

备 课 纸

任教课程

年 月 日

湖南科技学院

教 案

2020~2021 学年第一学期

课 程 名 称	英语文学导论
学 院	外国语学院
系 (部)	英语系
授 课 班 级	2018 级英语商务英语本科 2 班
主 讲 教 师	廖海燕
职 称	副教授

湖南科技学院教务处制

二〇二〇年九月

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教 案（首页）

课程名称	《英语文学导论》			总计： 32 学时
课程类别	专业必修课	学分	2	讲课： 32 学时 实验： 学时 上机： 学时
任课教师	廖海燕	职称	副教授	
授课对象	专业班级：2018 级商务英语本科 2 班			共 1 个班
基本教材和主要参考资料	1. 《文学导论》戴炜栋、杨金才、王海萌编，上海外语教育出版社，2000. 2. 《新编英国文学选读》（上、下）（第四版）罗经国主编，北京大学出版社，2016. 3. 《美国文学史及选读》重排版（1）（2）吴伟仁主编，外语教学与研究出版社，2013. 4. 《英美诗歌与诗论选读》郑燕虹、蒋洪新编著，外语教学与研究出版社，2015. 5. 《英国文学史及作品选读（重排版 1、2）》吴伟仁编，外语教学与研究出版社，2013. 6. 《英国文学简史》刘炳善、陆佩弦编，上海外语教育出版社，1981. 7. 《英国文学新编》（上下）郭群英主编，外语教学与研究出版社，2001.			
教学目的和要求	<p>英美文学课程的教学任务是向学生传授英美文学各流派、文学巨匠及其主要代表作品与特点，帮助学生了解英美文学发展的大致脉络有一个清晰的了解，并熟悉英美文学史上重要的作家、作品等史实；培养学生掌握一定的文学审美能力，帮助学生在对文学的探讨中丰富对人生的感受。</p> <p>本课程目的在于使学生了解英美文学史的发展，熟悉英美文学的全貌，掌握文学批评的基本知识和方法以及不同文学流派的主要特征。同时培养学生阅读、欣赏、理解英美文学原著的能力。通过对文学作品进行分析与评论，掌握文学评论的基本方法，提高文学修养。同时通过阅读和分析名家名作，提高学生对英语的敏感性，促进其语言基本功的提高。</p>			
教学重点及难点	<p>本课程重点为掌握英美文学的主要流派，如：玄学派思想、自然主义、早期浪漫主义、超验主义、浪漫主义、现实主义文学、自然主义文学、现代主义文学、迷惘的一代、垮掉的一代、南方文学和女性文学、黑人文学、美国犹太文学和美国华裔文学，了解各流派的主要特点及在美国文学发展过程中的重要作用。</p> <p>本课程难点是掌握文学评论的基本方法，运用文学批评的理论与方法分析各流派代表作家的主要作品，如：文学作品如何反映文学流派的主要特点，如何反映社会及人的心理及本质，文学作品的艺术风格等。</p>			

注：课程类别：专业核心课

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Lecture One Course Introduction and the Old-Medieval English Literature

一、授课时间：第一周

二、授课类型：理论课

三、授课题目：Course Introduction and the Old-Medieval English Literature

四、教学目的和要求：

Firstly, this lecture will make the students have a general idea of this course and master the methods of learning this course. Secondly, this lecture will concern about the history of the old and medieval period, its literature and its representative work Beowulf. The students will learn about them.

五、教学重点和难点：

The early history; Beowulf

六、教学基本内容和纲要

I. Introduction to literature

Literature is broadly defined as any written or spoken material, but the term most often refers to creative works, which are of artistic value. Literature is the expression of life in words of truth and beauty; it is the written record of man's spirit, of his thoughts, emotions and aspirations; it is the history and the only history of human soul. It is characterized by its artistic, suggestive and permanent qualities.

A. Reading for pleasure

Howells (American novelist, playwright and literary critic) observed that the study of literature should begin and end in pleasure. Apart from its role of protest, education, cognition and aesthetic appreciation, literature is primarily to give pleasure, to entertain those who voluntarily attend to it. We can enjoy ourselves and get enlightened in the course of reading. The greatest pleasure and satisfaction to be found in literature occurs when it brings us back to the realities of human situations, problems, feelings, and relationships.

B. Reading for relaxation

Generally speaking, literature offers the reader an exciting narrative. It leads the way for readers to an exciting world of experience that is different from their own. Thus, literature succeeds in temporarily getting readers away from their own time and place and sending them to some imaginary world that they otherwise would never know. When readers are indulged in reading, they will put aside their problems and obligations of everyday life for the time being. Modern life is full of pressure. It is people's common desire to seek temporary relaxation from the stress in life.

C. Reading for acquiring knowledge

Literature gives readers not only pleasure but also knowledge and insight into the nature of reality. The readers' interest in reading lies partly in the fact that in the process of reading they acquire a good deal of information. Literature gives readers an insight into the tradition, custom, beliefs, attitudes, folklore, values of the age in which it is written. Whether it is in the form of a story, a poem, a play, or an essay, literature always offers readers some new piece of information that broadens their

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knowledge of the world.

D. Reading to confront experience

Doris Lessing states: "Literature maps the world for us, fleshing out what we get from newspaper articles and television reports, giving us a parallel landscape infinitely rich and various where we may stroll any time we like, tourists in imaginary world that mirror real ones." Literature is appealing mainly because of its relationship to human experience. It sheds light on the complexity and ambiguity of human experiences and thus broadens readers' awareness of the possibilities of experiences. Readers get immediate access to a wide range of human experiences they otherwise might never know. Literature not only gives readers a chance to participate in the experience of others', but also tries to influence their attitudes and expectations.

E. Reading for artistic appreciation

Under perfect discipline, literature can be studied for artistic appreciation. The well-structured language manifests good craftsmanship, and the beauty of expression and form enjoy immortality. A story, a poem, a play or an essay is a self-contained piece of art, with its unique structure and texture. It can be analyzed according to literary theories and criteria. When we approach literature in this way, we began to move in the direction of literary criticism. Literary criticism is by no means negative or fault finding. It is an attempt to clarify, explain and evaluate literature from an aesthetic point of view. In fact, the more we learn about how to analyze a story, a poem, a play, or an essay from an artistic point of view, the greater our understanding and appreciation of a literary work can be acquired, and greater the pleasure and enjoyment we can draw from it.

Course aims:

- a. To provide the learners with **a brief outline of the history** of British literature up to the first half of the 20 th century;
- b. To consolidate and extend the learners' knowledge and fluency in English through **interaction with literary texts**;
- c. To further develop the learners' ability **to recognize and express emotional and moral attitudes** on a higher level than about daily occurrences so as to facilitate their communication with educated native speakers;
- d. To prepare the learners for the study of literature in English at a higher level and to help them develop interest in and, hopefully, the habit of , reading extensively

II. Historical Background in Anglo-Saxon period

The Anglo-Saxon Period, called the period of Old English literature extends from 449 to 1066, the year of the Norman conquest of England. After the withdrawal of Roman troops, the Teutonic tribes, esp, the Anglos conquered the island and called it Angle-land, then England, their language is Anglo-Saxon old English. The Anglo-Saxons brought to England the Germanic language and culture.

III. Literature

- 1) pagan: oral sagas the Song of Beowulf
- 2) Christian: copied by the teaching of the monks.

The influence of the Christianity upon language and culture. Two ecclesiastic poets: Caedmon and Cynewulf

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3) The Song of Beowulf (Anglo-Saxon poetry)

can be termed England's national epic and its hero Beowulf, the king of the Danes is regarded as one of the national heroes of the English people. The present script was written down in the 10th century while the story took place at the beginning of the 6th century in Scandinavia.

The main plot: fight with Grendel /fight with Grendel's mother/fight with fire-drake
death and funeral

4) Features of Beowulf

a mixture of paganism and Christian elements.

The use of alliteration is another notable feature. In alliterative verse, certain accented words in a line begin with the same consonant sound; use of repetition and variation; A lot of metaphors and understatements are used in the poem.(Scop)

5) Comment on Beowulf

Beowulf is a grand hero. He is so, simply by his deeds. He is faithful to his people. He dies a heroic death for his people. It is not Christian but a pagan poem, despite the Christian flavor given to it by the monastery scribe. It is the product of an advanced pagan civilization. The whole poem presents us an all-round picture of the tribal society. The social conditions and customs can be seen in it. So the poem also has a great social significance.

