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The Teaching of Literature

Unit Plan - Rationale

The unit I have planned is on short stories for high school 11th and 12th graders using the essential question of “How do external influences interfere with happiness?” to focus their reading of “The Rocking Horse Winner” by D.H. Lawrence, “A Rose for Emily” by William Faulkner and “The Short Happy Life of Francis Macomber” by Ernest Hemingway. I imagine this unit coming early in the school year as a way to not only introduce students to texts with deeper meanings, but to aid students in the process of reading closer and reading beneath the surface; while we are taught how to read words, how to read meaning can get lost in the shuffle of meeting state-mandated goals. However, this process of reading to construct meaning will build deeper thinking skills and strengthen the ability to make connections and synthesize material, which are skill sets that benefit students across curricula.

The unit focuses on the essential question of “How do external influences interfere with happiness?” because, at its base, it is an idea with which we can all associate. Each individual has experience with what is happiness, as well as how other things and other people can interfere with an individual’s happiness. The reliance on this prior knowledge begins the turning of the wheels, so to speak, and that initial understanding can help students develop a direction, their own sets of internal texts and guideposts, before encountering the unit texts (an idea pointed out by Louise Rosenblatt in *Literature as Exploration*). My approach to the development and teaching of this unit stems from the idea that, “the teaching of literature should endeavor to cultivate within the instructor and the student openness to and acceptance of the

unfamiliar” (Mueller 4). That is to say, I do my best to approach these texts as if I am unfamiliar with them, as well, but keep my hand out of the pot by fostering the group thinking and the independent thinking of the students. In *The Literature Workshop*, Sheridan Blau discusses often the idea of rereading and self-questioning as a method of reading and developing deeper understanding of texts, which is something else that has heavily influenced my decisions in developing the day-to-day assignments and assessments for the students. As well, students will be responsible for literature circles in which they develop and direct their own conversations on the texts; this allows them to learn from each other, which is important because they are truly new to each story. In terms of active participation, Michael W. Smith and Jeffrey D. Wilhelm deliver multiple strategies in *Fresh Takes on Teaching Literary Elements* to get students physically involved in the process of creating meaning; this inspired the end-of-unit group activity in which two students will act as William Faulkner and Ernest Hemingway, two students will act as the “alter egos” of each author and the rest of the class will act as interviewers during an author hotseat session in order to refine their thoughts and prepare them for an end-of-unit essay discussing the essential question in the context of these two stories.

The unit begins with D.H. Lawrence’s “The Rocking Horse Winner” because the choices made and words said by Hester, the mother, her husband, uncle Oscar and even the house in the story have immediate effects on Paul, the son in the story, which are clear upon the first read. Even though the idea of Paul’s happiness is not immediate (at first, the story centers more on Hester’s happiness and the lack of “luck” and money in the family), it becomes more clear towards the end of the story when he professes his “luck” to his mother before passing away. As it requires only a small amount of digging and rereading, and is also the shortest of the three

stories, “The Rocking Horse Winner” is a comfortable way to introduce these concepts to the students.

The next story is “A Rose for Emily” by William Faulkner. This story is situated next because it is the second shortest story of the three and, although it requires more in-depth reading and rereading than “The Rocking Horse Winner,” it does not require as thorough of a reading as “The Short Happy Life of Francis Macomber.” Faulkner’s deceased protagonist, Emily, is given life through the nonlinear telling of her story; it is through this retelling that the reader is given glimpses of her unhappy life and the events and people responsible for her unhappiness.

The final story is Ernest Hemingway’s “The Short Happy Life of Francis Macomber.” While on the surface Hemingway’s story appears less complex than Faulkner’s, particularly because of its hint at “happiness” in the title, relating the issues of Francis’ happiness to the essential question is where the students will be required to read closer and more deliberately. The students also have to prepare for both an author hotseat and a final essay, both of which should motivate and drive the students to ultimately answering our essential question.

By the end of the unit, students should be able to begin the process of constructing, deconstructing and reconstructing texts by rereading and self-questioning in order to gain a deeper sense of a text. This will serve them in multiple areas of schooling, not just their English literature classes, and serve as the basis of further development of their analysis skills throughout the school year.

Massachusetts Curriculum Frameworks for Unit Plan

Reading

Key Ideas and Details

1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Craft and Structure

5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Writing Standards

Text Types and Purposes

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

Speaking and Listening

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

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Short Story Unit - Day 1 - Opinionnaire and Day One of “Rocking Horse Winner”

Topic: Essential Question Development - “How do external influences interfere with happiness?”

Objectives

Students will be able to understand how a topic is different from a theme.

Students will begin to understand how a topic is developed in a piece of literature.

Students will begin to apply their own “texts” to the understanding of a text’s topic.

Procedures

1. Warm Up - Ask students a broad question: “What is happiness? What does it take to be happy?” Have students write whatever comes to mind when they think of happiness and what it takes, as it applies to themselves and to people in general. Discuss while making a chart of responses, breaking it into tangible and intangible categories. (5 minutes)
2. Discuss what it means to be happy, and how other people and other events can make you happy or unhappy. Create a second chart next to the chart from the warm up. (5 minutes)
3. Have students reflect on the information from the two charts and class discussions and complete opinionnaire on how external influences interfere with happiness. Have students prepare to justify their answers. (10 minutes)
4. Discuss questions and ask how they could relate to literature and what we may read. (5 minutes)
5. Read D.H. Lawrence’s “The Rocking Horse Winner” as a class, targeting their reading through grading their own understanding 1-10 and recording their thoughts and questions during the group reading with provided worksheet. (20 minutes)
6. Exit ticket - Hand in opinionnaire, adding speculation about how this relates to our reading. (5 minutes)
7. Homework - Read through the story one more time, trying to read slower than the first read. Grade your comprehension 1-10 during the course of your reading, as you understand the text in relation to the new essential question. Prepare for group literature circle role as described on Literature Circle Roles handout, as “The Rocking Horse Winner” will be used in a whole-class lit circle.

Assessments

- Verbal responses during warm up
- Participation during discussion
- Participation during group reading
- Exit ticket responses

Materials

- Opinionnaire on happiness
- Worksheet for reading comprehension
- “The Rocking Horse Winner” by D.H. Lawrence
- Take-home reading questions and literature circle sheet

Opinionnaire:
How do external influences interfere with happiness?

Respond to each statement by agreeing or disagreeing. Be prepared to justify your answers.

1. You cannot be lonely and happy. yes / no
2. Not everyone needs the same things to be happy. yes / no
3. Relationships are essential to one's happiness. yes / no
4. The only person who can make you happy is you. yes / no
5. Other peoples' behaviors have no influence on your life. yes / no
6. The happiest people are satisfied with what they already have. yes / no
7. Freedom is the ultimate happiness. yes / no
8. It's impossible to be responsible for your own happiness sometimes. yes / no
9. If you act happy, you'll become happier. yes / no
10. The pursuit of happiness allows us to do anything we need to be happy yes /no

Lit Circle Notes: Overview of the Roles

Discussion Director: Your role demands that you identify the important aspects of your assigned text, and develop questions your group will want to discuss. Focus on the major themes or “big ideas” in the text and your reaction to those ideas. What interests you will most likely interest those in your group. You are also responsible for facilitating your group’s discussion.

