



Macbeth and Tess of the d'Urbervilles: Intriguing Individuals Revealed through Structure, Setting, Imagery, and Symbols.

Curriculum Unit 10.02.13
by Marialuisa Sapienza

Introduction

Lisa Zunshine, a literary critic, argues that "fiction engages, teases, and pushes to its tentative limits our mind-reading capacity." Her conclusion relates to "recent findings of cognitive psychologists into literary studies" that "explain behavior in terms of underlying states of mind -- or mind-reading ability." ¹ Hence, this unit focuses on the students'/readers' ability to understand and explain a character's behavior, thoughts, feelings, and desires through a close consideration of all the details that are conveyed by several different aspects of the text: its structure, its description of setting, its imagery, and its symbols. The unit starts with the following essential questions: "Who is this character/person? What does he/she think? What are his/her feelings? How do you know?" In order to achieve this objective, the students start by reading a real person. This initial activity teaches them to detect and analyze specific external cues like facial expressions, the tone of the voice, clothing, hair style, environment, and/or interests to decode the individual's feelings and thoughts. This is followed by the second section that explores two specific texts, *Macbeth* and *Tess of the D'Urbervilles*, with particular emphasis on the above mentioned literary conventions. The unit concludes with the writing of an essay discussing how structure, setting, imagery, and symbolism are used by the author to characterize *Macbeth* and *Tess of the D'Urbervilles*. The students have to support their analysis with four or more scholarly sources.

The opening section, therefore, teaches the students to infer thoughts and possible hidden feelings of a real person through the close analysis of external details. Specifically, the students have to select one of their peers in our class and they have to observe him or her for a certain period of time at least one week while keeping a journal where they describe all the smallest details they can notice. First of all they have to describe the environment -- classroom, cafeteria, hall, and/or any other setting where they see this classmate. They take notes on the clothes he/she wears, as well as the different reactions, attitudes, or behaviors they can notice when this classmate is in a different setting like a different classroom with a different teacher. They also have to focus on specific colors this person chooses and/or any kind of fashion jewelry he or she wears or does not wear. I expect them to take notes of any kind of variations -- clothing, behavior, tone of the voice, food change, and/or different attitude towards school work and/or teacher. The objective of this activity is to achieve more efficiency in close reading of the person's surrounding them as they attempt to understand what

state of mind certain behaviors convey.

The second section of this unit is based on the reading and analysis of *Macbeth* by William Shakespeare and *Tess of the D'Urbervilles* by Thomas Hardy. Students who may not have concluded the previous session proficiently will work separately with a worksheet containing specific clues they have to investigate to determine who a person/character is. This time, these students work with a visual text connected to the art class they have to take in the context of our Arts and Humanities school the picture of a dancer, a singer, a musician, or a portrait. As soon as they reach proficiency, they work with the entire class. All the others, who have scored at a proficient level in the pre-assessment activity, read *Tess of the D'Urbervilles* by Thomas Hardy and *Macbeth* by William Shakespeare as a homework assignment. The lowest students watch the movies first, and then, together with the advanced students, they close-read excerpts relating to the main characters from both texts. The passages from *Macbeth* as well as those from *Tess of the D'Urbervilles* focus on the specific literary devices that I first model. After that, I expect my students to select the passages where they think setting, imagery, and symbols convey characterization, and to analyze them in order to decode the characters of *Tess* and *Macbeth*. The specifics on the differentiated instruction for each activity appear in the Lesson Plans section of this unit.

Next, my students will be required to read the excerpts from *Macbeth* and *Tess of the D'Urbervilles* I choose and/or they propose twice. During the first close reading, I expect my students to determine the meaning of any unknown words either by using the dictionary and/or the context, and to discuss the eventual difference between denotation and connotation as well as noticing any other literary devices that strike their attention. Since I consider different levels for each class, I include modifications to adjust the activity to the various learning needs. The lowest levels write brief reflections or questions whereas the most advanced group identify, analyze, and discuss the main ideas, tone, purpose, diction, point of view, figurative language, and any other features they deem interesting. For the second close reading of the texts/excerpts they have to write various analytical responses explaining how structure, setting, imagery, and symbolism convey who the character is. An in-depth discussion of the texts/excerpts in comparison with video clips follows. During this discussion, I take notes of my students' reflections I keep posted in the classroom for the entire unit, so they can always refer to for support. After this activity, the AP students have to write a second, more detailed analytical response to the passage we have analyzed.

The unit concludes with the writing of an analytical essay. Specifically, the students have to select two literary devices and explain how Shakespeare and Thomas Hardy have employed them to characterize *Macbeth* and *Tess* and to help the reader understand their states of mind. The students choose the passages they will base their analysis on, but they also have to support their observations and assessments with four or more scholarly sources. I deem this requirement extremely important because my students need to learn research and how to select the appropriate quotations in support of their thesis. Of course, this requirement is modeled while I teach to interpret and analyze structure, setting, imagery, and symbolism. The essay has to include a Work Cited page, too.

Teaching Context

The unit takes into account who my students are as well as the curriculum requirements and the characteristics of my school. Demographically, my students come from a wide range of backgrounds: 64% are African-Americans, 10 % are White, and 26% are Hispanics. I have two students who are not native and do not have an ESL teacher in the school. Another group of about twenty-two students has various special needs. They are included in all my classes and the Special Education teacher does not co-teach with me. Therefore, I have to modify my lessons every day. About 10% of all the juniors and seniors excel in both writing and reading whereas many of the others have serious difficulty writing one full page. This interesting situation turns out to be extremely positive for my students because I can see effective improvements of both the struggling and proficient students between the beginning and the end of the school year.

My students' specific interests and learning levels need to meet the required curriculum goals too. All Juniors and of course the AP students too are to develop an understanding and an appreciation of the variety of texts we analyze. The curriculum requires students to respond to these texts critically and individually in order to achieve a true independence of thought and to build the character of a "real" citizen. It remarks the students need to acquire simple and straightforward strategies both in reading and writing to enhance their abilities to analyze and criticize any texts. The same curriculum requests differentiated instruction I implement by using different strategies tailored to the specific student's needs.

At the same time, my students need to acquire the ability to select the strategies they want to pursue for the interpretation and analysis of the various literary texts. This means that I teach them various techniques and they have to determine those that are easier or more helpful to them. At the beginning of each unit, my students and I determine an essential question that will lead us through the various texts. This essential question is important because it helps them understand, analyze, and evaluate the material we cover. It is also a steady reference for the promotion of formal-operational thinking identified by Piaget as the stage when mental tasks involve abstract thinking and coordination of a number of variables. ² When the students reach this stage, they explore hypothetical questions, explore and understand individual contributions, discuss and accept different positions, and reflect on the social life of any human being.