IV. Historical backgrounds in Anglo-Norman Period

In the year 1066, at the battle of Hastings, the Normans headed by William, Duke of Normandy, defeated the Anglo-Saxons. The Normans brought the French civilization and the French language to England. For the upper class, they speak French while the common people they still speak Old English. Besides, the Normans brought Greek culture, Roman law and the Christian religion, which provided the source for the rise and growth of English literature. English literature is also a combination of French and Saxon elements. The Norman conquests marked the beginning of feudalism in England.

V. The Literature

In contrast with the Anglo-Saxon poetry, Medieval English literature deals with a wider range of subjects, is expressed in the form of romance. Romance which uses narrative verse or prose to sing knightly adventures or other heroic deeds is a popular literary form in the medieval period. In theme, it has developed the characteristic medieval motifs of the quest, the test, the meeting with the evil giant and the encounter with the beautiful beloved. The hero is usually the knight (to protect the church, to rescue a maiden, to meet a challenge) and there is often a liberal use of the supernatural things in romance such as mysteries and fantasies. Romantic love is an important part of the plot in romance. While the structure is loose and episodic, the language is simple and straightforward. If the epic reflects a heroic age, the romance reflects a chivalric one.

七. 教学方法和措施

本节课主要采用讲授法、讨论法、课堂七人活动组讨论、研讨式教学、对分课堂进行课堂教学。通过教师的讲解和梳理，学生能够了解文学课的性质、作用和一些学习方法。除此之外，本节课教师还将梳理英国文学的大致发展阶段以及早期英国的基本历史情况和文学概况。具体措施如下：

Step 1: the teacher investigates the students' knowledge of literature

Step 2: through the students' response, the teacher tries to lead the students to learn about this course

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Step 3: the teacher introduces the major periods of British literature

Step 4: the teacher discusses with the students about the early British history and its literature

八. 教学步骤:

Step 1: Make a brief introduction to the course

Step 2: Historical Background in Anglo-Saxon period

Step 3: Old-Medieval English Literature

九. 作业, 讨论题, 思考题

Why is Chaucer regarded as the “founder of realism”?

What are Chaucer’s contributions to English literature?

十. 参考资料:

《英国文学选读》王守仁编 高等教育出版社, 2001.

《英国文学简史》刘炳善 河南人民出版社 1993.

《英国文学简史》常耀信, 南开大学出版社 2006.

《英美文学选读》张伯香, 外语教学与研究出版社 1999

■ Lazzari, Marie. Ed. *Epics for Students: Presenting Analysis, Context, and Criticism on Commonly Studied Epics*. Detroit: Gale Research.

十一. 课后小结

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Lecture Two Analysis of *Hamlet* and *The Merchant of Venice*

- 一. 授课时间: 第二周
- 二. 授课类型: 专业必修课
- 三. 授课题目: Analysis of *Hamlet* and *The Merchant of Venice*
- 四. 教学目的和要求: It aims to highlight Shakespeare's contributions to English drama. The students are required to understand the excerpt from *Hamlet*.
- 五. 教学重点和难点: to make sure of Hamlet's delaying of revenging and his character and analyze the characters of Shylock and Portia.
- 六. 教学基本内容:

I. A brief introduction to *Hamlet*

Time: Written during the first part of the seventeenth century (probably in 1600 or 1601), *Hamlet* was probably first performed in July 1602. It was first published in printed form in 1603 and appeared in an enlarged edition in 1604.

Place: the story took place in Denmark

Resources: The raw material that Shakespeare appropriated in writing *Hamlet* is the story of a Danish prince whose uncle murders the prince's father, marries his mother, and claims the throne. The prince pretends to be feeble-minded to throw his uncle off guard, then manages to kill his uncle in revenge. Shakespeare changed the emphasis of this story entirely, making his Hamlet a philosophically-minded prince who delays taking action because his knowledge of his uncle's crime is so uncertain.

Major Characters:

Hamlet - The Prince of Denmark, the title character, and the protagonist. About thirty years old at the start of the play, Hamlet is the son of Queen Gertrude and the late King Hamlet, and the nephew of the present king, Claudius.

Claudius - The King of Denmark, Hamlet's uncle, and the play's antagonist. Murdered his brother, the King Hamlet and married his sister-in-law Gertrude

Gertrude - The Queen of Denmark, Hamlet's mother, recently married to Claudius. Gertrude loves Hamlet deeply

Ophelia - Polonius's daughter, a beautiful young woman with whom Hamlet has been in love.

Horatio - Hamlet's close friend, who studied with the prince at the university in Wittenberg.

Polonius - The Lord Chamberlain of Claudius's court, a pompous, conniving old

The causes of Hamlet's revenge: the old King Hamlet was murdered when Hamlet studied abroad. Three times the ghost of the dead king had stalked the battlements of Elsinore Castle. On the fourth night, accompanied by Horatio, Hamlet came to see the specter of his father, two months dead. Then, he met his father's ghost and listened to what it had to say. He learned that his father had not died from the sting of a serpent but was murdered by his own brother. The ghost added that Claudius was guilty not only of murder but also of incest and adultery. So, Hamlet decided to find out the truth and revenge the death of his father. But, because he is contemplative and thoughtful by nature, he delays, entering into a deep

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melancholy and even apparent madness. The following is an excerpt from Hamlet, Act III, Scene I.

II. An Excerpt from Hamlet, Act III, Scene I

Dramatic style: Soliloquy (戏剧独白), Monologue

Tone: gloomy

Theme: significance of life and death

A detailed analysis (3 parts)

Hamlet enters, speaking thoughtfully and agonizingly to himself about the question of whether to commit suicide to end the pain of experience: “To be, or not to be: that is the question” (III.i.58). He says that the miseries of life are such that no one would willingly bear them, except that they are afraid of “something after death” (III.i.80). Because we do not know what to expect in the afterlife, we would rather “bear those ills we have,” Hamlet says, “than fly to others that we know not of” (III.i.83–84).

a. Understand “to be, or not to be: that is the question”

Is the question solved by the speaker? (fall in spiritual agony)

Paraphrase: to live or to end one’s life by self-destruction, that is a question to be discussed and answered. But this way of expression is quite witty and ambiguous, for Hamlet never says “I” or “me” in the entire speech. He is not trying to “express” himself at all; instead, he poses as a matter of philosophical debate. It is a philosophical debate on the subject of whether life is worth living. A reconsidering of the significance of living.

It sounds as if he’s making an argument to convince an imaginary listener about an abstract point rather than directly addressing how the question applies to him. In the following part, Hamlet is trying to search out, in a scholarly way, the basic thought process that will help him solve his problems.

Which is nobler, to accept the miseries life brings or to fight against and end them?

b. The relationship between “die” and “sleep”

“die” and “sleep” (metaphor and euphemism)

To die only means to sleep, which can end the heart-ache mentally and shock physically. This is a completion of one’s life to be strongly expected. It’s attractive. What’s more, Renaissance man accepted that the ancient Romans believed it was noble to commit suicide when they could no longer live with honor.

But to sleep, perhaps to dream. We do not know what happens after death. It may be a peaceful sleep, but it may be a nightmare. “better the devil you know than one you don’t know”.

It would be so simple to end all one’s troubles by simply putting oneself to rest with a dagger, but men fear death—“the undiscovered country” from which “no traveler returns”—and consequently put up with familiar problem rather than “fly to others that we know not of”.

“conscience” (awareness) thus makes “cowards of us all”, for when we think about the consequences of an action, we end up not taking it. This is an important clue to Hamlet’s character and the reason for his delay. A man of thought rather than action, he sees the many sides of an issue, and ends up nothing.

Resolution here is triplicate (三重的).

It refers to a plan to kill himself, his plan to kill Claudius, and also, to his plan to solve his original “question”.

Questions

1. What kind of a person is Hamlet?

2. Why Hamlet uses “we” and “us” instead of “I” or “me” in his soliloquy?

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3. As Hamlet himself said “Conscience does make cowards of us all”, do you think that Hamlet is a coward?

Reference:

Hamlet: melancholy, meditative, philosophical but indecisive

A man of thought not of action

Because he is engaging in an open argument with the audience. This is not an introspective solitary soliloquy, but as was the nature of Shakespeare’s theatre (roofless), the character stepping out of the action and discussing with the audience. Besides, the use of “we” or “us” is less subjective than “I”, which is the general concern rather than a mere individual puzzle.

