

ENGLISH 102



Dylan Altman
Oxnard College

English 102(Altman)

This text is disseminated via the Open Education Resource (OER) LibreTexts Project (<https://LibreTexts.org>) and like the thousands of other texts available within this powerful platform, it is freely available for reading, printing, and "consuming."

The LibreTexts mission is to bring together students, faculty, and scholars in a collaborative effort to provide an accessible, and comprehensive platform that empowers our community to develop, curate, adapt, and adopt openly licensed resources and technologies; through these efforts we can reduce the financial burden born from traditional educational resource costs, ensuring education is more accessible for students and communities worldwide.

Most, but not all, pages in the library have licenses that may allow individuals to make changes, save, and print this book. Carefully consult the applicable license(s) before pursuing such effects. Instructors can adopt existing LibreTexts texts or Remix them to quickly build course-specific resources to meet the needs of their students. Unlike traditional textbooks, LibreTexts' web based origins allow powerful integration of advanced features and new technologies to support learning.



LibreTexts is the adaptable, user-friendly non-profit open education resource platform that educators trust for creating, customizing, and sharing accessible, interactive textbooks, adaptive homework, and ancillary materials. We collaborate with individuals and organizations to champion open education initiatives, support institutional publishing programs, drive curriculum development projects, and more.

The LibreTexts libraries are Powered by [NICE CXone Expert](#) and was supported by the Department of Education Open Textbook Pilot Project, the California Education Learning Lab, the UC Davis Office of the Provost, the UC Davis Library, the California State University Affordable Learning Solutions Program, and Merlot. This material is based upon work supported by the National Science Foundation under Grant No. 1246120, 1525057, and 1413739.

Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of the National Science Foundation nor the US Department of Education.

Have questions or comments? For information about adoptions or adaptations contact info@LibreTexts.org or visit our main website at <https://LibreTexts.org>.

This text was compiled on 05/02/2026

TABLE OF CONTENTS

Licensing

1: Comics as Literature

- 1.1: March- Book Three Introduction(4-11)
- 1.2: March- Book Three Introduction (11-16)
- 1.3: March- Book Three Introduction (17-23).
- 1.4: Visual Rhetoric/ Visual Reading Series

2: The Short Story and the Mystery(Enigma)

- 2.1: "A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez
- 2.2: Charlotte Perkins Gilman-Stetson's "The Yellow Wallpaper"
- 2.3: Edgar Allan Poe's "The Cask of Amontillado"
- 2.4: Edgar Allan Poe's "The Tell-Tale Heart"
- 2.5: Ernest Hemingway's "Hills Like White Elephants"
- 2.6: Jacob and Wilhelm Grimm's "The Shroud"
- 2.7: Jamaica Kincaid's "Girl"
- 2.8: Kate Chopin's "The Story of an Hour"
- 2.9: L'Heureux's "Talk That Walks"
- 2.10: McPhee's "Omission"
- 2.11: Shirley Jackson's "The Lottery"
- 2.12: Wickman's "Against Subtlety"
- 2.13: William Faulkner's "A Rose for Emily"

3: Plays and Hamlet

- 00: Front Matter
 - Table of Contents
- 3.1: Hamlet by William Shakespeare(Act 1-2)
- 3.2: Hamlet by William Shakespeare (Act 3-4)
- 3.3: Hamlet by William Shakespeare (Act V)

4: Poetry

- 00: Front Matter
 - Table of Contents
- 4.1: Cummings' "2 Little Whos"and "honour the past" and "in Just"
- 4.2: Jimmy Santiago Baca's "Immigrants in Our Own Land" and "I Am Offering this Poem"
- 4.3: Paul Lawrence Dunbar's "Sympathy"
- 4.4: Paul Pompa's "The Abuelita Poem"
- 4.5: Phillip Larkin's "This Be The Verse"
- 4.6: Shakespeare's Sonnets
- 4.7: Sharon Olds' "Sex Without Love"
- 4.8: Sylvia Plath's "Daddy"
- 4.9: W.H. Auden's "Funeral Blues"
- 4.10: Wiliam Carlos Williams' "The Red Wheelbarrow" and "This is Just to Say"

5: Portfolio

- [5.1: Cover Letter- Lecture/ PPT/Sample](#)

[Index](#)

[Glossary](#)

[Detailed Licensing](#)

[Detailed Licensing](#)

Licensing

A detailed breakdown of this resource's licensing can be found in [Back Matter/Detailed Licensing](#).

1: Comics as Literature

For the first few weeks, we will be studying comics as literature. Here, you will find some of our readings, research, and literature connected to comics as literature. Below is the prompt for Essay 1.

Essay 1- March-Prompt Breakdown

Essay 1:

“Comics as Literature”

Purpose: This assignment will provide you with an opportunity to begin thinking in an analytical way about the elements of literature you will be studying in ENGL 102.

Required Readings: To help us understand the structure and language of the comic or graphic novel form, we will read the following texts:

*Available on our course website:

Lewis, John, Andrew Aydin, and Nate Powell. *March: Book One- Three*. Ed. Chris Staros. Top Shelf Publications, 2016. Print.

“Visual Rhetoric/Visual Literacy: Writing About Comics and Graphic Novels.” Thompson Writing Program. Duke U. Web. 2 Sept. 2015. (Available ONLINE at http://twp.duke.edu/uploads/media_it...c.original.pdf)

Directions: Write a **3-6 page thesis-driven** essay that analyzes how the form of the comic contributes to a particular theme or message. Specifically, how do the images and words interact with each other to create meaning in the graphic novel *March: Book One- Three* by John Lewis, Andrew Aydin, and Nate Powell (posted on our course website).

For example, **how does the selection from *March: Book Three* use structural elements (various mixtures of light, and dark and words and silence, etc.) to convey the novel’s opening theme?**

Sample Thesis: “The theme of alienation is depicted in the graphic novel through the facial expressions of the characters, the use of shading, and the use of color.”

(Hint: Theme+ Three Structural Elements=Thesis)

Your essay should be typed and should conform to the MLA format requirements listed in the course syllabus.

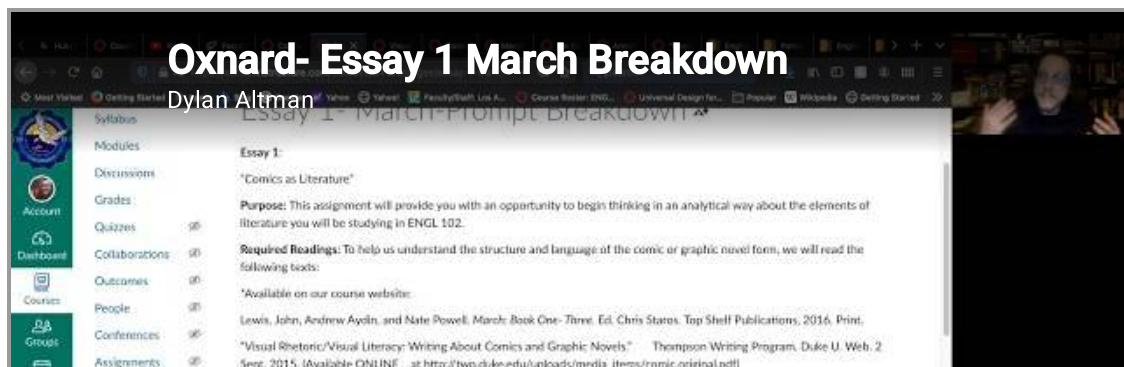
Your 3-6 page essay will:

- **Argue a Thesis:** argue that a specific theme in the story is presented through three structural elements
- **Describe what you observe:** describe the visual and narrative elements in your chosen pages, using the specialized vocabulary of graphic novels we have discussed in class.
- **Analyze Theme:** analyze how the choices that the graphic novelist has made emphasize a specific theme.
- **Use Evidence:** use quotes and examples from the text to support and illustrate your analysis.

Requirements

- **3-6 pages**
- **MLA format + Works Cited Page**
- **3 structural devices(w/definitions) + 1 theme/message**

Video Lecture- March Prompt- Essay 1 Breakdown -00:03:32



Oxnard- Essay 1 March Breakdown
Dylan Altman

Essay 1:
“Comics as Literature”

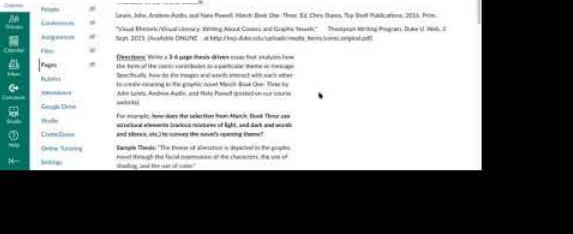
Purpose: This assignment will provide you with an opportunity to begin thinking in an analytical way about the elements of literature you will be studying in ENGL 102.

Required Readings: To help us understand the structure and language of the comic or graphic novel form, we will read the following texts:

*Available on our course website:

Lewis, John, Andrew Aydin, and Nate Powell. *March: Book One- Three*. Ed. Chris Staros. Top Shelf Publications, 2016. Print.

“Visual Rhetoric/Visual Literacy: Writing About Comics and Graphic Novels” Thompson Writing Program. Duke U. Web. 2 Sept. 2015. (Available ONLINE at http://twp.duke.edu/uploads/media_items/comic.original.pdf)



Watch on YouTube

1: Comics as Literature is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

1.1: March- Book Three Introduction(4-11)

Directions

Here, you will find the instructions for reading: *March: Book Three* (4-11) & a Video Lecture Breaking down the reading.

The story is a .pdf. file. I recommend either reading the PowerPoint on How to Read Graphic novels in order to understand the genre of comics. I recommend taking notes on the text by using your computer, sticky notes, or separate note-taking procedures.

While reading the story, keep these questions/ideas in mind:

- What is the the story about?
- How does the story use graphic novel structure to it advantage?
- How does the author use sound effects to contribute to a theme?
- Does the text's use of black and white color to its advantage?
- Does the author use facial expressions to make the reader experience the emotions of the characters?
- Does the author use panel size/shape to force the reader to pay attention to interesting details?
- How does foreground, background, and mid-ground contribute to a theme?
- What are you learning about the Civil Rights movement?
- How does a historical text make more of an impact/less of an impact due to its format?

[march_4-10_-1.pdf](#)

[Minimize File Preview](#)

//

Essay 1 Topic

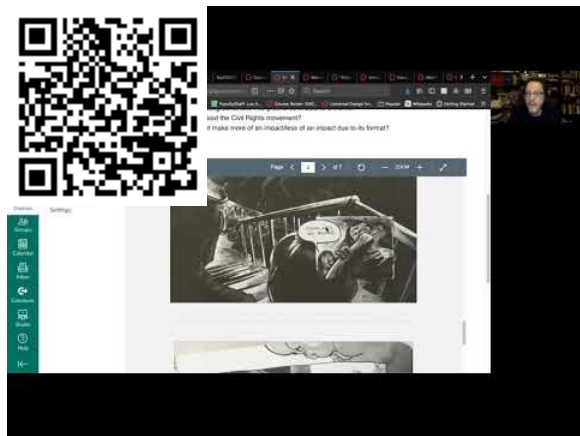
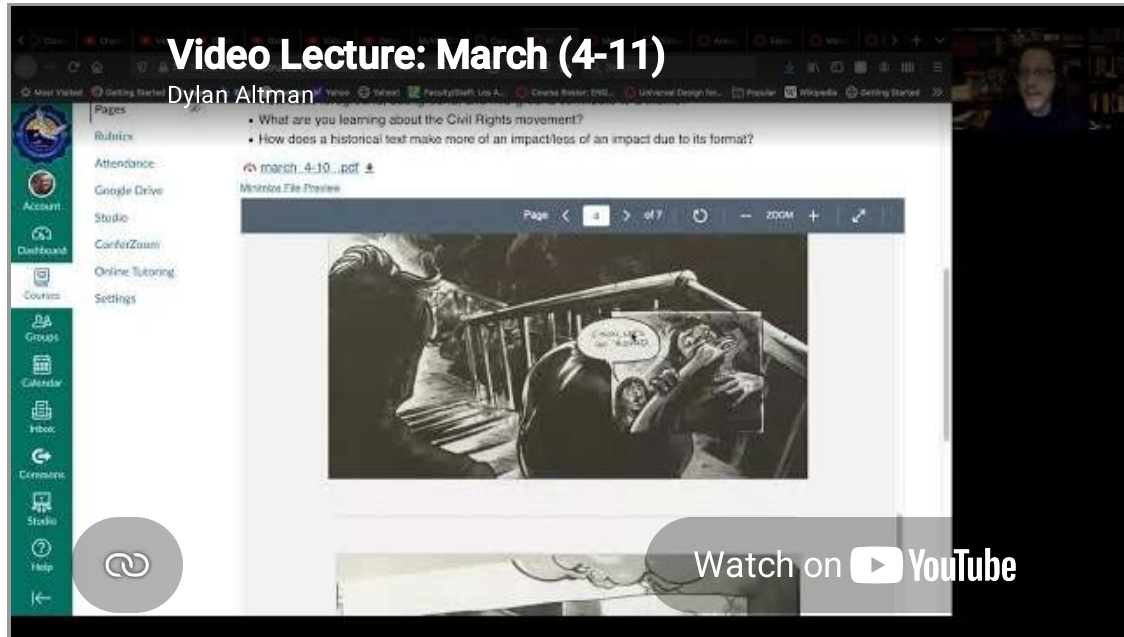
Directions: Write a **3-6 page thesis-driven** essay that analyzes how images and words interact with each other to create meaning in the graphic novel *March: Book One- Three* by John Lewis, Andrew Aydin, and Nate Powell (posted on our course website).

