

College of Industrial Arts
The Texas State College for Women
Denton, Texas

PROGRAMS AND SUGGESTIONS FOR STUDY
FOR
WOMEN'S CLUBS
BY
THE MEMBERS OF THE ENGLISH DEPARTMENT



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PROGRAMS AND SUGGESTIONS
FOR
WOMEN'S CLUBS

FOREWORD

This bulletin contains outlines and programs for the study of the novel, of poetry, of the drama, and of the short story. No outline or program is exhaustive; each is suggestive only. One club may wish to follow one series of programs exactly as given in the bulletin. Other clubs may wish to select some of the programs or only some of the topics suggested in the various outlines. In order to aid as many clubs as possible, the writers have made some outlines brief and some detailed. The suggestions for the study of individual plays of Shakespeare were prepared at the request of some women's clubs.

It is sincerely hoped that the programs and bibliographies will be of material help to the club women of Texas in the preparation of year books for their individual clubs.

THE NOVEL

L. M. ELLISON

I. *Plot*

By plot is meant the *action* of the story—what happens to the characters. In its simplest form it consists of a single sequence of events that follow each other in the logical order of cause and effect. The word *plot*, however, means a “weaving together,” and the plot of a complex narrative, whether long or short, usually consists of the interweaving of two or more strands of causation into a single organic structure.

The study of the plot-structure of a novel may very well begin with an analysis of the plot into the different strands of causation of which it is composed. The initial incidents in any single strand of causation need not necessarily bear any relation to the initial incidents of any other strand. Sometimes the several strands of a plot are in the beginning far removed from each other in space and time. But as each progresses they are brought nearer, until at last they are firmly interlaced. This phase of plot development is called the tying of the knot (*nouement*). It usually embraces about three-fourths of the story. The point at which the different strands of causation intersect and become dependent for the remainder of their course upon the outcome of a crucial event common to all of them, is known variously as the climax, the major knot, or simply as the highest point of complication. It seldom occupies more than two or three pages of the story. What remains of the narrative (usually about one-fourth, in the case of novels) is devoted to following the several strands of causation as they have been affected by the crucial event that formed the climax. This phase of plot development is known as the untying of the knot (*denouement*).

Besides the main plot, as thus outlined, a novel may contain one or more sub-plots, i. e., minor strands of causation more or less closely articulated with the main strands, but not essential to their causal development. Sub-plots are, as a rule, justified only when

they effect a closer and more nearly organic union between the strands of the main plot.

The fundamental artistic requirement of plot-structure is that of unity. This demands that in the series of events which constitute the story every scene and every incident shall be an inevitable step toward a preconceived goal—the *denouement*. It calls for the rigid exclusion of every device or accessory, whether of setting, character, or motivation, which does not assist in marshalling the action toward its logical termination. This is the structural ideal. It must be admitted, however, that some great English novels fall far short of achieving it.

The student will be greatly aided in his study of the plot-structure of any novel by the following suggestions:

1. Analyze the plot into the several strands of causation of which it is formed.
2. Test the author's skill in narrative by observing how effectually he promotes the development of different strands of causation without awkwardness and confusion.
3. Test the plot for unity as indicated above. Does the author try to tell two or more stories at once? Does he finally succeed in merging them into a single story?
4. If there are sub-plots, separate them from the main plot. What purpose is served by them? Do they help to unite the strands of the main plot more firmly? Are they in theme a contrast or a complement of the main theme? Would the structure of the novel be better without them?
5. Trace in detail the process of interweaving the main strands of causation (the *nouement*).
6. Fix definitely the point where the different strands become so intricately interwoven that their future development will depend upon the outcome of the same event. This is the so-called climax, the major knot.
7. Trace throughout the remainder of the story the process of untying the knot and bringing the series of events to a logical termination. This is termed the *denouement*, or resolution of the plot.

8. Is the suspense occasioned by the progress of the plot completely allayed by this resolution, or are some lines of interest left unsatisfied?
9. How skillful has the author been throughout the story in arousing and holding suspense? Does the interest in plot development grow with the story or does interest lapse at times?
10. What part does accident play in the story? Are all events the result of an adequate cause? Note particularly whether the resolution of the plot is the result of forces inside the story itself, or whether external forces are brought in to help in untying the knot.
11. As you look backward over the story from its termination, does its whole course appear to have been clearly seen by the writer before he began, or was the drift of events determined in part by the exigencies of the moment? (The answer to this question may be determined by the directness with which each detail of the plot bears upon the culmination.)
12. Does it seem probable that the author stood, in imagination, at the culmination of the series of events and worked backward from effect to cause, or that he worked in the reverse order, from cause to effect?
13. Is the story extensive or intensive in scope? i. e., does it involve many characters, in a wide view of life, or does it concentrate its forces upon a few characters in comparatively narrow human relations?
14. How much of the story does the author undertake to tell? i. e., does he represent important events in the series as having already taken place at the opening of his story, leaving him free to trace the series in its later developments, or does he include in his narrative a very extended sequence of events which he undertakes to follow through its whole course?
15. Does the germ of the story seem to have been conceived as a character or a group of characters for whose exhibition the

action was devised, or as a series of events to which the characters were fitted?

II. *The Characters*

1. From what social levels are the leading characters drawn?
2. Are the characters worth the time and energy spent in making their acquaintance? (It is of course unnecessary that a character be good in order to be worth knowing. Some of the most important phases of life are presented through evil characters.)
3. Are the leading characters representative—i. e., are they of sufficient magnitude to be typical of the class to which they belong?
4. Are they, at the same time, individual—sharply differentiated as personal entities from all other members of the class? (Merely typical characters, who lack the angularities of the individual, approximate to abstractions; merely individual characters, who lack the broadly representative human traits, approximate to caricatures.)
5. Do the characters grow or change in any way during the progress of the story, or do they remain static throughout?
6. Does the author ever take sides for or against his characters and endeavor to interpret their actions for the reader?
7. It is often both interesting and profitable to study the means employed by a writer in presenting his characters as living personalities. He may stand to them in the direct relation of exhibitor, acquainting the reader with their natures by his own explanation of them; he may proceed more concretely to an appraisal of them by describing the significant details of their personal appearance; or he may, by virtue of his omniscient point of view, lay bare to the reader their most secret mental processes. The writer may, however, prefer the more detached and dramatic method of allowing a character to exhibit himself. This he will do in what he says, in what he does, and, less completely, in the way in which he reacts to his environment. Of course, no writer

will use any one method exclusively. The complete portrayal of the more subtle types of character will call for the employment of all of them.

III. Setting

By setting is meant the circumstances of time and place under which the events of the story occur. Like the background in a picture, it affords perspective, and throws into greater relief the important places, persons, and incidents of the story. Besides effecting these purposes, it has in recent fiction been put to much more subtle uses. The student may consider to advantage the following matters in the analysis of the setting of any novel:

1. Is the setting clearly and elaborately drawn or only vaguely suggested?
2. Are its elements of landscape, scenery, etc., conventional, or are they definitely localized?
3. Does the setting exist for decorative purposes only, or is it brought into vital relations with the story?
4. Is the setting ever allowed to become obtrusive and obscure the more essential elements of action and character?
5. Is the setting designed to afford an appropriate and natural adjunct to the action, like the scenery and properties of the stage?
6. Is it appropriate to the characters as well as to the action?
7. Is the setting employed to emphasize, either by harmony or by contrast, the moods of the characters or the causes of the action?
8. Is the emotional contrast between the setting and the mood of the characters pushed to the point of irony?
9. In some recent novels setting becomes the determinative influence upon both action and character. Circumstances, in some instances, actually seem possessed of creative power, and function as cause in a chain of events. "It is environment," says Zola, "which determines and completes the

man." In examining these more philosophical uses of setting, the student may inquire:

- (1) Whether the setting seems to have been the initial element of the story—whether the action and the characters were created to express and to realize it;
- (2) Whether the setting exercises a causal influence upon the action and becomes the deciding factor in determining its course;
- (3) Whether the setting is used as the primary influence in shaping and determining character.

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BROWNING

W. S. DONOHO

LESSON I.

Browning Himself

- I. Poems of Autobiographical Interest.
 - A. "Waring."
 - B. "The Guardian Angel."
 - C. "Women and Roses."
 - D. "One Word More."
 - E. "Why I Am a Liberal."
 - F. "Epilogue to Asolando."

- II. Topics for Paper or Discussion.
 - A. Browning and his Relation to Others.
 - B. Browning and his Relation to his Age.