III. An Analysis of *The Merchant of Venice*

The Merchant of Venice WILLIAM SHAKESPEARE

Main characters

- Antonio (the Christian merchant)
- Shylock (Jewish usurer)
- Bassanio (Antonio’s best friend)
- Portia (Bassanio’s wife)

The Merchant of Venice: The Story

- ♣ Bassanio asks Antonio for a loan of 3000 ducats in order to court Portia, a rich heiress of Belmont.
- ♣ Antonio has no ready cash at that moment, so he turns to Shylock, the Jewish usurer for a loan.
- ♣ Shylock agrees to lend the money on condition that Antonio signs a bond agreeing to the forfeit of a pound of flesh if the money is not returned on the appointed day.
- ♣ Bassanio successfully wins Portia’s love.
- ♣ Bad news comes that Antonio’s ships on which he invests all his money has been wrecked at sea.
- ♣ Shylock insists on his pound of flesh from Antonio’s body.
- ♣ On the court, all the efforts to persuade Shylock to have mercy on Antonio are in vain. Antonio is in danger.
- ♣ A young lawyer comes and saves Antonio with her wisdom. He asks Shylock to fulfill the very letter of his bond---to cut down exactly one pound of flesh and shed no blood.
- ♣ Shylock is cornered and begs for forgiveness.
- ☀ Part of Shylock’s property is confiscated. He is punished for his cruelty.
- ☀ The play ends in a moonlit scene. The young lawyer reveals her identity. She is no other than Portia in disguise.

Analysis of Shylock

- He’s greedy, miserly, fierce and malicious.
- He’s adept at scheming and sets a trap artfully.
- He pockets insults and watches for a chance to take revenge.
- He is eloquent and unyielding.
- He defends his rights and interests and national dignity.

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- He is discriminated by Christians.

Analysis of Portia

- She finds a legal flaw by her wisdom, attends the trial as a lawyer.
- She is kind, wise, friendly, beautiful with justice, calm, merciful ,experienced, gracious and so on.

七. 教学方法及手段: 讲授法; 讨论法; 角色扮演、研讨式教学、对分课堂、超星学习通

八. 教学步骤:

Step 1: Students' report about the reflective questions concerning Hamlet's soliloquy

Step 2: Explain Hamlet's soliloquy in details

Step 3: Appreciating *The Merchant of Venice*

九. 作业:

The students are required to write a comment about Hamlet.

十. 参考资料:

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社.

《英国文学简史》 刘炳善, 陆佩弦 上海外语教育出版社 1981.

《英国文学新编》(上下) 郭群英 外语教学与研究出版社 2001.

《英美文学选读》 张伯香, 外语教学与研究出版社 1999.

十一. 课后小结

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Lecture Three The 17th Century Literature and Francis Bacon's *Of Studies*

- 一. 授课时间: 第三周
- 二. 授课类型: 专业必修课
- 三. 授课题目: The 17th Century Literature and Francis Bacon's *Of Studies*
- 四. 教学目的和要求: It aims to introduce Francis Bacon and his essay "Of Studies"
- 五. 教学重点和难点: to master the styles of Bacon's essays and textual analysis of *Of Studies*
- 六. 教学基本内容:

I. The Historical Background

- a. The cooperation between the monarchy and the bourgeoisie was over in the early 17th century. (Elizabethan I died, James I came to power, and Charles I then dissolved the parliament and ruled the country with absolute government in 1629).
- b. The English Revolution (led by Oliver Cromwell), Charles was captured and was executed in 1649. Thus, the monarchy was abolished and came the period of the Republican or commonwealth.
- c. The revolutionary camp split (the middle bourgeoisie—the big bourgeoisie; the bourgeoisie—the common people;)
- d. The bourgeoisie dictatorship and the Restoration. After the death of Cromwell, the monarchy was restored. It was called the period of restoration. James II invited Prince William of Orange to the English throne. This was the so-called "Glorious Revolution" (bloodless). After a century of disputes and battles, the state structure of England was settled, within which capitalism could develop freely.

Literary Characteristics

Puritan influence (to suppress literary art, stern and hard style)

Metaphysical poets (John Donne, George Herbert , Andrew Marvell)

John Donne: "The Flea", "Song", "A Valediction: Forbidding Mourning"

John Milton (a great poet) *Paradise Lost*, *Paradise Regained*, *On his Blindness*,
On His Deceased Wife

John Bunyan *The Pilgrim's Progress*

II. Biographical Introduction

- a. Being the younger son of Elizabethan's first Lord Keeper, Bacon had a fortunate heritage and background.
- b. Studied at Cambridge (Trinity College) and Gray's Inn, entered Parliament, and gradually established his reputation
- c. Became Lord Keeper of King James but was accused of taking bribes in office. After a token of imprisonment, Bacon retired in disgrace and spent his later years in the scientific research.

III. Bacon's Works

Bacon's works can be divided into three classes:

The philosophical: *the Advancement of Learning*

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the Novum Organum

The literary works: *Essays (of Truth, of Death, of Studies, of Friendship etc)*

The Professional works: *Maxims of the Law and Reading on the Statue of Uses*

IV. Mottos by Bacon

1. Beauty is as summer fruits, which are easy to corrupt, and cannot last; and for the most part it makes a dissolute youth, and an age a little out of countenance
美犹如盛夏的水果，是容易腐烂而难保持的，世上有许多美人，她们有过放荡的青春，却迎受着愧悔的晚年。
2. It is impossible to love and be wise. 要恋爱而又要理智是不可能的。
3. There is no man that imparteth his joys to his friends, but that he joyeth the more; and no man that imparteth is griefs to his friends, but he grieveth the less.
与友分享欢乐者,无不欢乐倍增;与友分担哀伤者,无不哀伤减半
4. Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend
读史使人明智，读诗使人灵秀，数学使人周密，科学使人深刻，伦理学使人庄重，逻辑修辞之学使人善辩：凡有所学，皆成性格
5. Knowledge is power 知识就是力量
6. Wives are young men's mistresses, companion's for middle age, and old men's nurses.
妻子是年轻时的情人，中年时的伴侣，老年时的陪护。

V. Analyze *Of Studies*

Of studies is the most popular of Bacon's 58 essays. It analyzes what studies chiefly serve for, the different ways adopted by different people to pursue studies, and how studies exert influence over human character. *Of Studies* can be divided into three parts

Part 1: what are the functions of studies

Part 2: the different ways of reading books

Part 3: how studies affect one's human character

4.1 Questions to be discussed

- a. What studies serve for?
- b. According to Bacon, what are the good ways of reading books?
- c. How can studies exert influence over human character?
- d. Pay attention to the language
- e. Notice the figures of speech

4.2 What are the features of Bacon's essays?

The language is very neat, pretty and weighty.

The sentences are very short. Bacon also likes to use more co-ordinate conjunctions than the subordinated ones, such as "as, since, because".

Parallelism, epigrams, metaphor and simile

Bacon's essays are famous for their brevity, compactness and powerfulness.

VI. Homework

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1. What can you benefit from Bacon's *Of Studies*?
2. What are your study habits? Do you think you should improve them?
3. Summarize the historical backgrounds of the 17th century.
4. Preview John Donne's "Song"

七. 教学方法及手段: 讲授法; 讨论法; 课堂七人活动组讨论、研讨式教学、对分课堂

八. 教学步骤:

Step1: Introduce the historical background of the 17th literature

Step 2: Biographical introduction to Bacon

Step 3: a discussion of *Of Studies*

九. 作业:

1. What can you benefit from Bacon's *Of Studies*?
2. What are your study habits? Do you think you should improve them?
3. Summarize the historical backgrounds of the 17th century.
4. Preview John Donne's "Song"

十. 参考资料:

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

《英国文学简史》 刘炳善, 陆佩弦 上海外语教育出版社 1981

《英国文学新编》(上下) 郭群英 外语教学与研究出版社 2001

《英美文学选读》 张伯香, 外语教学与研究出版社 1999

<http://jpkc.yzu.edu.cn/course/ygwx/Course/index.htm>

http://en.wikipedia.org/wiki/Francis_Bacon

十一. 课后小结

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任教课程

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Lecture Four John Donne and “A Valediction: Forbidding Mourning”

- 一 授课时间：第四周
- 二. 授课类型：专业必修课
- 三. 授课题目：John Donne and “A Valediction: Forbidding Mourning”
- 四. 教学目的和要求：It aims to appreciate John Donne’s poems
- 五. 教学重点和难点：to understand the conceit by metaphysical poet John Donne
- 六. 教学基本内容：

I. John Donne

- a. Born into a prosperous merchant family; Romantic Catholic family, but quitted his religious belief later, was appointed to be a priest in the Anglican church(英国国教) and became the Dean of St. Paul’s Cathedral ;
- b. well-educated in both Cambridge and Oxford universities but took no degree at either university because he would not take the Oath of Supremacy required at graduation;
- c. expeditions in France and Italy;
- d. hasty marriage with Anne More;

II. Literary term

Metaphysical poetry(玄学诗): is commonly used to name the work of the 17th century writers who wrote under the influence of John Donne. With a rebellious spirit, the metaphysical poets try to break away from the conventional fashion of the Elizabethan love poetry. They are characterized by mysticism in content and fantasticality in form. John Donne is the leading figure of the “metaphysical school.”