Furthermore, the curriculum requirements need to be adjusted to the specific goals of my school that are to enhance and cultivate the artistic talents of all students who attend our lessons. As direct consequence, each unit must have interdisciplinary connections to dance, music, theater, painting, photography, and videography. The students' talents and their interests play a basic role by helping them understand, interpret, synthesize, and evaluate. In fact, I know from previous experiences that they easily understand difficult concepts if these concepts are presented and studied first in their art, and then identified and analyzed in literary texts. For instance, when I explain the concept of "audience" and its importance in writing, I require each student to come to class with a sample from their art class music, visual arts, drawing, dance, and theater. By looking at the specific details and by discussing the artist's choices, my students see whom the artist addresses, and how he/she accomplishes it. At this point, the transition to the written text is easier because each student has understood the meaning and the importance of audience. I only have to teach them the literary devices and conventions the writer uses to address his/her audience. By following their artistic interests, I have an opportunity to accomplish tasks that are normally considered "boring."

Moreover in planning my unit, I need to carefully consider when to teach it if I want it to be successful. If I

planned it too early in the school year, I would not be able to adapt the unit to the specific learning needs because I would not know each of my students and their specific learning needs well. This unit is set for the beginning of the second marking period so I can create appropriate groups. I know the students who can do well with the independent reading of the texts, those who need to be exposed to the visual texts (movies) first and then pass to the analysis of excerpts whose length varies according to the student's learning and attention levels. I know the students who can understand, think, interpret, discuss, and write at a more sophisticated or abstract level. They have also internalized how to respond to an essential question about a literary text, and have already learned the Socratic seminar method that I deem pivotal for the development of their skills and thoughts.

The students' backgrounds, the curriculum requirements, and their artistic interests are challenged by the lack of two other important skills: thinking and writing. The great majority of my students spend just few seconds to think. They do not know where to begin, what to think and why they should ever stop their frenetic life to think. When it comes to writing, they do not have ideas; they do not know what to write and how to write. They respond with just a few words or few lines because they do not see the details either in the page they read or in an ordinary event. I also notice they do not spend more than few seconds reading the document and their reading does not reach its second or third line most of the times.

To conclude, my students belong to a modern and technological society in which everything is fast. They tend to reject the study of literary texts because they think they are boring and do not connect to their lives. My challenge is to show them how literature reflects issues, values, and themes that are still present in our society. They need to see the connections between a literary text and their world in order to appreciate it. This is the reason to plan each unit around their interest and appropriate zone of proximal development that is "the area where the child cannot solve the problem alone, but can be successful under adult guidance or in collaboration with more advanced peers." ³ When I clearly determine this, I can have an effective learning segment with a high percentage of proficiency. My students' lives constantly revolve around the discovery of who their "friend" is and should be. This theme recurs continuously in their life and it is the constant object of their interest, and gives me the opportunity to overcome the problem of lack of motivation and to make learning real and not "boring." Moreover, by learning to be attentive observers of today's reality, they can become not only good readers in literature but also good interpreters of people's thoughts and feelings, and ultimately achieve that ability that will help them be more tolerant and understanding.

Theory of Mind

The ability to read a person's thoughts and feeling or just the simple act of understanding why a character behaves in a certain way or expresses an unexpected attitude has recently been the object of very interesting study by cognitive scientists and psychologists as well as by scholars of literature in terms of characters to decode within a literary text. The literary critic, Lisa Zunshine, has tried to determine why we sometimes expect the characters to do certain things or react in a certain way. We, as readers, automatically assume we know the motivations behind a character's response because these assumptions seem obvious. We do the same when we expect certain reaction by a real person while he is in a very specific environment or social situation. In order to determine what mechanism allows us to "automatically read a character's body language as indicative of his thoughts and feeling," Lisa Zunshine has elaborated an interesting theory based on the results achieved by recent research in cognitive psychology and anthropology, also known as Theory of Mind

or the skill to "explain behavior in terms of the underlying states of mind." ⁴ A person engages in mind-reading every day automatically and without even realizing it because it is an integral part of "what we are as human beings." ⁵ It seems that the cognitive mechanisms that process our thoughts and feelings are constantly checking out the environment for "cues that fit their input conditions." ⁶

When we have a character instead of a real person, the way our cognitive mechanisms function does not entirely change, though a background knowledge of the conventions of a particular literary genre may be added to the information we draw on unreflectingly. This means that the various environmental cues that can be the setting, the voice of another character, the structure of the literary text, the imagery, or other literary devices are extremely important to decode the character and his/her thoughts and feelings. A work of fiction is a window on "unreality" but we tend to read and treat the characters as real persons. This reaction is spontaneous but it also very important because the act of reading a character stimulates and develops imagination as well as the ability to understand the intentions of the people in the real world.

As a consequence, my unit is structurally based on this Theory of Mind because my students need improvement in their decoding skills whether when they are reading a text, watching a visual, or interpreting a person. At the same time, I know they already have these cognitive skills to check for environmental cues in order to infer what their friends or family say to them or expect from them. They need to learn they can train their cognitive mechanisms to look at the cues the authors include in the literary text.

Pedagogical Theory

The majority of my students, except those in the Advanced Placement class, are still at the concrete-operational stage. They cannot think abstractly and do not understand what can be inferred from a written, or visual text. According to Jean Piaget, the concrete-operational stage occurs when the child is able to solve concrete problems. It is the time when he displays a logic based on a concrete situation he can see, touch or hear. My term goal is to move my students from this initial stage to the formal-operational one in which they are able to solve abstract problems. This means the students can infer, and can develop theories and concerns about the social world surrounding him/her. At this stage the students are able to think hypothetically and reason deductively. The formal-operational thinker can identify general principles or use specific observations to identify a solution or a new theory. This goal cannot be achieved at the end of a single unit since it requires a long and consistent planning path primarily oriented to the formal-operational thinking process. This unit reflects just the beginning of a process that will be consistently reinforced throughout the year.

In planning all my units, I also take into consideration Lev Vygotsky's theory that the teacher has to assist and guide the students in their learning experience. The Department of Education in the state of Connecticut and the New Haven School District follow Vygotsky too. This theory requires continuous scaffolding giving information, prompts, reminders, and allowing the students to gain ownership of their learning. This is particularly important for this unit, which is based on critical thinking, because my students would never follow me, if I did not empower them.

In addition to guiding the students' learning through scaffolding, Vygotsky theorizes that the teacher needs to determine the "zone of proximal development" at the onset of every new learning segment. The zone of

proximal development is the level at which a student cannot solve the problem or do things alone because he does not know how. That is the point at which real learning occurs, and when the teacher is needed to guide the student to the solution of the problem. It is only at this level that the learning is directed by the teacher who models appropriate strategies to meet the goal, and guides the students in their use of strategies. It is also important to plan a consistent repetition of the task making students aware of the specific strategies they are using to achieve a degree of autonomy or ability to learn independently.