- III. Questions.
 - A. Did Browning express his personal opinion through his characters?
 - B. What type of friendship does Browning set forth in "Waring" and in "The Guardian Angel"?
 - C. As exemplified in "Women and Roses" and "One Word More," how did he regard his wife?
 - D. What was his attitude to liberty as indicated in "Why I am a Liberal"?
 - E. How does his wonderful faith reveal itself in the "Epilogue to Asolando"?
 - F. Sum up the characteristics of Browning as indicated by these poems.

LESSON II.

Poems of Adventure and Heroism

I. Poems.

- A. "How They Brought the Good News from Ghent to Aix."
- B. "Tray."
- C. "Herve Riel."
- D. "Incident of the French Camp."

II. Topic for paper or discussion.

- A. Browning's Method of Holding Interest as Indicated by Each of these Poems.

III. Questions for discussion.

Poem One

- A. Who tells the story?
- B. Does the poet use many words hard to understand?
- C. Would the poem be more interesting if we knew what news was carried?
- D. What makes the poem interesting?
- E. Is it possible for a horse to gallop as far as Roland is represented to have galloped?

Poem Two

- A. What are the aspects of the situation that appeal to the bystanders?
- B. Is the poet in sympathy with the dog or with the bystanders?
- C. Is the poem chiefly interesting because of its pointing a moral against vivisection?

Poem Three

- A. What image in the first stanza gives a picture of the whole situation?
- B. How is the desperateness of the situation shown in the third stanza?
- C. Does the interest of the poem cease with the end of the adventure?

Poem Four

- A. Who tells the story?
- B. In the first stanza what picture is given of Napoleon?
- C. What is the incident?
- D. Does the climax of the effect of the poem consist in the portrayal of the love of country, of the glory of France, of the character of Napoleon, or of the devotion of the youth?

LESSON III

Folk Poems

- I. Poems.
 - A. "The Boy and the Angel."
 - B. "The Pied Piper of Hamelin."
 - C. "Gold Hair."
 - D. "The Cardinal and the Dog."
 - E. "Muckle-Mouth Meg."
- II. Topics for paper or discussion.
 - A. The Manner of Presenting the Subject Matter of the Poem.
 - B. The Real Meaning of the Poem.
- III. Questions for discussion.
 - A. Do you like one poem better than the other, or do you like each for its own special quality?
 - B. What do you note about the rhythm and rhyme, the poetic ornamentation, the imaginative quality, and the humor of the poems?

LESSON IV

Husbands and Wives

- I. Poems.
 - A. "By the Fireside."
 - B. "Any Wife to Any Husband."
 - C. "My Last Duchess."
 - D. "The Flight of the Duchess."
 - E. "The Statue and the Bust."

II. Topic for paper or discussion.

- A. The True Relation of Husband and Wife as Indicated by Any or All of these Poems.

III. Questions for discussion.

Poem One

- A. What idea is given of the man personally, as to his observation of nature, culture, character, etc.?
- B. What idea is given of the woman?

Poem Two

- A. How does the poem reveal the character of the wife and of the husband?
- B. How does the revelation of the two compare with that in "By the Fireside"?

Poem Three

- A. How does the duke reveal his true character?
- B. How is the wife's true character revealed?
- C. Enumerate the outstanding traits of both the husband and the wife.

Poem Four

- A. In what way is the husband shown to be a weakling?
- B. What is the nature of the gypsy crone's appeal to the wife?
- C. Does the huntsman sum up well the characters and the situation at the last of the poem?
- D. What idea does his story-telling give of his own character?

Poem Five

- A. Compare the husband in this poem with the husband in "My Last Duchess."
- B. Compare the wife with the wife in "My Last Duchess."
- C. What do you think of Browning's If-you-choose-to-play-principle?

LESSON V

The Poet

- I. Poems.
 - A. "Memorabilia."
 - B. "Popularity."
 - C. "How It Strikes a Contemporary."
- II. Topics for paper or discussion.
 - A. The Nature of a Poet.
 - B. The Poet and the World.
- III. Questions.

Poem One

- A. What wonder is expressed in the first two stanzas?
- B. What is the difference between the speaker and the one he has met?
- C. In the figures that follow what do the moor and the eagle's feather stand for?

Poem Two

- A. What is the meaning of the metaphors found in the second and third stanzas?
- B. In what way does Keats resemble the fisherman who brings up the shells that contain the Tyrian dye?
- C. How is Keats contrasted with his contemporaries?

Poem Three

- A. How does the speaker regard the poet?
- B. From what the speaker says what kind of poet do you judge the man to be?
- C. How does the speaker describe the poet's clothes?
- D. Does the speaker describe himself fully, as well as the poet?

LESSON VI

"Childe Roland"

- I. Topics for paper or discussion.
 - A. The Undaunted Spirit of Childe Roland, the Knight.
 - B. Was Childe Roland's Quest a Success or a Failure?
- II. Questions.
 - A. At what point in his quest do we first see the hero?
 - B. What is his mood?
 - C. What does he do after he meets the cripple?
 - D. How does the landscape appear to him as he goes on?
 - E. What memories come to add to the horror of the scene?
 - F. What is the significance of the blowing of the horn at the end of the quest?
 - G. Does the final scene depict a mood of failure and warning to others?

LESSON VII

..English National Life

- I. Political Poems.
 - A. "Cavalier Tunes."
 - B. "The Lost Leader."
 - C. "Why I am a Liberal."
- II. Questions for discussion.

Poem One

 - A. "Marching Along."
 1. In what period of history is the speaker living?
 2. What expressions show confidence in the King's success?
 - B. "Give a Rouse."
 1. How does this song differ in spirit from the preceding?
 2. What is the condition of the King's cause now?

3. What experience has the speaker had in the service of the King?

C. "Boot and Saddle."

1. What is the object of the ride?
2. How does this song compare in spirit with the two preceding poems?
3. What success has Browning in interpreting the cavalier spirit?

Poem Two

- A. What does the speaker tell about the "lost leader," his character, and the act?
- B. What impressions does the speaker make on one?
- C. What idea of heaven is given at the last of the poem?
- D. Did Browning have a particular leader in mind?

Poem Three

- A. What are Browning's reasons for being a liberal in politics?
- B. Compare the idea in this poem with that in "The Lost Leader."

III. Poems on Love for Country.

A. Poems.

1. "Home Thoughts from the Sea."
2. "Home Thoughts from Abroad."
3. "De Gustibus."

B. Questions for discussion.

Poem One.

1. Where is the poet?
2. What places of historical interest does he see?
3. How is the poet moved by these scenes?

Poem Two.

1. What aspects of nature in England are mentioned?
2. What contrast with Italian scenery is suggested in the last line?
3. Point out the highly descriptive passages.

Poem Three.

1. What different tastes are indicated in this poem?
2. What aspects of the English nature scenes are suggested?
3. Why did Browning love Italy?

LESSON VIII

Browning's Theory of Romantic Love

I. Poems.

- A. "The Laboratory."
- B. "Evelyn Hope."
- C. "Love Among the Ruins."
- D. "The Last Ride Together."
- E. "Youth and Art."

II. Topic for paper or discussion.

- A. Some Characteristics of the Lover in Each of the Poems.

III. Questions for discussion.

Poem One.

- A. How does the woman show that she is a rejected lover?
- B. Does she have an ideal of love?
- C. Does she show any of the spirit of self-sacrifice as some of Browning's rejected lovers do?
- D. How does her own talk reveal her character?

Poem Two.

- A. Who is speaking?
- B. Is he speaking to himself or to someone else?
- C. Describe Evelyn Hope from the references to her.
- D. What was the relation between the speaker and Evelyn Hope?
- E. Why is he resigned and confident?

Poem Three.

- A. What scene does the poem set forth?
- B. In what way are the grandeur and martial spirit of the old Romans presented?
- C. What are some of the contrasts of the past glories and present ruins?
- D. In what way does the poet indicate that love is the supreme thing?

Poem Four.

- A. Who is the speaker?
- B. To whom does he speak?
- C. What spirit does the speaker manifest in the first stanza?
- D. What seem to be his reflections through stanza eight?
- E. How is his sublime optimism shown in stanza nine?
- F. What is his concluding reflection?

Poem Five.

- A. What opinion did the young people have of each other?
- B. Why did they not marry?
- C. After both had become famous in their chosen art, how did the woman consider their lives—a success or a failure?

LESSON IX

Browning: The Poet of Optimism

I. Poems.

- A. "Saul."
- B. "Pippa Passes."
- C. "Rabbi Ben Ezra."
- D. "Prospice."
- E. "Epilogue to Asolando."

II. Topics for discussion.

- A. Browning's Optimism a Need of the Present Day.
- B. Browning's Optimism in an Age of Doubt.

III. Questions.

Poem One.