Conceit (奇喻): to construct a reasonable relation between two completely incompatible things. (love and flea, love and compasses etc.)

It sucked me first, and now sucks thee,
And in this flea, our two bloods mingled be;
This flea is you and I, and this
Our marriage bed, and marriage temple is;

III. Interpreting “Song”

Song is from his “Songs and Sonnets”. In “Songs and Sonnets”, Donne often holds more negative attitudes towards love and woman. It is the same with “Song”. (Donne was influenced by his mother and his wife’s early death, aged 33, after giving the birth to their twelfth baby)

Questions:

1. Please examine the poetic form, is it regular or irregular?
2. What images are involved in this poem? Are they related to each other?
3. What is the speaker’s attitude towards love and woman?
4. What is the tone?

Answers:

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Form: irregularity among the regularity. ababccddd ababbccccc ababccddd

Imagery: a falling star, a mandrake root (曼德拉草根), the devil's foot, mermaids singing

The above images, from different perspectives, all have something to do with extreme impossibilities.

Detailed information:

a. Stars are often symbolic of Angels and heaven, so a falling star is a thing of great destruction, symbolizing the duplicity of women. It is of no possibility to catch a falling star.

b. "mandrake" in superstition is said to scream when it is pulled from the ground, according to whether the roots are twofold or threefold, representing female form or male form. While a female form can help to be pregnant. However, when it does, it is always male rather than female, meaning it is impossible to be pregnant.

c. The following juxtaposed image is the devil's foot. It is said to be cleft, which may be traced to Pan, the God of Shepherds. He has the hindquarters, legs, and horns of a goat. But still it's of no possibility to cleave the devil's foot.

d. envies' stinging was supposed to be impossible to avoid, which accompanies one's whole life. Envy exists like a scorpion, and once a scorpion has you in its vice, as envy does, it is impossible to escape.

e. Mermaids (女妖塞壬 siren), are mythological Greek creatures who with their singing lured sailors to their death. The image of mermaid appears to be women above the waist but is not beneath, and this could suggest that women are deceptive creatures. The utter frustration is that mermaids are not for visual beauty but leading to one's death. It was said that as soon as the singing of a siren was heard, the listener was bound to fall dead. The only one who can escape this fate was Odysseus. Mermaid is a symbol of deception and destruction as well.

Tone: ironic and satiric

Theme: inconstancy is woman's nature; true love is unattainable

IV. Appreciating "A Valediction: Forbidding Mourning"

Background: In 1611, John Donne wrote "A Valediction: Forbidding Mourning" to his wife, Anne More, weak and pregnant when he was about to set off France conducting government business. Donne intended to prevent his wife from the sadness of their departure. Valediction is derived from a Latin word, meaning to say farewell. The title says, in essence, "When we part, we must not mourn."

Rhyme Scheme and Meter

Compared to many of Donne's poems, the nine stanzas of this Valediction are quite simple. Here, each four-line stanza is quite unadorned, with an ABAB rhyme scheme and an iambic tetrameter. The meter is iambic tetrameter with eight syllables (four feet) per line. Each foot, or pair of syllables, consists of an unstressed syllable followed by a stressed syllable.

So let /us melt/, and makes/ no noise,
No tear/-floods, nor/ sigh tem/pests move,

Textual Analysis

Stanza 1 and 2 (Find out the simile)

Tenor (本体): their separation

Vehicle(喻体): virtuous men pass away mildly (death), a man's soul from his body

"Parting" to "death" is a common comparison in literary works. Here, "Virtuous" refers to not in moralities, but those people who can meet their death without complaints, saying it is time for their souls to

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move on to eternity.

- **profanation** -- the act of showing contempt for God or holy things. “debasement or cheapening (of religious)”

- **laity** -- common people (of religious) church members who are not ordained clergymen; laymen

- Hyperbole: tear-floods, sigh tempests

- “melt” means the physical bond that unites us. we must not cry storms of tears, and move tempests of sigh. To declare our love publicly will debase and cheapen our love, which is love of the ordinary people. This shows the speaker’s emotional aristocrats.

Stanza 3, 4 and 5

- **trepidation** – movement

- **sublunary love**—below the moon, worldly love

The field of astronomy (天文学): earthquake and the movements of the sun and other

Moving of the earth: earthquake, harmful and causing fear

Trepidation of the spheres: heavenly bodies, natural and harmless, actually with more greater motions and unknown.

Question: Which one bears resemblance with the speaker’s love?

(like the heavenly bodies; our movements—our temporary separations— should cause no excitement.)

- Moving of the earth → the dull sublunary love→ sensual and physical bond

- Trepidation of the spheres → the speaker’s love →spiritual attachment

- By contrast, our love is so refined, so otherworldly, that it can still survive without the closeness of eyes, lips, and hands.

Stanza 6, 7, 8 and 9 (two similes)

Our souls are one, like a gold beaten to airy thinness. (alchemy)

A gold -- when it is beaten with a hammer, widens and lengthens; when we depart, the spiritual bond that unites us actually expands rather than causes a break and rift.

- Our souls are two, like the feet of twin compasses. (geometry)

- The wife’s soul the fixed foot

- The husband’s soul the outer foot

- The fixed foot (wife’s soul) makes no show to move, but does if the outer foot (husband’s soul) moves. When the outer foot(husband’s soul) travels far, the fixed foot(wife’s soul) should follow it and grows straight until the outer foot (husband’s soul) comes back. Wife’s attachment to husband

- Your position there helps me complete my circle so that I end up where I began. The image of a circle (perfection) Husband’s attachment to wife

The main thread of this poem develops

- farewell as mild as the uncomplaining deaths of virtuous men → to weep would be “profanation of our joys.” → harmful “Moving of the earth” to innocent “trepidation of the spheres,” →dull sublunary lovers “love” and their love “Inter-assured of the mind” →the unity of two souls expands rather than breaks→the feet of twin compasses

Theme: A Comparison between the Common Love of the Everyday World and the Uncommon Love of

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the Speaker

Real, complete love unites not only the bodies of a husband and wife but also their souls. Such spiritual love is transcendent, metaphysical, keeping the lovers together intellectually and spiritually even though the circumstances of everyday life may separate their bodies.

Homework:

1. How much do you know about Satan(撒旦)? Do you think that Satan is a devil or a rebellious hero?
2. Read John Milton's *On His Blindness*, what's the speaker's attitude towards his blindness? Illustrate your points with examples.

七. 教学方法及手段: 讲授法; 讨论法; 课堂七人活动组讨论、研讨式教学、对分课堂

八. 教学步骤:

Step1: Students' report of the historical backgrounds of the 17th century

Step 2: Brief introduction to John Donne

Step 4: A discussion of "Song" and "A Valediction: Forbidding Mourning"

九. 作业:

- How much do you know about Satan(撒旦)? Do you think that Satan is a devil or a rebellious hero?
- Read John Milton's *On His Blindness*, what's the speaker's attitude towards his blindness? Illustrate your points with examples.

十. 参考资料:

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

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《英国文学新编》(上下) 郭群英 外语教学与研究出版社 2001

《英美文学选读》 张伯香, 外语教学与研究出版社 1999

<http://www.luminarium.org/sevenlit/donne/>

<http://www.luminarium.org/sevenlit/donne/donnebib.htm>

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Lecture Five Jonathan Swift and *A Modest Proposal*

- 一. 授课时间: 第五周
- 二. 授课类型: 专业必修课
- 三. 授课题目: Jonathan Swift and *A Modest Proposal*
- 四. 教学目的和要求:

Through this lecture, students will know more about Jonathan Swift, a master of prose and satirist. Students are required to understand the satiric art in *Gulliver's Travels* and his famous political pamphlet *A Modest Proposal*.

