man is as old as he's feeling. A woman is as old as she looks.	<i>M. Collins</i>
A woman who runs will never lack followers.	
Women's rights are men's duties.	
A man proposes - a woman disposes.	
Foul heart never won fair lady.	
Beauty lies in lover's eyes. (Beauty is in the eyes of the beholder).	
The way to a man's heart is through his stomach.	
Absence makes the heart grow fonder.	
Appearances are deceptive. – Lat.: SPECIES DECIPIT [спецієс деціпіт].	
Beauty is but skin deep.	
Better be an old man's darling than a young man's slave.	
Charity begins at home.	
The boy is father of the man, The girl is mother of the woman.	<i>John Milton</i>
Desires are nourished by delays.	
Diamond cut diamond.	
Don't wash your dirty linen in public.	
Every family has a skeleton in the cupboard.	
First thrive and only then wive.	
A good husband makes a good wife.	
He that would the daughter win must with the mother first begin.	
There are women-‘flowers’ and women-‘cereals’. The ‘flowers’ are destined to be mere decorations for men's lives, while the ‘cereals’ give births to men's children.	<i>V. Shevelov</i>
It is absurd to be jealous of a woman who is in love with you. And senseless it is to be jealous of a woman who does not love you.	<i>V. Kozhevnikov</i>
Outer beauty of a man is something beastlike unless it shelters reason.	<i>Democritus</i>
That women are good, gentle, kind – everyone knows. That men are bad, cruel, evil – everyone knows as well. But there exist men whose souls are pure, thoughts honest – and such purity is <i>never found in women</i> .	<i>O. Balzac</i>

<p>Let somebody tomorrow say a word As if cut you apart From all your dreams – As if turn them into smoke... How painful it is when somebody stops loving you. How much more painful when <i>you</i> stop loving... <i>(from a song)</i></p>
<p>Lat.: TEMPUS VULNERA SANAT [темпус вульнера санат] – Час загоює рани.</p>
<p>Lat.: TE HOMINEM ESSE MEMENTO [те гомінем ессе мemento] – Пам'ятай, що ти людина.</p>
<p>Lat.: SI FELIX ESSE VIS, ESTO [сі фелікс ессе віс, есто] – Якщо хочеш бути щасливим, будь ним.</p>
<p>Lat.: PATER FAMILIAS APPELLATUR, QUI IN DOMO DOMINUM HABET [патер фаміліас апеллатур, кві ін домо домініум хабет] – Батьком родини вважається той, кому належить влада в домі.</p>
<p>Lat.: PATIENTIA VINCIT OMNIA [пацієнція вінціт омнія] – Терпіння все перемагає. AMOR OMNIA VINCIT [амор омнія вінціт] – Кохання все здолає.</p>
<p>Lat.: AMOR CAECUS [амор цекус] – Кохання сліпе. CAECA INVIDA EST [цека інвіда ест] – Ревнощі сліпі.</p>
<p>Deutsch: Für die Frau – die Kinder, die Kuchen, die Kirche. (Для жінки – діти, пиріжки, церква.)</p>
<p>French: <i>Chercher la femme.</i>- [шерше ля фам] - Шукайте жінку. (Бо всі неприємності – через стосунки з жінками.)</p>
<p>French: <i>Les femmes ont beaucoup plus de chance que les hommes sur cette terre, beaucoup plus de choses leur sont interdites.</i>- [ле фам он боку плю дё шанс кё лез ом сюр сет тер, боку плю дё шоз лёр сон інтердіт] – У жінок набагато більше шансів (ніж у чоловіків) на цій землі – набагато більше речей їм заборонено.</p>

Прислів'я, приказки та цитати українською та російською мовами

<p>Чоловікові стільки років, на скільки він себе почуває. Жінці стільки років, на скільки вона виглядає.</p>
<p>Жінка, що тікає, завжди викликає бажання себе наздоганяти.</p>