- A. Why has Saul come to such a state of despair?
- B. For what purpose has David come to him?
- C. Note how the abundant optimism of David is based on his great faith in the Christ.

Poem Two.

- A. What is Pippa's lot in life?
- B. How does she accept that lot?
- C. Note how the optimism of her youth shows itself in her songs, in her acts, and in her vivid imagination.

Poem Three.

- A. Note especially the basis of Rabbi Ben Ezra's optimism in stanza one by such expressions as "grow," "trust God," "see all," "nor be afraid."
- B. Show how the old Rabbi is a wonderful optimist in the presence of the disappointments, hardships, and troubles of life.
- C. Then note how to him old age and death are the crowning events of life.

Poems Four and Five.

- A. In what ways does Browning's supreme optimism reveal itself in his views concerning death and immortality?

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BOOKS ESPECIALLY HELPFUL TO BROWNING STUDY

1. Hiram Corson: "An Introduction to the Study of Robert Browning's Poetry," D. C. Heath & Co., Boston, 1886.
 2. Arthur Symons: "An Introduction to the Study of Browning," Cassell & Co., London, 1886.
 3. William Sharp: "Life of Robert Browning," Walter Scott & Co., London, 1897.
 4. C. K. Chesterton: "Robert Browning," The Macmillan Co., Dallas, 1903.
 5. Charlotte Porter and Helen A. Clarke: "Browning Study Programmes" (Good for many suggestions), Crowell & Co., New York, 1900.
 6. Thomas R. Lounsbury: "The Early Literary Career of Robert Browning," Scribner & Sons, New York, 1911.
 7. W. L. Phelps: "Browning: How to Know Him" (Excellent), The Bobbs-Merrill Co., New York, 1915.
1. "The Works of Browning," New Edition (Excellent one-volume edition), The Macmillan Co., New York, 1919.
 2. Charlotte Porter and Helen A. Clarke: "Robert Browning's Complete Poems in Twelve Volumes" (An excellent edition), Crowell & Co., New York, 1898.

CONTEMPORARY POETRY

SUSAN F. COBB

FOREWORD

The following programs have been worked out with two ideas in mind: (1) that the club would desire a general idea of contemporary poetry rather than an intensive study of the historical development of particular types; and (2), that it would not have at hand, nor would it care to purchase, a great variety of books upon contemporary literature. In accord with the first of these ideas, then, all mention of the poets of the Victorian school and of the Georgian school as such, has been avoided. The emphasis has been laid rather upon an understanding of the aims of the young poets and of the qualities of their verse. So far as has seemed practicable the specific studies have been confined to outstanding American poets.

In consideration of the second point, the purchase of only two books is suggested: "New Voices," by Marguerite Wilkinson, The Macmillan Company, and "Tendencies in Modern American Poetry," by Amy Lowell, The Macmillan Company. Since the first of these is only an anthology and since the study suggested is based largely upon it, it would be better for every member of the club to own a copy. With a close study of these two books and the illustrative samples included in them, it is possible to carry out all general topics on the programs suggested, except those of the supplementary lesson on contemporary Irish poets.

For roll call such subjects as Texas poets, poets who are also critics or who are also novelists, children who are prodigies in literature and art, or interesting biographical facts concerning the poets in the lesson, may be used effectively.

GENERAL STUDY OF CONTEMPORARY POETRY

LESSON I

A. Topics.

1. The Pattern of a Poem—with round table discussion of illustrative examples.
2. The Themes of the New Poetry: Democracy.
3. John Masefield's "The Widow in the Bye-Street," or "The Everlasting Mercy."

B. References.

- 1 and 2. "New Voices": M. Wilkinson, the Macmillan Co., New York.
3. "The Widow in the Bye-Street": J. Masefield, Macmillan Co., New York.
"The Everlasting Mercy": J. Masefield, Macmillan Co., New York.

LESSON II

A. Topics.

1. Rhythm in the New Poetry, with special assignments of
 - a. The Santa Fé Trail"—Vachel Lindsay.
 - b. "The Listeners"—Walter de la Mare.
2. Themes of the New Poetry: "Patriotism."
3. Vachel Lindsay's "Johnny Appleseed."

B. References.

- 1 and 2. "New Voices": M. Wilkinson, the Macmillan Co., Dallas or New York.
3. "The Chinese Nightingale": Vachel Lindsay, the Macmillan Co.
"The Golden Whales of California": V. Lindsay, the Macmillan Co.
"The Congo and Other Poems": V. Lindsay, the Macmillan Co.
"The Century Magazine": August, 1920.

LESSON III

A. Topics.

1. Images and Symbols in the New Poetry.
2. Carl Sandburg.
3. John Gould Fletcher.

B. References.

1. "New Voices: M. Wilkinson, the Macmillan Co., New York.
2. "Modern Tendencies in American Poetry": Amy Lowell, the Macmillan Co., New York.
"Chicago Poems": Carl Sandburg, Henry Holt & Co., New York.
"Cornhuskers": Carl Sandburg, Henry Holt & Co., New York.
"Modern Tendencies in American Poetry": Amy Lowell, the Macmillan Co., New York.
"Arizona Poems": John Gould Fletcher, Houghton-Mifflin Co., Boston.
"Irradiations": John Gould Fletcher, Houghton-Mifflin Co., Boston.

LESSON IV

A. Topics.

1. Amy Lowell, the Foremost of the Imagists.
2. Color in Amy Lowell's Verse.
3. Pictures from "Trifles, Scents,—Textures" in Amy Lowell's Verse.
4. Rabindranath Tagore, the Symbolist.

B. References.

1. "High Priestess of Vers Libre": Literary Digest 52: ('16) 971.
"Advance of English Poetry in the Twentieth Century": W. L. Phelps (pt. VIII), Dodd, Mead & Co., New York.
- 2 and 3. "A Dome of Many Colored Glass": Amy Lowell, Houghton-Mifflin Co., Boston.

“Sword Blades and Poppy Seed”: Amy Lowell, Houghton-Mifflin Co., Boston.

4. “Gitanjali”: Rabindranath Tagore, the Macmillan Co., New York.

LESSON V

A. Topics.

1. The Wordsworthian Theory of Poetic Diction.
2. Diction in the New Poetry.
3. Themes of Contemporary Poetry: Love.
4. The New Love Lyric.

B. References.

1. “Biographia Literaria”: S. T. Coleridge, E. P. Dutton, New York.
- 2 and 3. “New Voices”: M. Wilkinson, the Macmillan Co., New York.
4. “Poets and Prefaces”: “The Dial,” January, 1921.

LESSON VI

A. Topics.

1. A Study of D. H. Lawrence, according to
 - a. Color and Imagery in his Poetry.
 - b. Diction.
 - c. Aspects of Nature and Human Life Treated.
2. Sara Teasdale, an American Poet of Love.
3. A Contrast of Sara Teasdale with the Imagists.

B. References.

1. “Love Poems and Others”: Lawrence, Setzgers, New York.
 “Georgian Poetry” (1912-1915), Putnam’s, New York.
 “Some Imagist Poets” (1915-1916), Houghton-Mifflin Co., Boston.
 Reviews and Critical Studies in:
 “The Bookman” 46 (’18): 644: “The Dial” 70 (’21): 458.

- "The Independent" 83 ('15): 297; "The New Republic" 23 ('20): 314.
- 2 and 3. "New Voices": M. Wilkinson, the Macmillan Co., Dallas.
- "Tendencies in Modern American Poetry": A. Lowell, the Macmillan Co., New York.
- "Anthology of Magazine Verse," 1915; Braithwaite (Intro. pp. XXI, ff.), Small, Maynard, New York.
- "The Atlantic": 117 ('16): 487; 118 ('16): 430.
- "The New Republic": 3 ('15): 75; 154, 204; 5: 178.
- "Rivers to the Sea": S. Teasdale, the Macmillan Co., New York.
- "Love Songs": S. Teasdale, the Macmillan Co., New York.

LESSON VII

A. Topics.

1. What does the contemporary poet think of his art?
2. Themes in the New Poetry: Religion.
3.
 - a. The Modern Painter's Conception of Christ.
 - b. The Modern Poet's Conception of God and of Christ.

B. References.

1. A Study of the Prefaces of John Gould Fletcher, F. S. Flint, Louis Untermeyer, and Amy Lowell—*The Dial*, January, 1921.
- 2 and 3. "New Voices": M. Wilkinson, the Macmillan Co., New York.

LESSON VIII

A. Topics.

1. Themes in Contemporary Poetry: Nature.
2. Gardens and Flowers.
3. The Sea, particularly in Masefield's Poems.
4. Man and Nature.