- 五. 教学重点和难点: to understand *A Modest Proposal*, to identify the narrator and the author, to distinguish the purpose of the proposal

- 六. 教学基本内容:

I. Life Introduction

Jonathan Swift, a posthumous child (遗腹子), was born in Dublin, Ireland, of a poor English family, and he was compelled to accept aid from relatives, who gave it grudgingly.(吝啬地)

Through the generosity of an uncle, he was educated at Kilkenny Grammar School and then Trinity College in Dublin.

Between 1689 and 1699 he worked as a private secretary to a distant kinship Sir William Temple, a retired diplomat. And there he also received a first-rate education in politics through contact with Temple and many other well-known politicians, learning much about the vice, hypocrisy, intrigues, deception and corruption in the political world.

II. Literary position and major works

Literary Position

Swift is one of the greatest masters of English prose.

Swift is a master satirist. Even today, he is still regarded as a national hero in Ireland.

Works:

- *The Tale of Tub* (1704) 一只桶的故事
- *Battle of the Books* (written in 1679, published in 1704)
- *Gulliver's Travels* (1726), his greatest satiric work

III. Swift's Major Concerns

Moral attributes: Swift was a man of great moral integrity and social charm. He had a deep hatred for all the rich oppressors and a deep sympathy for all the poor and oppressed.

Human nature: His understanding of human nature is profound. In his opinion, human nature is seriously and permanently flawed. To better human life, enlightenment is needed, but to redress it is very hard. He intends not to condemn but to reform and improve man nature and human institutions, there is often an under or overtone of helplessness and indignation.

IV. Swift's artistic features

Satire

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His satire is usually masked by an outward gravity and an apparent earnestness which renders his satire all the more powerful.

Simplicity and Directness

- Swift is always most unsurpassed in the writing style of simple, direct, precise prose. He defined a good style as “proper words in proper places.” Clear, simple, concrete diction, uncomplicated sentence structure, economic and conciseness of language mark all his writings—essays, poems and novels.

V. Introduction to *Gulliver's Travels*

- *Gulliver's Travels*, Jonathan's best fictional work, was published in 1726, under the title of *Travels into Several Remote Nations of the World*, by Samuel Gulliver. The book contains four parts, each dealing with one particular voyage during which Gulliver meets with extraordinary adventures on some remote island after he has met with shipwreck of piracy of some other misfortune.

Part 1

- The first part tells about his experience in Lilliput, where the inhabitants are only six inches tall (1 inch=2.54cm), twelve times smaller than the normal human beings. The emperor believed himself to be the delight and terror of the universe, but it appeared quite absurd to Gulliver who was twelve times as tall as he. In his account of the two parties in the country, distinguished by the use of high and low heels, Swift satirizes the Tories and the Whigs in England.
- Religious disputes were laughed at in an account of a problem which divided the Lilliputians: “Should eggs be broken at the big end or the little end?”

Part 2

- In the second part, Gulliver is left alone in Brobdingnag (大人国) where people are not only ten times taller and larger than ordinary human beings, but also superior in wisdom. Gulliver now found himself a dwarf among men sixty feet in height. The king, who regarded Europe as if it were an anthill.
- 1 foot =30.48cm

Part 3

- The third part deals with mainly with his accidental visit to the flying Island, where the philosophers and projectors devote all their time and energy to the study of some absurd problems. Their scientists are engaged in projects for exacting sunbeams out of cucumbers, turning ice into gunpowder and making cloth from cobweb. It is a parody on scholastics and projectors.

Part 4

- The last part is a most interesting account of his discoveries in the Houyhnhnm land(马国), where horses are endowed with reason and all good and admirable qualities, and are the governing class.
- Contrary to the Houyhnhnms, the Yahoos (粗鲁之人) possess every conceivable evil. They are malicious, spiteful, envious, unclean and greedy. Gulliver admires the life and ways of the horses, as much as he is disgusted with the Yahoos, whose relations remind him of those existing in English society to such a degree that he shudders at the prospect of returning to his

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native.

VI. Detailed Study of *A Modest Proposal*

- What is the narrator's proposal? How is this proposal beneficial to people?
- What tone is used here? Illustrate your points with some examples from the text.
- His proposal is to fatten up the undernourished children and feed them to Ireland's rich land-owners. Children of the poor could be sold into a meat market at the age of one thus combating overpopulation and unemployment, sparing families the expense of child-rearing while providing them with a little extra income, improving the culinary(烹饪) experience of the wealthy, and contributing to the overall economic well-being of the nation.
- Theme
- a model [satire](#)
- the most devastating protest against the inhuman exploitation and oppression of the Irish people by the English ruling class
- the apparent eagerness, sincerity and detachment of the author adds to the bitter irony and biting sarcasm

七. 教学方法及手段: 讲授法; 讨论法;

八. 教学步骤:

Step one: Students' presentation for the previewing work

Step two: Introduce Jonathan Swift

Step three: The framework of *Gulliver's Travels*

Step four: Analyze *A Modest Proposal*

九. 作业:

The students are required to do some previewing work for the next lecture.

十. 参考资料:

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

《英国文学简史》 刘炳善, 陆佩弦 上海外语教育出版社 1981

《英国文学新编》(上下) 郭群英 外语教学与研究出版社 2001

《英美文学选读》 张伯香, 外语教学与研究出版社 1999

十一. 课后小结

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Lecture Six Thomas Gray and *Elegy Written in a Country Churchyard*

一. 授课时间: 第六周

二. 授课类型: 专业必修课

三. 授课题目: Thomas Gray and *Elegy Written in a Country Churchyard*

四. 教学目的和要求:

It aims to introduce Sentimentalism and the representative figure, Thomas Gray. Through this lecture, students will know some characteristics of sentimentalism and Gray's masterpiece *Elegy Written in a Country Churchyard*.

五. 教学重点和难点: to understand the essence of Sentimentalism and analyze Thomas Gray's masterpiece.

六. 教学基本内容:

I. Sentimentalism

In the middle of the 18th century, sentimentalism gradually made its appearance. Sentimentalism came into being as the result of a bitter discontent among the enlightened people with social reality. The sentimentalists continued to struggle against feudalism, but they sensed at the same time the contradictions in the process of capitalist development. Dissatisfied with reason, sentimentalists appealed to sentiment to the human heart. They turned to the countryside for its material, and showed great sympathy for the poverty. It marked the midway in the transition from Classicism to Romanticism in English poetry.

II. Thomas Gray's Features

Thomas Gray is the representative figure of sentimentalists. With a classical precision and polish, the poet shows a keen interest in the English countryside and a sincere feeling of the life of common people. Nature is his greatest concern. Each natural object, either directly or by contrast, reflects the mood of man.

III. *Elegy Written in a Country Churchyard*

It is regarded as Gray's best and most representative work. The poem is the outcome of about eight years' careful composition and polish. It is more or less connected with the melancholy event of the death of Richard West, Gray's intimate friend. In this poem, Gray reflects in death, the sorrows of life, and the mysteries of human life with a touch of his personal melancholy.

3.1 Poetic Form

Form: iambic pentameter quatrains rhymed abab

In form, it has the ordered, balanced phrasing and rational sentiments of Neoclassical poetry; in tone and mood, it tends toward the emotionalism and individualism of the Romantic poets.

Stanza 1

Curfew: bell to announce the coming of night

Tolls the knell of parting day: announces the end of a day

Lowing herd: mooing herd of oxen

Lea: meadow, pasture

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Death images: Knell/ lowing herd/ weary plowman/ darkness

What is the tone of the first stanza? How does the poet make it?

Long vowels and diphthongs (function); personification

Stanza 2

Drowsy tinkling: sounds of the bell hung under the neck of the cattle which have a drowsy effect on the listeners.

Wheels droning flight: flies in circles while making a droning sound

Lull the distant folds: cause sheep to sleep or rest in a sheltered corner of a field where they are surrounded by a fence or wall for protection.

Tone and sound effect (evening, stillness contrast with droning flight, drowsy tinklings)

Stanza 3

Ivy-mantled tower: the clock tower of the church whose outside walls are overgrown with ivy.

The moping owl: the owl that gives harsh, unpleasant sounds, thus making people sad.

Molest: disturb and interrupt

The quiet countryside was broken by others.

The speaker shifts his view from the natural descriptions to the graveyard.

Stanza 4

Rugged: large and rough

Heave: rise and fall

Turf: disordered grass

Mouldering: decaying

This stanza begins to introduce the graves of the poor people. (turf heaves, narrow cell, rude forefathers)

Stanza 5

Beautiful scenery in the countryside in the past.