Sample Questions

- What were you thinking about as you read?
- What did the text make you think about?
- What do you think this text/passage was about?
- How might other people (of different backgrounds) think about this text/passage?
- What *one* question would you ask the writer if you got the chance? Why?
- What are the most important ideas/moments in this text/section?
- What do you think will happen next--and why?
- What was the most important change in this section? How and why did it happen?

Illuminator: You find passages your group would like to/should hear read aloud. These passages should be memorable, interesting, puzzling, funny, or *important*. Your notes should include the quotations but also why you chose them, and what you want to say about them. You can either read the passage aloud yourself or ask members of your group to read roles.

Sample Questions

- What were you thinking about as you read?
- What did the text make you think about?
- What do you think this text/passage was about?
- How might other people (of different backgrounds) think about this text/passage?
- What *one* question would you ask the writer if you got the chance? Why?
- What are the most important ideas/moments in this text/section?
- What do you think will happen next--and why?
- What was the most important change in this section? How and why did it happen?

Illustrator: Your role is to draw what you read. This might mean drawing a scene as a cartoon-like sequence, or an important scene so readers can better understand the action. You can draw maps or organizational trees to show how one person, place, or event relates to the others. Use the notes area to explain how your drawing relates to the text. Label your drawings so we know who the characters are. **Make your drawing on the back of this page or on a separate sheet of paper.**

Sample Questions

- Ask members of your group, “What do you think this picture means?”
- Why did you choose this scene to illustrate?
- How does this drawing relate to the story?
- Why did you choose to draw it the way you did?
- What do we see--i.e., who and/or what is in this picture?
- What, if anything, did drawing it help you see that you had not noticed before?
- What did this quotation/passage make you think about when you read it?
- What are you trying to accomplish through this drawing?

Connector: Your job is to connect what you are reading with what you are studying or with the world outside of school. You can connect the story to events in your own life, news events, political events, or popular trends. Another important source of connections is books you’ve already read. The connections should be meaningful to you and those in your group.

Sample Questions

- What connections can you make to your own life?
- What other places or people could you compare this story to?
- What other books or stories might you compare to this one?
- What other characters or authors might you compare to this one?
- What is the most interesting or important connection that comes to mind?
- How does this section relate to those that came before it?

Word Watcher: While reading the assigned section, you watch out for words worth knowing. These words might be interesting, new, important, or used in unusual ways. It is important to indicate the specific location of the words so the group can discuss these words in context.

Sample Questions

- Which words are used frequently?
- Which words are used in unusual ways?
- What words seem to have special meaning to the characters or author?
- What new words do you find in this section?
- What part of speech is this word?
- What is the connotative meaning of this word?
- What is the denotative meaning of this word?

Summarizer: Prepare a brief summary of the day’s reading. Use the questions to the right to help you decide what to include. In some cases, you might ask yourself what details, characters, or events are so important that they would be included on an exam. If it helps you to organize the information, consider making a numbered list or a timeline.

Sample Questions

- What are the most important events in the section you read?
- What makes them so important?
- What effect do these events have on the plot or the other characters?
- What changes--in plot, character, or tone--did you notice when you read?
- What questions might appear on an exam about this section you read?
- What might be a good essay topic for this section of the story?

Short Story Unit - Day 2 - Day Two of “The Rocking Horse Winner”

Topic: Essential Question Development - “How do external influences interfere with happiness?”

Objectives

Students will begin to understand how a topic is developed in a piece of literature.

Students will begin to break down literature into elements for analysis through the lens of the essential question.

Procedures

1. Warm Up and Discuss - What do you think is the main source of unhappiness in this short story? Is the main source of unhappiness the thing that should be the source of happiness? (10 minutes)
2. Whole-class literature circle on “The Rocking Horse Winner” - work around the room, one role at a time (discussion directors, illuminators, connectors, word watchers). This is the time for students to ask clarifying questions on literature circles as well as become comfortable with the roles before working with less guidance from the teacher. (25 minutes)
3. Discuss how this story explicitly addresses the essential question. Mention the titles of the next two short stories and explain to the students that this process was to aid in their sleuthing of these two short stories; their meanings are hidden a little deeper and will require more work. (10 minutes)
4. Exit ticket - Hand in literature circle notes and address potential concerns about the next two short stories. Is this idea of a deeper, more concealed meaning intimidating? What can be done to shake this feeling? (5 minutes)
5. Homework - “A Rose for Emily” pre-reading vocabulary.

Assessments

- Verbal responses during warm up
- Participation during discussion
- Participation during group reading
- Exit ticket responses

Materials

- Opinionnaire on happiness
- Worksheet for reading comprehension
- “The Rocking Horse Winner” by D.H. Lawrence
- Take-home vocabulary questions

Short Story Unit - Day 3 - Day One of "A Rose for Emily"

Topic: The Development of the Happiness of Emily in "A Rose for Emily" (50 minutes)

Objectives

Students will be able to understand how context delivers meaning to words and how reading requires attention to detail.

Students will begin to understand how the formatting of texts informs their reading.

Students will be able to turn reading and comprehension into a social process.

Procedures

1. Warm Up - Deliver the last line of the story to students and ask what meaning they can derive from it, being sure to not tell them from which point this line was taken. Ask what clues from the words trigger this meaning and at what place in the story they think this line falls. Discuss. (10 minutes)
2. Review vocabulary from homework as a class and have students share some of their sentences. (5 minutes)
3. Pre-reading introduction - have students analyze original formatting of "A Rose for Emily" and ask to compare it to their book format. What looks more comfortable or inviting to read? Where does it look like this original came from (what kind of publication)? Discuss differences in publishing and the way it influences our reading. Make comparisons to digital texts; how does the location of a publication change the way we examine texts? (10 minutes)
4. Read the story as a class, targeting their reading through grading their own understanding 1-10 and recording their thoughts and questions during the course of the group reading. (20 minutes)
5. Exit ticket - How did it feel to read a story that looks almost exactly as it did when it was published more than 80 years ago? Write a little about the "sanctity" of older texts and what we can do to make them less "sacred." (5 minutes)
6. Homework - Read through the story two more times, once in the textbook and once in the version of your choice; try to read slower than the first read. Grade your comprehension 1-10 during each read. Record if there were any changes between the two versions besides aesthetics. Prepare for literature circle role.

Assessments

- Verbal responses during warm up.
- Participation during discussion
- Exit ticket responses

Materials

- Pre-reading vocabulary worksheet
- Original printing of "A Rose for Emily" from Forum Magazine
- "A Rose for Emily" by William Faulkner
- Take-home reading questions

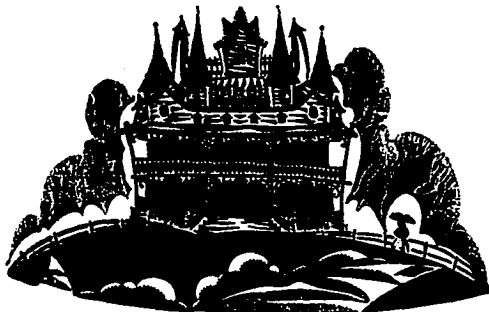
A ROSE for Emily: I

by WILLIAM FAULKNER

Forum (1886-1930); Apr 1930; VOL. LXXXIII, No. 4; American Periodicals

pg. 233

A ROSE for Emily



Drawings by Weldon Bailey

by WILLIAM FAULKNER

I

WHEN Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old Negro manservant — a combined gardener and cook — had seen in at least ten years.

