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her complex, female characters. Mama, Ruth, and Beneatha emerge as real people rather than types, thanks to Hansberry's artistry. In speaking of religion, a natural parallel will suggest itself with the character of Rose in Wilson's *Fences*. While religion is a less crucial issue in that play, faith and church activities play a vital role in Rose's life, especially after she banishes Troy from her heart and her bed.) Students may note that Lena's repeated comments about her garden perhaps serve as something beyond the literal. Give those students a gold star! From Candide's famous "cultivate one's own garden" to Willy Loman's desire to buy some seeds because, as he says, "I don't have a thing in the ground" to Lena's desire for a little space in the sunlight to grow some flowers, students can trace this motif about seeds and sunlight and growth. Hansberry's symbolism-Lena's last action is fetching her plant from the window-sill-should be obvious to students. Just keep saying, throughout your reading and discussion of the play, words like plants, sunlight, garden, and students should have an "Ah-ha" connection with growth, possibility, a future. (Once again, a parallel with *Fences* is obvious: in the play's final scene, Troy's third child, Raynell, hovers over her newly planted garden, impatient for it to bloom. With Troy's death, as in the conclusion of *Raisin*, hope seems to be returning to a family that has suffered enough.) As for the characters in *Raisin*, ask students how they feel about the decision that the Younger family makes to move into the all-white neighborhood. Who wins, potentially? Ask your students what they would have done had they been in the Youngers' position, essentially being told "Go away and we'll make it worth your while." How many of us can stand on principle, and how many of us fold when all is said and done? You might extend this discussion with a writing assignment: When have you been challenged to be noble/heroic/ a person of integrity, and how did you respond? II 83 Chapter 7: Introduction to Drama back to haunt him. (Troy loses the respect of Bono and Cory and the love of Rose, just as Pip's pursuit of wealth and high social status in *Great Expectations* costs him his old family and relations and Ethan Frome's moral dereliction impairs his mobility and traps him into a living hell with two querulous women.) Depending naturally on the order in which a teacher presents the material in literature, students may well by now be making these connections and describing them in their journals as second nature. One's approach to drama should also include an awareness that theater is visual. A play is an event that transpires over time and is meant to be experienced, although we often teach it as words on a page like a poem or short story. One should draw particular attention to a playwright's use of setting and props, which in *Fences* would include the fence itself. It stands half built for much of the play, except for two scenes in which Troy, Cory, and Bono work on it, and the final scene in which the audience sees it complete. It speaks silent volumes of Troy's unwilling ingness to commit himself to Rose. And at the end of it is a sign of hope for the newly reunited family. The baseball of rags that hangs from the tree in the yard is likewise a mute reminder of Troy's storied Negro League past. One sees the same sort of thing in essentially wordless encounters in the play. The vicious battle between Cory and Troy over the baseball bat in Act II is an intense encounter between these two competing males. And Gabriel's final/atastic" dance is truly wordless but is meant to suggest the brain-damaged man's ability to transcend his purely human limitations. He can at least see clearly to a heavenly solution to the play's portrait of human failure in this broken world. Multiple Choice Questions for *Fences* 1. Before he dies, Troy has managed to alienate or destroy all but whom? a. Rose b. Cory c. Bono d. Lyons ** e. Alberta 2. Wilson's stage directions specify that the fence around the Maxxons' house stands incomplete until the final scene, after Troy resumes work on it to fight Death. The playwright most likely does this to show a. that Troy is lazy. b. that Cory refuses to help him. c. that Troy carries out a commitment only to himself. ** d. that Troy would rather spend time with Alberta. * e. that Troy is too poor to buy supplies. 3. Wilson portrays Lyons as a musician and Cory as a splendid athlete. Which of the following is probably the best explanation for these choices? a. He strives to make Troy's sons interesting. b. He selected two talents unique to Pittsburgh. c. He shows how Troy's abilities have been inherited by a new generation. ** d. He wanted to paint a contrast between the boys. e. He was striving for verisimilitude. 85 CHAPTER 8 Supplementary Resources To teach an AP Literature course well, be an avid reader. We suggest that you keep yourself up-to-date by checking the Internet, online library catalogues, the NCTE Web site, and AP Central for resources to supplement this text. Resources that range from the useful to the invaluable. These resources can be as wide-ranging as your imagination. Incorporate cartoons, humorous articles from such sources as *The New Yorker*, and parodies from *The Simpsons*. Encourage students to watch *The Daily Show* and *The Colbert Report* to see satire in action. Invite them to listen to a *Prairie Home Companion* and *Wait, Wait, Don't Tell Me* and jot down examples of puns, allusions, and parody. Car Talk is another entertaining show filled with wit, with occasional witty allusions and turns of speech, and even (on rare occasions) some automotive advice. In short, the course shouldn't just be a laughter-free trudging through old English" artifacts. You should also be a constant reader of those sorts of works that inspired you to major in and teach English in the first place. In addition to the fairly wide range of literature we mentioned in the preceding three chapters, here are some further suggested selections not just for reading, but for viewing and listening as well. The following, arranged in roughly chronological order, have worked well for us, but you will best know what works will speak to you and therefore might work well for your students. 