For example, **how does the selection from *March: Book Three* use structural elements (various mixtures of light, and dark and words and silence, etc.) to convey the novel's opening theme?**

Sample Thesis: "The theme of alienation is depicted in the graphic novel through the facial expressions of the characters, the use of shading, and the use of color."

(Hint: Theme+ Three Structural Elements)

Video Lecture- March(4-11)- 00:10:06



1.1: March- Book Three Introduction(4-11) is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

1.2: March- Book Three Introduction (11-16)

Directions

Here, you will find the instructions for reading: *March: Book Three* (11-16) & a Video Lecture Breaking down the reading.

The story is a .pdf. file. I recommend either reading the PowerPoint on How to Read Graphic novels in order to understand the genre of comics. I recommend taking notes on the text by using your computer, sticky notes, or separate note-taking procedures.

While reading the story, keep these questions/ideas in mind:

- What is the the story about?
- How does the story use graphic novel structure to it advantage?
- How does the author use sound effects to contribute to a theme?
- Does the text's use of black and white color to its advantage?
- Does the author use facial expressions to make the reader experience the emotions of the characters?
- Does the author use panel size/shape to force the reader to pay attention to interesting details?
- How does foreground, background, and mid-ground contribute to a theme?
- What are you learning about the Civil Rights movement?
- How does a historical text make more of an impact/less of an impact due to its format?

 [march_11-16_-1.pdf](#)

[Minimize File Preview](#)

//

Essay 1 Topic

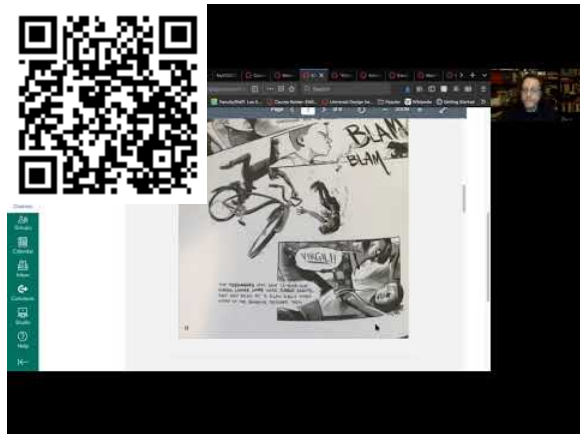
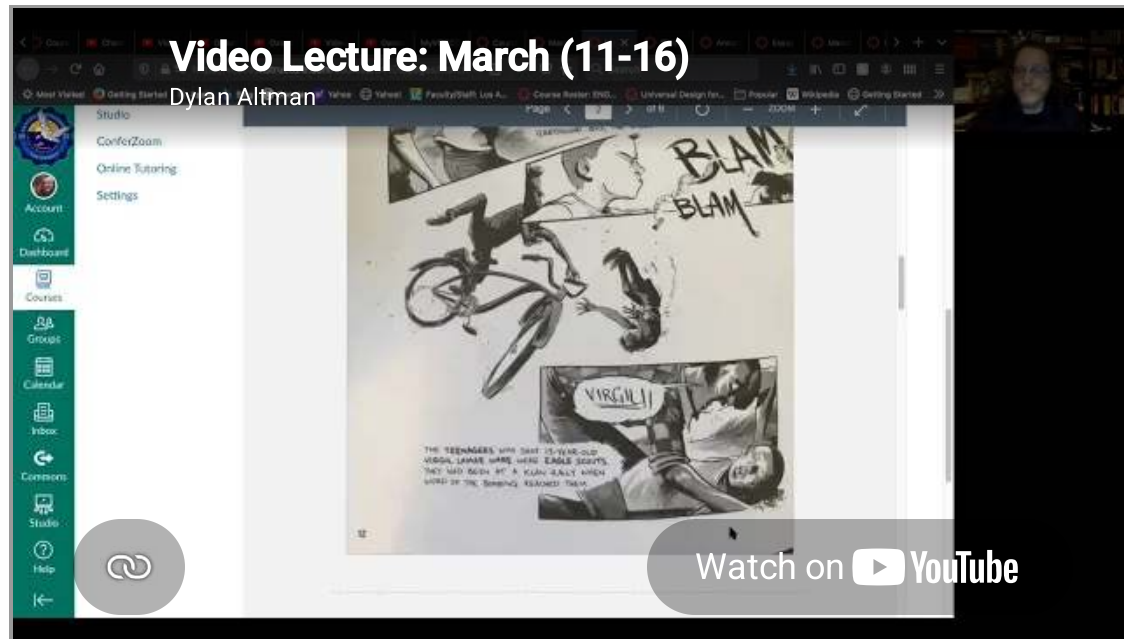
Directions: Write a **3-6 page thesis-driven** essay that analyzes how images and words interact with each other to create meaning in the graphic novel *March: Book One- Three* by John Lewis, Andrew Aydin, and Nate Powell (posted on our course website).

For example, **how does the selection from *March: Book Three* use structural elements (various mixtures of light, and dark and words and silence, etc.) to convey the novel's opening theme?**

Sample Thesis: "The theme of alienation is depicted in the graphic novel through the facial expressions of the characters, the use of shading, and the use of color."

(Hint: Theme+ Three Structural Elements)

Video Lecture- *March*(11-16)- 00:05:35



1.2: *March- Book Three* Introduction (11-16) is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

1.3: March- Book Three Introduction (17-23).

Directions

Here, you will find the instructions for reading: *March: Book Three* (17-23)

The story is a .pdf. file. I recommend either reading the PowerPoint on How to Read Graphic novels in order to understand the genre of comics. I recommend taking notes on the text by using your computer, sticky notes, or separate note-taking procedures.

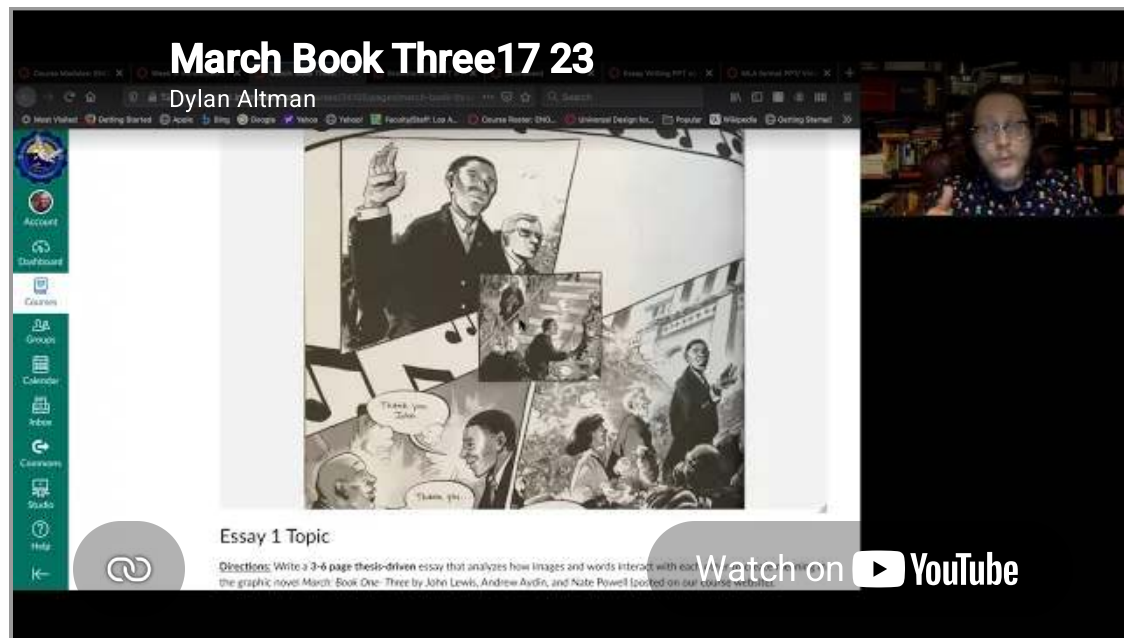
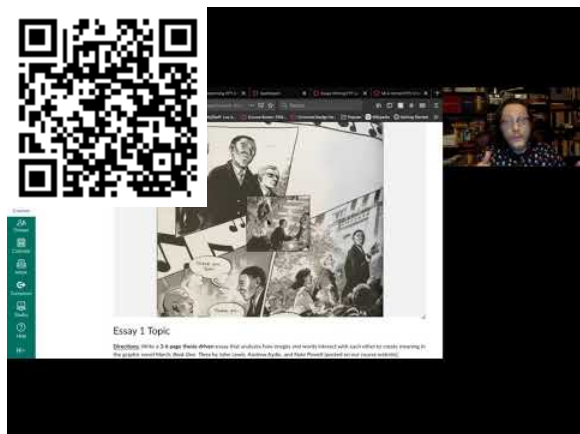
While reading the story, keep these questions/ideas in mind:

- What is the the story about?
- How does the story use graphic novel structure to it advantage?
- How does the author use sound effects to contribute to a theme?
- Does the text's use of black and white color to its advantage?
- Does the author use facial expressions to make the reader experience the emotions of the characters?
- Does the author use panel size/shape to force the reader to pay attention to interesting details?
- How does foreground, background, and mid-ground contribute to a theme?
- What are you learning about the Civil Rights movement?
- How does a historical text make more of an impact/less of an impact due to its format?

 [march_17-23_-1.pdf](#)

[Minimize File Preview](#)

//

Essay 1 Topic

Directions: Write a **3-6 page thesis-driven** essay that analyzes how images and words interact with each other to create meaning in the graphic novel *March: Book One- Three* by John Lewis, Andrew Aydin, and Nate Powell (posted on our course website).

For example, **how does the selection from *March: Book Three* use structural elements (various mixtures of light, and dark and words and silence, etc.) to convey the novel's opening theme?**

Sample Thesis: "The theme of alienation is depicted in the graphic novel through the facial expressions of the characters, the use of shading, and the use of color."

(Hint: Theme+ Three Structural Elements)

1.3: March- Book Three Introduction (17-23) is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

1.4: Visual Rhetoric/ Visual Reading Series

Directions

Here, you will find the instructions for reading: "Visual Rhetoric/ Visual Reading Series"

The story is a .doc. file. I recommend either reading the PowerPoint on How to Read Graphic novels in order to understand the genre of comics. I recommend taking notes on the text by using your computer, sticky notes, or separate note-taking procedures.

While reading the story, keep these questions/ideas in mind:

- What is the the story about?
- How does the story use graphic novel structure to it advantage?
- Does the text's use of black and white color to its advantage?
- What are you learning about the Civil Rights movement?
- How does a historical text make more of an impact/less of an impact due to its format?

Essay 1 Topic

Directions: Write a **3-6 page thesis-driven** essay that analyzes how images and words interact with each other to create meaning in the graphic novel *March: Book One- Three* by John Lewis, Andrew Aydin, and Nate Powell (posted on our course website).

For example, **how does the selection from *March: Book Three* use structural elements (various mixtures of light, and dark and words and silence, etc.) to convey the novel's opening theme?**

Sample Thesis: "The theme of alienation is depicted in the graphic novel through the facial expressions of the characters, the use of shading, and the use of color."

(Hint: Theme+ Three Structural Elements)

▢ [Visual Rhetoric_Visual Literacy Series\(1\).docx](#)

1.4: Visual Rhetoric/ Visual Reading Series is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2: The Short Story and the Mystery(Enigma)

Essay 2: The Short Story and the Mystery(Enigma)

Prompt:

To what extent does a narrative's use of subtlety and omission(enigma) enhance and/or undermine your experience as a reader?

Purpose: In Essay 2, we will hone our critical analysis skills by considering how subtlety, enigma, and omission impacts the reader's experience of the short story. Do you like enigma or do you dislike it? Why?

Required Texts: Your essay must incorporate **Ernest Hemingway's "Hills Like White Elephants,"** and at least **ONE** additional short story, AND at least **ONE** of the essays listed below (either L'Heureux, McPhee, or Wickham).

- Hemingway, Ernest. "Hills Like White Elephants." *Norton Introduction to Literature*. Portable Edition.
- L'Heureux, John L. "Talk that Walks: How Hemingway's Dialogue Powers Tell a Story." *The Wall Street Journal*.
- McPhee, John. "Writing by Omission" *The New Yorker*. Sept. 14, 2015.
- Wickham, Forrest. "Against Subtlety: The Case for Heavy-Handedness in Art." *Slate*. 1, 2015.
- Poe, Edgar Allen. "The Cask of Amontillado." *Canvas*. Retrieved from www..
- Kincaid, Jamaica. "Girl." *Norton Introduction to Literature*. Portable Edition.
- and any of the Short Stories that we have read in this section

Background: Do you like mystery in a story? Why or why not?

Taking Ernest Hemingway's "Hills Like White Elephants" as your starting point, consider the positive and negative effects of the story's subtlety and omission on your experience as a reader.