Tactile image, the visual image and auditory image (the breezy call of, swallow twittering, cock's shrill clarion, etc)

No more shall rouse them from their lowly bed. (back to the theme, bed-grave, death-sleep)

Stanza 6 and 7

Family happiness (家庭之乐)/ Their hard-working scenes in their living life

The blazing hearth (炉火) shall not burn any longer, the housewife shall not be busy with the evening housework; children will not greet father's return, and climb their knees to share the kiss.

The farming scenes in their lifetime

This stanza obviously strengthened the tone of melancholy.

Stanza 8

A comparison between the death of great people and common people (Ambition and Grandeur)

Everybody is doomed to death. Before death, all the people are equal. There is no distinction of class

七. 教学方法及手段: 线上开展自学、课堂七人活动组讨论、研讨式教学、对分课堂、网上平台

八. 教学步骤:

Step one: Define Sentimentalism

Step two: Introduce Thomas Gray

Step three: Illustrate the diction, the imagery and the sound effects in the poem

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九. 作业:

The students are required to do some previewing work for the next lecture.

十. 参考资料:

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

《英国文学简史》刘炳善, 陆佩弦 上海外语教育出版社 1981

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《英美文学选读》 张伯香, 外语教学与研究出版社 1999

<http://www.thomasgray.org/materials/bio.shtml>

<http://swc2.hccs.edu/htmls/RowHTML/Gray/Gray.html>

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Lecture Seven William Blake's *London* and Robert Burns' *A Red Red Rose*

一. 授课时间: 第七周

二. 授课类型: 专业必修课

三. 授课题目: William Blake's *London* and Robert Burns' *A Red Red Rose*

四. 教学目的和要求:

It aims to introduce pre-romanticism and its representative figures Blake and Robert Burns.

The students are required to know the major features of pre-romanticism and William Blake's and Robert Burns artistic features.

五. 教学重点和难点: to understand William Blake's poem "London" and Robert Burns "A Red, Red Rose"

六. 教学基本内容:

I. What is Pre-Romanticism?

In the latter half of the 18th century, a new literary movement arose in Europe, called the Romantic Revival. It was marked by a strong protest against the bondage of Classicism, by a recognition of the claims of passion and emotion, and by a renewed interest in medieval literature. In England, this movement showed itself in the trend of Pre-Romanticism in poetry. William Blake and Robert Burns are the representatives.

II. Life introduction

- William Blake, was the son of a London hosier (袜商). The boy never went to school. He picked up his education as well as he could. His favorite studies in early days were Shakespeare, Milton and Chatterton.
- At the age of 14, he was apprenticed to James Basier, an engraver. After leaving him, Blake began to earn his living as an engraver of illustrations for various publishers.
- At the age of 24, Blake married Catherine Boucher, an illiterate girl. Blake taught her to read and Catherine helped him in engraving. Catharine proved to be an excellent wife, sympathizing with his work and sharing in it.

III. Major works

- Works:
- *Poetical Sketches* (1783), is a collection of youthful verse. (joy, laughter, love and harmony are the prevailing notes)
- *Songs of Innocence* (1809) is a lovely volume of poems, presenting a happy and innocent world, though not without its evils and sufferings.
- *Songs of Experience* (1794) paints a different world, a world of misery, poverty, disease, war and repression with a melancholy tone.
- "London" and "Tiger"

IV. Interpreting "London"

- This is the mightiest brief poem (Mighty line with brevity). The speaker wanders through the streets of London and comments on his observations.

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- Form: the poem has four quatrains, with alternate lines rhyming. Repetition is the most striking formal feature of the poem, and it serves to emphasize the prevalence of the horrors the speaker describes.
- How do you understand “Chartered Street” and “Chartered Thames”?
- What does the speaker see when he wanders? What is the atmosphere in London?
- Pay attention to the repetition of the word, what role does it serve?
- Notice the visual and auditory effects
- What kind of figures of speech are used in this quatrain?
- Analyze “Chimney-sweeper’s cry appalls every blackning Church”.
- Analyze “the hapless Soldier’s sigh runs down Palace walls in blood”.
- Harlot: prostitute, representing the degeneration and fall in morality
- Notice the explanations of “tear” and “hearse”
- The juxtaposition of “Marriage” and “Funeral”

V. Robert Burns (1759-1796)

- About the author
- Classification of Burns’ poems
 - Scottish Ballads
 - Patriotic poems
 - Lyrics of love and friendship
- Selected Readings
 - *A Red, Red Rose*

Burns is one of the greatest English Romantic poets in the late 18th century England.

He was born into a poor Scottish peasant family.

He got little school education.

He could never earn enough money to support his family. He lived in great poverty all his life.

He was a poetic genius. He had an aptitude for Scottish folk songs.

Burns was nurtured by the Scottish cultural tradition.

The majority of his poems were written in the Scottish dialect. (张定铨 & 吴刚, 1999: 177)

He is known as the “National Poet of Scotland”.

Major Works

Poems, Chiefly in the Scottish Dialect 《苏格兰方言诗集》(1786)

The Tree of Liberty 《自由树》 (1794)

Scots, Wha Hae 《苏格兰人》(, 1793)

Holy Willie’s Prayer 《威利长老的祈祷》(1785)

The Two Dogs 《两只狗》(1786)

My Heart’s in the Highlands 《我的心在高原》(1790)

A Red, Red Rose 《一朵红红的玫瑰》(1794)

John Anderson, My Jo 《约翰·安德生,我的爱人》(1796)

Auld Lang Syne 《昔日时光》(1788)

- *A Red, Red Rose*
- 1. How does the narrator in the poem express his love?
- 2. Why is this poem so touching to the readers?

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O my Luve's like a red, red rose

啊，我的爱人像一朵红红的玫瑰，

That's newly sprung in June.

六月里初露芳菲。

O my Luve's like the melodie,

啊，我的爱人像一首悦耳的音乐，

That's sweetly played in tune.

那声音和谐而甜美。

As fair art thou, my bonnie lass,

我的好姑娘，你有多美，

So deep in luve am I,

我爱你就有多么深，

And I will luve thee still, my dear,

我将永远爱你，我的宝贝，

Till a' the seas gang dry.

直到大海止息水枯竭。

Till a' the seas gang dry, my dear,

直到大海止息水枯竭。

And the rocks melt wi' the sun,

直到岩石融化在太阳里！

O, I will luve thee still, my dear,

而我将仍然爱你，

While the sands o' life shall run.

只要生命之火不灭。

And fare thee weel, my only Luve,

再见吧，我唯一的心上人！

And fare thee weel awhile!

再见吧，让我们暂时别离！

And I will come again, my Luve,

我一定要回来，我的爱人，

Tho' it were ten thousand mile!

哪怕要走千里万里！

VI. Features of Burn's Poetry

- Burns is the national poet of Scotland. His songs are Scottish to the core. As a poet of the peasant, he was very good at presenting the rural theme. His great success was largely due to his comprehensive knowledge and excellent mastery of the old song tradition.
- His peasant origin and environment especially aided him in mastering the happy simplicity, humor, directness and optimism, which are characteristics of old Scottish songs.
- He often revised old songs and improved them by a process of omission, condensation and addition, so that they become transformed into noble and finished masterpieces.

VII. Comments

- Burns was nurtured by the Scottish cultural tradition. The majority of his poems were written

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in the Scottish dialect. According to G. Leech (1969:9), Burns is the only greatest English poet who writes outside the standard/London dialect.

- In the history of English literature since the Middle Ages, only one poet of unquestioned greatness, Robert Burns, has chosen to write his best work outside the standard dialect.
- Burns's reputation lies chiefly in his love poems and songs. They express tender feelings that came from the bottom of his heart, which can be best illustrated by *A Red, Red Rose* and *Auld Lang Syne*.

七. 教学方法及手段: 课堂七人活动组讨论、研讨式教学、对分课堂、网上平台

八. 教学步骤:

Step one: Check the previewing work

Step two: Introduce Pre-Romanticism

Step three: Introduce William Blake and make a detailed analysis of *London*

Step four: Introduce Robert Burns

Step five: Appreciating *A Red, Red Rose*

Step six: Features of Burn's Poetry

Step seven: Comments

九. 作业:

The students are required to preview the Romantic period.