It was a big, squarish, frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay

above the cotton wagons and the gasoline pumps — an eyesore among eyesores. And now Miss Emily had gone to join the representatives of those august names where they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson.

Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor — he who fathered the edict that no Negro woman should appear on the streets without an apron — remitted her taxes, the dispensation dating from the death of her father on into perpetuity. Not that Miss Emily would have accepted charity.

Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town, which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.

When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her, and received in reply a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment.

They called a special meeting of the Board of Aldermen. A deputation waited upon her, knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse — a close, dank smell. The Negro led them into the parlor. It was furnished in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes in the single sun-ray. On a tarnished gilt easel before the fireplace stood a crayon portrait of Miss Emily's father.

They rose when she entered — a small, fat woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed

into a lump of dough as they moved from one face to another while the visitors stated their errand.

She did not ask them to sit. She just stood in the door and listened quietly until the spokesman came to a stumbling halt. Then they could hear the invisible watch ticking at the end of the gold chain.

Her voice was dry and cold. "I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves."

"But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?"

"I received a paper, yes," Miss Emily said. "Perhaps he considers himself the sheriff. . . . I have no taxes in Jefferson."

"But there is nothing on the books to show that, you see. We must go by the —"

"See Colonel Sartoris. I have no taxes in Jefferson."

"But, Miss Emily —"

"See Colonel Sartoris." (Colonel Sartoris had been dead almost ten years.) "I have no taxes in Jefferson. Tobe!" The Negro appeared. "Show these gentlemen out."

¶¶



SO SHE vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about the smell. That was two years after her father's death and a short time after her sweetheart — the one we believed would marry her — had deserted her. After her father's death she went out very little; after her sweetheart went away, people hardly saw her at all. A few of the ladies had the

temerity to call, but were not received, and the only sign of life about the place was the Negro man — a young man then — going in and out with a market basket.

"Just as if a man — any man — could keep a kitchen properly," the ladies said; so they were not surprised when the smell developed. It was another link between the gross, teeming world and the high and mighty Griersons.

A neighbor, a woman, complained to the mayor, Judge Stevens, eighty years old.

"But what will you have me do about it, madam?" he said.

"Why, send her word to stop it," the woman said. "Isn't there a law?"

"I'm sure that won't be necessary," Judge Stevens said. "It's probably just a snake or a rat that nigger of hers killed in the yard. I'll speak to him about it."

The next day he received two more complaints, one from a man who came in diffident deprecation. "We really must do something about it, Judge. I'd be the last one in the world to bother Miss Emily, but we've got to do something." That night the Board of Aldermen met — three graybeards and one younger man, a member of the rising generation.

"It's simple enough," he said. "Send her word to have her place cleaned up. Give her a certain time to do it in, and if she don't . . ."

"Dammit, sir," Judge Stevens said, "will you accuse a lady to her face of smelling bad?"

So the next night, after midnight, four men crossed Miss Emily's lawn and slunk about the house like burglars, sniffing along the base of the brickwork and at the cellar openings while one of them performed a regular sowing motion with his hand out of a sack slung from his shoulder. They broke open the cellar door and sprinkled lime there, and in all the out-buildings. As they recrossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her upright torso motionless as that of an idol. They crept quietly across the lawn and into the shadow of the locusts that lined the street. After a week or two the smell went away.

That was when people had begun to feel really sorry for her. People in our town, remembering how old lady Wyatt, her great-aunt, had gone completely crazy at last, believed that the Griersons held themselves a little too high for what they really were. None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a tableau: Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door. So when she got



to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized.

When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last they could pity Miss Emily. Being left alone, and a pauper, she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less.

The day after his death all the ladies prepared to call at the house and offer condolence and aid, as is our custom. Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her father was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body. Just as they were about to resort to law and force, she broke down, and they buried her father quickly.

We did not say she was crazy then. We believed she had to do that. We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will.

III

SHE WAS sick for a long time. When we saw her again, her hair was cut short, making her look like a girl, with a vague resemblance to those angels in colored church windows — sort of tragic and serene.

The town had just let the contracts for paving the sidewalks, and in the summer after

her father's death they began the work. The construction company came with niggers and mules and machinery, and a foreman named Homer Barron, a Yankee — a big, dark, ready man, with a big voice and eyes lighter than his face. The little boys would follow in groups to hear him cuss the niggers, and the niggers singing in time to the rise and fall of picks. Pretty soon he knew everybody in town. Whenever you heard a lot of laughing anywhere about the square, Homer Barron would be in the center of the group. Presently we began to see him and Miss Emily on Sunday afternoons driving in the yellow-wheeled buggy and the matched team of bays from the livery stable.

At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day laborer." But there were still others, older people, who said that even grief could not cause a real lady to forget *noblesse oblige* — without calling it *noblesse oblige*. They just said, "Poor Emily. Her kin-folks should come to her." She had some kin in Alabama; but years ago her father had fallen out with them over the estate of old lady Wyatt, the crazy woman, and there was no communication between the two families. They had not even been represented at the funeral.

And as soon as the old people said, "Poor Emily," the whispering began. "Do you suppose it's really so?" they said to one another. "Of course it is. What else could . . ." This behind their hands; rustling of craned silk and satin behind jalousies closed upon the sun of Sunday afternoon as the thin, swift clop-clop of the matched team passed: "Poor Emily."

She carried her head high enough — even when we believed that she was fallen. It was as if she demanded more than ever the recognition of her dignity as the last Grierson; as if it had wanted that touch of earthiness to reaffirm her imperviousness. Like when she bought the rat poison, the arsenic. That was over a year after they had begun to say "Poor Emily," and while the two female cousins were visiting her.

"I want some poison," she said to the druggist. She was over thirty then, still a slight woman, though thinner than usual, with cold, haughty black eyes in a face the flesh of which was strained across the temples and about the

eye-sockets as you imagine a lighthouse-keeper's face ought to look. "I want some poison," she said.

"Yes, Miss Emily. What kind? For rats and such? I'd recom —"

"I want the best you have. I don't care what kind."

The druggist named several. "They'll kill anything up to an elephant. But what you want is —"

"Arsenic," Miss Emily said. "Is that a good one?"

"Is . . . arsenic? Yes, ma'am. But what you want —"

"I want arsenic."

The druggist looked down at her. She looked back at him, erect, her face like a strained flag. "Why, of course," the druggist said. "If that's what you want. But the law requires you to tell what you are going to use it for."

Miss Emily just stared at him, her head tilted back in order to look him eye to eye, until he looked away and went and got the arsenic and wrapped it up. The Negro delivery boy brought her the package; the druggist didn't come back. When she opened the package at home there was written on the box, under the skull and bones: "For rats."