Piaget's and Vygotsky's theories support all the strategies I implement, but my unit takes into account Gardner's theory of Multiple Intelligences as well. Gardner's theory states that there are separate abilities, but also confirms that these abilities may not be so separate and that there are connections among them. My students offer a clear example of his theory. I have students with a specific musical talent who have logical-mathematical skills because they are able to handle long chains of reasoning. I have dancers who also have interpersonal skills since they are able to respond appropriately to the moods, desires, and motivations of other students. I have many students in the AP and Honors classes who have a clear intrapersonal intelligence but also have capacities to perceive the visual-spatial world, or have a particular sensitivity for the meanings of words, sounds, and language in general. The concept of different intelligences is extremely important in teaching and can never be minimized. All individuals are different, and have different and multiple intelligences because they can excel in one or more disciplines or areas.

My unit is based on the cultivation of all these capabilities. As an educator, I feel the responsibility to prepare my students for the community they will live in and in a broader sense for our society. The multiple-intelligences theory allows me to approach my unit goals in a variety of ways. I can spend a significant amount of time on generating ideas or essential questions by asking each student to use what he/she already knows in his/her art in order to make him/her understand how to see details, to infer what the image may refer to, and finally draw conclusion about what they see. Gardner's theory offers me the effective possibility to introduce the principle of differentiation because I will use music, drawing, dance, creative writing, and theater while leading my students to understand how details are relevant in the analysis of a text. In fact, after the initial activity based on the observation and analysis of one school mate in different environments, I intend to apply Gardner's theory to scaffold my students' skills to use external cues for the decoding of a person. My plan is to ask the students who have concluded the opening activity proficiently to select one visual text related to the art each of them studies, the image of a person set in a specific environment, and observe the various details they notice and respond to the essential questions. I will model this activity with the visual text to those students who have not scored at a proficient level for the initial activity before assigning them the homework.

Strategies

In teaching this unit, I implement various strategies and modifications. Specifically, I start the unit with a pre-reading/writing activity for each text, either written or visual. The previewing activity, also known as a warm-up, is an essential strategy to motivate my students. The choice of effective strategies is the key point of the entire unit. Research says the level of motivation students bring to a task impacts whether and how they will use comprehension strategies. Reading for a reason and creating an environment rich in high-quality texts are equally important. Sometimes an oral preview of stories, which are then turned into discussions and predictions, increases the story comprehension, and a creative variation of the preview by having the students

compose a narrative based on key words from the upcoming story triggers a deeper comprehension ⁷.

Consequently, I use two different activities: a Quick Write activity at the very beginning of the unit and the Tea Party before the reading of each written document, when addressing my weakest students who may be in a regular class. The Tea Party strategy encourages an active participation with the text. This pre-reading strategy allows students to predict what they think will happen in the text while inferring, comparing and contrasting, seeing casual relationships, and using their prior knowledge. It is extremely effective with unmotivated and/or struggling readers ⁸, and it is excellent to achieve the formal-operational stage.

Throughout the unit modeling and scaffolding are recurrent as well as writing prompts. Following both Piaget's and Vygotsky's theories I extensively use Class Discussion, Questioning, Comparing and Contrasting either to move the students from the concrete-operational stage to the formal-operational one, or to bring them to the nearest zone of proximal learning. Actually, I find the Class Discussion strategy, which I usually call Sharing Time, very beneficial because many of my students refrain from saying what they think. In order to overcome their resistance, I usually present this strategy as a celebratory time, in which we share whatever we have done or whatever we think without being or becoming judgmental. My students need to accept diversity while developing the ownership of learning. It generally works very well and it moves the concrete-operational students to the formal-operational stage.

Objectives: Intellectual and Cognitive Development

The objectives of this unit as well as the daily assessments are always based on the Bloom's taxonomy for the cognitive domain. This taxonomy is a scale to measure learning as development of intellectual skills and includes six levels of intellectual behavior connected to learning: knowledge (recall data or information), comprehension (understand the meaning), application (use a concept in a new area), analyze (break down concepts into components), evaluate (make judgments), and create (create a new product or point of view). I usually try to include all or most of the six steps of the taxonomy in each lesson plan just to guide the students in their thinking process.

Specifically, I want my students to understand how certain literary devices like setting, structure, imagery, syntax, and/or the narrator contribute to the characterization. At the same time, I expect them to understand how the selection of a specific genre affects the character too. In order to achieve this goal, the students determine a set of elements they use in the mind-reading of a person to apply to the interpretation of the character. They learn how to infer, discuss, synthesize, and evaluate structure, setting, imagery, symbols in *Tess of the D'Urbervilles* and *Macbeth*, and how the writer/artist uses these devices to create the character. In studying the character in a fictional text and in a tragedy, they learn to evaluate the effect of certain devices and/or conventions imposed by the genre the author uses. The lower level students read the same literary texts but they analyze the above mentioned literary devices in selected excerpts. They conclude by writing a documented essay in which they discuss the characterization of *Macbeth* and *Tess of the D'Urbervilles*.

Unit Plans, Section One: Observing and Interpreting People

This section teaches my students to observe people. Specifically, they have to look at specific details in order to decode thoughts and feelings. As model, I choose a person and teach my students to see various details -- clothing, facial expressions, behavior, tone of voice, attitude, environments (cafeteria, hall, different classrooms) -- I can use to infer this person's thoughts and feelings. Along this observation process, I take notes. In the meantime, I prepare a poster with the details I expect them to observe and describe, and I keep it with the notes of our sharing for the entire duration of the unit. Before concluding this activity, the students discuss how the environment/setting is reflected in the individual's attitude; how the exposure to different teachers and or peers in the various classes affects the behavior; how clothes, choice of colors, and other objects symbolize a specific trait of the individual; or how the tone of the voice explains a state of mind. This preliminary activity ends with the students writing an analytical paper about the individual they have observed. The length varies according to the group of students -- two to three pages for the AP students, two pages for the Honors class, and one page for all the others -- to explain who the person they have observed is. At this point my students are ready to understand what elements or techniques an author might employ to convey characterization: setting, structure, verbal and/or physical imagery, and symbols.

Of course, this pre-reading activity taps into my students' prior-knowledge because many of them have highly-developed skills for reflecting, synthesizing and evaluating a "real person," while it gives them the skills they need to infer and interpret a character in a written text. It also places them in the Vygotsky's zone of proximal development since their motivation is aroused to the point they need the teacher's guide to learn. At the same time, the activity is appropriate to all my students in spite of their various learning levels and/or specific needs. Similarly, it is an excellent pre-assessment to inform my future instructional choices because I can collect data about their ability to take notes, describe, draw conclusions, and write reflections. Soon after I have analyzed all this data, I can form appropriate groups that include students at the same or different learning levels, and decide the strategies I want to implement. It is important to underline that the group composition is connected to the student's learning progress and changes continuously during the entire unit.