B. References.

1. "New Voices": M. Wilkinson, the Macmillan Co., New York.

2. "The Melody of Earth," an Anthology of Garden and Nature Poems: Mrs. W. Richards, Houghton-Mifflin Co., Boston.
 "High Tide," Songs of Joy and Vision, from Present-day Poets: Mrs. W. Richards, Houghton-Mifflin Co., Boston.
3. "Dauber": J. Masefield, the Macmillan Co., New York.
 "Salt Water Ballads": J. Masefield, the Macmillan Co., New York.
4. "New Voices": M. Wilkinson, the Macmillan Co., New York.
 "High Tide": Mrs. W. Richards, Houghton-Mifflin Co., Boston.
 "Collected Poems": W. H. Davies, Knopf, New York.
 "Wild Earth and Other Poems": Padraic Colum, Maunsel & Co., Dublin.

LESSON IX

A. Topics.

1. American Poets and Local Color.
2. The Chicago Poets.
3. Robert Frost and New England.
4. Edgar Lee Masters and "The Spoon River Anthology."

B. References.

1. "New Voices": M. Wilkinson, the Macmillan Co., New York.
2. "Chicago Poets": Fuller in *The Literary Review*, December 10, 1921, Vol. 2, No. 14; "The Rebirth of American Poetry" (Larband) in *The Living Age*, December 3, 1921.
3. "Modern Tendencies in American Poetry": A. Lowell, the Macmillan Co., New York.
4. "The Spoon River Anthology": Edgar Lee Masters, the Macmillan Co., New York.

LESSON X

A. Topics.

1. Themes of the New Poetry: Childhood.
2. Walter de la Mare and "Peacock Pie."
3. Hilda Conkling, a Child Poet.

B. References.

1. "New Voices": M. Wilkinson, the Macmillan Co., New York.
2. "Peacock Pie": Walter de la Mare, Henry Holt & Co., New York.
"The Advance of English Poetry in the Twentieth Century": W. L. Phelps, Dodd, Mead & Co., New York.
3. "Poems by a Little Girl": Hilda Conkling, Frederick A. Stokes, New York. Reviewed in *The Dial*, 69: 186, August, 1920.

SUPPLEMENTARY LESSON

The Irish Poets

A. Topics.

1. A. E. and his connection with the Young Irish poets, especially Yeats and Stephens.
2. William Butler Yeats.
 - a. His treatment of Old Irish Subjects.
 - b. Lyrics Growing out of His Personal Experiences.
3. A Comparison of Francis Ledwidge and Robert Burns.
4. James Stephens, a Poet of Incongruities.

B. References.

- 1, 3 and 4. "Ireland's Literary Renaissance": Ernest A. Boyd, Lane, New York. "The Celtic Renaissance in Irish Plays and Playwrights": Weygandt, Houghton-Mifflin Co., Boston.
"The New Republic": 15 ('18): 172.
The Dial: 66 ('19): 31.
The Dial: 71 ('21): 464.

2. "Responsibilities": W. B. Yeats, the Macmillan Co., New York.
Reviews in *The Independent*: 77 ('14): 271; *The New Republic*: 13 ('17): 100.
"Irish Plays and Playwrights": Weygandt, Houghton-Mifflin Co., Boston.
"Poems": Yeats, the Macmillan Co., New York.

VALUABLE ANTHOLOGIES FOR REFERENCE

1. "Modern British Poetry": Louis Untermeyer, Harcourt, Brace & Co., New York (Biographical notes and criticisms).
2. "Modern American Poetry": Louis Untermeyer, Harcourt, Brace & Co., New York (Biographical notes and criticisms).
3. "The New Poetry": Harriet Monroe, the Macmillan Co., New York.
4. "Selections from Modern Poets": J. C. Squire, Imported by Chas. H. Daniels, 41 W. Fifty-fifth Street, New York.
5. "A Book of Modern Verse": Jessie B. Rittenhouse, Houghton-Mifflin Co., Boston.
6. "A Second Book of Modern Verse": Jessie B. Rittenhouse, Houghton-Mifflin Co., Boston.
7. "Anthology of Irish Verse": Padriac Colum, Boni and Liveright, New York.

MODERN DRAMA

LILA ST. CLAIR MCMAHON

FOREWORD

If any club intends to study modern drama seriously, it is necessary for the members to have copies of the plays. Dickinson's "Chief Contemporary Dramatists" is recommended since it contains all the plays suggested for reading and study except those by Barrie and by Shaw. It will be very helpful to have some books on the drama and on the dramatists. If the club cannot purchase all the books listed, it should buy those starred. Those clubs having access to a public library will find interesting and valuable articles on the drama and dramatists in the periodicals of recent years.

In the study of individual plays the following questions will perhaps be helpful:

1. What is the theme of the play?
2. What kind of play is it?
3. Which is the most important—character, plot, or dialogue?
4. Is it a play of social criticism?
5. Is there any satire in the play?
6. Is the character conflict external or internal or both?
7. Is the play a comedy or a tragedy?
8. Why do you think the author wrote the play?
9. Does the play deal with present conditions?
10. If it is a problem play, does the dramatist merely state the problem or does he solve it?

MODERN DRAMA

LESSON I

1. Roll Call: American Playwrights.
2. Characteristics of Modern Drama.
3. The Modern Stage.
4. Themes and Stories on the Stage.

References:

1. Clayton Hamilton: "Studies in Stagecraft"; Chapters 1 and 6; 3, 4, and 5; 13.

LESSON II

1. Roll Call: Arthur Wing Pinero.
2. "The Second Mrs. Tanqueray."
3. The Problem of the Wayward Woman.

References:

1. Chandler's "Aspects of Modern Drama"; Chapter 6.

LESSON III

1. Roll Call: Current Industrial Problems.
2. John Galsworthy's Life and Works.
3. "Strife."
4. Are the Characters Types or Individuals?

References:

1. Williams: "Modern English Writers"; Part III, Chapter II, pages 253-258.

LESSON IV

1. Roll Call: Satire in "The Madras House."
2. Family Studies in Modern Drama.
3. "The Madras House."
4. The Various Attitudes in the Play towards Woman.

References:

1. Chandler: "Aspects of Modern Drama"; Chapter 10.

LESSON V

1. Roll Call: Reflections of New England in "The Scarecrow."
2. "The Scarecrow" and Hawthorne's "Feathertop."
3. Discussion: The Theme and the Interpretation of the Play.

LESSON VI

1. Roll Call: Plays of Barrie.
2. Life and Works of James M. Barrie.
3. "Quality Street."

LESSON VII

1. Roll Call: Epigrams from "You Never Can Tell."
2. Shaw's Life and Works.
3. Shaw's Satire on English Manners and Morals.
4. "You Never Can Tell."

LESSON VIII

1. Roll Call: Interesting Facts about William Vaughn Moody.
2. Symbolism in the Drama.
3. "The Great Divide."
4. The Symbolism of "The Great Divide."

References:

1. Chandler: "Aspects of Modern Drama," Chapter 4.

LESSON IX

1. Roll Call: Irish Writers.
2. The Literary Revival in Ireland.
3. Plays of Mysticism and Folk History.
4. Irish Plays of the Peasantry.

References:

1. Chandler: "Aspects of Modern Drama," Chapters 11 and 12.
2. Hamilton: "Studies in Stagecraft," Chapter 11.
3. Williams: "Modern English Writers." Part II, Chapters 1, 4, and 5.

LESSON X

1. Roll Call: Facts about Lady Gregory, Yeats, or Synge.
2. "The Rising of the Moon."
3. "Riders to the Sea."
4. "The Hour Glass."

A BRIEF SUGGESTIVE BIBLIOGRAPHY

I. The Plays.

- *Dickinson, T. H.: "Chief Contemporary Dramatists, First Series, Houghton-Mifflin Co., Boston.
- *Barrie, J. M.: "Quality Street," Scribner's Sons, New York.
- *Shaw, Bernard: "Plays Pleasant and Unpleasant," Vol. I, Brentano's, New York.

II. Books on the Drama and Playwrights.

- *Baker, G. P.: "Dramatic Technique," Houghton-Mifflin Co., Boston.
- *Chandler, F. W.: "Aspects of Modern Drama" (An indispensable book. Helpful discussion on the drama and the writers. An excellent bibliography), the Macmillan Co., New York.
- *Dickinson, T. H.: "The Contemporary Drama of England," Little, Brown & Co., Boston.
- Hale, E. E.: "Dramatists of Today," Henry Holt & Co., New York.
- Hamilton, Clayton: "Studies in Stagecraft," Henry Holt & Co., New York.
- Henderson, Archibald: "European Dramatists," Stewart & Kidd Co., Cincinnati, Ohio.
- Manly and Rickert: "Contemporary British Literature: Bibliographies and Study Outlines," Harcourt, Brace & Co., New York.
- Weygandt, Cornelius: "Irish Plays and Playwrights," Houghton-Mifflin Co., Boston.
- Williams, Harold: "Modern English Writers," Alfred A. Knopf, New York.