1/ Aeschylus, *Agamemnon* Euripides, *The Bacchae* Aristophanes, *The Frogs* (a parody of Aeschylus and Euripides) Dante Alighieri, *The Inferno* (trans. John Ciardi or Robert Pinsky) Anonymous late medieval poem, Sir Gawain and the Green Knight Selected books from *The Aeneid*, 1-4 plus Purcell's short opera, *Dido and Aeneas* Selections from Milton's *Paradise Lost*, Books 1 through 4, and 9. Chaucer, Geoffrey, *Canterbury Tales*. "The General Prologue," "The Wife of Bath's Prologue and Tale," and "The Miller's Tale" (We recommend a "dual language" edition.) Swift, Jonathan, *Gulliver's Travels* (books 1 and 4 especially) Fielding, Henry, *Tom Jones* (supplemented by the 1963 Tony Richardson movie) Austen, Jane, *Pride and Prejudice* (recommended for 11th grade) and *Emma* (12th) Bronte, Emily, *Wuthering Heights* Bronte, Charlotte, Jane Eyre Dickens, Charles, *Oliver Twist* (9th grade choice) and *Hard Times* (10th grade) Ibsen, Henrik, *An Enemy of the People* Dostoevsky, Fyodor, *Crime and Punishment* Hardy, Thomas, *Jude the Obscure* Conrad, Joseph, *Heart of Darkness* Hesse, Hermann, *Siddhartha* Eliot, T. S., *Four Quartets* Camus, Albert, *The Plague* Albee, Edward, *Who's Afraid of Virginia Woolf?* 87 Chapter 8: Supplementary Resources Categories Childhood and Adolescence The Creative Process Cultural Identification and Struggle Fiction Toni Cade Bambara Rick Bragg Sandra Cisneros James Joyce Mary Karr Jamaica Kincaid Frank O'Connor John Updike Poetry Elizabeth Bishop William Blake Judith Ortiz Cofer Rita Dove Louise Erdrich Louis Gluck Garrett Hongo Audre Lorde Taylor Mali GarySoto Dylan Thomas "The Lesson" "10a Miles per hour, upside down and sideways" (literary nonfiction) "Eleven" "Araby" "From the Lairs' Club" (literary nonfiction) "Girl" "My Oedipus Complex" "A & P" "Sestina" "Nurse's Song" (both) "London" "The Game" "Testimonial" "Indian Boarding School" "The School Children" "What For" "Hanging Fire" "Like Lilly Like Wilson" "Behind Grandma's House" "Fern Hill" II II The Creative Process and Literature About Literature Fiction Margaret Atwood Lorrie Moore Poetry Matsuo Basho Lewis Carroll Helen Chasin Billy Collins Wendy Cope "Happy Endings" "How to Become a Writer" "Three Haiku" "Jabberwocky" "The Word Plum" "Sonnet" "Introduction to Poetry" IIThe Ted Williams Villanelle" 89 Chapter 8: Supplementary Resources Nikki Giovanni Cathy Song Jean Toomer "Aunt Sue's Stories" "Ballad of the Landlord" "Consider Me" "Dream Deferred" "I, Too" "I'm Still Here" "Let America Be America Again" "Madam and the Rent Man" "My People" "Same in Blues" "Ego Tripping" "Lost Sister" "Reapers" Drama Lady Gregory Lorraine Hansberry David Henry Hwang Milcha Sanchez Scott August Wilson *The Rising of the Moon* A *Raisin* in the Sun M. Butterfly *The Cuban Swimmer* Fences Langston Hughes *Death and Aging* Fiction Katherine Anne Porter Poetry W.H.Auden Elizabeth Bishop Billy Collins E. E. Cummings Emily Dickinson John Donne Robert Frost Donald Hall Thomas Hardy Seamus Heaney George Herbert Robert Herrick Gerard Manley Hopkins A. E. Housman IIThe Jilting of Granny Weatherall" "In Memory of W. B. Yeats" "Funeral Blues" "First Death in Nova Scotia" "My Number" "The Listener" "Buffalo Bill's" "Because I could not stop for Death" IIThe Bustle in a House" "The Heart asks Measure first" "I felt a Funeral in my Brain" "I heard a Fly buzz-when I died" "I've seen a Dying Eye" "The last Night that She lived" "My life closed twice before its close" "Death, be not proud" "Provide, Provide" "The Span of Life" "My son, my executioner" "During Wind and Rain" "Mid-Term Break" "Virtue" "To the VIl'gins, to Make Much of Time" "Spring and Fall: To a Young Child" "To an Athlete Dying Young" 91 Chapter 8: Supplementary Resources Christina Rossetti Anne Sexton Stevie Smith Mary Swenson Walt Whitman William Wordsworth William Butler Yeats "Up-Hill" "Two Hands" "Mother, Among the Dustbins" "The Universe" "Crossing Brooklyn Ferry" "It is a beautiful evening" "The Second Coming" Family Life Fiction William Faulkner F. Scott Fitzgerald D. H. Lawrence Chang-Rae Lee Luke Tillie Olsen Edgar Allan Poe Eudora Welty Poetry Elizabeth Bishop Langston Hughes Judith Retherford Sylvia Plath Drama Arthur Miller Tennessee Williams "Barn Burning" "Babylon Revisited" "The Rocking-Horse Winner" "Coming Home Again" (literary nonfiction) "The Prodigal Son" "I Stand Here Ironing" "How a Wall Stands" "The Cadet Picture of My Father" "My Papa's Waltz" "In the Orchard" "Valentine for Amy" "Friday Night" Drama David Ives Wendy Wasserstein *Sure Thing Tender Offer* David Conrad Robert Frost Robert Hayden Peter Meinke SharonOlds II War and Violence Fiction Jorge Luis Borges Andre Dubus Zora Neale Hurston Tun O'Brien Frank O'Connor Edgar Allan Poe "The Garden of Forking Paths" "Killings" "Spunk" "The Things They Carried" "Guests of a Nation" "The Cask of Amontillado" 99 Chapter 8: Supplementary Resources Poetry Wole Soyinka William Carlos Williams "Hamlet" "The Dance" In addition to Kitts' thematic listing, he also has produced an impressive list of video re sources along with contact information for various distributors. 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