Unit Plans, Section Two: Literary Analysis of Character Modeling

This section explains how I introduce and model Macbeth and Tess of the D'Urbervilles to my students. The expository section is based on specific passages I analyze and close-read. In particular, I show my students how the authors convey the hidden thoughts and feelings of the character through structure, setting, imagery and symbols. My assertions are supported by scholarly sources to teach them how to include other critics' statements within their written work.

Macbeth

The first question that arises with this Shakespeare's play is to understand what tragedy means and also what its substance is in order to read Macbeth's state of mind. The frame or structure imposed by this genre affects and contributes to the characterization because the author uses it to convey some of the character's traits. My students need to learn what the nature of a tragic aspect of life is and how Shakespeare represents it. Since I

do not mention the theories of drama, I focus on some outside details my students can easily understand like the fact that a "tragedy brings before us a considerable number of persons" while it is essentially the story of one person, the hero." ⁹ The hero in a Shakespearean tragedy is always a person of high degree, a king, prince, leader of a state, or member(s) of great houses. The same hero is conscious of his own position throughout the entire play, and toward the end when he is determined to live no longer, he shows anxiety. In the case of Macbeth, minutes before dying he wants to stress his military courage and manliness to the point that he prefers death to "try the last" and oppose a "being [Macduff] of no woman born" instead of kissing "the ground before young Malcom." ¹⁰ At the same time, this preface allows me to introduce the relevance of the structure in a work of literature, or genre required structure, because it affects the character's thoughts and future decisions.

The structure, an essential literary device also known as form, consists of various parts that are important contributors to the characterization. The first of these parts sets forth the situation out of which the conflict arises and is usually called exposition. The second part deals with the growth of the conflict and has to form the bulk of the play through the first, second and third acts, and a part of the fifth. The final section shows how the conflict resolves in a catastrophe. Even if it is difficult to draw a line between one part and the other, I want my students to identify these divisions while trying to understand how they bring forward specific aspects of the character. For instance, the objective of the Exposition is to see the character into a little world of people where each contributes with an insight about the character while showing these people's positions in life, their relations to one another. One of the functions of the exposition is "to make people talk about the hero" who is generally not present to create curiosity. ¹¹ When the hero enters the scene, he takes some kind of action. At the same time, the opening scene begins to anticipate some of the main character traits.

In Macbeth, the opening scene presents the witches immediately followed by the one where Duncan learns about the betrayal of one of his men, and of the successful battle of Macbeth. However, the witches appear again, and introduce Macbeth with their prophecy. The fact he is not in the group of people who surrounds Duncan, and the fact the witches precede and follow this scene begin to anticipate who Macbeth is. He is certainly one of Duncan's Thanes, but he is not aware of the Thane of Cawdor's plot against Duncan. In spite of that, Macbeth is the one who fights to save the country. This fact points out his inferior position at court, and it seems logical to expect some kind of reactions or resentment. After all, Macbeth risks his life for the country and no one tells him the truth. Of course, he believes in the prophecy because he has no other tangible element explaining him why he is appointed Thane of Cawdor. He even says, "The Thane of Cawdor lives. Why do you dress me in borrowed robes?" ¹² To make things worse, the witches and their supernatural knowledge begin to suggest that Macbeth wants to revenge his honor, but they also suggest Macbeth's calamitous fate. Similarly, I want my students to determine and analyze the form of the initial conflict, its rise and development, the crisis, the decline, and the catastrophe in order to see how the construction of these specific moments in the play contributes to the characterization. Of course, after I model the form in the three scenes of act one, I expect my students to follow it throughout the play.

Beside understanding the conventions of the genre, my students need to take into consideration another characteristic of the Shakespearean tragedy: the presence of a numbers of people/characters that are placed in specific circumstances. This is important because from their cooperation in these circumstances certain actions arise. "These actions beget others, and these others beget others again, until this series of inter-connected deeds leads by an apparently inevitable consequence to a catastrophe." ¹³ In Macbeth, these actions like the letter Macbeth writes to his wife leads Lady Macbeth to express her truthful desire to achieve what the Witches have prophesized while still having doubts about her husband's real courage to do what is

necessary. At the same time, the fact Macbeth writes about the prophecy confirms that he believes and wants to be king. At this point, my students will have to determine whether Macbeth's action leads to his wife's desire for power and to her active involvement in planning the murder of Duncan. After I model how to interpret the presence of other characters and the connected actions as structural device in a tragedy to really get into the mind of Macbeth, and understand his thoughts and/or feelings, my students have to determine the other actions that occur in the course of the play, and analyze them in order to interpret and evaluate Macbeth's mind.

To further deepen my students' understanding of the actions they encounter in the text, I explain how the Witches reflect the personification of supernatural knowledge. I also emphasize that this is another important tragic element. Shakespeare uses the Witches to explain the illusion in the mind of Macbeth. Moreover, the supernatural knowledge contributes to the action and also becomes an indispensable element Shakespeare uses to convey the description of the character. I want my students to understand how an illusion of supernatural knowledge leads Macbeth to the fatal error, together with his vulnerability and low self-esteem. I expect my students to analyze the second encounter with the Witches and determine whether the supernatural element affects Macbeth's capacity or responsibility. Another element Shakespeare uses in his tragedy is to allow "chance or accidents" to convey something about the character. Therefore, I expect my students to determine whether the first encounter with the Witches may be interpreted as an accident that is unexpected, and whether the consequences of this event reveal the treasonous ambition that is hidden in Macbeth's mind.

The next literary devices I want my students to focus on as important means to read the character are setting and imagery. Of course, setting does not appear in the form of a rich description of the place and time due to the fact Macbeth is a tragedy. It is, however, briefly mentioned by the characters and offers a valuable insight of the hero. For instance, in the opening scene the first Witch begins by saying, "When shall we three meet again? In thunder, lighting or rain?" The third adds, "That will be ere the set of sun." ¹⁴ Thunder, lighting and sun set, and the atmosphere they create, contribute to the characterization of Macbeth because they clearly allude to a person whose intentions are destructive for those who surround him as well as for himself. The Witches dance in the thick air of a storm to foreshadow the darkness of Macbeth's soul. It is again dark and the western skies glimmer just before Banquo is killed as described by the same murderers. This image of the blackness of the night recurs throughout the entire play to emphasize the hero's fear, horror, and sense of failure. At this point, I want my students to analyze what Banquo says in the same scene. They have to discuss the image of being "the borrower of the night" and focus on the connotation of "borrower" in order to understand Banquo's intentions. At the same time, I expect them to consider the image of the night reflecting his fear of the unknown. The next element my students have to consider is the brief description of the setting, "the West yet glimmers with some streaks of the day." ¹⁵ The faint glimmerings of the western sky at twilight are menacing. ¹⁶ It is the hour when Banquo is trying to go home and reach safety without success. The next step is for my students to identify other brief descriptions of setting and imagery in the other acts and analyze them as a precious tool Shakespeare offers the audience to see in the character's mind.