Theoretical Background:

For John L'Heureux, a former Director of Stanford's Writing Center, a writer's use of subtlety and "silence" when presenting dialogue in a story has advantages because it places a greater emphasis on characters' actions as opposed to their words. In "Writing by Omission," John McPhee interprets the purpose of Hemingway's Theory of Omission, which is to allow "the creative reader [to] silently articulate the unwritten thought that is present in the white space" and to let "the reader have the experience" of the characters in the narrative. In contrast, in "Against Subtlety: The Case for Heavy-Handedness in Art," Forrest Wickman asserts bluntly that "subtlety sucks" because "People feel things, strongly, and creators that underplay that are making it harder for their audiences to connect purely and viscerally to their work."

Writing Task: After carefully reading the required texts and assigned short stories, write a **4-6** -page thesis-driven essay that thoughtfully responds to the following prompt:

To what extent does a narrative's use of subtlety and omission enhance and/or undermine your experience as a reader?

In other words, your essay should consider your experience as a reader of "Hills" and then take a focused position that defends or argues against Hemingway's use of subtlety and omission in the short story.

Consider how subtlety and omission work in communicating elements of the story's plot, narration, and characterization. Do these slight mysteries and subtleties make the story more interesting or less interesting? Why? Use specific examples from "Hills Like White Elephants" and ONE additional short story of your choosing to support your argument.

Essay Format: Essay must be typed and double-spaced with one-inch margins. Use Times New Roman 12-point font and include the proper heading, a title, and last name and page number on every page.

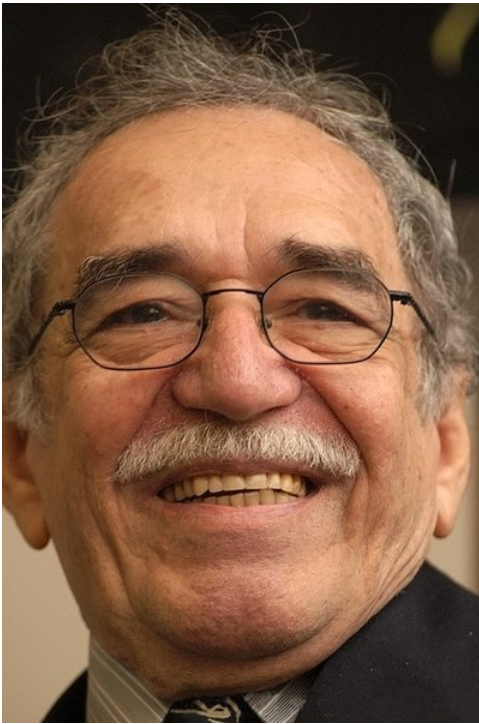
Essay 2 Requirements:

- 4-6 pages(FULL PAGES)
- MLA Format
- Use "Hills Like White Elephants"
- Use an additional Short Story
- Use one of the Scholarly Articles(L'Heureux, McPhee, or Whitman)

YOU ARE ALSO EXPECTED TO DO PEER REVIEW ON A COLLEAGUE'S PAPER.

2: The Short Story and the Mystery(Enigma) is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.1: "A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez



Directions

Here, you will find "A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez

The story is a .pdf file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

Gabriel García Márquez (1927-2014)

Colombian

Contemporary Literature

Gabriel García Márquez and Jorge Luis Borges are the best known Latin American writers in history. Márquez won the Nobel Prize for Literature in 1982, arguably mostly for his best known novel, *One Hundred Years of Solitude* (1967). Later novels that were also critically acclaimed include *Love in the Time of Cholera* (1985) and *The General in his Labyrinth* (1989).

Márquez was born in Colombia and raised by his maternal grandparents. His grandfather, a liberal war veteran, was an enthusiastic storyteller, and his grandmother was fond of telling fantastic stories that included ghosts, premonitions, omen, and other fantastical and gothic elements. Márquez was particularly influenced by her matter of fact treatment of the supernatural, which he later imitated in his writings through the use of "magical realism," the incorporation of supernatural or "magical" elements into fiction that is predominately realistic.

In 1948, Márquez began his writing career as a journalist in Colombia while studying law at the National University of Colombia. In the mid-fifties, he moved to Caracas, Venezuela, and continued working as a columnist there. He later worked as a correspondent in Europe and traveled widely in the Southern United States (he was a devoted Faulkner fan) before settling in Mexico City. He later moved his family to Spain, where they were living when he became famous.

A committed leftist, Márquez eventually was critical of U.S. imperialism and for many years denied entrance to the U.S. until the ban was removed in 1991 by President Bill Clinton. In later life, Márquez moved to Cuba, where he supported the Castro regime.

In the short story “A Very Old Man with Enormous Wings” (1955), which Márquez claimed was written for children, includes elements typical of Márquez’s writing, particularly magical realism and folk elements. The elements of magical realism are characterized by the matter of fact inclusion of supernatural intrusions into everyday life. The folk characteristics here are directly traceable to Márquez’s upbringing in rural Colombia, where he regularly heard folktales from the region as part of his early education.

(Written by Anita Turlington)

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.
- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?
- How does Márquez use magical realism in “A Very Old Man with Enormous Wings”?
- Is Márquez conveying a religious message, or is this story simply folklore?
- What impressions do you take away from the story about the townspeople? The angel?

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

□ [“A Very Old Man with Enormous Wings” by Gabriel Garcia Marquez .docx](#)

[Minimize File Preview](#)

//

Modern World Literature: Compact Edition

[Links to an external site.](#) by Amy Jo Swing is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](#)

[Links to an external site.](#), except where otherwise noted.

2.1: "A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.2: Charlotte Perkins Gilman-Stetson's "The Yellow Wallpaper"



Portrait of Charlotte Perkins Gilman, circa 1896.

Fotosearch / Getty Images

Directions

Here, you will find the reading Charlotte Perkins Gilman-Stetson's "The Yellow Wallpaper"

The story is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.
- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?
- Who is the woman in the wallpaper?
- What is happening to the narrator?
- Is this post-partum depression?
- Why does the husband faint?

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

□ ["The Yellow Wallpaper" by Charlotte Perkins Gilman.docx](#)

[Minimize File Preview](#)

//

VL- "The Yellow Wallpaper" by C. P. Gilman(Stetson) -00:4:47

Gilman, Charlotte. "The Yellow Wallpaper." *Gutenberg.org*, www.gutenberg.org/ebooks/1952.

2.2: Charlotte Perkins Gilman-Stetson's "The Yellow Wallpaper" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.3: Edgar Allan Poe's "The Cask of Amontillado"



["Picture of Edgar Allan Poe" in Composition and Literature](#)

[Links to an external site.](#) by James Sexton and Derek Soles is licensed under a [Creative Commons Attribution 4.0 International License](#)

[Links to an external site.](#), except where otherwise noted

Directions

Here, you will find Edgar Allan Poe's "The Cask of Amontillado"

The story is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.
- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?
- What is the evidence that Montresor has carefully planned the murder of Fortunato?
- Why is it significant that the murder takes place during "the supreme madness of the carnival season"?
- Explain the significance of all of the names in the story—Fortunato, Montresor, and Luchresi.
- Summarize in your own words Montresor's criteria for successful revenge and then explain whether they are met.
- How does the Montresor family coat of arms relate to the events of the story?
- Dramatic irony occurs when there is a discrepancy between what a character seems to be saying and what he or she actually means. For example, dramatic irony occurs when Montresor tells Fortunato that he is "luckily met" because Montresor knows that the meeting will be an unlucky one. Explain some other instances of dramatic irony in the story.
- Explain the circumstances under which Montresor tells his story. Who is the speaker addressing?
-

Author's Bio:

Edgar Allan Poe (1809–1849) was born in Boston, Massachusetts. Within a year, his alcoholic father deserted his mother and three infant children. When his mother died of tuberculosis in Richmond, Virginia, three-year-old Edgar was adopted by John Allan and his wife. Allan, a prosperous businessperson, spent time in England, where Poe began his education at private schools.

Back in the United States, Allan forced Poe to leave the University of Virginia in 1826 when Poe incurred gambling debts he could not pay. He served in the U.S. Army from 1827 to 1829, eventually attaining the rank of sergeant major. Poe next attended West Point, hoping for further military advancement.

Shortly thereafter, Mrs. Allan died of tuberculosis. Poe angrily confronted his foster father about his extramarital affairs; for this candour, he was disowned. Believing that Allan would never reinstate him as heir, Poe deliberately violated rules to provoke his dismissal from the Academy. In 1835, Poe began his career as editor, columnist, and reviewer, earning a living he could not make as a writer of stories and poems. That same year, he married his thirteen-year-old cousin, Virginia Clemm, and lived with her and her mother during a period marked by illness and poverty. Virginia died of tuberculosis in 1847. Poe died, delirious, under mysterious circumstances, in 1849.

He perfected the Gothic horror story with “The Fall of the House of Usher” and originated the modern detective story in “The Gold-Bug” and “The Murders in the Rue Morgue.”

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

 [The Cask of Amontillado - Edgar Allan Poe.docx](#)

[Minimize File Preview](#)

//

Poe's "Cask of Amontillado"-00:07:26

Composition and Literature

[Links to an external site.](#) by James Sexton and Derek Soles is licensed under a [Creative Commons Attribution 4.0 International License](#)

[Links to an external site.](#), except where otherwise noted.

2.3: Edgar Allan Poe's "The Cask of Amontillado" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.4: Edgar Allan Poe's "The Tell-Tale Heart"



Directions

Here, you will find the "The Raven" by Edgar Allan Poe, a Video Lecture on the text, and a Video Lecture

The essay is a .docx file. I recommend either saving to your drive for future use. Otherwise, you will not have the file to look at later. Either way, you should take notes on the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

Edgar Allan Poe (1809–1849) was born in Boston, Massachusetts. Within a year, his alcoholic father deserted his mother and three infant children. When his mother died of tuberculosis in Richmond, Virginia, three-year-old Edgar was adopted by John Allan and his wife. Allan, a prosperous businessperson, spent time in England, where Poe began his education at private schools.

Back in the United States, Allan forced Poe to leave the University of Virginia in 1826 when Poe incurred gambling debts he could not pay. He served in the U.S. Army from 1827 to 1829, eventually attaining the rank of sergeant major. Poe next attended West Point, hoping for further military advancement.

Shortly thereafter, Mrs. Allan died of tuberculosis. Poe angrily confronted his foster father about his extramarital affairs; for this candor, he was disowned. Believing that Allan would never reinstate him as heir, Poe deliberately violated rules to provoke his dismissal from the Academy. In 1835, Poe began his career as editor, columnist, and reviewer, earning a living he could not make as a writer of stories and poems. That same year, he married his thirteen-year-old cousin, Virginia Clemm, and lived with her and her mother during a period marked by illness and poverty. Virginia died of tuberculosis in 1847. Poe died, delirious, under mysterious circumstances, in 1849.

He perfected the Gothic horror story with "The Fall of the House of Usher" and originated the modern detective story in "The Gold-Bug" and "The Murders in the Rue Morgue."

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.
- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?

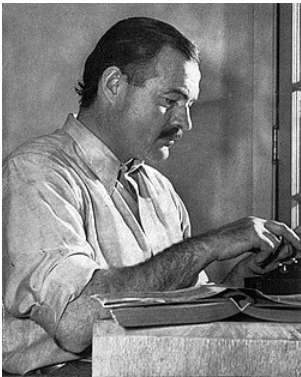
Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

□ ["The Tell-Tale Heart" By Edgar Allan Poe .docx](#)

2.4: Edgar Allan Poe's "The Tell-Tale Heart" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.5: Ernest Hemingway's "Hills Like White Elephants"



Directions

Here, you will find the reading "Hills Like White Elephants" by Ernest Hemingway

The story is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

Ernest Hemingway was born and raised in Oak Park, Illinois, an affluent suburb of Chicago. His father, who was prone to depression and would later commit suicide, was a physician and his mother was a singer turned music teacher. Because Hemingway's father was an avid outdoorsman, the family spent many of their summers in northern Michigan, which is where Hemingway set many of his short fiction, including the Nick Adams stories.

In 1917, Hemingway, at that time a writer for *The Kansas City Star*, was eager to join the Armed Forces to fight in the Great War (World War I) but was medically disqualified. Undiscouraged, he joined the ambulance corps and served on the Italian front. During shelling, Hemingway received a shrapnel injury but still carried a comrade to safety and was decorated as a hero.

When Hemingway returned to the States, living ultimately in Chicago, he fell under the mentorship of fellow modernist, Sherwood Anderson, who encouraged Hemingway to move to Paris. In 1920, Hemingway married Hadley Richardson; soon afterwards, the couple left for Paris. Surrounded by other writers of the period, such as Gertrude Stein, F. Scott Fitzgerald, Ezra Pound, Hemingway used these connections to help develop his own writing career. With F. Scott Fitzgerald's help, Hemingway published his first novel *The Sun Also Rises* (1926) to great acclaim. The novel established Hemingway's simplistic writing style while expressing the frustration that many felt about World War I. His second novel, *A Farewell to Arms* (1929), another critical success, once again, captured the disillusionment of the modernist period.