十. 参考资料:

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

《英国文学简史》刘炳善, 陆佩弦 上海外语教育出版社 1981

《英国文学新编》(上下) 郭群英 外语教学与研究出版社 2001

《英美文学选读》 张伯香, 外语教学与研究出版社 1999

十一. 课后小结

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任教课程

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Lecture Eight Jane Austen and *Pride and Prejudice*

一. 授课时间: 第八周

二. 授课类型: 专业必修课

三. 授课题目: Jane Austen and *Pride and Prejudice*

四. 教学目的和要求:

To learn about Jane Austen

To learn about Austen's major works and writing styles

To provide different interpretations of *Pride and Prejudice*

五. 教学重点和难点:

Characterization of major characters in this novel; Jane Austen's view of marriage exemplified in this novel

六. 教学基本内容:

I. Life Information

Family background: was born in a country clergyman's family and was brought up in an intelligent but restricted environment.

Education: Through a wide reading of books available in her father's library, Jane acquired a thorough knowledge of 18th century literature.

Life: she lived a quiet, retired and uneventful life. And her closest companion was her elder sister, who like her, never married.

Writing: she began as a child to write novels for family entertainment. Her works were published anonymously due to the prejudice against women writers.

II. Major works

- *Sense and Sensibility* (1811) 理智与情感
tells a story about two sisters and their love affairs.

- *Pride and Prejudice* (1813) 傲慢与偏见
deals with the five Bennet sisters and their search for suitable husbands

- *Northanger Abbey* (1818) 诺桑觉寺
Satirizes those popular Gothic romances of the late 18th century

- *Mansfield Park* (1813)
Presents the antithesis of worldliness and unworldliness

- *Emma* (1815)
Gives the thought over self-deceptive vanity

- *Persuasion* (1818)
Contrasts the true love with the prudential (精明的) calculations

III. Austen's writing features and ideas

- In style, she is a neoclassical advocator, upholding those traditional ideas of order, reason, proportion and gracefulness in novel writing.

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- She believes in the predominance of reason over passion, the sense of responsibility, good manners and clear-sighted judgement over the Romantic tendencies of emotion and individuality
- Austen's main literary concern is about human beings in their personal relationships. Austen shows a human being not at moments of crisis, but in the most trivial incidents of everyday life.
- Austen is particularly preoccupied with the relationship between men and women in love. Stories of love and marriage provide the major themes in all her novels. (marry for material wealth and social position; marry for beauty and passion; marry for true love)
- As a novelist Jane Austen writes within a very narrow sphere.
- The subject matter, the character range, the social setting, and plots are setting all restricted to the provincial life of the 18th century England. (some family things, dancing parties, tea parties, picnics and gossips). But with a close study of the characters and setting, she can portray them with absolute accuracy and sureness.

IV. Pride and Prejudice

- Main Characters:
- Mr and Mrs Bennet/ Bennet sisters: Jane, Elizabeth, Marry, Kitty, Lydia
- Two major gentlemen: Bingley and Darcy
- minor character: Mr Collins and Mr Wickham
- Plot Summary
- Pride and Prejudice is a humorous story of love and life among English gentility during the Georgian era. Mr Bennet is an English gentleman living in Hertfordshire with his overbearing wife. The Bennets 5 daughters; the beautiful Jane(22), the clever Elizabeth(20), the bookish Mary(17), the immature Kitty(16) and the wild Lydia(15). Unfortunately for the Bennets, if Mr Bennet dies their house will be inherited by a distant cousin whom they have never met, so the family's future happiness and security is dependent on the daughters making good marriages. Life is uneventful until the arrival in the neighbourhood of the rich gentleman Mr Bingley, who rents a large house so he can spend the summer in the country. Mr Bingley brings with him his sister and the dashing (and richer) but proud Mr Darcy. Love is soon in the air for one of the Bennet sisters, while another may have jumped to a hasty prejudgment. For the Bennet sisters many trials and tribulations (艰难) stand between them and their happiness, including class, gossip and scandal.

Characterization

Mr. Bennet Elizabeth's ironic and often apathetic father. Unhappily married, he has failed to provide a secure financial future for his wife and daughters.

Mrs. Bennett Elizabeth's foolish and unrestrained mother who is obsessed with finding husbands for her daughters.

Jane--A gentle and kind-hearted young woman who is Elizabeth's confidant and the oldest of the Bennet daughters. She falls in love with Bingley but is cautious about revealing the depth of her feelings for him.

Elizabeth--An intelligent and spirited young woman who possesses a keen wit and enjoys studying people's characters. Although she initially dislikes Darcy, circumstances cause her to

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reassess her negative impression of him, and she eventually falls in love with him.

Lydia--The Bennet's immature and irresponsible youngest daughter. Mrs. Bennet's favorite, she shocks the family by running away with Wickham.

Darcy--A wealthy, proud man who falls in love with Elizabeth and reveals a generous, thoughtful nature beneath his somewhat stiff demeanor.

- Bingley--A good-natured and wealthy man who falls in love with Jane. He is easily influenced by others, especially by his close friend Darcy.

Prejudices:

- Darcy: He comes to the neighborhood with his friend Bingley. A wealthy bachelor from the upper class, a little introverted and less outgoing. With his proud and seemingly cold disposition, makes a bad impression on the local people. He slights Elizabeth and hurts her dignity by refusing to dance with her. Later, Darcy begins to admire the girl but Elizabeth on account of her prejudice against him, tries to bring down his pride by refusing him a dance too.
- Elizabeth: the most charming and independent daughter of Bennet Family.
- Prejudice against Darcy:
 - A. from different social class
 - B. gossip from Wickham (Darcy deprived his fortune, Darcy separated Bingley and Jane, cold-blooded and selfish)
- Prejudices are dissolved
 - A. Elizabeth sets a tour with her aunt to Derbyshire and happens to pay a visit to Pemberley, the grand house of the Darcy family;
 - B. Darcy's generous help with Lydia and Wickham makes the Bennet family avoid the disgrace.
 - C. Lady Catherine's interference enforces Elizabeth's loyal love for Darcy (both don't give in when face the rude request by the arrogant aunt)

Austen's view of marriage

- Conclusion 1: The mutual understanding is the foundation of the relationship and will lead to a peaceful and lasting marriage.
- Conclusion 2: One should become determined and defend the true love
- Conclusion 3: It shows that hasty marriage based on superficial qualities quickly cools and leads to unhappiness.
- Conclusion 4: It tells us that one should use good judgement to choose a spouse, otherwise the two will lose respect for each other.
- Conclusion 5: women who submit themselves to this type will have to suffer this tormenting.
- These five marriages contribute to the theme that a happy and strong marriage takes time to build and must be based on mutual feeling, understanding and respect. Hasty marriage acting on impulse, and based on superficial qualities will not survive and will lead to inevitable unhappiness.

七. 教学方法及手段: 讲授法; 角色扮演、研讨式教学、对分课堂、超星学习通

八. 教学步骤:

1. General introduction to Jane Austen
2. Austen's major work and writing styles

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3. Austen's major concern

4. Focus on the study of *Pride and Prejudice*

九. 作业:

Watch the film *Pride and Prejudice*, and write a comment

十. 参考资料:

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

《英国文学简史》 刘炳善, 陆佩弦 上海外语教育出版社 1981

《英国文学新编》(上下) 郭群英 外语教学与研究出版社 2001

《英美文学选读》 张伯香, 外语教学与研究出版社 1999

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Lecture Nine Victorian Age and Charles Dickens

一. 授课时间: 第九周

二. 授课类型: 专业必修课

三. 授课题目: Victorian age and Charles Dickens

四. 教学目的和要求:

To learn about the backgrounds of Victorian age; To learn the major literary tendency of Victorian age; To understand the features of critical realism;

五. 教学重点和难点: critical realism, appreciating Charles Dickens's works

六. 教学基本内容:

I. Social backgrounds

- the greatest empire ruling over 1/4 of the world's landmass, over 20 nations, England has reached its highest point of development as a world power; (colonial expansion)
- Reform Bill 改革法案(1832) was enacted, the living conditions of the workers did not grow better but became steadily worse.
- The class structure changes: the industrial capitalist VS the working people. After the Reform Bill of 1832 passed the political power from the decaying aristocrats into the hands of the middle-class industrial capitalists.
- beneath the great prosperity and richness, there existed widespread poverty and wretchedness among the working class.
- a period of great social unrest (**Chartist Movement** 宪章运动 1838-48); demanding basic rights and better living and working conditions.
- According to Lenin, "the first broad, really mass, politically formed, proletarian revolutionary movement""世界上第一次广泛的、真正群众性的、政治性的无产阶级革命运动".
- Ideologically, the Victorians experienced fundamental changes. The rapid development of science and technology, new inventions and discoveries in geology, astronomy, biology and anthropology drastically shook people's religious convictions.
- On the other hand, Utilitarianism (功利主义) was widely accepted and practised. Almost everything was put to the test by the criterion of utility, that is, the extent to which it could promote the material happiness.