Жіночі права – це чоловічі обов’язки.
Мужчина пропонує – жінка розпоряджається.
Краса коханої знаходиться в очах закоханого. (Об’єктивно – насправді – краси може й не бути).
Шлях до чоловічого серця лежить через його шлунок.
Мерзотникові не завоювати серця справжньої жінки.
На відстані почуття зростає.
Зовнішність оманлива.
Краса не глибше шкіри. (З лица воду не пити. Краса – до вінця, життя – до скону.)
Краще бути коханою жінкою старого чоловіка, ніж прислужницею молодого.
Милосердя починається вдома.
З хлопчика та дівчинки, в першу чергу, треба виховувати майбутніх батьків – тата і маму.
Що довше ми чогось чекаємо, тим сильніше того бажаємо.
Найшла коса на камінь.
Не пери свою брудну білизну прилюдно.
В кожній избушці – свої погремущки.
Спочатку розбагатій – а потім шукай дружину.
У хорошого хазяїна і свинка – господицька, а у поганого і краля – невмьоха. (Хороший чоловік свою дружину не зганьбить.)
Щоб завоювати дівчину, треба спочатку заслужити довіру її матері.
Бывают женщины-цветы и женщины-злаки. Одним суждено украсить жизнь, другим – продолжить её. <i>В. Шевелов</i>
Ревновать ту, которая тебя любит – нелепо, а если не любит – бессмысленно. <i>В. Кожевников</i>
Тілесна краса людини є чимось звіроподібним, якщо під нею не криється розум. <i>Демокріт</i>
Про те, що жінки хороші, ніжні, добрі, всі знають; про те, що чоловіки погані, жорстокі, злі, теж усі знають. Але є чоловіки, чия душа чиста, думки чесні – і такої чистоти у жінок ніколи не знайдеш. <i>О. Бальзак</i>
Пусть завтра кто-то скажет, как отрубит, И впрах развеет все твои мечты... Как страшно, если вдруг тебя разлюбят. Ещё страшней, ещё страшней, когда разлюбишь ты... <i>(из песни)</i>

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Special-Feature Section

(Taken from the author's
'The Introductory Essay'
to 'The Teacher of the Year – 2012'
contestant's materials)

Why Do I Belong Here?

“The most important of human strivings is for morality. On it depends our inner fortitude and the very existence. Morality reflected in deeds makes people’s lives beautiful and worth living. To make it a fully breathing power and help clearly realize its importance is the main aim of education.”

(A. Einstein)

As a student I belonged to the generation of the 90ies. Nobody knew what would happen the next day. The country lacked electricity and gas, and we sat frozen in the cold rooms of the university dreaming of nothing else but some hot tea. The very ink in our pens froze and the students’ handwriting was scarcely discernable because everyone wore gloves. The regional library was no better – resembled a low-temperature morgue with its librarians-shadows and desperate shivering readers, mainly students. Yet nobody stopped working and learning. What motivated us? Mere habit? Our future life aims were certainly very vague. Some were learning the language just to get an opportunity to leave this country. To me – a person sentimental and thinking of myself as Russian Orthodox – leaving the country was out of the question.

So, what motivated me? It seems I only drifted through those cold years warmed up by some hot tea and the opportunity for diving into my favourite subjects – the humanities – head over heels. I enjoyed studying English and wrote my own poetry – practised my own ‘art for art’s sake’... I lived in my own ‘ebony tower’.

However, I clearly remember that at the seminars my group-mates were hardly ever indifferent while some life problems were being discussed. We had viewpoints. We had arguments. We enjoyed debating. Born in the Soviet Union and then facing a different reality we had the privilege to compare and to analyse. Analyse and compare. It made our brains work. «Блажен, кто посетил сей мир / в его минуты роковые! / Его призвали всеблагие / как собеседника на пир...» These lines were written by F.I.Tiutchev so long ago,

but they could be true of us, too! “Literature is the supreme knowledge of man”. “The best way to enlarge one’s English vocabulary is reading books in the original”. They taught us and we trusted.

After graduation a half of my group-mates found themselves abroad. Their dreams came true. As for me, I prayed to be placed somewhere to do something useful – find myself where I should belong. Thus I “drifted” to school. Back to my native Classic school where I had studied five years before. What happened later could be called a miracle.

The pupil had certainly changed by the time I came to school as a teacher. They had become more practical and down-to-earth. But the majority still read a lot and with pleasure, most teenagers knew at least where the library was situated. They enjoyed doing (and suggesting!) creative tasks. And I had never hoped while frozen in those poorly equipped university rooms that I would take so much pleasure in teaching – giving language and literature lessons to senior pupils. I felt I did find myself where I belonged.

Eleven years have passed since. Not much time, actually. The rooms are warmer now. As well as the libraries. So, are they overcrowded?

The pupil has been changing gradually. These days they hardly ever read eagerly. And whenever asked by a teacher, ‘*What do you think of the problem?*’ a student may simple-heartedly produce an ever-bewildering answer, ‘*Think... What? Nothing...*’

No viewpoints. No arguments.

The pace of modern life is so fast that sometimes to stop and think is indeed a luxury one cannot afford. However, without being taught to think an individual is brought up to be manipulated by the others... I know I am to do everything I can to prevent that – no matter how little I am able at.

Otherwise I do not belong here...

October 2011

Навчально-методичне видання

ШЕЛДАГАЄВА (Петренко) Ганна Олександрівна

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