While Hemingway had a turbulent personal life, filled with divorces and failed relationships, he continued to write successful works including several collections of short fiction, for which he was well known, as well as novels and non-fiction. Some of his many works are *Death in the Afternoon* (1932), bringing bullfighting to a larger audience; *To Have and Have Not* (1937); and *For Whom the Bell Tolls* (1940), a classic novel on the Spanish Civil War. In 1952, Hemingway wrote what many consider to be his finest work, *Old Man and the Sea*, which was awarded the Pulitzer Prize and led to his Nobel Prize for Literature in 1954. In 1961, after struggling with depression for years, Ernest Hemingway took his own life in Ketchum, Idaho.

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.
- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?
- What is the iceberg in the story? What is above the surface? What is below?

- What do you think of the Girl and the American Man's Relationship?
- Why does the narrator use Girl and American Man, rather than names?

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

□ ["Hills Like White Elephants" by E. Hemingway.doc](#)

Video Lecture-"Hills Like White Elephants"-00:10:46

Berke, Bleil, & Cofer

Professors (English) at Middle Georgia State University, College of Coastal Georgia, & Abraham Baldwin Agricultural College

Sourced from [University of North Georgia Press](#)

2.5: Ernest Hemingway's "Hills Like White Elephants" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.6: Jacob and Wilhelm Grimm's "The Shroud"



Directions

Here, you will find the reading "The Shroud" by Jacob and Wilhelm Grimm

The story is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

The Brothers Grimm, Jacob and Wilhelm, were both expert philologists and avid collectors of German folk tales. The Brothers Grimm collected dozens of folk ("fairy") tales and published them in the first definitive collection in German. Many of those tales, from Sleeping Beauty to Cinderella, are best known in American culture thanks to their adaptation as animated films by Walt Disney in the twentieth century, but they were famous already by the mid-nineteenth. The Brothers Grimm also undertook an enormous project to compile a comprehensive German dictionary, not only containing every German word but detailed etymologies (they did not live to see its completion; the third volume E – Forche was published shortly before Jacob's death).

The Grimm brothers were the quintessential Romantic nationalists. Many Romantics like them believed that nations had spirits, which were invested with the core identity of their "people." The point of the Grimm brothers' work was reaching back into the remote past to grasp the "essence" of what it meant to be "German." At the time, there was no country called Germany, and yet romantic nationalists like the Grimms believed that there was a kind of German soul that lived in old folk songs, the German language, and German traditions. They worked to preserve those things before they were further "corrupted" by the modern world.

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.
- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?
 - What did the boy die from?
 - Was this real?
 - What does this story "teach" us? What's the lesson here?

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

□ ["The Shroud" by Grimm.doc](#)

[Minimize File Preview](#)

//

Video Lecture- "The Shroud"- 00:03:40

Berke, Bleil, & Cofer

Professors (English) at Middle Georgia State University, College of Coastal Georgia, & Abraham Baldwin Agricultural College

Sourced from [University of North Georgia Press \(Links to an external site.\)](#)

2.6: Jacob and Wilhelm Grimm's "The Shroud" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.7: Jamaica Kincaid's "Girl"



"Jamaica Kincaid på Bokmässan 2019. Foto: Niklas Maupoix"
[Links to an external site.](#) is licensed under CC BY-NC 2.0

[Links to an external site.](#) by Bokmässan i Göteborg

[Links to an external site.](#)

Directions

Here, you will find Jamaica Kincaid's "Girl"

The story is a .pdf file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

Jamaica Kincaid (1949-)

Antiguan-American

Contemporary Literature

Jamaica Kincaid, whose original name is Elaine Potter Richardson, was born in Antigua in 1949. She is currently Professor of African and African-American Studies at Harvard University. She grew up in Antigua in poverty, and she had a troubled relationship with her mother, whom she believed neglected her in favor of her brothers. She has said that this relationship shaped her as a writer. As a teenager, she moved to New York city, where she began her career as a writer in her twenties publishing short stories in teen magazines but eventually publishing short fiction in *The Village Voice*, *The Paris Review*, and *The New Yorker*. While she has no college degree, Kincaid wrote for *The New Yorker* for nearly 20 years.

Kincaid's work is often semi-autobiographical; she explores themes of race and gender, particularly in a neo-colonial setting. "Girl" was originally published in the *New Yorker* magazine in 1978. Written as a dispute between a mother and a daughter, it is a powerful illustration of the limits of a young woman's life in the Caribbean culture of the time.

(Written by Anita Turlington)

Reading Questions to Consider:

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.

- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?
- Why is the story written in second person?
- What does the mother tell the young girl about her role as a woman?
- How does the tone change as the conversation progresses?
- How does this very short story reflect the author's experiences?

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

 [Girl_by_Jamaica_Kincaid.docx](#)

[Minimize File Preview](#)

//

Kincaid's "Girl"-00:02:59

Modern World Literature: Compact Edition [Links to an external site.](#) by Amy Jo Swing is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](#)

[Links to an external site.](#), except where otherwise noted.

2.7: Jamaica Kincaid's "Girl" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.8: Kate Chopin's "The Story of an Hour"



Kate Chopin (1850–1904)

[Links to an external site.](#) by James Sexton and Derek Soles is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](#)

[Links to an external site.](#), except where otherwise noted.

Directions

Here, you will find the reading Chopin's "The Story of an Hour"

The story is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.
- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?
- What was the shock?
- How does the author's background influence your read of the story?
- Does she die from happiness or grief?

Author's Bio:

Katherine O'Flaherty Chopin was born in 1850 in St. Louis, Missouri, to an affluent family. She was formally educated in a Catholic school for girls. At age twenty, she married Oscar Chopin and moved with him to New Orleans. The couple eventually relocated to Cloutierville in 1879, an area where many members of the Creole community lived. The Chopins lived, worked, and raised their six children together until Oscar died unexpectedly in 1882, leaving his wife in serious debt. Chopin worked and sold the family business to pay off the debt, eventually moving back to St. Louis to be near her mother, who died soon after Chopin returned. After experiencing these losses, Chopin turned to reading and writing to deal with her grief. Her experiences in New Orleans and Cloutierville provided rich writing material, and during the 1890s, she enjoyed success as a writer, publishing a number of stories in the Local Color tradition. By 1899, her style had evolved, and her important work *The Awakening*, published that year, shocked the Victorian audience of the time in its frank depiction of a woman's sexuality. Unprepared for the negative critical reception that ensued, Chopin retreated from the publishing world. She died unexpectedly a few years later in 1904, from a brain hemorrhage.

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

□ ["The Story of An Hour" by Kate Chopin .docx](#)

[Minimize File Preview](#)

//

[Video Lecture "The Story of an Hour" 00:04:40](#)

Berke, Bleil, & Cofer

Professors (English) at Middle Georgia State University, College of Coastal Georgia, & Abraham Baldwin Agricultural College

Sourced from [University of North Georgia Press](#)

[Links to an external site.](#)

2.8: Kate Chopin's "The Story of an Hour" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.9: L'Heureux's "Talk That Walks"

Directions

Here, you will find the reading "Talk That Walks" by John L'Heureux

The article about enigma is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading this scholarly articles, keep these questions/ideas in mind:

- While reading this article, please pay close attention to the author's opinion about mystery or enigma.
- Do you agree with their opinion about enigma?
- What kinds of enigma does this author say they like?
- Do you agree with the author that enigma enhances/detracts from your enjoyment of the text?
- What about the article do you agree with?
- What about the article do you disagree with?

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?" Can you use this article to support your opinion? How?

 [Talk That Walks by John L'Heureux.docx](#)

[Minimize File Preview](#)

//

"Talk That Walks"-00:02:11

2.9: L'Heureux's "Talk That Walks" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.10: McPhee's "Omission"

Directions

Here, you will find the reading "Omission" by John McPhee. This was originally published in the [New Yorker](#)

[Links to an external site.](#) on September 7, 2015.

The article about enigma is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading this scholarly articles, keep these questions/ideas in mind:

- While reading this article, please pay close attention to the author's opinion about mystery or enigma.
- Do you agree with their opinion about enigma?
- What kinds of enigma does this author say they like?
- Do you agree with the author that enigma enhances/detracts from your enjoyment of the text?
- What about the article do you agree with?
- What about the article do you disagree with?

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?" Can you use this article to support your opinion? How?

▢ ["Omission" by John McPhee.docx](#)

[Minimize File Preview](#)

//

McPhee's "Omission"-00:04:31

2.10: McPhee's "Omission" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.11: Shirley Jackson's "The Lottery"



CC & www.ShirleyJackson.org

[Links to an external site.](#)

Directions

Here, you will find the reading "The Lottery" by Shirley Jackson.

The story is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.
- What is the Lottery?
- What kind of town is it?
- What is being "celebrated"? Why?
- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?

Author's Bio:

Shirley Jackson, 1916-1965, one of the most brilliant and influential authors of the twentieth century, is widely acclaimed for her stories and novels of the supernatural, including the well-known short story "The Lottery" and the best-selling novel "The Haunting of Hill House."- www.ShirleyJackson.org

[Links to an external site.](#)

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

□ [Shirley Jackson's "The Lottery".docx](#)

Loading...

Music Credits: Midnight Tale Kevin MacLeod (incompetech.com)

Licensed under Creative Commons: By Attribution 3.0<http://creativecommons.org/licenses/by/3.0/>

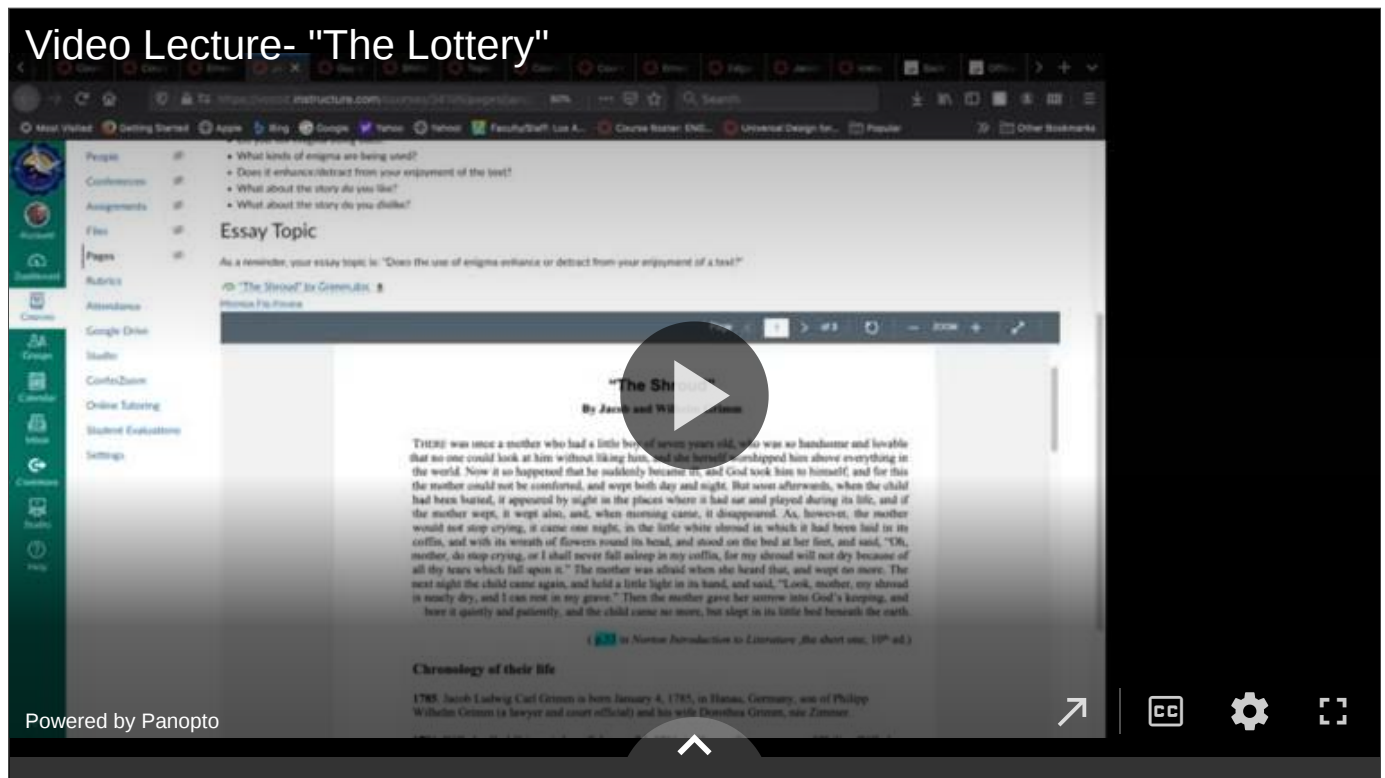
Melancholia: <https://www.purple-planet.com>

Royalty-free music from: <https://www.fesliyanstudios.com>

[Links to an external site.](#)

Video Lecture- "The Lottery"- 00:07:04

Video Lecture- "The Lottery"



Powered by Panopto

2.11: Shirley Jackson's "The Lottery" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.12: Wickman's "Against Subtlety"

Directions

Here, you will find the reading "Against Subtlety" by Forrest Wickman. It was originally published on Slate on 11/1 /2015. This link will take you to the [Slate Article](#)

[Links to an external site.](#), but a document is located below.

The article about enigma is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading this scholarly articles, keep these questions/ideas in mind:

- While reading this article, please pay close attention to the author's opinion about mystery or enigma.
- Do you agree with their opinion about enigma?
- What kinds of enigma does this author say they like?
- Do you agree with the author that enigma enhances/detracts from your enjoyment of the text?
- What about the article do you agree with?
- What about the article do you disagree with?