The symbols, too, offer another tool to disclose the character's inner thoughts and beliefs. Even a real person - - I remind my students -- tends to express specific principles, ideologies, or even hopes through objects and/or another persona that acquire a deeper meaning. In Macbeth, the first of these symbols I am going to discuss and analyze with my students is represented by the witches who embody mystery, evilness, and ominous fate. Another important fact is also represented by the magical significance of the number three "we three ... and thrice again." ¹⁷ The atmosphere they depict "in thunder, lightning, or in rain," "when the battle's lost and

won." and "the set of sun" anticipate the somber feelings in Macbeth's mind. It is also interesting to notice the final line of the first scene in which they say, "Fair is foul, and fould is fair," meaning that what is fine or beautiful is to the witches or evil spirits ugly, disgusting, and dirty, and what is ugly or disgusting to them is fine. The connotation of these words seems to make the audience aware of the viciousness of Macbeth's soul. It also suggests that what he says is indeed the opposite of what he thinks. In this view, the surprised attitude he shows when he is appointed Thane of Cawdor is not truthful. In fact, Macbeth thinks, "the greatest is behind," confirming that he expects much more, and also points out his hidden thoughts to fight for a much higher status in the kingdom. Again, when Macbeth appears on the stage for the first time, and says to Banquo, " So foul and fair a day I have not seen," ¹⁸ he uses the same words, foul and fair, identifying himself with the witches. Shakespeare uses the witches to disclose Macbeth's most hidden thoughts of which he might not even be aware.

Another detail, I am going to point out is the reaction both Macbeth and Banquo have when they first see the three witches. Banquo reacts by pointing out how "withered and so wild" they look. "Banquo's response to the very sight of witches surely comes very close to what the audience would expect" emphasizing how he "dwells in the seventeenth century world of normal realities." ¹⁹ The witches do not answer to Banquo. Macbeth is their only focus as an external symbol of his conscience. As for the previous literary devices I have modeled, my students have to determine, analyze, and discuss the dagger and the ghost.

As a result of this modeling section in relation to structure, setting, imagery and symbols in Macbeth, I expect my students to select three excerpts containing these literary conventions, except the AP class who has to analyze the entire tragedy, according to the steps I have specified in the Lesson Plan section.

Tess of the D'Urbervilles

Before reading this novel, my students need some background information about the author, Thomas Hardy, and the time period; otherwise, they cannot fully understand and appreciate this extraordinary work. Specifically, they need to know Thomas Hardy was born in England in 1840. His native village is in the rural county of Dorset in the English West Country, from which he writes most of his descriptions in the novel. Other important factors that have a direct influence on the main character, Tess, are his humble origin and his experiences of the rural and urban poverty. As a consequence, he "uses the lower-class observer as a device for noting the defects of persons of superior social station." ²⁰ The characters of his novel examine the condition of men and women with the aim to improve their conditions. Hardy's art attempts to display beauty in what others just see as ordinariness or even ugliness. His heroine, Tess, is a very beautiful, intelligent, and energetic woman, who experiences the complete submission of Victorian women, but she is also shame-filled, mute, and doomed. As a kind of commodity, she is totally powerless. She cannot protect her sexuality and she cannot save her family from poverty, ignorance, and rural displacement connected to the industrial progress of those years. Tess lives in complete misery but Hardy colors it with beauty because she is not a simple victim, or even a passive one. "She is willing to oppose and attack her male oppressors and to assume male roles" ²¹ while she is also capable of self-torture. Tess is raped by Alec and violated by Angel and these events lead her to respond with violence and ultimately to kill Alec, the man who robbed her innocence and all her hopes. This young, beautiful woman is crushed by poverty, by her father's drunken folly, by another man's lust, and a rigid idealism, as well as by her own murderous passion. Her life reaches tragic proportions while she fights against suffering and oppression. After this brief introduction about the author and the social background of the nineteenth century in England, I expect my students to read the novel as homework, while in class I model how to interpret and analyze setting, symbolism, and imagery for the understanding of this Victorian woman.

My students and I begin our literary analysis with setting because it is a relevant element Thomas Hardy uses to convey the characterization of Tess and other secondary characters like Alec and Angel. Differently from Lisa Zunshine's argument, who states that the descriptions of nature are quite scarce in a work of fiction and disruptive for the reader, the long and detailed descriptions of Dorsetshire landscape take up many paragraphs in each chapter and provide an interesting context mirroring Tess's feelings and thoughts. Through the beauty of the uncontaminated landscape that is about to be brutally destroyed by industrialization, Hardy conveys Tess's long suffering, shame, and injustices.

The first of these interesting images occurs at the very beginning of the novel immediately before the reader encounters Tess. Specifically, I read the description of the village of Marlott located between the northeastern "undulations of the beautiful Vale of Blakemore or Blackmoor, ... an engirdled and secluded region" that is unknown to the "tourist or landscape-painter" though quite close to London.²² I tell my students to notice that the narrator immediately points out the beauty and the seclusion of the valley. The valley is also "engirdled" and "untrodden" and to help them understand the connotative meaning, I use the Oxford dictionary and determine the denotations of both words. "Engirdled" clearly refers to an area that is kept separated or encircled by a girdle. The girdle is a feminine garment that is close-fitting and often boned to shape the woman's waist. "Untrodden" is interesting too because it certainly refers to the fact no stranger has ever walked in this beautiful valley, but a closer analysis of its denotation points out that it also refers to copulation in the case of male birds. The valley itself has a clear feminine connotation with an unmistakable reference to Tess and what she thinks or believes. She knows herself to be beautiful and she is enchanted and scared at the same time by the thought of her first encounter. She feels the constraints of her social status and gender, and the fact she can realize this lack of freedom and self-assertion, foreshadows her future as a woman who silently fights the patriarchal restrictions while maintaining her purity. The same paragraph begins to anticipate her long suffering journey Tess seems to expect in the years ahead.

Another passage focusing on setting I want my students to analyze in class before working independently is in chapter five. It says, "the vale of Blackmoor was to her the world ... she had looked down its length in the wondering days of infancy, and what had been a mystery to her ... much less she had been far outside the valley. Every contour of the surrounding hills was ... personal."²³ I expect my students to see Tess's inability to understand her world, which appears to her as an unsolvable mystery. I ask them to analyze how Tess looks at the vale and the surrounding hills to understand that Tess's mind is still simple, clean, and innocent. She cannot see the negative connotations the hills surrounding this enchanted valley seem to convey. She fits in with the environment and is unprepared for the events that seem to lurk outside this enchanted little world. They also have to analyze what the narrator anticipates about Tess, her external beauty, her innocence, and her femininity. After I model the analysis of these two passages, I expect my students to identify the most important setting descriptions the narrator uses to convey Tess's state of mind along her journey. Along with Tess, the students have to determine and analyze the setting descriptions that refer to Alec and Angel.