IV

SO THE next day we all said, "She will kill herself;" and we said it would be the best thing. When she had first begun to be seen with Homer Barron, we had said, "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked — he liked men, and it was known that he drank with the younger men in the Elks' Club — that he was not a marrying man. Later we said, "Poor Emily" behind the jalousies as they passed on Sunday afternoon in the glittering buggy, Miss Emily with her head high and Homer Barron with his hat cocked and a cigar in his teeth, reins and whip in a yellow glove.

Then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people. The men did not want to interfere, but at last the ladies forced the Baptist minister — Miss Emily's people were Episcopal — to call upon her. He would never divulge what happened during that interview, but he refused to go back again. The next Sunday they again drove about the streets, and the

following day the minister's wife wrote to Miss Emily's relations in Alabama.

So she had blood-kin under her roof again and we sat back to watch developments. At first nothing happened. Then we were sure that they were to be married. We learned that Miss Emily had been to the jeweler's and ordered a man's toilet set in silver, with the letters H. B. on each piece. Two days later we learned that she had bought a complete outfit of men's clothing, including a nightshirt, and we said, "They are married." We were really glad. We were glad because the two female cousins were even more Grierson than Miss Emily had ever been.

So we were not surprised when Homer Barron — the streets had been finished some time since — was gone. We were a little disappointed that there was not a public blowing-off, but we believed that he had gone on to prepare for Miss Emily's coming, or to give her a chance to get rid of the cousins. (By that time it was a cabal, and we were all Miss Emily's allies to help circumvent the cousins.) Sure enough, after another week they departed. And, as we had expected all along, within three days Homer Barron was back in town. A neighbor saw the Negro man admit him at the kitchen door at dusk one evening.

And that was the last we saw of Homer Barron. And of Miss Emily for some time. The Negro man went in and out with the market basket, but the front door remained closed. Now and then we would see her at a window for a moment, as the men did that night when they sprinkled the lime, but for almost six months she did not appear on the streets. Then we knew that this was to be expected too; as if that quality of her father which had thwarted her woman's life so many times had been too virulent and too furious to die.

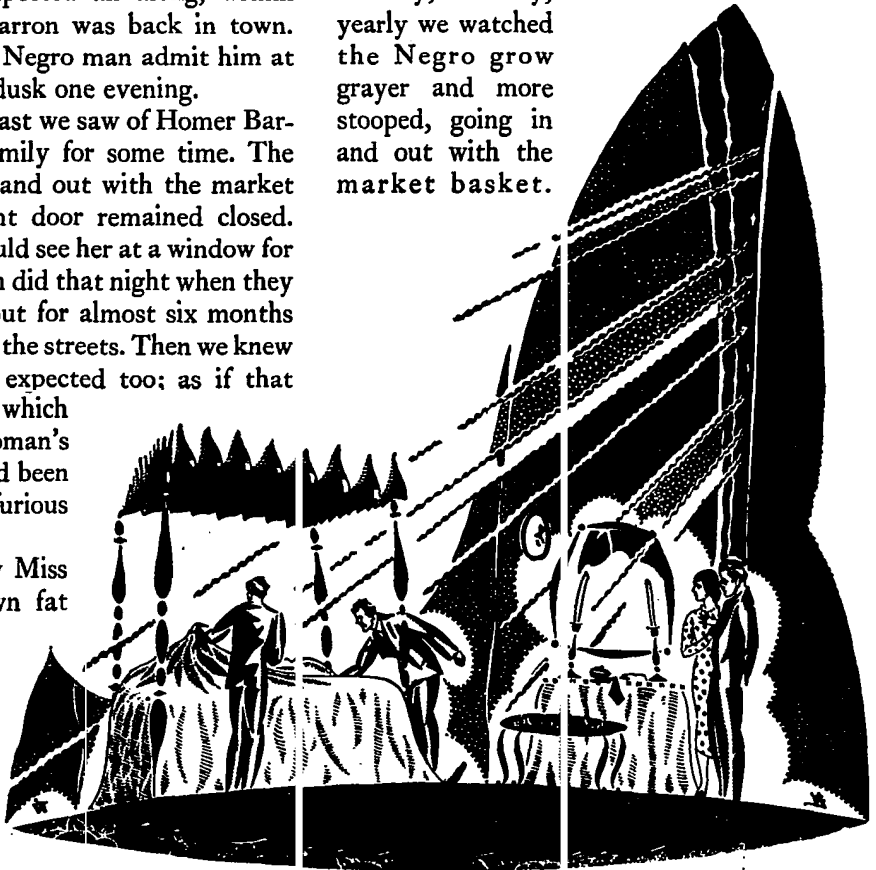
When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years it grew grayer and grayer until it attained an even pepper - and - salt iron-gray, when it

ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-gray, like the hair of an active man.

From that time on her front door remained closed, save for a period of six or seven years, when she was about forty, during which she gave lessons in china-painting. She fitted up a studio in one of the downstairs rooms, where the daughters and grand-daughters of Colonel Sartoris' contemporaries were sent to her with the same regularity and in the same spirit that they were sent to church on Sundays with a twenty-five cent piece for the collection plate. Meanwhile her taxes had been remitted.

Then the newer generation became the backbone and the spirit of the town, and the painting pupils grew up and fell away and did not send their children to her with boxes of color and tedious brushes and pictures cut from the ladies' magazines. The front door closed upon the last one and remained closed for good. When the town got free postal delivery, Miss Emily alone refused to let them fasten the metal numbers above her door and attach a mailbox to it. She would not listen to them.

Daily, monthly, yearly we watched the Negro grow grayer and more stooped, going in and out with the market basket.



Each December we sent her a tax notice, which would be returned by the post office a week later, unclaimed. Now and then we would see her in one of the downstairs windows — she had evidently shut up the top floor of the house — like the carven torso of an idol in a niche, looking or not looking at us, we could never tell which. Thus she passed from generation to generation — dear, inescapable, impervious, tranquil, and perverse.

And so she died. Fell ill in the house filled with dust and shadows, with only a doddering Negro man to wait on her. We did not even know she was sick; we had long since given up trying to get any information from the Negro. He talked to no one, probably not even to her, for his voice had grown harsh and rusty, as if from disuse.

She died in one of the downstairs rooms, in a heavy walnut bed with a curtain, her gray head propped on a pillow yellow and moldy with age and lack of sunlight.

THE NEGRO met the first of the ladies at the front door and let them in, with their hushed, sibilant voices and their quick, curious glances, and then he disappeared. He walked right through the house and out the back and was not seen again.

The two female cousins came at once. They held the funeral on the second day, with the town coming to look at Miss Emily beneath a mass of bought flowers, with the crayon face of her father musing profoundly above the bier and the ladies sibilant and macabre; and the very old men — some in their brushed Confederate uniforms — on the porch and the lawn, talking of Miss Emily as if she had been a contemporary of theirs, believing that they had danced with her and courted her perhaps, confusing time with its mathematical progression,

as the old do, to whom all the past is not a diminishing road but, instead, a huge meadow which no winter ever quite touches, divided from the now by the narrow bottle-neck of the most recent decade of years.