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?" Can you use this article to support your opinion? How?

[Against Subtlety by Forrest Wickman.docx](#)

[Minimize File Preview](#)

//

Against Subtlety by Wickman-00:02:54

2.12: Wickman's "Against Subtlety" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

2.13: William Faulkner's "A Rose for Emily"



Directions

Here, you will find William Faulkner's "A Rose for Emily"

The story is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading the story, keep these questions/ideas in mind:

- While reading this story, please pay close attention to the author's use of mystery or enigma.
- Do you see enigma being used?
- What kinds of enigma are being used?
- Does it enhance/detract from your enjoyment of the text?
- What about the story do you like?
- What about the story do you dislike?
- Why is the discovery of the single grey hair at the end of "A Rose for Emily" significant?
- Did Emily kill Homer? How? Why?
- Faulkner received the Nobel Prize for Literature in 1950. In his award speech, he lamented that many of America's young authors had forgotten "the problems of the human heart in conflict with itself which alone can make good writing." How does "A Rose for Emily" show the human heart in conflict with itself?
-

Author's Bio:

William Faulkner is the most important writer of the Southern Renaissance. Flannery O'Connor once compared the overpowering force of his influence to a thundering train, remarking that "nobody wants his mule and wagon stalled on the same track the **Dixie Limited** is roaring down." Faulkner was born in Mississippi and raised on tales of his legendary great-great grandfather the "Old Colonel," who led a group of raiders in the civil war, built his own railroad, served in the state legislature, and was murdered by a political rival and prominent great-grandfather, the "Young Colonel," who was an assistant United States attorney and banker. Dropping out of high school, Faulkner left Mississippi to pursue his interests in drawing and poetry. During World War I, Faulkner

pretended to be English and enlisted in the Royal Air Force, although he never saw combat. He picked up his poetic career after the war, ultimately publishing his first book in 1924, a collection of poetry called *The Marble Faun*. Turning his attention to fiction writing, Faulkner then wrote two timely novels. His first novel, *Soldier's Pay* (1926), explores the states of mind of those who did and did not fight in World War I. His second novel, *Mosquitos* (1927), exposes the triviality of the New Orleans art community of which Faulkner was briefly a part. However, it is with his third novel, *Sartoris* (1929), that Faulkner made what he called his “great discovery”: the fictional possibilities contained within his home state of Mississippi. Returning to Oxford, MI, with his new wife, Faulkner moved into an antebellum mansion and began turning the tales he heard growing up about his hometown and surrounding area into one of the greatest inventions in American literary history: Yoknapatawpha County.

Faulkner eventually wrote thirteen novels set in Yoknapatawpha County. Beginning with his fourth novel, *The Sound and the Fury* (1929), Faulkner began to incorporate modernist literary techniques such as stream-of-consciousness narration and non-linear plotting into his already lofty style. *The Sound and the Fury* describes the fall of the Compson family through four distinct psychological points of view, one of which is that of a young man who commits suicide, and another belonging to an illiterate who is severely mentally handicapped. *As I Lay Dying* (1930) describes the death and burial of a matriarch from the perspective of fifteen different characters in fifty-seven sections of often stream-of-consciousness prose. In *Absalom, Absalom!* (1936), four narrators relate the same story yet also change it to arrive at four very different meanings. Modernist techniques such as these enabled Faulkner to show how the particulars of everyday life in the rural American South dramatize what he saw as the universal truths of humanity as a whole. While stylistically modernist, Faulkner's collective epic of Yoknapatawpha County ultimately explores not so much the future of narrative as the human condition itself as lensed through generation-spanning histories of great and low families. Two of Faulkner's Yoknapatawpha stories are included here: “Barn Burning,” an early story of the Snopes family about whom Faulkner would eventually write a trilogy of novels; and “A Rose for Emily,” one of his many tales about the decline of formerly-great Southern families. These short stories are good representatives of both the range of Faulkner's style and his ambition as a storyteller. In deeply regional tales that are at once grotesque, tragic, brilliant, profound, loving, and hilarious, Faulkner leads us to the source, as he once put it, from which drama flows: “the problems of the human heart in conflict with itself.”

Essay Topic

As a reminder, your essay topic is: "Does the use of enigma enhance or detract from your enjoyment of a text?"

 [Faulkner's "A Rose for Emily".docx](#)

[Minimize File Preview](#)

00: Front Matter

This page was auto-generated because a user created a sub-page to this page.

TABLE OF CONTENTS

00: Front Matter

- Table of Contents

3.1: Hamlet by William Shakespeare(Act 1-2)

3.2: Hamlet by William Shakespeare (Act 3-4)

3.3: Hamlet by William Shakespeare (Act V)

3.1: Hamlet by William Shakespeare(Act 1-2)



Dante Gabriel Rossetti - "Hamlet and Ophelia"-Public Domain

Instructions: This is the entirety of the play, Hamlet. It is recommended that you download a copy to take notes on it. You can take notes on it on the computer, on a separate sheet of paper, or on a print out; however, you should always have access to a copy of this text. Here is a suggested reading schedule.

Take specific note of the soliloquies. What is one theme that the soliloquy demonstrates? What literary devices are being used in this soliloquy? Do the two compliment each other?

- 1.2.129-159 (p.9)
- 2.2.507-567 (p.46)
- 3.1.57-91 (p.50)
- 3.4.54-88 (p.71)

<https://www.gutenberg.org/files/2776...h/27761-h.html>

[Minimize File Preview](#)

//

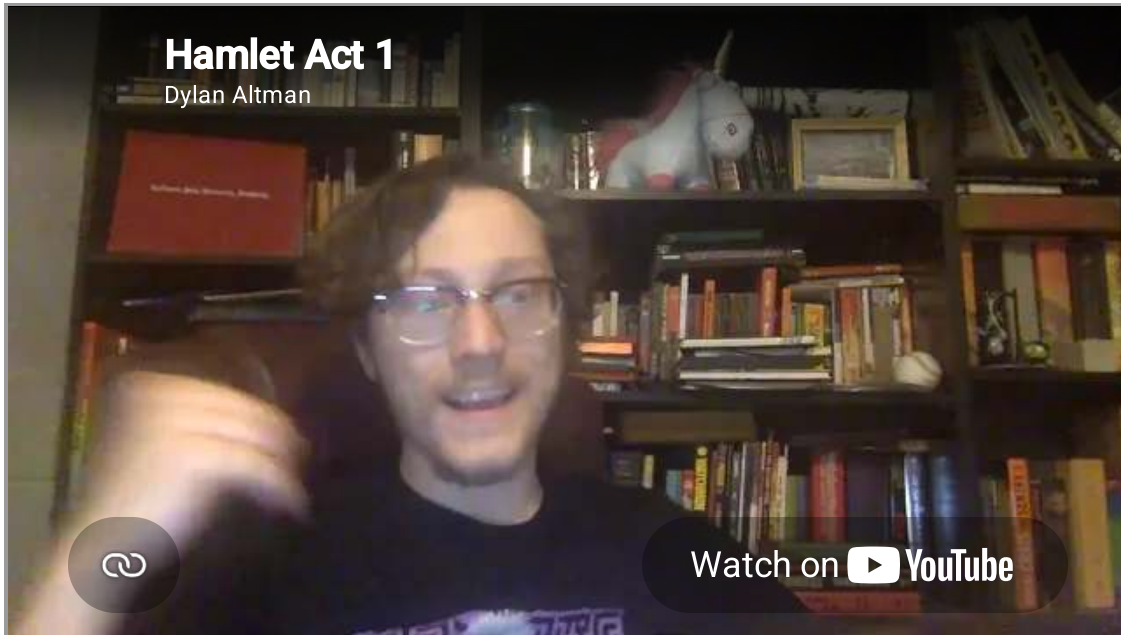
[Hamlet by William Shakespeare-1.doc](#)

In this video I will go over the first two Acts of Shakespeare's *Hamlet*. while I will mostly focus on plot in these videos, I will touch upon some themes and devices that I see within the scenes.

I recommend you take special note of the following:

- What is "rotten in the state of Denmark at the beginning of the play?"
- Do you think the ghost is real?
- What kind of themes do you see present in the play?
- What is an example of a soliloquy that you see in the play?
- Does Hamlet believe the ghost?
- Do you notice literary devices being used in these soliloquies?
- What about the use of literary devices makes you think about the theme/message of your text?

Hamlet Act I-4:27



Hamlet Act II -4:52



3.1: Hamlet by William Shakespeare(Act 1-2) is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

3.2: Hamlet by William Shakespeare (Act 3-4)



Dante Gabriel Rossetti - "Hamlet and Ophelia"-Public Domain

Instructions: This is the entirety of the play, Hamlet. It is recommended that you download a copy to take notes on it. You can take notes on it on the computer, on a separate sheet of paper, or on a print out; however, you should always have access to a copy of this text. Here is a suggested reading schedule.

Take specific note of the soliloquies. What is one theme that the soliloquy demonstrates? What literary devices are being used in this soliloquy? Do the two compliment each other?

- 1.2.129-159 (p.9)
- 2.2.507-567 (p.46)
- 3.1.57-91 (p.50)
- 3.4.54-88 (p.71)

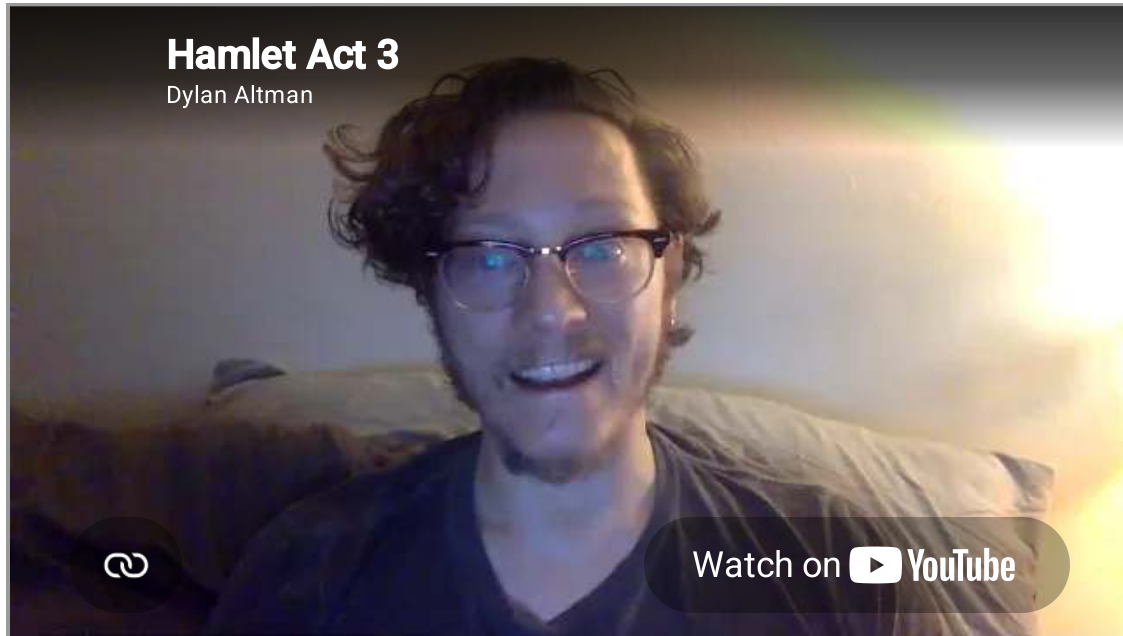
<https://www.gutenberg.org/files/2776...-h/27761-h.htm>

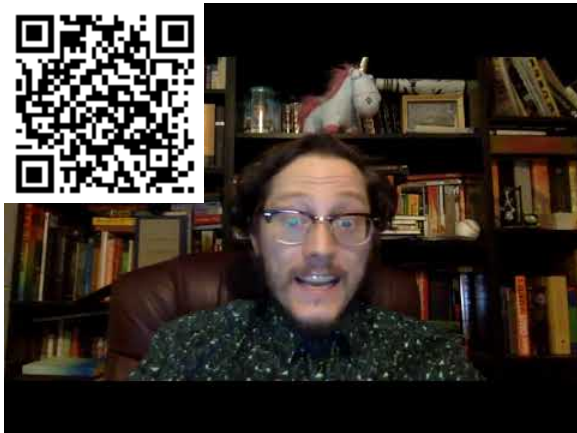
□ [Hamlet adapted by Folger and written by W. Shakespeare.doc](#)

In this video I will go over THREE AND FOUR of Shakespeare's *Hamlet*. while I will mostly focus on plot in these videos, I will touch upon some themes and devices that I see within the scenes.

I recommend you take special note of the following:

- Is Hamlet sane? Insane?
- Did his mother know about his father's murder?
- What does "the lady doth protest too much" mean?
- What kind of story is this?
- Do you think the ghost is real? Is it just Hamlet's conscience?
- What kind of themes do you see present in the play?
- What is an example of a soliloquy that you see in the play?
- Does Hamlet have more of a responsibility to the country or to revenge?
- Is the world better at the end of the play or the beginning?
- Do you notice literary devices being used in these soliloquies?
- What about the use of literary devices makes you think about the theme/message of your text?