SHAKESPEARE'S COMEDIES

LILA ST. CLAIR MCMAHON

LESSON I

1. Roll Call: Shakespeare Traditions.
2. The London of Shakespeare's Time.
3. Shakespeare's Theatre.
4. The Life of Shakespeare.
5. The Four Periods of Shakespeare's Dramatic Work.

References:

1. "Shakespeare, A Critical Study of his Mind and Art," Edward Dowden.
2. "Shakespeare's Theatre," A. H. Thorndike.
3. "Shakespeare as a Playwright," Brander Matthews.
4. "A Study of Shakespeare," H. T. Stephenson.

LESSON II

A Midsummer Night's Dream

1. Roll Call: Quotations from the Play.
2. The Nature of the Play and its Theme.
3. The Various Stories and their Relation.
4. The Connection between the Affairs of Oberon's Court and those of the Human Characters.
5. The Setting of the Play.
6. The Fairies—Their Nature and their Functions.
7. Music—A Song from the Play.

LESSON III

A Midsummer Night's Dream

1. Roll Call: Festival Days in England.
2. May Day, Valentine, and Midsummer-Eve Celebrations in Shakespeare's Time.
3. Evidence that the Play was Written for a Special Occasion.
4. The Character and Functions of Puck.

5. Bottom—Shakespeare's First Humorous Character.
6. A Comparison of Hermia and Helena.
7. A Discussion of the Delight and Charm of the Play.

References:

- Dyer, T. F. T.: "Folklore of Shakespeare."
 Keightly, T.: "Fairy Mythology."

LESSON IV

The Merchant of Venice

1. Roll Call: Epigrams from the Play.
2. The Different Stories and their Relation.
3. The Name of the Play. (Is it well chosen?)
4. A Comparison of Portia's Wooers.
5. A Character Sketch of Antonio.
6. A Character Sketch of Shylock.
7. A Character Sketch of Portia.

LESSON V

The Merchant of Venice

1. Roll Call: Humor in the Play.
2. A Visualization of the Trial Scene.
3. The Popularity of IV, 1, 184-205.
4. The Uses of Disguise in the Play.
5. Shakespeare's Use of Prose and Verse (Consult "Introduction to Shakespeare," by Corson, pp. 83-90).
6. The Beauty and Charm of Act V.

LESSON VI

As You Like It

1. Roll Call: Quotations from the Play.
2. The Stories and the Groups of Characters.
3. The Improbability and the Impossibility of Some Parts of the Play.
4. The Setting of the Play.

5. The Steps by which the Transition is Made from the Outer World of Reality to the World of Dreams.
6. The Importance of II, 1, for the Play.
7. The Different Kinds of Humor (Touchstone's, Jacque's and Rosalind's).

LESSON VII

As You Like It

1. Roll Call: Love at First Sight.
2. The Songs and their Fitness for the Situations.
3. The Conversions of Duke Frederick and Oliver. (Are they in harmony with the general tone of the comedy and its title?)
4. A Character Sketch of Jacques.
5. An explanation of the Popularity of II, 7, 139-166.
6. The Function of V, 3.
7. "As You Like It" is one of the most perennially fresh and pleasing plays in the world. Discuss.
8. Music—A Song from the Play.

LESSON VIII

Much Ado About Nothing

1. Roll Call: Impressions of the Play.
2. The Stories and their Relation.
3. The Tragical and Farcical Material in the Play.
4. The Character Contrasts.
5. Dogberry and His Associates—Their Functions.
6. IV, 1, "is one of the most masterly and famous scenes in Shakespeare's theatre." Comment on this statement.
7. Failure of this Play to Satisfy the Demand of the Spirit of Comedy as "Twelfth Night" and "As You Like It" Satisfy It.

LESSON IX

Twelfth Night

1. Roll Call: Humor in the Play.
2. The Title of the Play.

3. The Dramatic Purpose of the Opening Lines.
4. The Various Stories.
5. Shakespeare's Use of the Device of Mistaken Identity (Compare other plays read).
6. A Comparison of the two Waiting-Women, Maria and Nerissa ("As You Like It").

LESSON X

Twelfth Night

1. Roll Call: References to Music in the Play.
2. The Humor in the Play.
3. The Function and Dramatic Nature of the Clown in Shakespearean Comedy. (Compare other comedies read).
4. A Study of Malvolio.
5. The Songs and their Part in Producing the Total Effect of the Comedy.
6. The Charm of the Play.

LESSON XI

The Tempest

1. Roll Call: Impressions of the Play.
2. The Story of the Play.
3. The Setting.
4. The Spectacular Elements of the Play.
5. A Comparison of Ariel and Puck.
6. The Supernatural Element in "A Midsummer Night's Dream" and in "The Tempest."

LESSON XII

The Tempest

1. Roll Call: Shakespeare's Comedy Heroines.
2. The Use of Music in the Play.
3. The Symbolism of the Play.
4. A Study of Caliban.
5. A Study of Prospero. (Is Prospero Shakespeare?)

6. The Function of the Masque in IV, 1.
7. Shakespeare's Philosophy as Found in "The Tempest." (Was he a man with a message?)
8. Music—Ariel's Song—"Where the bee sucks, there suck I."

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4. Dyer, T. F. T.: "Folklore of Shakespeare," Harper & Brothers, New York.
5. Hudson, H. N.: "The New Hudson Shakespeare" (Recommended edition for study of individual plays. Good introductions and notes), Ginn & Company, Dallas.
6. Jameson, Anna: "Shakespeare's Heroines," A. L. Burt Company, New York.
7. Keightly, T.: "Fairy Mythology," The Macmillan Company, New York.
8. Matthews, Brander: "Shakespeare as a Playwright," Charles Scribner's Sons, New York.
9. Moulton, R. G.: "Shakespeare as a Dramatic Artist," Oxford, at the Clarendon Press (American address, 29 West 32d Street, New York).
10. Stephenson, H. T.: "A Study of Shakespeare," Henry Holt & Company, New York.
11. Thorndike, A. H.: "Shakespeare's Theatre," The Macmillan Company, New York.

SHAKESPEARE'S HAMLET, JULIUS CÆSAR, AND THE
TEMPEST

(Note: The New Hudson Shakespeare edition of the individual plays is recommended. It is published by Ginn & Company, Dallas.)

HAMLET

LILA ST. CLAIR McMAHON

LESSON I. ACT I

1. Discuss the opening of the play—ll. 1-69.
2. Comment upon the character of Claudius as it is revealed in Scene 2, ll. 1-50.
3. Explain as fully as possible the reasons for Hamlet's mood in Scene 2.
4. Characterize Hamlet's replies to the King and Queen in Scene 2.
5. Comment closely upon the character indicated in Scene 2, ll. 10-44, and upon that revealed in ll. 55-81.
6. In light of the speeches of Ophelia and of her domestic environment and of the influences of heredity, estimate her character.
7. Visualize and describe the action in Scene 4, ll. 39-85.
8. State the three injunctions laid upon Hamlet by the Ghost.
9. What bearing have ll. 169 ff (Scene 5) upon later events and your interpretation of them?
10. State concisely what Shakespeare has accomplished in Act I.

LESSON II. ACT II

1. Explain the actions of Hamlet which Ophelia reports in Scene 1.
2. Comment upon the effect of Hamlet's actions upon Ophelia and upon Polonius.
3. Is it perfectly clear and beyond question that Hamlet is only pretending madness in Scene 2?

4. How many of the persons of the drama are completely taken in by Hamlet's counterfeit madness?
5. What privileges and licenses very dear to him does Hamlet secure for himself by his simulated madness?
6. What indications do you find in Scene 2, ll. 120-223 that Hamlet knows of Polonius's plot against him? How could he have learned of it?
7. Find instances of delightful raillery in Hamlet's words to Polonius. Find dramatic irony in Polonius's replies.
8. Explain Hamlet's delight in the game he is playing.
9. Find the reasons Hamlet gives for employing the device of the play in testing the king.
10. What does Hamlet reveal in his soliloquy at the end of Act 2?