Already we knew that there was one room in that region above stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they opened it.

The violence of breaking down the door seemed to fill this room with pervading dust. A thin, acrid pall as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose color, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram was obscured. Among them lay a collar and tie, as if they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks.

The man himself lay in the bed.

For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust.

Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.



"A Rose for Emily" Pre-Reading Vocabulary

Before reading, complete the following activity. Give the dictionary definition of the following terms, followed by a paraphrased definition that you will remember and finally use the term in a sentence you would use with a friend. The first word has been modeled for you.

august (adj.) - Inspiring reverence or admiration; of supreme dignity or grandeur.

Something that's dignified or majestic.

Some people say that the queen of England has an august presence.

cuckold (v.) - _____

cupola (n.) - _____

deputation (n.) - _____

diffident (adj.) - _____

mote (n.) - _____

pallid (adj.) - _____

perpetuity (n.) - _____

remit (v.) - _____

sibilant (adj.) - _____

Short Story Unit - Day 4 - Day Two of "A Rose for Emily"

Topic: The Development of the Happiness of Emily in "A Rose for Emily" (50 minutes)

Objectives

Students will walk away from this lesson understanding how their personal "texts" inform their reading.

Students will also walk away from this lesson understanding how reading and comprehension can be a more social process than expected.

Students will walk away from this lesson with a new perspective on their importance in decoding and manipulating themes.

Procedures

1. Warm Up - Deliver the last line to students again, and ask what meaning they can derive from it. Ask how the meaning they derived now compares to that which they derived before reading "A Rose for Emily" and why their perspective has changed. (5 minutes)
2. Ask students to hold their responses; introduce The Zombies to students and play "A Rose for Emily" twice--first with no lyrics, and again with the lyrics and basic background information in the band. Ask that students make notes on their interpretation of the lyrics as text, their thoughts on the musical interpretation of Faulkner's story and how their personal interpretation either differs or is similar to The Zombies' interpretation. (5 minutes)
3. Discussion on their personal development of theme in "A Rose for Emily" versus the development provided by The Zombies. If you were to write a song about this story, what would you add? What would change or be removed? What would stay the same? (10 minutes)
4. Break into literature circles; students' groups are pre-planned and they know the procedure. Teacher walks around taking part in discussions, as well as keeping track of the level of discussion and participation in each group. If need be, teacher can use guiding questions to help steer groups back to task without informing too much of the discussion. (25 minutes)
5. Exit ticket - How would you describe your participation in today's literature circle, beyond your assigned role? How did you add to the discussion? What benefit did you gain from your classmates' perspectives in further comprehending the story? What benefit do you think your classmates received from your perspective? (5 minutes)
6. Homework - Review the first page of "The Short Happy Life of Francis Macomber" and answer the reading questions.

Assessments

- Verbal responses during warm up.
- Participation during discussion
- Exit ticket responses

Materials

- "A Rose for Emily" by William Faulkner
- Take-home reading questions and literature circle preparation
- Print-out of "The Short Happy Life of Francis Macomber" from Cosmopolitan Magazine

“The Short Happy Life of Francis Macomber” Reading Questions

1. When you look at this magazine image, what do you expect to happen in the story? How do you feel about the addition of illustrations to stories such as this?

2. What do you think when you read the caption above the illustration on the right-hand page? What could this be in reference to? Who is “he”?

3. What kinds of expectations do you have for this story when you read the introduction placed between the title of the story and the byline?

4. After reading the first page, what do you think of our three main characters (Francis Macomber, Mrs. Macomber and Robert Wilson)? What do you think is the relationship between the three, besides husband and wife, and friends?

5. The last paragraph of the page is cut off. What do you think will be the next thing to happen after the physical description of Francis?

Short Story Unit - Day 5 - Day One of “The Short Happy Life of Francis Macomber”

Topic: The Development of Happiness in “Francis Macomber” (50 minutes)

Objectives

Students will be able to understand how illustrations can influence our reading before finishing a text.

Students will continue to work on how the formatting of texts informs their reading.

Students will begin making predictions about happiness in this short story.

Procedures

1. Warm Up - Ask students to address their answers to question number four from their homework. How do they think these three people affect each others' happiness? What could the relationship between the two have to do with our unit's essential question? (5 minutes)
2. Review the rest of the questions from homework as a class and ask if any other questions arose during this process. (5 minutes)
3. Reading activity - Divide students into groups, with groups reading the following pages (from the *Finca Vigía Edition*): pages 5-8; pages 9-12; pages 13-16; pages 17-20; pages 21-24; pages 25-28. After they have completed their reading, they need to summarize in 4-5 sentences what happened in those pages for someone who has never read them before. (20 minutes)
4. Come back as a class and a representative from each group fill out the chart on the board with each group's summary. Discuss and have students copy down the summaries. Ask how summaries can help them check their understanding of a text. (15 minutes)
5. Exit ticket - As you read through the summaries, do you think you can see the development of the underlying conflict with a character's happiness as it relates to our essential question? (5 minutes)
6. Homework - Read through the story two more times, using your summaries as an aid while reading; try to read slower than the first read. Grade your comprehension 1-10 during each read. Prepare for literature circle role.

Assessments

- Verbal responses during warm up.
- Participation during discussion
- Exit ticket responses

Materials

- Pre-reading vocabulary worksheet
- Original printing of “The Short Happy Life of Francis Macomber” from *Cosmopolitan Magazine*
- “Francis Macomber” by Ernest Hemingway

Short Story Unit - Day 6 - Day Two of “The Short Happy Life of Francis Macomber”

Topic: The Development of the Happiness of Francis in “Francis Macomber” (50 minutes)

Objectives

Students will continue to develop the idea of how reading and comprehension can be a more social process than expected.

Students will begin to make text-to-author connections and continue text-to-self connections.

Procedures

1. Warm Up - Show YouTube clip of a student group’s interpretation of life after the ending of “The Short Happy Life of Francis Macomber.” (5 minutes)

YouTube video: http://www.youtube.com/watch?v=kFx_N2S6IuE

2. Ask students to respond to the epilogue dramatization: what do you think would have happened if Hemingway continued his story? Do you think that Margot intentionally shot Francis? How do your thoughts on Margot’s actions change your interpretation of the story? (5 minutes)

3. Discussion on whether or not we find Margot guilty. Group T-chart detailing reasons Margot’s actions were intentional and why they were accidental. (10 minutes)

4. Break into literature circles; students' groups are pre-planned and they know the procedure. Teacher walks around taking part in discussions, as well as keeping track of the level of discussion and participation in each group. If need be, teacher can use guiding questions to help steer groups back to task without informing too much of the discussion. (25 minutes)

5. Exit ticket - How would you describe your participation in today's literature circle, beyond your assigned role? How did you add to the discussion? What benefit did you gain from your classmates' perspectives in further comprehending the story? What benefit do you think your classmates received from your perspective? (5 minutes)

6. Homework - Review the biographies of William Faulkner and Ernest Hemingway; both the Nobel Prize-presented biographies and those from outside sources. In preparation for tomorrow’s research day, determine what you need to know about each author to adequately prepare for your author hotseat role and how you can research it. Come with notes on the biography and ideas of questions to ask and resources to find.