3.2: Hamlet by William Shakespeare (Act 3-4) is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

3.3: Hamlet by William Shakespeare (Act V)



Dante Gabriel Rossetti - "Hamlet and Ophelia"-Public Domain

Instructions: This is the entirety of the play, Hamlet. It is recommended that you download a copy to take notes on it. You can take notes on it on the computer, on a separate sheet of paper, or on a print out; however, you should always have access to a copy of this text. Here is a suggested reading schedule.

Take specific note of the soliloquies. What is one theme that the soliloquy demonstrates? What literary devices are being used in this soliloquy? Do the two compliment each other?

- 1.2.129-159 (p.9)
- 2.2.507-567 (p.46)
- 3.1.57-91 (p.50)
- 3.4.54-88 (p.71)

<https://www.gutenberg.org/files/2776...-h/27761-h.htm>

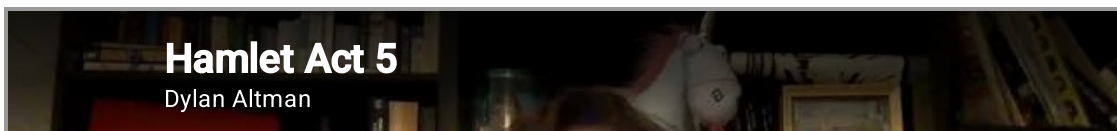
□ [Hamlet adapted by Folger and written by W. Shakespeare.doc](#)

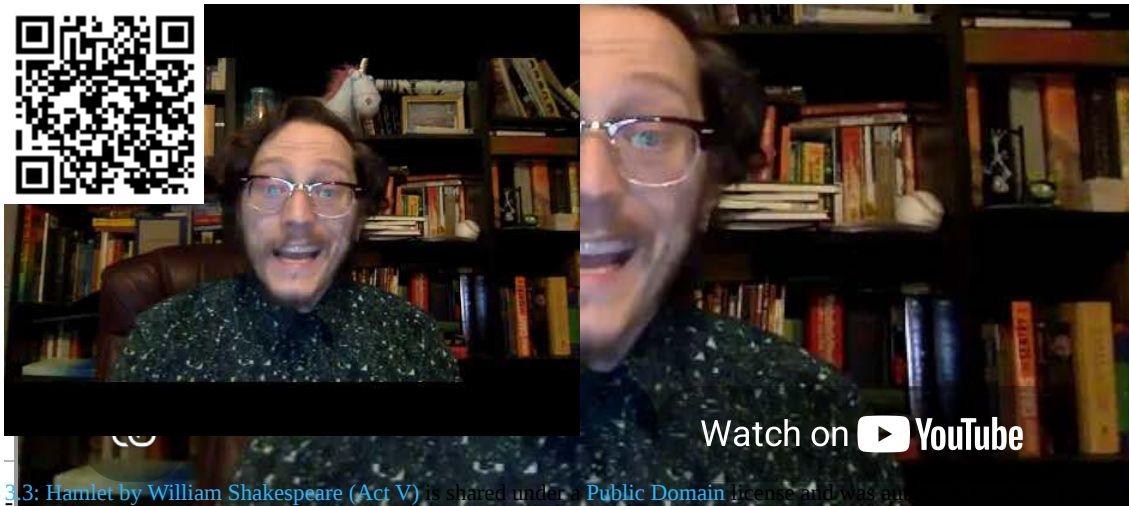
In this video I will go over the last Act of Shakespeare's *Hamlet*. while I will mostly focus on plot in these videos, I will touch upon some themes and devices that I see within the scenes.

I recommend you take special note of the following:

- Who is at fault for this tragedy?
- What is Hamlet's fatal flaw?
- What kind of themes do you see present in the play?
- What is an example of a soliloquy that you see in the play?
- Does Hamlet have any choice in his destiny?
- Do you like Hamlet as a person?
- Do you notice literary devices being used in these soliloquies?
- What about the use of literary devices makes you think about the theme/message of your text?

Hamlet-Act 5-7:10





3.3: Hamlet by William Shakespeare (Act V) is shared under a Public Domain license and was authored by LibreTexts.

00: Front Matter

This page was auto-generated because a user created a sub-page to this page.

TABLE OF CONTENTS

00: Front Matter

- Table of Contents

4.1: Cummings' "2 Little Whos" and "honour the past" and "in Just"

4.2: Jimmy Santiago Baca's "Immigrants in Our Own Land" and "I Am Offering this Poem"

4.3: Paul Lawrence Dunbar's "Sympathy"

4.4: Paul Pompa's "The Abuelita Poem"

4.5: Phillip Larkin's "This Be The Verse"

4.6: Shakespeare's Sonnets

4.7: Sharon Olds' "Sex Without Love"

4.8: Sylvia Plath's "Daddy"

4.9: W.H. Auden's "Funeral Blues"

4.10: William Carlos Williams' "The Red Wheelbarrow" and "This is Just to Say"

4.1: Cummings' "2 Little Whos" and "honour the past" and "in Just"



Directions

Here, you will find Cummings' "2 Little Whos" and "honour the past" and "in Just"

The poems are on a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

Like a number of the modernist poets, e. e. cummings came from a family of teachers and ministers. But while many of his contemporaries were active members of the artistic communities of New York, Boston, and Philadelphia, cummings was a more solitary figure whose poetry and politics tended toward the everyday and the common. This is not to say that cummings was a passive observer of the world around him: while serving overseas during World War I, cummings and a friend were held by the French on charges that their letters home were derisive of authority and of the general war effort. At home in New York, however, cummings seems to have avoided the style of poetry and pronouncements that made his contemporaries like Pound, Williams, Moore, and Stevens into vanguards of Modernist poetry.

Nonetheless, contemporary readers are often startled by the appearance of cummings's poetry on the printed page. Eschewing capitalization, punctuation, and standard verse forms, cummings's works take full advantage of the printed page to present poems that are often better suited to private reading than public performance. Where the lack of punctuation and capitalization may disarm readers more accustomed to being told how to vocalize a poem, cummings's verses are presented without a beginning or an ending so as to allow the reader to move through a collection of cummings's verse in a way that befits the private reading experience. Like Marianne Moore, who also paid careful attention to the presentation of her works in print, cummings embraced the opportunities that modern print culture provided to poets.

The selection from cummings in this unit, "in Just-," published in 1920, demonstrates many of the attributes that are common in cummings's verse. This poem can be said to begin without a beginning, withholding even the suggestion of where these lines fall in the consciousness of the poetic voice. And yet, while cummings does away with many aspects of poetry, the beginning of the poem is still familiar to the reader. Consider the beginning of the poem written out in prose: in Justspring when the world is mud-luscious the little lame balloonman whistles far and wee. Written out this way, the reader can quickly ascertain the meaning of the first few lines, but it is not the form on the page, verse or prose, that makes this possible, but the fact that these lines follow an elementary syntax that feels natural to the ear, even if the eye is confused by the physical arrangement.

Once the first lines of the poem have been mastered, more traditional patterns begin to emerge for the reader. The three-times repetition of the words, “balloonman whistles far and wee,” divides the poem into two sections describing the games and adventures of two groups of children, Eddie and Bill and Betty and Isbel. With these children, celebrating the early days of spring, the Just-spring of the opening lines are full of movement and energy in contrast to the infirmities of the balloonman; nonetheless, all five are part of a vignette whose appearance in the poem suggests further adventures to come. Although unusual in its shape and punctuation, cummings’s poetry is linked to the same rhythms of life that have captivated poets from Chaucer to Eliot.

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- This poem breaks the conventional form completely. What do you think of the author's use of white space?
- Did you like the poem? Why or why not?

Essay Topic

As a reminder, your essay topic is:

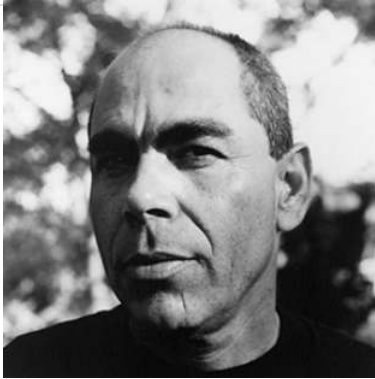
Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

□ ["2 little whos": "honour the past" by ee cummings.docx](#)

□ ["in Just-" by ee cummings.docx](#)

4.1: Cummings' "2 Little Whos" and "honour the past" and "in Just" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

4.2: Jimmy Santiago Baca's "Immigrants in Our Own Land" and "I Am Offering this Poem"



Jimmy Santiago Baca in 2004. Photo by Gwendolen Cates . Licensed under Creative Commons, courtesy [Wikimedia Commons](#).

Directions

Here, you will find Jimmy Santiago Baca's "Immigrants in Our Own Land" & "I Am Offering this Poem"

The poems are on a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- What does this poem critique about America?
- How does the imagery in the poem make you feel?
- How did the use of rhyme contribute/not contribute to the overall theme of the piece?
- Did you like the poem? Why or why not?

Author's Bio

Born in Santa Fe of Chicano and Apache descent, Jimmy Santiago Baca was abandoned by his parents and at thirteen ran away from the orphanage where his grandmother put him. He was convicted on drug charges in 1973 and spent five years in prison. There he learned to read and began writing poetry. His verse novel, *Martin and Meditations on the South Valley*, received the American Book Award in 1989. In addition to seven books of poetry, he has published memoirs, essays, stories, and a movie screenplay—*Bound by Honor*, released in 1993. -[PoetryOutLoud.Org Link to Author's Bio](#)

[Links to an external site.](#)

Essay Topic

As a reminder, your essay topic is:

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

□ ["Immigrants in Our Own Land" By Jimmy Santiago Baca .docx](#)

[Minimize File Preview](#)

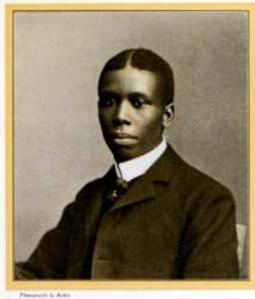
//

☐ I Am Offering this Poem By Jimmy Santiago Baca .docx

[Minimize File Preview](#)

4.2: Jimmy Santiago Baca's "Immigrants in Our Own Land" and "I Am Offering this Poem" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

4.3: Paul Lawrence Dunbar's "Sympathy"



Directions

Here, you will find Paul Lawrence Dunbar's "Sympathy"

The poems are on a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

While schools, community centers, literary prizes, and other institutions carry Paul Laurence Dunbar's name, his reputation has suffered from critics labeling him an accommodationist who rather than opposing white-supremacy and racism reinforced it with stereotypical images of African American characters who spoke in dialect and appeared to long for a bygone past in the Old South. Critics such as Charles T. Davis and Sterling A. Brown noted a sign of literary genius in Dunbar; however, they also saw Dunbar "misreading" African American history and culture. Dunbar came of age and wrote during the period of regionalism and the plantation tradition, a literary genre deployed by authors such as Thomas Nelson Page and Joel Chandler Harris that reinforced racist stereotypes of African Americans.

Open Anthology of Earlier American Literature

[Links to an external site.](#) by Matthew Teutsch is licensed under a [Creative Commons Attribution 4.0 International License](#)

[Links to an external site.](#), except where otherwise noted.

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- This poem uses the line "I know why the caged bird sings" a lot. Is this an allusion? A symbol? All of the above?
- How did the use of rhyme contribute/not contribute to the overall theme of the piece?
- Did you like the poem? Why or why not?

Essay Topic

As a reminder, your essay topic is:

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

□ ["Sympathy" by Paul Laurence Dunbar.docx](#)

[Minimize File Preview](#)

//

[Open Anthology of Earlier American Literature](#)

[Links to an external site.](#) by Matthew Teutsch is licensed under a [Creative Commons Attribution 4.0 International License](#)

[Links to an external site.](#), except where otherwise noted.

4.3: Paul Lawrence Dunbar's "Sympathy" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

4.4: Paul Pompa's "The Abuelita Poem"



Directions

Here, you will find Paul Pompa's "The Abuelita Poem"

The poems are on a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- What does this poem say about food, family, and culture?
- How does the imagery in the poem make you feel?
- How did the use of rhyme contribute/not contribute to the overall theme of the piece?
- Did you like the poem? Why or why not?

Author's Bio:

PAUL MARTINEZ-POMPA studied at the University of Chicago and at Indiana University, where he received his M.F.A. in creative writing and served as a poetry editor for the *Indiana Review*. His chapbook, *Pepper Spray*, was published by Momotombo Press in 2006. His poetry has also appeared in *After Hours: a journal of Chicago writing and art*, *Borderlands: Texas Poetry Review*, and *Rhino*. Some of his poems will be anthologized in two forthcoming books, *The Wind Shifts: New Latino Poetry* and *Telling Tongues: A Latin@ Anthology on Language Experience*. He currently teaches composition and creative writing at Triton College in River Grove, Illinois.- by [Chicago Poets First Edition](#)

[Links to an external site.](#)

-
- [Links to an external site.](#)

Essay Topic

As a reminder, your essay topic is:

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

▮ ["The Abuelita Poem" by Paul Martinez Pompa.docx](#)

4.4: Paul Pompa's "The Abuelita Poem" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

4.5: Phillip Larkin's "This Be The Verse"



Photograph by [Fay Godwin](#)

[Links to an external site.](#) (1970)

Directions

Here, you will find Phillip Larkin's "This Be The Verse"

The poems are on a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

Philip Larkin is most famous for his poetry. He was born in 1922 in Coventry, England. He was an English poet, Jazz Critic, and novelist. He was also a librarian at the University of Hull.