Symbolism offers other important insights about Tess as well. The first and the most interesting symbols I want to model for my students is represented by Prince, the family horse. Through his violent and bloody death Thomas Hardy conveys Tess's disgrace and demise. "Not only does this critical event set in motion the events that lead directly to Tess's death, ... it also creates the visual and thematic currents that run through the rest of the novel."²⁴ First of all, I underline the choice of the horse's name. It is certainly a very ambitious name, Prince, with a connotation that emphasizes the fact he is different. Prince stands out for something that is an exterior quality: his name. Tess stands out for a similar exterior quality: her beauty. A name is, too, an exterior quality and may not refer to the state of mind. It is, however, written in capital letters to symbolize the relevance it has in the story. Another important consideration is that Prince "required but slight attention"

with a clear connection to what Tess expects. ²⁵ She does not believe anyone can really look at her and see something beyond her physical beauty. Her mind seems to be trapped in a beautiful body like this horse is trapped in a name signifying a much higher status. Prince lacks "energy for superfluous movements of any sort" in anticipation of Tess's inability to react both to Alec and to Angel. ²⁶ She believes her condition -- being a woman and being the daughter of a peasant does not allow her to react until the very end, when the burden is so unbearable that she kills Alec to return immediately after into the same submissive role she displays throughout the novel. I point out that Tess reveals a simple and, at the same time, quite complex personality: she is "the young woman wearing the white dress of innocence at the village festival ... and now with shocking abruptness and vividness, baptized in blood, exposing her helplessness ... and inability to undo her role." ²⁷ The students, after this modeling, have to analyze the entire scene of Prince's death to determine Tess's state of mind in the course of her journey.

Imagery, the other literary technique Hardy uses in his novel, conveys Tess's state of mind. Immediately from the first scenes when the narrator is still describing Blackmoor Valley, he focuses on color and light. Of course, Tess's gown at the May Day festival is white, and if it does not display anything exceptional other than her innocent and candid feeling towards life, she shares this color with all the other girls of the village, immediately emphasizing the contrast between what it ideally represents and the "reduced emotions" that turn the entire scene to "a monotonous average." ²⁸ At that party, Tess dreams and hopes like all the other young adolescents, but she also breaks the monotony and stands out: she wears a red ribbon no one else has. The ideal -- the white color as her innocent expectations and beliefs -- and real -- the red ribbon anyone can notice -- clash "as the sun lit up their figures against the green hedges and the creeper-laced house-fronts." ²⁹ The same light seems to suggest Tess and all the other girls are "creatures of the sun, warmed and nourished by the source of all heat and life." ³⁰ Tess is sun-blessed; she feels young, full of life, and desirous to discover what life is going to reserve her.

According to this model, my students have to analyze the image of the sun as it is described at the dairy farm where "its rays drew forth the buds and stretch them into stalks lifted up in noiseless streams, opened petals, and sucked out scents in invisible jests and breathings." ³¹ Through a close reading of this quotation, I expect my students to understand that Tess, now, feels ready to love a man. At this point, I want my students to select all the passages describing the image of the light because its changes mirror Tess's desires. At the same time, my students have to decode other images which focus on color like her red ribbon, the red of Prince's blood splattered all over Tess in juxtaposition to other scenes where the predominant color is white. The subtle gradations of color and of light are an essential component my students can use to read Tess's mind along her journey.

Following my modeling of setting, symbolism, and imagery for the understanding of a character, I expect my students to select three or more specific passages for each literary technique, except the AP class who analyzes the entire novel. All the strategies or differentiated methodologies I use in order to accommodate the distinct learning needs of my students are presented in the Lesson Plans section.

Lesson Plans

Pre-Reading

The students work in groups according to their specific learning needs. The group composition may vary every single day according to how each student meets the daily objectives

Quick Write Activity:

Every day, I start my class with a ten minutes writing activity. I use the "Quick Write" with the AP students and also with all those who are not struggling readers/special educational needs/ESL, or those who need help with motivation.

1. Select one quotation with a specific detail/literary element like diction, setting, imagery, symbol, and/or literary technique like structure that you want to comment on either for its insightfulness or its power to make you see something.
2. Sharing Time: Teacher and students sit in a circle, read aloud, take brief notes, and discuss the various responses.
3. Ask the students to review their notes, decide the most relevant ones, and write them on a Post-It board.
4. Ask the students to write whether their initial position has changed after our discussion/sharing time, and why.
5. After reading the excerpt/passage, ask students to write an evaluation of whether their initial understanding/analysis has changed after the close read, and how.

Tea Party activity:

This strategy is appropriate for those students who are not motivated and are struggling readers. I would not suggest modeling it because "not knowing how to do it" triggers more thinking.

1. Prepare fifteen or twenty index card with one phrase from the document they will be reading.
Repeat those phrases two or three times in order to have one card per student.
Distribute one card to each student and ask them to move from student to student. While moving, they have to share their card, listen to others as they read their cards, discuss what these cards might refer to, and suggest what these cards might mean.
2. After ten minutes, group them and ask them to write their reflections.
3. Sharing Time
4. Read the text aloud.
5. After reading the text, compare and contrast their predictions and the text.

Probable Passage Activity:

This strategy is appropriate for struggling readers or those who have difficulty with close reading and literary analysis. When I present my students this activity for the first time, I model it. Then, we do it together on our second time. I also form groups of three or four students.

1. Write on the board a list of words from the passage we are about to read.
2. Ask them to distribute those words in one of the following categories: character(s), setting, causes, outcome(s), and unknown words.
3. When they finish categorizing the words, ask them to write a Gist Statement (concise statement).
4. Sharing Time: ask the students to say/share how they categorized those words. Write them on the board together with their gist statements.

Annotations

I do not ask students to annotate every single scene in Macbeth or every chapter in Tess of the D'Urbervilles. However, every day we reread one passage of the assigned reading and I expect them to annotate it. Students work in pairs and each pair has a specific focus. After practicing this strategy in class, I expect each student to annotate all the various literary elements the passage contains.

- Group 1: Highlight the passage for diction (connotation vs. denotation) and write "meaning statements" in the margins.
- Group 2: highlight the passage for images (sound, sight, touch, taste, and scent descriptions) and write "meaning statements" in the margins.
- Group 3: do the same for figurative language
- Group 4: point of view
- Group 5: syntax patterns
- Group 6: focus on characterization (setting/structure/imagery/symbolism), and other literary elements or techniques.