Assessments

- Verbal responses during warm up.
- Participation during discussion
- Exit ticket responses

Materials

- “The Short Happy Life of Francis Macomber” by Ernest Hemingway
- Take-home reading questions and literature circle preparation
- Faulkner and Hemingway biographies

William Faulkner - Nobel Prize Biography

From: http://www.nobelprize.org/nobel_prizes/literature/laureates/1949/faulkner-bio.html

William Faulkner (1897-1962), who came from an old southern family, grew up in Oxford, Mississippi. He joined the Canadian, and later the British, Royal Air Force during the First World War, studied for a while at the University of Mississippi, and temporarily worked for a New York bookstore and a New Orleans newspaper. Except for some trips to Europe and Asia, and a few brief stays in Hollywood as a scriptwriter, he worked on his novels and short stories on a farm in Oxford.

In an attempt to create a saga of his own, Faulkner has invented a host of characters typical of the historical growth and subsequent decadence of the South. The human drama in Faulkner's novels is then built on the model of the actual, historical drama extending over almost a century and a half. Each story and each novel contributes to the construction of a whole, which is the imaginary Yoknapatawpha County and its inhabitants. Their theme is the decay of the old South, as represented by the Sartoris and Compson families, and the emergence of ruthless and brash newcomers, the Snopeses. Theme and technique - the distortion of time through the use of the inner monologue are fused particularly successfully in *The Sound and the Fury* (1929), the downfall of the Compson family seen through the minds of several characters. The novel *Sanctuary* (1931) is about the degeneration of Temple Drake, a young girl from a distinguished southern family. Its sequel, *Requiem For A Nun* (1951), written partly as a drama, centered on the courtroom trial of a Negro woman who had once been a party to Temple Drake's debauchery. In *Light in August* (1932), prejudice is shown to be most destructive when it is internalized, as in Joe Christmas, who believes, though there is no proof of it, that one of his parents was a Negro. The theme of racial prejudice is brought up again in *Absalom, Absalom!* (1936), in which a young man is rejected by his father and brother because of his mixed blood. Faulkner's most outspoken moral evaluation of the relationship and the problems between Negroes and whites is to be found in *Intruder In the Dust* (1948).

In 1940, Faulkner published the first volume of the Snopes trilogy, *The Hamlet*, to be followed by two volumes, *The Town* (1957) and *The Mansion* (1959), all of them tracing the rise of the insidious Snopes family to positions of power and wealth in the community. *The reivers*, his last - and most humorous - work, with great many similarities to Mark Twain's *Huckleberry Finn*, appeared in 1962, the year of Faulkner's death.

Ernest Hemingway - Nobel Prize Biography

From: http://www.nobelprize.org/nobel_prizes/literature/laureates/1954/hemingway.html

Ernest Hemingway (1899-1961), born in Oak Park, Illinois, started his career as a writer in a newspaper office in Kansas City at the age of seventeen. After the United States entered the First World War, he joined a volunteer ambulance unit in the Italian army. Serving at the front, he was wounded, was decorated by the Italian Government, and spent considerable time in hospitals. After his return to the United States, he became a reporter for Canadian and American newspapers and was soon sent back to Europe to cover such events as the Greek Revolution.

During the twenties, Hemingway became a member of the group of expatriate Americans in Paris, which he described in his first important work, *The Sun Also Rises* (1926). Equally successful was *A Farewell to Arms* (1929), the study of an American ambulance officer's disillusionment in the war and his role as a deserter. Hemingway used his experiences as a reporter during the civil war in Spain as the background for his most ambitious novel, *For Whom the Bell Tolls* (1940). Among his later works, the most outstanding is the short novel, *The Old Man and the Sea* (1952), the story of an old fisherman's journey, his long and lonely struggle with a fish and the sea, and his victory in defeat.

Hemingway - himself a great sportsman - liked to portray soldiers, hunters, bullfighters - tough, at times primitive people whose courage and honesty are set against the brutal ways of modern society, and who in this confrontation lose hope and faith. His straightforward prose, his spare dialogue, and his predilection for understatement are particularly effective in his short stories, some of which are collected in *Men Without Women* (1927) and *The Fifth Column and the First Forty-Nine Stories* (1938). Hemingway died in Idaho in 1961.

William Faulkner - Biography

From: <http://www.egs.edu/library/william-faulkner/biography/>

William Faulkner (1897 - 1962) stands as one of the most preeminent American writers of the twentieth century. Faulkner especially embodied the Southern sensibility. Faulkner's literature had significant influence on both popular and Modernist literature. His literary reputation included poetry, novels, short stories and screenplays. Faulkner won two Pulitzer Prizes for Fiction and the Nobel Prize in Literature.

On September 25, 1897, William Cuthbert Faulkner was born in New Albany, Mississippi. His family had accumulated a great deal of wealth before the American Civil War. However, his family like many Southern families had lost all of its financial power during the conflict. His parents would move to Oxford, Mississippi. Faulkner would use Oxford as the basis for the fictional town of Jefferson in Yoknapatawpha County.

Although William Faulkner was bright, he felt no passion for his formal education. He dropped out of high school. Faulkner was employed in a bank in Oxford and began to write. In his early forays into writing, Faulkner emulated the poetic styling Edward Fitzgerald, A. E. Housman, John Keats, and Algernon Swinburne. Faulkner addressed many of these early poems to a young woman, Estelle Oldham. Oldham's parents disapproved of William Faulkner's courtship. They wanted their daughter to marry someone who had better financial prospects.

In 1918 as the First World War was winding down, William Faulkner tried to become a pilot for the U.S. Army. Faulkner failed to meet the physical requirements. The military rejected his application. Faulkner traveled to Toronto, Canada. He posed as an English citizen and joined the Royal Canadian Air Force. By the time Faulkner reached France, the conflict had ended.

After returning to the United States, William Faulkner attended the University of Mississippi from 1919 until 1921. The *New Republic* published his poem "L'Apres-Midi d'un Faune." Faulkner wrote for both the school newspaper and his hometown newspaper. Faulkner also drafted an experimental play that was presented by the University of Mississippi's drama club.

Once again William Faulkner dropped out of school. He followed a theater reviewer Stark Young to New York. Faulkner's attempted to generate interest in his writing. But publishers were not interested at this point. Faulkner returned to Oxford. He took a post as postmaster at the University of Mississippi. Faulkner used his work hours to continue writing. His superiors dismissed him in 1924.

The Marble Faun was William Faulkner's first collection of poems. These poems were written in a pastoral style. Book sales were very poor. When Faulkner visited Sherwood Anderson in New Orleans, Anderson suggested that poetry was not Faulkner's forte. Faulkner wrote short pieces of prose for the *Times-Picayune* and *The Double Dealer*. Faulkner submitted his manuscript *Soldier's Pay* to Boni & Liveright.

In 1925, William Faulkner traveled throughout England, France and Italy. His relationship with members of the Lost Generation flavored his stay in Paris. His writing during this period was influenced by symbolism and impressionism. *Soldier's Pay* was released during Faulkner's European trip.