Pantheon by [Datawheel](#)

[Links to an external site.](#) is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](#)

[Links to an external site.](#).

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- What is the author's tone? Are they being critical of their parents or of just parenting in general?
- What do you think about the use of curse words?
- How did the use of rhyme contribute/not contribute to the overall theme of the piece?
- Did you like the poem? Why or why not?

Essay Topic

As a reminder, your essay topic is:

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

□ ["This Be The Verse" by Larkin.docx](#)



[Minimize File Preview](#)

Philip Larkin, "This Be the Verse" from *Collected Poems*. Copyright © Estate of Philip Larkin. Reprinted by permission of Faber and Faber, Ltd.

Source: *Collected Poems* (Farrar Straus and Giroux, 2001)

4.5: Phillip Larkin's "This Be The Verse" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

4.6: Shakespeare's Sonnets

Directions

Here, you will find the various Sonnets by William Shakespeare.

The poem is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- What is the overall message that you see in the poem?
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- Sonnets are love poems. Who is the speaker of the poem? Who is the poem directed to?
- Did you like it? Why or why not?
- Do you agree/disagree with my interpretation? Why? There are no wrong answers if you can back it up with examples from the text.
- Is the tone of the poem light, comical, or serious? Does that add to the message?
- What about the actual structure of a poem adds to its theme/message?

Essay Topic

As a reminder, your essay topic is:

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

▢ [Shakespearean Sonnets- 73 and 18.docx](#)

Video Lecture: Poetry:Sonnets 6:38



4.6: [Shakespeare's Sonnets](#) is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

4.7: Sharon Olds' "Sex Without Love"



From Creative Commons

Directions

Here, you will find the poem by Sharon Olds titled: "Sex Without Love"

The poem is a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

Sharon Olds, (born November 19, 1942, [San Francisco](#)

[Links to an external site.](#), [California](#)

[Links to an external site.](#), U.S.), American poet best known for her powerful, often erotic, imagery of the body and her examination of the family.

[Links to an external site.](#) Britannica, The Editors of Encyclopaedia. "Sharon Olds". *Encyclopedia Britannica*, Invalid Date, <https://www.britannica.com/biography/Sharon-Olds>. Accessed 28 June 2021

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- What does the author feel about "Sex Without Love?" Is this poem a warning or a celebration?
- Did you like it? Why or why not?

Essay Topic

As a reminder, your essay topic is:

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

□ ["Sex Without Love" by Sharon Olds.docx](#)



[Minimize File Preview](#)

4.7: Sharon Olds' "Sex Without Love" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

4.8: Sylvia Plath's "Daddy"



Plath in July 1961,
at her [Chalcot Square](#)

[Links to an external site.](#) flat in London, CC

Directions

Here, you will find Sylvia Plath's "Daddy"

The poems are on a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

Sylvia Plath was born in Boston, Massachusetts. Plath's father, a professor of biology at Boston University and an authoritarian figure within the family, died when Plath was eight years old, and Plath struggled for the rest of her life to come to terms with her complicated feelings for him. Plath's mother went to work to provide for Plath and her brother. From a young age, Plath was a high achiever, showing an early talent as a writer and poet. She received a scholarship to Smith College and, after graduating, was awarded a Fulbright Scholarship to Cambridge University. In spite of a history of depression and one suicide attempt, Plath excelled at academics and worked diligently on her writing, periodically publishing her work. At Cambridge, Plath met the young, upcoming British poet Ted Hughes; the two shared an intense and immediate attraction, marrying only a few months later. Plath and Hughes enjoyed their first years together as writing partners, encouraging each other as poets. The two lived for a time in America, travelled broadly, and eventually returned to England to live. Plath gave birth to two children and engaged in domestic routines while still working on poems that would eventually be included in her posthumous collection, *Ariel* (1965). She continued to struggle with depression, and after discovering Ted Hughes's affair with a mutual friend, Assia Wevill, Plath's depression worsened. She eventually separated from Hughes and moved to London with her children in an attempt to start over on her own. Most of the poems that comprise *Ariel* were written while she lived in London. During a particularly difficult winter where she saw her novel *The Bell Jar* published to less than enthusiastic reviews in January 1963, Plath's mental state deteriorated. She committed suicide in February 1963, leaving her children behind, as well as the new collection of poems that would eventually make her famous after her death.

Questions to Consider:

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- This poem uses the line "I know why the caged bird sings" a lot. Is this an allusion? A symbol? All of the above?
- How did the use of rhyme contribute/not contribute to the overall theme of the piece?

- Did you like the poem? Why or why not?

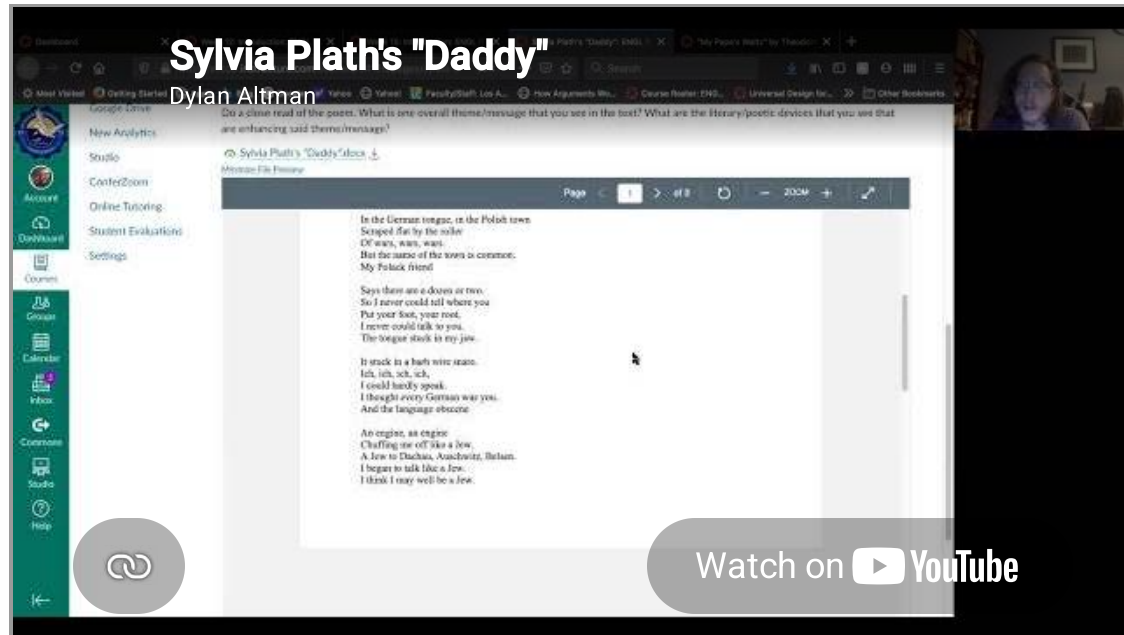
Essay Topic

As a reminder, your essay topic is:

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

▮ Sylvia Plath's "Daddy".docx

Lecture on Sylvia Plath's Daddy-00:06:33



Sylvia Plath's "Daddy"
Dylan Altman

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

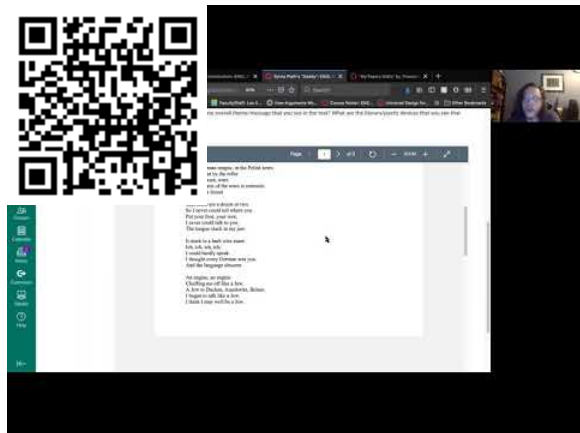
Sylvia Plath's "Daddy".docx

Message File Preview

Page 1 of 1

Zoom

Watch on YouTube



4.8: Sylvia Plath's "Daddy" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

4.9: W.H. Auden's "Funeral Blues"



Photograph by Howard Coster. Licensed under Creative Commons BY-NC-ND 3.0, © National Portrait Gallery, London.

Directions

Here, you will find W.H. Auden's "Funeral Blues"

The poems are on a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

W. H. Auden, born in 1908 in York, is considered the greatest Anglo-American poet of the twentieth century. Encyclopedic in scope and technical achievement, his four hundred poems elucidate everything from pop cliché to profound meditation. September 1, 1939, written at the outbreak of World War II and widely circulated after September 11, 2001, is evidence of relevance that remains undiminished by time. Awarded the Pulitzer Prize in 1948 for *The Age of Anxiety*, Auden also composed hundreds of essays, lectures, and reviews, whose pervasive power gave him the status of respected elder statesman. He died in Vienna in 1973.

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- This poem is a elegy? It is a type of poem that mourns someone who passed away? Did this poem's metaphors remind you of grief?
- How did the use of rhyme contribute/not contribute to the overall theme of the piece?
- Did you like the poem? Why or why not?

Essay Topic

As a reminder, your essay topic is:

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

📄 ["Funeral Blues" by W.H. Auden.docx](#)

[Minimize File Preview](#)

4.10: Wiliam Carlos Williams' "The Red Wheelbarrow" and "This is Just to Say"



Directions

Here, you will find Wiliam Carlos Williams' "The Red Wheelbarrow" and "This is Just to Say"

The poems are on a docx. file. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

Author's Bio:

Affectionately known as “the good doctor,” the prolific William Carlos Williams published dozens of works of literature in his lifetime, including novels, plays, essay and poetry collections, an autobiography, and one of the longest modernist poems ever composed, the five-part epic *Paterson*. Born in Rutherford, New Jersey, in 1883, Williams attended medical school at the University of Pennsylvania, where he met fellow poets Hilda Doolittle (H. D.) and Ezra Pound. Soon after graduating, Williams settled back home in Rutherford with his wife and family to run a medical practice, delivering over 2000 babies during his lifelong career as a pediatrician.

Stylistically, Williams’s poetry is rooted in the **Imagism** championed by his friend Ezra Pound, as evidenced by the short imagist poem, “The Red Wheelbarrow” presented here. In his *Autobiography*, Williams writes that the poet is “not to talk in vague categories but to write particularly, as a physician works, upon a patient, upon the thing before him, in the particular to discover the universal.” Williams’s insistence on writing about the particular led him to differ from poets such as Pound and Eliot, who eventually sought to make modern poetry more universal by making it more international, infusing it with different cultures and languages. Williams chose instead to write most of his poems to use the title of one of his essay collections “in the American grain,” finding the universal in the everyday experiences of his native land. In “This Is Just To Say,” Williams combines the linguistic economy of an Imagist poet with the shifts in perspective of a Cubist painter, presenting multiple perspectives on a small family drama over the course of three brief stanzas.

While reading the poem, keep these questions/ideas in mind:

- While reading this poem, reflect on what type of theme or message that jumps out to you?
- List the themes
- Then, begin to note and list the different use of poetic and literary devices in the poem
- What about these devices makes you feel this way?
- What does the poem mean to you??
- This poem is what scholars calls Imagism, for its short, but image-like quality. It is almost supposed to be a photograph and information. What do you think about this style choice?

- Did you like the poem? Why or why not?

Essay Topic

As a reminder, your essay topic is:

Do a close read of the poem. What is one overall theme/message that you see in the text? What are the literary/poetic devices that you see that are enhancing said theme/message?

□ [The Red Wheelbarrow: This is Just To Say by William Carlos Williams.docx](#)



[Minimize File Preview](#)

The LibreTexts libraries are [Powered by MindTouch®](#)

[Links to an external site.](#) and are supported by the Department of Education Open Textbook Pilot Project, the UC Davis Office of the Provost, the UC Davis Library, the California State University Affordable Learning Solutions Program, and Merlot. We also acknowledge previous National Science Foundation support under grant numbers 1246120, 1525057, and 1413739. Unless otherwise noted, LibreTexts content is licensed by [CC BY-NC-SA 3.0](#) [Links to an external site.](#) [Legal](#) [Links to an external site.](#) Have questions or comments? For more [information contact us at info@libretexts.org](#) or check out our [status page at https://status.libretexts.org](#)

[Links to an external site.](#)

4.10: Wiliam Carlos Williams' "The Red Wheelbarrow" and "This is Just to Say" is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

5: Portfolio

This is where we will be learning about our final class project. Our Portfolio. You will see the instructions below

You will be uploading each document as a separate file.