LESSON III. ACT III

1. What plan does the King devise to ascertain whether or not the cause of Hamlet's conduct is love for Ophelia?
2. What are Hamlet's arguments for and against suicide voiced in his soliloquy in Scene I, ll. 56-88?
3. What lines in this soliloquy reveal the essence of Hamlet's character and of the play?
4. What are some of the principal functions of this soliloquy?
5. Why does Hamlet assume madness in his interview with Ophelia and speak to her so harshly?
6. What is the plot of the play presented before the King and the Queen?
7. What is the effect of the play on the King? On Hamlet?
8. Estimate carefully the character and present mood of the speaker in Scene III, ll. 36-72.
9. What are Hamlet's reasons for not killing the King when he finds him alone praying?
10. Comment upon the supreme fitness and justice of the manner of Polonius's death.
11. What message does the Ghost bring to Hamlet?
12. Why does not the Queen see or hear the ghost of her former husband?

LESSON IV. ACT IV

1. In Scene I does the Queen do as Hamlet asks her to do in III, 4, 181 ff?
2. What are now the purposes of the King regarding Hamlet?
3. Why is it important that we should be aware of the contrast between Fortinbras and Hamlet?
4. What does Hamlet say should be the guiding principle of man's life? (See IV, 4, 53-56.)
5. Comment fully upon ll 17-20, Scene 5.
6. Try to thread the maze of thoughts and emotions vaguely implicated in Ophelia's songs and speeches.
7. Prove that Shakespeare's problem was to make Ophelia fit to attract Hamlet, yet too weak to hold him.
8. Comment upon the manner of Læertes in Scene 5.
9. Is there anything strange in the story Hamlet writes of the meeting with the pirate ship?
10. Outline the method by which the King wins Læertes to his purpose.
11. What elements of beauty do you find in the report of Ophelia's death?
12. Has Shakespeare in Act IV made every preparation for the conclusion of the drama?

LESSON V. ACT V.

1. What is the function of the clowns in Scene I?
2. What is the purpose of ll. 1-62, Scene II?
3. Was Hamlet sincere and truthful in stating he loved Ophelia?
4. Discuss the sincerity of ll. 237-255, Scene II. (Compare ll. 215-216.)
5. What hereditary trait does Læertes show?
6. Is the King's punishment adequate?
7. Does Shakespeare manifest fine technique in making the Queen unintentionally commit suicide? If so, how?
8. What final request does Hamlet make of Horatio?
9. In what ways is Fortinbras really a better man for the throne than Hamlet?
10. Comment upon the solemn grandeur of the closing tableau.

LESSON VI

Roll Call: Quotations from *Hamlet*.

1. Was Hamlet Insane or Was He Pretending Insanity? (The discussion should include proof from the play.)
2. Discussion of *The Mouse-trap*.
3. Character Contrasts in *Hamlet*.
4. The Fortinbras Thread of the Play.
5. The Character of Hamlet.

References:

- Hudson, H. N.: "The New Hudson Shakespeare: Hamlet."
Matthews, Brander: "Shakespeare as a Playwright."
Stephenson, H. T.: "A Study of Shakespeare."

JULIUS CÆSAR

LILA ST. CLAIR MCMAHON

LESSON I

1. Roll Call: Quotations from the play.
2. Is the title the most fitting for the play?
3. Is the poet occupied with the outer world of action or with the inner world of thoughts and feeling?
4. What important character contrasts are presented?
5. Discuss fully the treatment of the plebeians.
6. Give the story briefly.

LESSON II

1. Roll Call: The characters of the play.
2. What exposition is there in Act I, Scene 1?
3. What is the dramatic effect of the soothsayer's words in Act I, Sc. 2?
4. Comment upon the masterly touches of characterization in Act I, Scene 2, ll. 180-188.
5. Compare and contrast Brutus, Cassius, and Cæsar, as shown in Act I, Sc. 2.
6. Comment on the soliloquy of Brutus, Act II, Sc. 1, ll. 10-34.

LESSON III

1. Roll Call: Another history play by Shakespeare.
2. Compare Cæsar's and Brutus's treatment of their wives.
3. Compare Brutus and Cassius as revealed by their attitude toward Anthony.
4. Comment upon the speeches of Brutus and Anthony in Act III, Sc. 2.
5. Comment on the Quarrel Scene, Act IV, Scene 3.

LESSON IV

1. Roll Call: Impressions of the play.
2. What is the ghost of Cæsar intended to symbolize?

3. How do Scenes 1-4, Act V, modify your feelings toward Brutus?
4. Discuss most carefully the character of Brutus.
5. Make a careful estimate of Cæsar's character.
6. Does the conclusion of the play seem most satisfactory in all respects?

THE TEMPEST

JESSIE McELRATH

LESSON I. ACT I

Prospero's Purpose

- I. Setting.
 - A. How presented.
 - B. Reasons for the author's opening the play with a storm.
- II. Characters.
 - A. For Prospero.
 1. Gonzalo.
 2. Miranda.
 3. Ferdinand.
 4. Ariel.
 - B. Against Prospero.
 1. Alonso.
 2. Sebastian.
 3. Antonio.
 4. Caliban, joined later by Trinculo and Stephano.
- III. Summary of the Act.
 - A. The Story.
 - B. Details which give Antecedent Material:
 1. Prospero's Relation of their Story to Miranda.
 2. Prospero's Relation of Ariel's Story.

LESSON II. ACT II

Prospero's Plan

- I. Additional Light as to Character and Situation in Scene 1.
 - A. Of Gonzalo.
 - B. Of the Members of the Group against Prospero.
- II. Plot against Alonso.
 - A. The Plan of Sebastian and Antonio.
 - B. Prevention of the Success of the Plan.
 - 1. How?
 - 2. Why?

ACT III

Prospero's Peril

- I. Summary of the Act.
 - A. Love of Ferdinand and Miranda.
 - B. Plot against Prospero.
 - C. Prospero's Invitation to Alonso, Antonio, and Sebastian to Attend a Magic Banquet (the climax).
 - D. Ariel's Warning.

LESSON III. ACT IV

- I. A Summary, including Discussions of
 - A. Dramatic Purpose of the Masque.
 - B. The Element of Comedy in the Act.

ACT V

Prospero's Pardon

- I. A Summary, including Discussions of
 - A. The Distinction Made in Prospero's Pardons in Scene 1.
 - B. The Repentant and Unrepentant Characters.

LESSON IV

- I. Sources of the Plot.
- II. Allegorical Significance of the Plot.
- III. The Use of the Supernatural.

LESSON V

- I. A Character Sketch of Prospero.
- II. A Sketch of Gonzalo.
- III. Miranda (a woman reared away from the world).
- IV. Ferdinand.

LESSON VI

- I. Ariel: His Powers and Function in the Play.
- II. Sketches of the Low Villains.
- III. Sketches of the Noble Villains.

THE IRISH LITERARY REVIVAL

D. W. HENDRICKSON

LESSON I

Historical

A. Topics.

1. The Beginning of the Celtic Renaissance.
2. The Gaelic League.
3. Folk-History.

B. References.

1. "Modern English Writers," Williams, Alfred A. Knopf, New York.
2. "Irish Plays and Playwrights," Weygandt, Houghton-Mifflin Co., Boston.
3. "The Glories of Ireland," Phoenix, Washington, D. C.

LESSON II

Difficulties and Successes

A. Topics.

1. Finding a Suitable Theatre and Financing the Movement.
2. Opposition to Some of the Plays.
3. Present Attitude toward the Plays.

B. References.

- "Our Irish Theatre," Lady Gregory, Putnam, New York.

LESSON III

Irish Poetesses

A. Topics.

1. The Love of Ireland as Found in the Poetry of Moira O'Neill.
2. Mysticism as Found in the Poetry of Eva Gore Booth.
3. Minor Poets: a. Nora Hopper; b. Katherine Tynan; c. Dora Sigerson Shorter.

B. Reference.

"Modern English Writers," Williams, Knopf, N. Y.

C. Suggested Readings.

1. "Songs of the Glens of Antrim," Macmillan, New York.
2. "The Sorrowful Princess," "The One and the Many," "Unseen Kings," "The Triumph of Maeve," "The Three Resurrections," Longmans, Green & Co., New York.
3. a. "Under Quicken Boughs," John Lane Co., 116-120 W. 32d Street, N. Y.; b. "New Poems" (1911), Sidgwick & Jackson, 3 Adam Street, London; c. "Collected Poems," Harper Brothers, New York.

LESSON IV

Minor Dramatists: Padriac Colum, Lennox Robinson, William Boyle, T. C. Murray, Rutherford Mayne.

A. Topics.

1. The Plays of Colum (East and Middle Ireland).
2. The Plays of Robinson (South Ireland).
3. The Plays of Boyle (East and Middle Ireland).
4. The Plays of Murray (South Ireland).
5. The Plays of Mayne (North Ireland).