In Faulkner's second novel, *Mosquitoes*, Faulkner satirized the New Orleans literary scene. Faulkner also made fun of his friend Sherwood Anderson. This was not the first time that Faulkner had lampooned Anderson, but it led to Anderson to sever ties with William Faulkner. However, Faulkner continued to have genuine admiration for Anderson at one point declaring, "the father of my generation of American writers and the tradition of American writing which our successors will carry on."

Faulkner's stream-of-consciousness novel *The Sound and the Fury* was published in 1929. This novel was ranked sixth on the *Modern Library's* on the 100 best English-language novels of the twentieth century. (William Faulkner's *Light in August* and *As I Lay Dying* are also on this list.)

William Faulkner would marry his former sweetheart Estelle Oldham in 1929. Oldham brought her two children from a previous marriage. The couple would also have two daughters over the next four years. The oldest one would die after only nine days. But Faulkner was still responsible for taking care of his new wife and young children. Faulkner's family life did not hinder his pursuit of extra-marital affairs.

In 1931, William Faulkner's *A Rose for Emily* was published. This work is widely anthologized and is a masterpiece of narrative and communal point of view. The five sections build tension through their lack of direct chronological order. This story is classified as Southern Gothic for its use of the Southern milieu in the post-Civil War period.

In order to make money in 1931, Faulkner wrote the novel *Sanctuary*. The sensational subject captured the public's attention. The financial success of *Sanctuary* drove sales to Faulkner's earlier stream-of-consciousness novel, *The Sound and The Fury*. The film studio Metro-Goldwyn-Mayer hired William Faulkner in 1932. Faulkner was assigned to write screenplays. This position required Faulkner to move to California. He was well-paid, but never comfortable in his new surroundings. In part, this discomfort led to Faulkner's excessive drinking. This period in his life would also set up the paradigm in which William Faulkner's screenwriting would provide the money, which allowed him to write his fiction. Like many people, William Faulkner's financial concerns were jeopardized by the uncertainty of the Great Depression.

In 1936, William Faulkner released *Absalom, Absalom!*. In this novel, he examined the way that the shadow of American slavery lingered over the modern South. He illustrated the way in which historical violations still have a destabilizing affect in the world.

In 1939, the National Institute of Arts and Letters selected William Faulkner to join its ranks. The same year Faulkner was awarded the O. Henry Memorial Short Story Award—a distinction he would earn the following year (1940) as well. Faulkner's writing from this period was a skillful

net of vivid narrative lines. His skill was also gaining Faulkner a reputation in which his work was worthy of scholarly study.

Howard Hawks reached out to William Faulkner for screenwriting help. Faulkner had a hand in creating the script for the film versions of [Ernest Hemingway's](#) *To Have and Have Not* and Raymond Chandler's *The Big Sleep*. During his sojourns to Hollywood, William Faulkner would also become an intimate to Lauren Bacall and Humphrey Bogart.

Despite his critical acclaim, William Faulkner book sales dwindled during World War II. As many of Faulkner's books went out of print, he relied more heavily on his screenwriting as a means of support. In 1946, Viking Press published *The Portable Faulkner*. Malcolm Cowley wrote the introduction and helped rehabilitate Faulkner's reputation.

In 1949, William Faulkner won the Nobel Prize for literature. The prestige and monetary value of this award allowed Faulkner a greater degree of financial autonomy. He continued to gain recognition for his writing during this period. In 1950, Faulkner was awarded the American Academy of Arts and Letters' Howells Medal for Fiction and in 1951 Faulkner won the National Book Award for his collected stories. From 1957 until 1958, William Faulkner would serve as the writer-in-residence at the University of Virginia.

In the 1950s, William Faulkner would accept Howard Hawks invitation to travel to Egypt to help in the production of *Land of the Pharaohs*. Faulkner would also travel to Britain, Brazil, France, Greece, Iceland, Italy, Japan, the Philippines and Venezuela on goodwill cultural exchanges for the U.S. State Department. His political interest involved acting in the Civil Rights movements. Faulkner was a supporter of nonviolent and moderate resistance.

Before his death in 1962, William Faulkner was awarded the National Institute's Gold Medal for Fiction. He died of a heart attack.

Ernest Hemingway - Biography

From: <http://www.biography.com/print/profile/ernest-hemingway-9334498>

Synopsis

Ernest Hemingway born in 1899 was an American author and journalist. His distinctive writing style, characterized by economy and understatement, influenced 20th-century fiction, as did his life of adventure and public image. He produced most of his work between the mid-1920s and the mid-1950s. He won the Nobel Prize in Literature in 1954. Many of his works are classics of American literature.

Early Life and Career

Ernest Miller Hemingway was born July 21, 1899 in Oak Park, Illinois. Clarence and Grace Hemingway raised their son in this conservative suburb of Chicago, but the family also spent a great deal of time in northern Michigan, where they had a cabin. It was there that the future sportsman learned to hunt, fish and appreciate the outdoors.

In high school, Hemingway worked on his school newspaper, *Trapeze and Tabula*, writing primarily about sports. Immediately after graduation, the budding journalist went to work for the *Kansas City Star*, gaining experience that would later influence his distinctively stripped-down prose style.

He once said, "On the Star you were forced to learn to write a simple declarative sentence. This is useful to anyone. Newspaper work will not harm a young writer and could help him if he gets out of it in time."

Military Experience

In 1918, Hemingway went overseas to serve in World War I as an ambulance driver in the Italian Army. For his service, he was awarded the Italian Silver Medal of Bravery, but soon sustained injuries that landed him in a hospital in Milan.

There he met a nurse named Agnes von Kurowsky, who soon accepted his proposal of marriage, but later left him for another man. This devastated the young writer but provided fodder for his works "A Very Short Story" and, more famously, *A Farewell to Arms*.

Still nursing his injury and recovering from the brutalities of war at the young age of 20, he returned to the United States and spent time in northern Michigan before taking a job at the *Toronto Star*.

It was in Chicago that Hemingway met Hadley Richardson, the woman who would become his first wife. The couple married and quickly moved to Paris, where Hemingway worked as a foreign correspondent for the *Star*.

Life in Europe

In Paris, Hemingway soon became a key part of what [Gertrude Stein](#) would famously call "The Lost Generation." With Stein as his mentor, Hemingway made the acquaintance of many of the great writers and artists of his generation, such as [F. Scott Fitzgerald](#), [Ezra Pound](#), [Pablo Picasso](#) and [James Joyce](#). In 1923, Hemingway and Hadley had a son, John Hadley Nicanor Hemingway. By this time the writer had also begun frequenting the famous Festival of San Fermin in Pamplona, Spain.

In 1925, the couple, joining a group of British and American expatriates, took a trip to the festival that would later provide the basis of Hemingway's first novel, *The Sun Also Rises*. The novel is widely considered Hemingway's greatest work, artfully examining the postwar disillusionment of his generation.

Soon after the publication of *The Sun Also Rises*, Hemingway and Hadley divorced, due in part to his affair with a woman named Pauline Pfeiffer, who would become Hemingway's second wife shortly after his divorce from Hadley was finalized. The author continued to work on his book of short stories, *Men Without Women*.