Modification

The AP students can usually work independently and annotate all the literary techniques the passage contains. The college students usually need to work in groups to learn what to annotate before being expected to work independently.

Close Reading and Analytical Writing

The following strategies are adequate for students in college classes:

1. Predict the content based upon the title for the first passage of the tragedy or novel. The predictions for the subsequent excerpts are based on the previous events.
2. Read the first time and underline every other sentence (this is an important strategy to help students see the length of the sentences and identify the literary elements).
3. Annotate.

4. Read a second time.
5. Summarize the passage, or paraphrase it.
6. Determine the point of view and discuss how it affects the meaning.
7. Determine the verb tense and its effects on meaning.
8. Write a first response in the journal.
9. Bracket concrete details in the passage.
10. Discuss the importance of these details.
11. Circle the author's diction's choices and discuss them.
12. Identify the images/setting descriptions/symbols and discuss their effect in decoding Macbeth or Tess.
13. Identify the figures of speech and discuss the effect of each figure, how each of them deepens the understanding of the character.
14. Label each sentence (simple/compound/complex) and analyze their effect.
15. Determine tone/atmosphere/mood and discuss the effect.
16. Write a second 500-words analytical response.

Modification (appropriate for the students in AP class and Honors):

1. Read the passage/document.
2. Underline interesting, important, and/or unusual/unexpected words, phrases, and language structures, and label them in the margin.
3. Sharing Time
4. Reread the passage/document.
5. Determine connections and draw arrows from one part of the passage to another to mark those connections.
6. Highlight the setting descriptions, imagery/symbol, the reflections, the details, or other literary devices like tone, purpose, or figurative language.
7. What is the main idea or subject of the text? How do you know? How is it presented? Does the author introduce it immediately? Does the author express this main idea, or do you have to infer it? How do you infer it? What clues support your theory?
When did this situation occur? Why? How do you know or determine the time and place this situation occurred? Is it clearly stated? Do you infer it? How do you infer it? What clues confirm your theory?
8. Who is the audience? How do you know? Is it clearly stated? How? How do you infer it? What clues confirm your theory?
9. Who is the voice that tells the story? Is it the author? How do you know? What assumptions can you make about this voice? Can you assume what age, education, social status, hidden reasons for writing this document?
- 10.

11. What is/are the purpose(s) of the document? What is/are the reason(s) behind the text? How do you know? What reaction(s) in the audience does the writer want to achieve? Why? How do you know? What techniques does the author use to achieve this purpose? How do you think the audience will feel? What is the effect the author wants to achieve?
12. What is the tone of this document? How do you know? What word(s) or phrase(s) determine this tone? Why? What details, sentence structures, or images convey this tone? Why?
13. What are the details that determine the setting? How does the setting/imagery/symbol contribute to the understanding of the character? How does it contribute to the understanding of the tone?
14. What can you say about the diction used by the author? How does diction contribute to the understanding of the character/setting/theme?
15. Sharing Time: the students share their analysis, discuss and take notes in their journals.

Modification (appropriate for all the struggling students):

1. Read the passage/document.
2. Underline interesting, important, and/or unusual/unexpected words, phrases, and language structures.
3. Reread the passage/document.
4. Determine connections and draw arrows from one part of the passage to another to mark those connections.
5. Write a "Wonder Why" question for each interesting, important, unusual, or unexpected word/phrase. Write your theory(ies) and support it with clear references to the text.
6. Sharing Time: students share, discuss their interpretations, and take notes of the peer's thoughts in their journals.

Character Reading

This strategy allows students to decode the hidden thoughts and feelings of the character. The various body-parts represent the external clues which open his/her mind to the reader. It can be used with all students to draw the final conclusions about the character before writing the closing essay.

1. Head: intellectual side of the character. What are his/her dreams? Visions? Philosophies he/she keeps inside?
2. Eyes: seeing through the character's eyes. What memorable sights affect him/her? How?
3. Ears: hearing through the character's ears. What does he/she notice and remember others saying about him/her? How is he/she affected?
4. Nose: smelling through the character's nose. What smells affect him/her? How?
5. Mouth: the character's communication. What philosophy does the character share? What arguments/debates? What images would symbolize his/her philosophy?
6. Arms: working. What is the character's relationship to work in general? To specific work?
7. Hands: the practical side of the character. What conflicts does he or she deal with? How?
8. Heart: the emotional side. What does he/she love? Who? Whom? How?

9. Torso: the instinctive side of the character. What does he/she like about himself/herself? What does he hide? What brings the character pain? What does he/she fear?
10. Legs: the playful side of the character. What does he/she do for fun?
11. Feet: the character's mobility. Where has he or she been (literally/figuratively)? How has he been affected by setting and/or travel?
12. Wings: the character's future. Where is he/she going?

Modifications:

The AP students have to identify four to five meaningful quotations for each body part and also to write an evaluation/analysis of each quote. The college students have to identify two important quotations for each part followed by commentaries. The weakest students have to identify one quotation for each body part followed by commentary.

Final Paper

Each student (AP and Honors) has to determine one trait that both characters, Macbeth and Tess, have in common and write a five to eight-pages documented essay.

1. Reread their journals/responses/notes and highlight the details, information you want to use to support your thesis.
2. Write a possible idea/theory, share, and discuss it with the peers.
3. Research four scholarly sources supporting your thesis statement as previously modeled (see Students' Journey).
4. Select quotations from scholarly source supporting your assertions.
5. Write a discovery draft with a thesis statement and reasons.
Write a first draft containing the thesis statement, the analysis of character, the supports/references from the Macbeth and Tess of the D'Urbervilles, and the analysis/discussion why those references support the assertions. Peers' revision follows.
6. Write a second draft including the suggestions from the peer's revision. Peers' editing follows.
7. Write a third draft followed by a conference with the teacher.
Write the annotated bibliography of the documents cited in the essay (the students may refer to Purdue Owl ³² for the MLA requirements). Write a forty to fifty words summary of each source.
8. Final draft with Works Cited page.

Modification:

College students do the same assignment but they have to write a four to five-pages analytical essay supported by two scholarly sources. The length for the weakest students is three pages with one or two scholarly sources.

Appendix: Implementing District Standards

The teaching implemented in this unit reflects the requirements of the Connecticut's Common Core of Learning K-12 Content Standards. The curriculum for Language Arts in the New Haven District adheres to the state standards and each unit offers the opportunity to teach, deepen or scaffold the four essential standards: Reading and Responding, Exploring and Responding to Literature, Communicating with Others, and English Language Conventions. Specifically, my students read, interpret, analyze and evaluate two texts from two different genres, novel and drama, in order to extend understanding and appreciation of how setting, imagery, structure and symbolism are affected by the choice of a specific genre and are ultimately reflected in the character; they apply strategies to facilitate word recognition and develop a vocabulary to comprehend the text. They also explore multiple written responses to Thomas Hardy's novel and Shakespeare's play, and discuss their analysis. In composing the documented essay, they reinforce the conventions of Standard English.