B. Suggested Readings.

1. "The Land," "Thomas Muskerry," and "The Fiddler's House," Little, Brown & Company, Boston.
2. "The Cross Roads" and "Patriots," J. W. Luce & Co., 143 Federal Street, Boston.
3. "The Building Fund" and "The Eloquent Dempsey," M. H. Gill & Son, London.
4. "Birthright" and "Maurice Harte," Maunsel & Co., 40 Museum Street, London.
5. "The Drone" and other plays, Maunsel & Co.

C. References.

- "Modern English Writers," Williams, Knopf, N. Y.
 "Irish Plays and Playwrights," Weygandt, Houghton-Mifflin & Co., Boston.

LESSON V

George Russell (A. E.) and Edward Martyn

A. Topics.

1. The Mysticism of A. E.
2. The Varied Interests of A. E.
3. The Poems and Plays of A. E.
4. The Plays of Edward Martyn.

B. Suggested Readings.

For 1 and 2: "Modern English Writers," Williams, Knopf, New York.

"Irish Plays and Playwrights," Weygandt, Houghton-Mifflin & Co.

"Some Impressions of My Elders," Ervine, North American Review, August, 1920.

3. "Collected Poems," The Macmillan Co., N. Y.
"Deirdre."
4. "The Heather Field."

C. References.

For 1, 2, 3, and 4: "Modern English Writers," Williams, Knopf, N. Y.

"Irish Plays and Playwrights," Weygandt, Houghton-Mifflin & Co., Boston.

For 1, 2, and 3: "Some Impressions of My Elders," Ervine, North American Review, August, 1920.

LESSON VI

St. John Ervine, William Sharp, and Lord Dunsany.

A. Topics.

1. The Realism of Ervine.
2. The Plays of Sharp.
3. The Plays of Dunsany.

B. Suggested Readings.

1. "Jane Clegg."
"John Ferguson."

Works published by G. Allen & Unwin, London.

2. "Vistas."
"The House of Usna," Published by Thos. B. Mosher,
45 Exchange Street, Portland, Me.
3. "Five Plays" (one Vol.), Little, Brown & Co., Boston.
"Plays of Gods and Men," John W. Luce & Co., Boston.

C. Reference.

"Modern English Writers," Williams, Knopf, N. Y.

LESSON VII

Douglas Hyde and George Moore

A. Topics.

1. The Work of Dr. Hyde.
 - a. Creative Work in Gaelic.
 - b. Translations.
2. The Contribution of Moore.

B. Suggested Readings.

1. "The Twisting of the Rope," R. R. Badger, 199-203
Boylston Street, Boston.
"Love Songs of Connacht."
"Religious Songs of Connacht."
2. "The Bending of the Bough," Duffield & Co., New
York.
"Diarmid and Grania."

C. References.

- "Modern English Writers," Williams, Knopf, N. Y.
"Irish Plays and Playwrights," Weygandt, Houghton-
Mifflin & Co., Boston.
"The Most Popular Man in Ireland," Current Literature,
February, 1906.

LESSON VIII

William Butler Yeats

A. Topics.

1. Poetry of Yeats.
2. Plays in Poetry.
3. Plays in Prose.

B. Suggested Readings.

1. Poetry. Works published by Macmillan, N. Y.
2. "The Wind Among the Reeds."
"The Wanderings of Oisín."
"The Countess Cathleen."
"The Land of Heart's Desire."
3. "Cathleen ni Hoolihan."
"The Hour Glass."
"Where there is Nothing" (Rewritten with Lady Gregory as "The Unicorn from the Stars").

C. References.

- "Modern English Writers," Williams, Knopf, N. Y.
"Irish Plays and Playwrights," Weygandt, Houghton, Mifflin & Co., Boston.
"Some Imperssions of My Elders," Ervine, North American Review, February, 1920, and March, 1920.

LESSON IX

Lady Augusta Gregory

A. Topics.

1. Folk-History Plays.
2. Plays of the Peasantry.
3. Lady Gregory as a Writer of Farce.

B. Suggested Readings.

1. "Gods and Fighting Men."
"Cuchulain of Muirthemne."
"Grania."
The Macmillan Co., New York or Dallas.
2. Seven Short Plays (one Vol.), J. W. Luce & Co., Boston.
New Irish Comedies (one Vol.), J. W. Luce & Co., Boston.

C. References.

- "Modern English Writers," Williams, Knopf, N. Y.
"Irish Plays and Playwrights," Weygandt, Houghton, Mifflin & Co., Boston.

John Millington Synge

A. Topics.

1. How Synge Got His Material.
2. The Plays of Synge.

B. Suggested Readings.

1. Introduction to "The Playboy of the Western World,"
and "In the Aran Islands," J. W. Luce & Co., Boston.
2. "In the Shadow of the Glen."
"Riders to the Sea."
"The Well of the Saints."
"The Playboy of the Western World."
"The Tinker's Wedding."
"Deirdre of the Sorrows."

C. References.

- "Modern English Writers," Williams, Knopf, N. Y.
 "Irish Plays and Playwrights," Weygandt, Houghton,
 Mifflin & Co., Boston.
 "Some Impressions of My Elders," Ervine, North American
 Review, May, 1920.
 Books in General Bibliography on Synge.

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 29-35 W. 32d Street, New York.
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 & Company, 4 Park Street, Boston.
 "Irish Dramatists and Irish People," Ervine, Forum, June, 1914.
 "Irish Dramatic Movement," Vol. 4, collected works of W. B.
 Yeats, The Macmillan Co., 66 5th Avenue, New York.
 "Modern English Writers," H. Williams, Alfred Knopf, 220 W.
 42nd Street, New York.
 "Our Irish Theatre," Lady Augusta Gregory, G. P. Putnam, 2
 W. 45th Street, New York.
 "J. M. Synge and the Irish Dramatic Movement," F. L. Bickley,
 Houghton, Mifflin & Co., Boston.

"John M. Synge and the Irish Theatre," M. Bourgeois, The Macmillan Co., New York.

"J. M. Synge: A Critical Study," P. P. Howe, Mitchell Kennerly, 489 Park Avenue, New York.

"J. M. Synge," John Masefield, Contemporary Review, April, 1911.

"J. M. Synge and the Ireland of His Time," W. B. Yeats, The Macmillan Co., New York.

"William Butler Yeats and the Irish Literary Revival," H. S. Krams, Doubleday, Page & Co., Garden City, N. Y.

Note: Any of the above books may be secured through G. E. Stechert & Co., 151-155 W. 25th Street, New York, N. Y.

THE SHORT STORY

JESSIE McELRATH

LESSON I

Types of the Short Story

- I. Discussion of the story of action (in which the chief interest lies in plot).
 - A. "The Man Who Would Be King"; in "The Phantom Rickshaw," Kipling.
 - B. "The Pavilion on the Links"; in "New Arabian Nights," Stevenson.
- II. Discussion of "Tennessee's Partner" as a story of character (in which the author first conceived an interesting character, and then invented the situation and incidents to reveal that character); in "The Luck of Roaring Camp," Harte.
- III. Discussion of "Marse Chan" as a story of setting (in which the chief interest lies in the local and temporal setting); in "In Ole Virginia," Thomas Nelson Page.
- IV. Discussion of the story of idea (in which the author purposed first of all to demonstrate the truth of some idea, philosophy of life, or moral thought that his experience and his observations had led him to believe).
 - A. "The Passing of the Third Floor Back," Jerome K. Jerome.
- V. Discussion of the story of emotional effect (in which the author first conceived an emotional effect to be worked out, and chose accordingly the plot, characters, and setting to bring about the desired effect).
 - A. "The Pit and the Pendulum" in "Prose Tales," Poe.

Note: The supplementary outline on plot, character, and setting might prove helpful in the preparation of discussions in each lesson.

LESSON II

The Tale: Washington Irving

- I. The Tale and the Short Story.
- II. Irving's Literary Characteristics in "The Legend of Sleepy Hollow"; in "The Sketch Book."
(Comment on the author's evident purpose in writing the tale; his attitude toward life and his fellow man; his characters; his romantic element; and his setting and style).
- III. Summary and brief discussion of "The Spectre Bridegroom"; in "The Sketch Book."
- IV. Synopsis of "The Legend of the Rose of the Alhambra," a Spanish Romance; in "The Alhambra."

LESSON III

Edgar Allan Poe

- I. Significant Facts about Poe's Life. (Consult any American Literature text or biography of Poe).
- II. Poe's Conception of the Structure and Technique of the Short Story. (See "The Art of the Short Story" by C. A. Grabo).
- III. Discussion of "The Fall of the House of Usher."
(Comment on the choice of words, the descriptions, the setting—in short, all the devices used for securing the desired effect); in "Prose Tales."
- IV. "The Mystery of Marie Roget" (in which type of story Poe was the originator of the detective story); in "Prose Tales."