Critical Acclaim

Soon, Pauline became pregnant and the couple decided to move back to America. After the birth of their son Patrick Hemingway in 1928, they settled in Key West, Florida, but summered in Wyoming. During this time, Hemingway finished his celebrated World War I novel *A Farewell to Arms*, securing his lasting place in the literary canon.

When he wasn't writing, Hemingway spent much of the 1930s chasing adventure: big-game hunting in Africa, bullfighting in Spain, deep-sea fishing in Florida. While reporting on the Spanish Civil War in 1937, Hemingway met a fellow war correspondent named [Martha Gellhorn](#) (soon to become wife number three) and gathered material for his next novel, *For Whom the Bell Tolls*, which would eventually be nominated for the Pulitzer Prize.

Almost predictably, his marriage to Pauline Pfeiffer deteriorated and the couple divorced. Gellhorn and Hemingway married soon after and purchased a farm near Havana, Cuba, which would serve as their winter residence.

When the United States entered World War II in 1941, Hemingway served as a correspondent and was present at several of the war's key moments, including the D-Day landing. Toward the end of the war, Hemingway met another war correspondent, Mary Welsh, whom he would later marry after divorcing Martha Gellhorn.

In 1951, Hemingway wrote *The Old Man and the Sea*, which would become perhaps his most famous book, finally winning him the Pulitzer Prize he had long been denied.

Personal Struggles and Suicide

The author continued his forays into Africa and sustained several injuries during his adventures, even surviving multiple plane crashes.

In 1954, he won the Nobel Prize in Literature. Even at this peak of his literary career, though, the burly Hemingway's body and mind were beginning to betray him. Recovering from various old injuries in Cuba, Hemingway suffered from depression and was treated for numerous conditions such as high blood pressure and liver disease.

He wrote *A Moveable Feast*, a memoir of his years in Paris, and retired permanently to Idaho. There he continued to battle with deteriorating mental and physical health.

Early on the morning of July 2, 1961, Ernest Hemingway committed suicide in his Ketchum home.

Legacy

Hemingway left behind an impressive body of work and an iconic style that still influences writers today. His personality and constant pursuit of adventure loomed almost as large as his creative talent.

When asked by George Plimpton about the function of his art, Hemingway proved once again to be a master of the "one true sentence": "From things that have happened and from things as they exist and from all things that you know and all those you cannot know, you make something through your invention that is not a representation but a whole new thing truer than anything true and alive, and you make it alive, and if you make it well enough, you give it immortality."

Short Story Unit - Day 7 - Preparation for Author Hotseat

Topic: Happiness Through the Eyes of Faulkner and Hemingway (50 minutes)

Objectives

Students will begin to make text-to-text connections through preparation for role-play.
Students will use research and analysis to synthesize information.

Procedures

1. Warm Up - Check that students have a direction for research; if not, help them figure out the “motivation” for their role and for their research. (5 minutes)
2. Computer lab/library - research more information for author hotseat activity. Think about the time period of the characters, the geographic locations, the types of vocabulary used by the characters in the stories and by the authors. Look for details that are relevant to life during their times (both the fictional characters and our authors) to help you guide your questions for the hotseat and dialogue. (40 minutes)
3. Exit ticket - Review research and discuss any last-minute questions. (5 minutes)
4. Homework - Prepare questions and potential dialogue responses for author hotseat.

Assessments

- Reading and research preparation
- Staying on task in library
- Gathered research

Materials

- “The Short Happy Life of Francis Macomber” by Ernest Hemingway, “A Rose for Emily” by William Faulkner
- Faulkner and Hemingway biographies

Short Story Unit - Day 8 - Faulkner and Hemingway Author Hotseat

Topic: Happiness Through the Eyes of Faulkner and Hemingway (50 minutes)

Objectives

Students will begin to make text-to-text connections through preparation for role-play.
Students will use research and analysis to synthesize information.

Procedures

1. Warm Up - Check that students have their preparations for author hotseat. (5 minutes)
2. Author hotseat - this is student-driven and requires much effort on their end. There will be two students acting as our authors, two students acting as the authors' alter egos (filling in the sub-context of what our authors tell us in response to questions; what it is they're really thinking as they answer questions) and the rest of the class will act as various character from "Emily" and "Macomber." (40 minutes)
3. Exit ticket - Final and clarifying questions. Ask students to write if they have anything left unanswered, or if something from the hotseat is unclear. (5 minutes)
4. Homework - Prepare questions and potential dialogue responses for author hotseat.

Assessments

- Preparation for author hotseat
- Participation during author hotseat

Materials

- "The Short Happy Life of Francis Macomber" by Ernest Hemingway, "A Rose for Emily" by William Faulkner
- Faulkner and Hemingway biographies
- Research information to guide responses
- Author hotseat/role-play grading rubric

Short Story Unit - Day 9 - Faulkner and Hemingway Essay

Topic: How do External Influences Interfere with Happiness? (50 minutes)

Objectives

Students will begin writing to address unit essential question.

Students will begin to view writing as a social process.

Procedures

1. Warm Up - Address the essential question from your own perspective: How do external influences interfere with happiness? (5 minutes)
2. Discuss responses. Hand out opinionnaire from first lesson plan again and ask that students re-answer and re-evaluate their previous answers. Discuss the changes they made, and why they made those changes. (5 minutes)
3. Now, ask that students take their responses and think about the use external influences in “Emily” and “Macomber.” What were some of the external influences? How were our main characters affected by external influences? How did these influences interfere with their happiness? Was either character at all happy? Begin to brainstorm responses to essential question using either short story (or both short stories) to support your stance. (15 minutes)
4. Peer-to-peer advising: Have students work in pairs to discuss their brainstorming and their thought processes in answering the question. Have students provide support to each other in clarifying and editing ideas, finding textual support and preliminary analysis. (20 minutes)
5. Exit ticket - Review students’ work during peer-to-peer advising. Ask students to write their thesis statement as an exit ticket. (5 minutes)
6. Homework - Write a very thorough outline or rough draft of essay for workshopping tomorrow.

Assessments

- Warm up responses and questionnaire responses
- Peer-to-peer work

Materials

- “The Short Happy Life of Francis Macomber” by Ernest Hemingway, “A Rose for Emily” by William Faulkner
- Faulkner and Hemingway biographies
- Information and insight gathered during author hotseat

Short Story Unit - Day 10 - Faulkner and Hemingway Essay

Topic: How do External Influences Interfere with Happiness? (50 minutes)

Objectives

Students will work together to edit their writing and ideas in order to address the essential question.

Students will strengthen their text-to-text, text-to-self and text-to-world connections.

Procedures

1. Warm Up - Check for rough drafts of essays. (5 minutes)
2. Peer-to-peer critique: Have students work in groups of four to read and address each others' writing. Have students answer a sheet of questions about each member's essay and encourage them to write comments, questions, etc. on the drafts for the benefit of their classmate. (40 minutes)
3. Exit ticket - Review students' work during peer-to-peer advising. Ask students to write their thesis statement as an exit ticket. (5 minutes)
4. Homework - Respond to peer critiques and revise essay.

Assessments

- Draft responses

Materials

- Rough drafts of essays
- Critique question sheet