Annotated Bibliography: Resources for Teachers

Bayley John. *Shakespeare and Tragedy*. Routledge and Kegan Paul: Boston, 1981.

Critical analysis of the most important themes presented in various Shakespearean plays.

Beers, Kylene. *When Kids Can't Read What Teachers Can Do*. Portsmouth: Heinemann, 2003.

An effective text with strategies for struggling readers.

Bloom, Harold. eds. *Macbeth*. Yale University Press: 2005.

An annotated text with a valuable critical essay that analyzes the hero and themes in comparison to other Shakespearean plays.

Bloom, Harold. eds. *Thomas Hardy's Tess of the D'Urbervilles*. Chelsea House Publishers: New Haven, 1987.

Valuable collection of critical essays analyzing different themes of Hardy's novel.

Booth, Stephen. *King Lear, Macbeth, Indefinition, and Tragedy*. Cybereditions: Christchurch, 2001.

Interesting study of the tragedy as enduring manifestations of the fact that nothing in human experience can be definite.

Bradley, A.C. *Shakespearean Tragedy*. St. Martin's Press: New York, 1992.

Interesting collection of lectures on Hamlet, Othello, King Lear, and Macbeth together with a valuable analysis of the substance of a

Shakespearean tragedy.

Brown, John R. A.C. Bradley on Shakespeare's Tragedies. Palgrave Macmillan: New York, 2007.

A concise version of the A.C. Bradley's text with an easier approach to the interpretation of the inner psychological tensions and uncertainties of Shakespeare's plays.

Casagrande, Peter J. Tess of the D'Urbervilles. Twayne Publishers: New York, 1992.

Valuable evaluation of specific biographical and environmental factors affecting the main character.

Draper, R.P. Hardy. The tragic Novels. The Macmillan Press: New York: 1982.

Interesting study of T. Hardy's life and of the social conditions in Dorsetshire together various authors' critical views.

Farstrup, Alan E., Samuels S. Jay. eds. What Research Has to Say About Reading Instruction. Newark: International Reading Association, 2002.

Duke, Nell K., Pearson P. David. Effective Practices for Developing Reading Comprehension. Farstrup and Samuels 205-236.

A compelling chapter where the authors analyze, compare and contrast the validity of various strategies teachers use for an effective reading comprehension.

Hardy, Thomas. Tess of the D'Urbervilles. Airmont Books: New York, 1965.

The tragic tale of a beautiful and innocent peasant girl, and also of the people she encounters.

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Thomas Hardy's novel with a useful introduction by P.N. Furbank.

Jorgensen, Paul A. Our Naked Frailties. Sensational Art and Meaning in Macbeth. University of California Press: Los Angeles, 1971.

Valuable study of the major thematic components in Shakespeare's tragedy.

Mowat, Barbara, Werstine P. eds. Macbeth. Washington Square Press: New York, 1992.

Accurate edition of Shakespeare's text with scene-by-scene summaries and explanatory notes to clarify the meaning of the language. The text has an interesting introduction on language, Shakespeare's life, and theater.

Widdowson, Peter. eds. Tess of the D'Urbervilles. Macmillan: Houndsmills, 1993.

Collection of essays about Hardy and his social background, the purity of the main character, the literary conventions

Woolfolk, Anita. Educational Psychology. Allyn and Bacon: Boston, 2001.

An essential text in educational psychology based on the theories of some of the most important scholars like J. Piaget and L. Vygotsky. It prepares for teaching, counseling, speech therapy, or psychology.

Zunshine, Lisa. Why we Read Fiction: Theory of Mind and the Novel. Columbus: Ohio State, 2006.

Valuable study about the theory of mind or mind reading ability and its interactions with literary text.

Resources for Students

Bloom, Harold. eds. *Macbeth*. Yale University Press: 2005.

An annotated text with a valuable critical essay that analyzes the hero and themes in comparison to other Shakespearean plays.

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"Research and Citation Resources." Owl Purdue Online Writing Lab. 5 July 2010. <http://owl.english.purdue.edu/owl/section/2/>.

Valuable reference source for writing conventions and requirements in publication.

End Notes

¹ Zunshine, Lisa. *Why We Read Fiction: Theory of Mind and the Novel*. 4

² *Ibid.*, 35-38

³ Anita, Woolfolk. *Educational Psychology*. 50

⁴ Zunshine, Lisa. *Why We Read Fiction: Theory of Mind and the Novel*. 4

⁵ *Ibid.*, 7

⁶ *Ibid.*, 10

⁷ Duke, Pearson et al., *Effective Practices for Developing Reading Comprehension*. 205-236

⁸ Kylee Beers, *When Kids Can't Read What Teachers Can Do*. 87-95

⁹ Bradley, A.C. *Shakespearean Tragedy*. 2

¹⁰ Shakespeare, William. *Macbeth*. 5.8 32-37

¹¹ *Ibid.*, 34

¹² Shakespeare, William. *Macbeth*. I. 3 114-115

¹³ Bradley, A.C. *Shakespearean Tragedy*. 6-7

- ¹⁴ Ibid., I.1 1-5
- ¹⁵ Ibid., III.3. 7
- ¹⁶ Bradley, A.C. Shakespearean Tragedy. 292
- ¹⁷ Shakespeare, William. Macbeth. I.1 1, I. 3 37
- ¹⁸ Ibid., I.3 39
- ¹⁹ Raffel, Burton. Introduction to Macbeth. XXVII-XXVIII
- ²⁰ Casagrande, Peter J. Tess of the D'Urbervilles. 4
- ²¹ Ibid., 14
- ²² Hardy, Thomas. Tess of the D'Urbervilles.Ed. Alice H. Hogan. 22
- ²³ Ibid., 47
- ²⁴ Casagrande, Peter J. Tess of the D'Urbervilles. Orthodox Beauty. 32
- ²⁵ Hardy, Thomas. Tess of the D'Urbervilles.Ed. Alice H. Hogan. 42
- ²⁶ Ibid., 42
- ²⁷ Casagrande, Peter J. Tess of the D'Urbervilles. Orthodox Beauty. 34
- ²⁸ Hardy, Thomas. Tess of the D'Urbervilles.Ed. Alice H. Hogan. 23
- ²⁹ Ibid., 23
- ³⁰ Tanner, Tony. "Colour and Movement in Hardy's Tess of the D'Urbervilles" Tess of the D'Urbervilles. Ed. Harold Bloom. 9
- ³¹ Hardy, Thomas. Tess of the D'Urbervilles.Ed. Alice H. Hogan. 136
- ³² "Research and Citation Resources," Owl Purdue Online Writing Lab, 5 July 2010, <http://owl.english.purdue.edu/owl/section/2/>.

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