LESSON IV

Nathaniel Hawthorne and Francis Bret Harte

- I. Significant Facts about Hawthorne's Life.
- II. Brief Summary and Discussion of the Themes of: "The Ambitious Guest"; "The Great Stone Face"; "The Birthmark"; "The Snow Image"; in "Twice Told Tales" and "Mosses from an Old Manse," Hawthorne.

- III. "Lady Eleanor's Mantle" and "The Minister's Black Veil"; in "Twice Told Tales," Hawthorne.
- A. As symbolical.
 - B. As allegorical.
 - C. As mysterious in plot, character, and setting.
- IV. "The Luck of Roaring Camp" and "The Outcasts of Poker Flat"; in "The Luck of Roaring Camp," Harté.
- A. As stories of setting.
 - B. As stories of character.
 - C. As stories of idea.

LESSON V

Robert Louis Stevenson

- I. "The Sire de Maletroit's Door"; in "New Arabian Nights."
 - A. As a story of action.
 - B. As a romance. (Comment on the setting, situation, characters, and plot as elements of a good romance).
- II. Summary of "The Young Man with the Cream Tarts" in "New Arabian Nights."
- III. "Markheim"; in "The Merry Men and Other Tales."
 - A. As a story of idea: compare with "Dr. Jekyll and Mr. Hyde."
 - B. As a story of character and of psychological analysis.
 - C. As to artistic workmanship in: (1) the direct opening of the story; (2) the sudden and effective close; (3) the vivid portrayal of the thoughts of Markheim; (4) the accuracy and suggestive power of the style.

LESSON VI

Rudyard Kipling

- I. Interesting Facts about Kipling's Life.
- II. "Lispeth" and "Without Benefit of Clergy"; in "Stories of Indian Life" (Characteristics to be noted: journalistic

style; a keen desire to interest; a focusing on the climax; marvelous ability in giving local color; striking and interesting characters; vitality; variety; portrayal of the common people).

- III. "The Brushwood Boy": a fantastic story.
- IV. "They": a supernatural story.

LESSON VII

Guy de Maupassant and Bjornstjerne Bjornson

- I. "The Necklace": discussion of plot, characters, and setting.
- II. "The Piece of String"; in "The Odd Number," Maupassant.
(Some literary characteristics of Maupassant: (1) unexcelled descriptions; (2) an impassive record of life as he sees it; (3) greater attention given to the actions of the characters than to their thoughts and feeling; (4) love of life in spite of its lack of solutions; (5) keen observations, but a lack of the glow that comes with a sympathetic and spiritual outlook on life; (6) selfishness and hypocrisy as favorite subjects.)
- III. A discussion of "The Father"; in "A Collection of Short Stories," edited by L. A. Pittinger. (Note the skillful character delineation and the compression.)

LESSON VIII

O. Henry (William Sidney Porter)

Some Favorite Themes

- I. Man's Pretending to Be What He Is Not: "The Caliph"; "Cupid and the Clock"; "Lost on Dress Parade"; "While the Auto Waits."
- II. Man's Love of Adventure: "The Green Door."
- III. The Shop Girl: "An Unfinished Story."
- IV. The City: "The Furnished Room."
- V. Regional stories: "The Municipal Report" and "The Rose of Dixie."

LESSON IX

Local Color Stories of Interesting Regions

- I. "Two Gentlemen of Kentucky"; in "Flute and Violin," James Lane Allen.
- II. "Van Bibber at the Races"; in "Van Bibber and Others," Richard Harding Davis.
- III. "Madame Delphine"; in "Old Creole Days," George W. Cable.
- IV. "A New England Nun"; in "A New England Nun," Mary E. Wilkins Freeman.

LESSON X

Character Sketches

- I. "Quite So"; in "Stories New and Old," T. B. Aldrich.
- II. "Miss Tempy's Watchers"; in "Tales of New England," Sarah Orne Jewett.
- III. "The Pelican"; in "The Greater Inclination," Edith Wharton.
- IV. "A Humorist on his Calling"; in "A Window in Thrums," James M. Barrie.

ELEMENTS OF THE SHORT STORY

Plot

- I. Definition: the plot is the story minus conversation, description, and characterization—it is merely what happens in the story.
- II. Steps in the development of the plot.
 - A. The inciting force, or the beginning of suspense.
 - B. The climax, or the turning point, the place at which the fortunes of the hero turn definitely either from good to bad or from bad to good.
 - C. The denouement, the place at which all suspense ends.

III. Parts of the story.

- A. Antecedent material, the action that comes before the inciting force. (Sometimes omitted.)
- B. The rising or falling action, as the case may be.
 - 1. The time during which things are favorable for the main character is called the rising action.
 - 2. The time during which things are unfavorable for the main character is called the falling action.
- C. The corresponding falling or rising action.
- D. The aftermath, the action that follows the denouement. (Sometimes omitted.)

IV. Classification.

- A. As to probability.
 - 1. The plot may be realistic, or probable.
 - 2. The plot may be imaginary, or romantic and improbable or impossible.
- B. As to the precedence of rising or falling action.
 - 1. The story may begin with rising action; that is, incidents may occur favorably for the main character until the turning point is reached. Such a plot is spoken of as one of the tragic type.
 - 2. The story may begin with falling action; that is, the situation and events at first may be unfavorable for the main character; the turning point then brings about a happy ending. Such a plot is spoken of as one of the comic type.
- C. As to balance.
 - 1. If the turning point comes about midway between the beginning and end of the story, the action is balanced.
 - 2. If the turning point comes near the first of the story, the action is retarded.

3. If the turning point comes just before the close of the story, the action is accelerated.

D. As to complexity.

1. When there is but one plot and when the interest lies in one group of characters, the plot is simple.
2. When there are successive ups and downs or repeated turning points, the plot is said to be compound.
3. When two or more distinct plots are interwoven, the plot is said to be complex.
4. When there are repeated turning points and two or more plots interwoven, the plot is said to be complex-compound.

V. Plot order.

- A. Chronological, in which events are related in order of time.
- B. Reversed, in which events are related backwards. (Used often in detective stories.)
- C. Broken, in which the story runs partly forward, partly backward.

VI. Plot interest.

- A. Suspense as to the future, or the outcome of a given situation.
- B. Suspense as to the past, or the cause of a given situation.
- C. Suspense as to the present, or as to a permanent moral or philosophical truth. (See story of idea.)
- D. An interweaving of suspense of each kind.

VII. Points of view.

- A. The main characters.
 1. The story may be told from the point of view of the main character, related in his own words.

B. A minor character.

1. The story may be related by a minor character, present when the important events happened.

C. The author's omniscience.

VIII. Plot handling.

A. Suspense.

B. Surprise.

C. Satisfaction.

IX. The unities.

A. Of time.

1. The short story as the relation of events centering about a crisis in the life of an individual should cover as short a time as is typical of human experience.

B. Of action.

1. Only those events directly related to the development of the plot should be included.

Character

I. Grouping.

A. The main character (or sometimes characters).

B. Minor characters.

C. Background characters.

II. Method of presentation.

A. Direct—by description.

B. Dramatic:

1. The reader may come to know the characters by their actions and habits.
2. The reader may form an opinion of the characters by being told of their dress.
3. The reader may come to know something of the characters by the comments of others.
4. The talk of a character may reveal much of himself to the reader.
 - a. Purposes of dialogue: to reveal character and to further the action of the story.

III. Truth to life of characters.

IV. Appropriateness of the names of the characters.

Setting

I. The three-fold setting of every story.

A. Place.

1. When local setting is the dominant element in the story, the story is one of local color.

B. Time.

1. When the time or period in which the story happened is the dominant element, the story is an historical one.

C. Social setting.

1. When the dominant element is in a class or group or profession to which the characters belong, the story is one of social background.

II. Methods of presentation of setting.

A. Direct description.

B. Portrayal of distinctive characters; dialect; customs or distinctive social usages; and traditions or distinctive inherited ideals.

III. Appropriateness of the names of places.

BIBLIOGRAPHY FOR THE SHORT STORY

E. C. BRODIE

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Aldrich, Thos. B.: "Marjorie Daw and Other Stories," Houghton-Mifflin Co., Boston.

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Atkinson, W. P.: "The Short Story" (with introduction), Allyn & Bacon, New York.

Baker, E. K.: "Short Stories and Collections" (contemporary short stories), D. C. Heath, New York.

Baldwin, C. S.: "American Short Stories," Longmans, Green & Co., New York.

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