1. Your Cover Letter is your overall reflection on the course. Remember, it is an argument and the argument is that you should pass. You should cover the following in a paragraph each:
 - Introduce yourself and discuss what two writing assignments you feel reflect your best work- be detailed- I want to know why.
 - Introduce one essay that is in your Portfolio and discuss the problems that you had in the essay and how you learned from the problem/fixed this for the portfolio.
 - Introduce the second essay that is in your Portfolio and discuss the problems that you had in the essay and how you learned from the problem/fixed this for the portfolio.
 - Reflect on the course in general. What are some skills that you learned? How will you use these skills in the future?
2. For your Portfolio, you should choose one of the four essays that we have written during the course of the semester and **revise** it one more time-You should be **highlighting** the changes that you have made to the document, so I can see the difference between your drafts.(Make it easy for me to see your changes!)
3. For your Portfolio, you should choose another one of the four essays that we have written during the course of the semester and **revise** it one more time.-You should be **highlighting** the changes that you have made to the document, so I can see the difference between your drafts.(Make it easy for me to see your changes!)

5: Portfolio is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

5.1: Cover Letter- Lecture/ PPT/Sample

Directions

Here, you will find the sample Cover Letter, the PowerPoint, and the Video Lecture.

The sample essay is a docx. file, the PowerPoint is a PPT, and the video is on YouTube. I recommend either printing it out or annotating the digital copy on your computer, or taking notes on the story on a separate piece of paper.

While reading the essay/PowerPoint, keep these questions/ideas in mind:

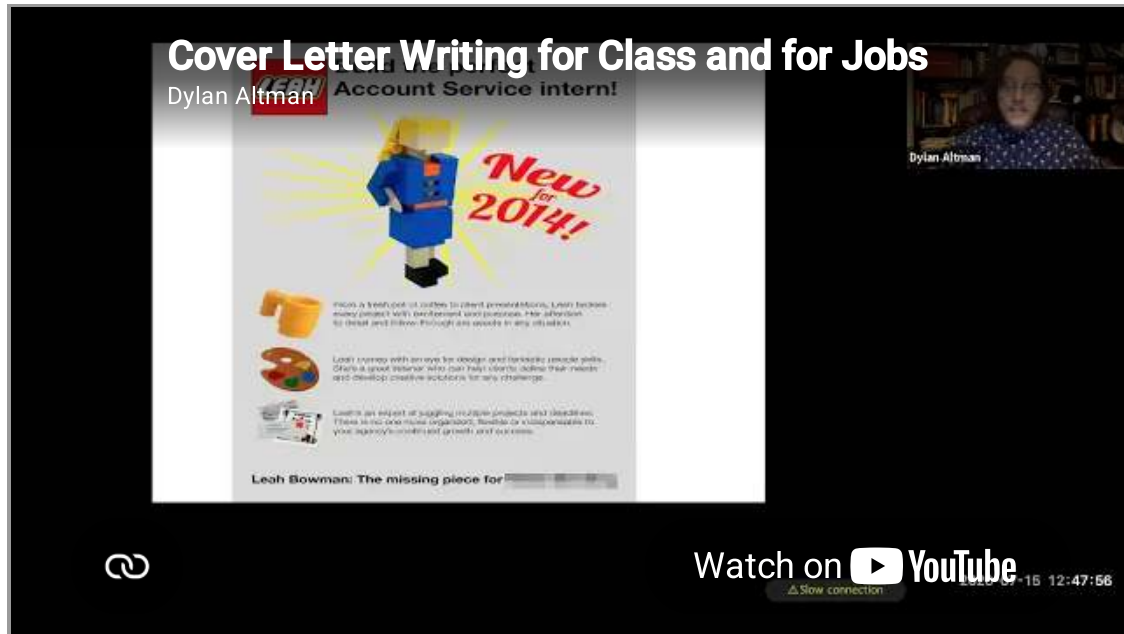
- What is the organizational strategy of a Cover Letter?
- Am I going to do a Creative Cover Letter or a Standard Business one?
- Have I brainstormed on my best assignments in the class? What about the worst?
- What other style/ structural suggestions can you use for your draft?

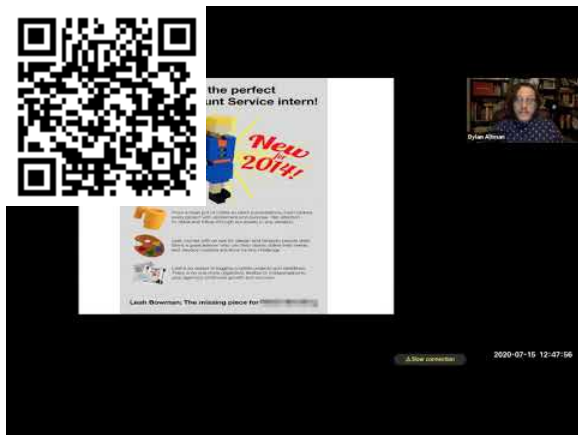
Essay Topic

As a reminder, your essay topic is:

To reflect on your experiences in the course. Your Cover Letter should introduce yourself, introduce the two essays within the Portfolio, and explain what grade you deserve and why you deserve it.

▢ [Sample Cover Letter.docx](#)





Tags recommended by the template: [article:topic](#)

5.1: Cover Letter- Lecture/ PPT/Sample is shared under a [Public Domain](#) license and was authored, remixed, and/or curated by LibreTexts.

Index

D

dire

Glossary

Sample Word 1 | Sample Definition 1

Detailed Licensing

Overview

Title: [English 102 \(Altman\)](#)

Webpages: 51

All licenses found:

- [Public Domain](#): 100% (51 pages)

By Page

- [English 102 \(Altman\)](#) - *Public Domain*
 - [Front Matter](#) - *Public Domain*
 - [TitlePage](#) - *Public Domain*
 - [InfoPage](#) - *Public Domain*
 - [Table of Contents](#) - *Public Domain*
 - [Licensing](#) - *Public Domain*
 - [1: Comics as Literature](#) - *Public Domain*
 - [1.1: March- Book Three Introduction\(4-11\)](#) - *Public Domain*
 - [1.2: March- Book Three Introduction \(11-16\)](#) - *Public Domain*
 - [1.3: March- Book Three Introduction \(17-23\)](#) - *Public Domain*
 - [1.4: Visual Rhetoric/ Visual Reading Series](#) - *Public Domain*
 - [2: The Short Story and the Mystery\(Enigma\)](#) - *Public Domain*
 - [2.1: "A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez](#) - *Public Domain*
 - [2.2: Charlotte Perkins Gilman-Stetson's "The Yellow Wallpaper"](#) - *Public Domain*
 - [2.3: Edgar Allan Poe's "The Cask of Amontillado"](#) - *Public Domain*
 - [2.4: Edgar Allan Poe's "The Tell-Tale Heart"](#) - *Public Domain*
 - [2.5: Ernest Hemingway's "Hills Like White Elephants"](#) - *Public Domain*
 - [2.6: Jacob and Wilhelm Grimm's "The Shroud"](#) - *Public Domain*
 - [2.7: Jamaica Kincaid's "Girl"](#) - *Public Domain*
 - [2.8: Kate Chopin's "The Story of an Hour"](#) - *Public Domain*
 - [2.9: L'Heureux's "Talk That Walks"](#) - *Public Domain*
 - [2.10: McPhee's "Omission"](#) - *Public Domain*
 - [2.11: Shirley Jackson's "The Lottery"](#) - *Public Domain*
 - [2.12: Wickman's "Against Subtlety"](#) - *Public Domain*
 - [2.13: William Faulkner's "A Rose for Emily"](#) - *Public Domain*
 - [3: Plays and Hamlet](#) - *Public Domain*
 - [00: Front Matter](#) - *Public Domain*
 - [Table of Contents](#) - *Public Domain*
 - [3.1: Hamlet by William Shakespeare\(Act 1-2\)](#) - *Public Domain*
 - [3.2: Hamlet by William Shakespeare \(Act 3-4\)](#) - *Public Domain*
 - [3.3: Hamlet by William Shakespeare \(Act V\)](#) - *Public Domain*
 - [4: Poetry](#) - *Public Domain*
 - [00: Front Matter](#) - *Public Domain*
 - [Table of Contents](#) - *Public Domain*
 - [4.1: Cummings' "2 Little Whos"and "honour the past" and "in Just"](#) - *Public Domain*
 - [4.2: Jimmy Santiago Baca's "Immigrants in Our Own Land" and "I Am Offering this Poem"](#) - *Public Domain*
 - [4.3: Paul Lawrence Dunbar's "Sympathy"](#) - *Public Domain*
 - [4.4: Paul Pompa's "The Abuelita Poem"](#) - *Public Domain*
 - [4.5: Phillip Larkin's "This Be The Verse"](#) - *Public Domain*
 - [4.6: Shakespeare's Sonnets](#) - *Public Domain*
 - [4.7: Sharon Olds' "Sex Without Love"](#) - *Public Domain*
 - [4.8: Sylvia Plath's "Daddy"](#) - *Public Domain*
 - [4.9: W.H. Auden's "Funeral Blues"](#) - *Public Domain*
 - [4.10: Wiliam Carlos Williams' "The Red Wheelbarrow" and "This is Just to Say"](#) - *Public Domain*
 - [5: Portfolio](#) - *Public Domain*
 - [5.1: Cover Letter- Lecture/ PPT/Sample](#) - *Public Domain*
 - [Back Matter](#) - *Public Domain*

- [Index](#) - *Public Domain*
- [Glossary](#) - *Public Domain*

- [Detailed Licensing](#) - *Public Domain*
- [Detailed Licensing](#) - *Public Domain*

Detailed Licensing

Overview

Title: [English 102 \(Altman\)](#)

Webpages: 51

All licenses found:

- [Public Domain](#): 100% (51 pages)

By Page

- [English 102 \(Altman\)](#) - *Public Domain*
 - [Front Matter](#) - *Public Domain*
 - [TitlePage](#) - *Public Domain*
 - [InfoPage](#) - *Public Domain*
 - [Table of Contents](#) - *Public Domain*
 - [Licensing](#) - *Public Domain*
 - [1: Comics as Literature](#) - *Public Domain*
 - [1.1: March- Book Three Introduction\(4-11\)](#) - *Public Domain*
 - [1.2: March- Book Three Introduction \(11-16\)](#) - *Public Domain*
 - [1.3: March- Book Three Introduction \(17-23\)](#) - *Public Domain*
 - [1.4: Visual Rhetoric/ Visual Reading Series](#) - *Public Domain*
 - [2: The Short Story and the Mystery\(Enigma\)](#) - *Public Domain*
 - [2.1: "A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez](#) - *Public Domain*
 - [2.2: Charlotte Perkins Gilman-Stetson's "The Yellow Wallpaper"](#) - *Public Domain*
 - [2.3: Edgar Allan Poe's "The Cask of Amontillado"](#) - *Public Domain*
 - [2.4: Edgar Allan Poe's "The Tell-Tale Heart"](#) - *Public Domain*
 - [2.5: Ernest Hemingway's "Hills Like White Elephants"](#) - *Public Domain*
 - [2.6: Jacob and Wilhelm Grimm's "The Shroud"](#) - *Public Domain*
 - [2.7: Jamaica Kincaid's "Girl"](#) - *Public Domain*
 - [2.8: Kate Chopin's "The Story of an Hour"](#) - *Public Domain*
 - [2.9: L'Heureux's "Talk That Walks"](#) - *Public Domain*
 - [2.10: McPhee's "Omission"](#) - *Public Domain*
 - [2.11: Shirley Jackson's "The Lottery"](#) - *Public Domain*
 - [2.12: Wickman's "Against Subtlety"](#) - *Public Domain*
 - [2.13: William Faulkner's "A Rose for Emily"](#) - *Public Domain*
 - [3: Plays and Hamlet](#) - *Public Domain*
 - [00: Front Matter](#) - *Public Domain*
 - [Table of Contents](#) - *Public Domain*
 - [3.1: Hamlet by William Shakespeare\(Act 1-2\)](#) - *Public Domain*
 - [3.2: Hamlet by William Shakespeare \(Act 3-4\)](#) - *Public Domain*
 - [3.3: Hamlet by William Shakespeare \(Act V\)](#) - *Public Domain*
 - [4: Poetry](#) - *Public Domain*
 - [00: Front Matter](#) - *Public Domain*
 - [Table of Contents](#) - *Public Domain*
 - [4.1: Cummings' "2 Little Whos"and "honour the past" and "in Just"](#) - *Public Domain*
 - [4.2: Jimmy Santiago Baca's "Immigrants in Our Own Land" and "I Am Offering this Poem"](#) - *Public Domain*
 - [4.3: Paul Lawrence Dunbar's "Sympathy"](#) - *Public Domain*
 - [4.4: Paul Pompa's "The Abuelita Poem"](#) - *Public Domain*
 - [4.5: Phillip Larkin's "This Be The Verse"](#) - *Public Domain*
 - [4.6: Shakespeare's Sonnets](#) - *Public Domain*
 - [4.7: Sharon Olds' "Sex Without Love"](#) - *Public Domain*
 - [4.8: Sylvia Plath's "Daddy"](#) - *Public Domain*
 - [4.9: W.H. Auden's "Funeral Blues"](#) - *Public Domain*
 - [4.10: Wiliam Carlos Williams' "The Red Wheelbarrow" and "This is Just to Say"](#) - *Public Domain*
 - [5: Portfolio](#) - *Public Domain*
 - [5.1: Cover Letter- Lecture/ PPT/Sample](#) - *Public Domain*
 - [Back Matter](#) - *Public Domain*

- [Index](#) - *Public Domain*
- [Glossary](#) - *Public Domain*

- [Detailed Licensing](#) - *Public Domain*
- [Detailed Licensing](#) - *Public Domain*