People's values in Victorian age:

- People as a whole were trying to live up to a national spirit of earnestness, respectability, modesty and domesticity, with the Queen herself as the epitome of such virtues. Common sense and moral propriety, which were ignored by the Romanticists, again became the predominant preoccupation in literary works. (1848-1870)
- But the last three decades of the century witnessed the decline of the British empire and the decay of the Victorian values(1871-1901)

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II. Literary current

Novel

(Critical) realist novel: reveal the social reality and criticize the injustice, poverty and religious hypocrisy.

Charles Dickens

Oliver Twist 奥利弗·特维斯特（雾都孤儿） The Old Curiosity Shop 古玩店

Dombey and Son 董贝父子 David Copperfield 大卫·科波菲尔 Bleak House 荒凉山庄

Hard Times 艰难时世 A Tale of Two Cities 双城记 Great Expectations 远大前程

William Makepeace Thackeray 萨克雷

Vanity Fair 名利场 Pendennis 潘登尼斯 The Newcomers 纽克姆一家 The History of Henry Esmond 亨利·埃斯蒙德

Charlotte Bronte

Professor Jane Eyre Shirley Villette

Emily Bronte

Wuthering Heights

Anne Bronte Agnes Grey

George Eliot Adam Bede 《亚当-比德》 The Mill on the Floss 《弗洛斯河上的磨坊》

Silas Marner 《织工马南传》 Middlemarch 《米德尔马契》

Thomas Hardy

Return of the Native 《还乡》

Mayor of Casterbridge 《卡斯特桥市长》

Tess of D'Urbervilles 《德伯家的苔丝》

Jude the Obscure 《无名的裘德》

The critical realism of the 19th century flourished in the forties and in the beginning of fifties. The realists first and foremost set themselves the task of criticizing capitalist society from a democratic viewpoint and delineated the crying contradictions of bourgeois reality. (P153)

The greatest English realist of the time was Charles Dickens. With a striking force and truthfulness, he creates pictures of bourgeois civilization, describing the misery and sufferings of common people.

The English critical realists of the 19th century not only gave a satirical portrayal of the bourgeoisie and all the ruling classes, but also showed profound sympathy for the common people. In their best works, the greed and hypocrisy of the upper classes are contrasted with the honesty and good-heartedness of the obscure “simple people” of the lower classes. Hence humor and satire abound in the English realistic novels of the 19th century. Humorous scenes set off the actions of the positive characters, and the humor is often tinged with a lyricism which serves to stress the fine qualities of such characters. At the same time, bitter satire and grotesque is used to expose the seamy side of the bourgeois society.

Critical realism reveals the corrupting influence of the rule of cash upon human nature. Here lies the essentially democratic and humanistic character of critical realism. But the critical realists did not find a way to eradicate the social evils they knew so well. Their works do not point toward revolution but rather evolution or reformism. They often start with a powerful exposure of the ugliness of the bourgeois world in their works, but their novels usually have a happy endings or an impotent compromise at the end. Here we see the strength and weakness of critical realism.

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Summary of Critical Realism:

English Critical Realism is characterized by the following features:

- 1) in the mid of the 19th century
- 2) from a democratic point of view
- 3) satirical portrayal of all the ruling classes, and profound sympathy for the common people
- 4) no good solution to the social contradictions, not of revolution but of reformism
- 5) the perfection of novel, humor and satire
- 6) representatives :Dickens and Thackeray

III. Life and Career

- ☞ Charles was born at Portsmouth, the son of an unpractical and improvident government navy clerk.
- ☞ Charles was exceptionally bright and articulate.
- ☞ The boy had a little primary education.
- ☞ At the age of 12, young Charles had to work at a shoe-blackening factory.

IV. Major works of Charles Dickens

1836—1841, youthful optimism

This naive optimism is characteristic of the petty-bourgeois humanitarians of his time.

1) *Sketches by Boz*

- «特写集», the first book
- 2) *The Pickwick Papers*
- «匹克威克外传»
- 3. *Oliver Twist*

«奥克佛·特维斯特», 《雾都孤儿》

- 4. *Nichols Nickleby*
- «尼古拉斯·尼克尔贝»
- 5. *The Old Curiosity Shop*
- «老古玩店»
- 6. *Barnaby Rudge* 巴纳比·拉奇
- The first novel of social history

The second period of excitement and irritation

exposing the corrupting influence of wealth and power, optimism turned into dissatisfaction and irritation

- 1) *American Notes* «美国札记»
- 2) *Martin Chuzzlewit*
- «马丁·朱述尔维特»
- *A Christmas Carol* 《圣诞颂歌》
- *The Chimes* 《教堂钟声》
- *The Cricket on the Hearth* 《灶上蟋蟀》
- (《圣诞颂歌》,《教堂钟声》和《灶上蟋蟀》以圣诞为题材具有浓郁宗教色彩。)
- 3) *Dombey and Son*
- «董贝父子»
- 4) *David Copperfield*

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- «大卫·科波菲尔»
- his best book
- The third period of intensifying pessimism.
- showing underlying tone of bitterness, loss of hope for English bourgeois society
- 1) *Bleak House* «荒凉山庄»
- 2) *Hard Times* «艰难时世»
- 3) *Little Dorrit* «小杜丽»
- 4) *A Tale of Two Cities* «双城记»
- 5) *Great Expectations* «远大前程»;
- 6) *Our Mutual Friend*
- «我们的共同朋友», the worse book;
- 7) *Edwin Drood* (unfinished)
- «艾德温·德鲁德之迷».

V. Plot of *Oliver Twist*

- Oliver's birth: of unknown parentage
- [Maltreated by Bumble, the parish beadle](#)
- In London, he falls into the hands of a gang of thieves
- Rescued by Mr. Brownlow
- Kidnapped by the thieves
- Wounded in a burgling expedition, rescued by Mrs. Maylie and Rose
- Adopted by Mr. Brownlow. A happy ending.

Characteristics of the novel

- The novel exposes the inhumanity of city life under capitalism.
- It shows the extreme brutality and corruption of the oppressors and their agents and the helpless sufferings of the poor and oppressed.
- Oliver is the only one who emerges happy and successful in the end.
- The happy ending comes as a result of Dickens's optimistic belief in the inevitable triumph of good over evil.

VI. Features of his work

- a.character sketches and exaggeration
- b.broad humour and penetrating satire
- c.complicated and fascinating plot
- d.the power of exposure

1) Character Sketches & Exaggeration

In his novels are found about 19 hundred figures, some of whom are really such " typical characters under typical circumstances," that they become proverbial or representative of a whole group of similar persons.

- Dickens was skillful in drawing vivid sketches by exaggerating some peculiarities, & in giving them exactly the actions & words that fit them: that is, right words & right actions for the right person.

(2) Broad Humor & Penetrating Satire

- Dickens is well known as a humorist as well as a satirist. He sometimes employs humor to

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enliven a scene or lighten a character by making it (him or her) eccentric, whimsical, or laughable. Sometimes he uses satire to ridicule human follies or vices, with the purpose of laughing them out of existence or bring about reform.

(3) Complicated & Fascinating Plot

Dickens seems to love complicated novel constructions with minor plots beside the major one, or two parallel major plots within one novel. He is also skillful at creating suspense & mystery to make the story fascinating.

(4) The Power of Exposure

- As the greatest representative of English critical realism, Dickens made his novel the instrument of morality & justice. Each of his novels reveals a specific social problem.

VII. His Literary Creation & Literary Achievements

- Charles Dickens is one of the greatest critical realistic writers of the Victorian Age. It is his serious intention to expose & criticize in his works all the poverty, injustice, hypocrisy & corruptness he saw all around him. In his works, Dickens sets a full map & a large-scale criticism of the 19th-century England, particularly London. A combination of optimism about people & realism about society is obvious in these works. His representative works in the early period include *Oliver Twist*, *David Copperfield* & so on.
- Charles Dickens is a master story-teller. His language could, in a way, be compared with *Shakespeare's*.
- His humor & wit seem inexhaustible. Character-portrayal is the most outstanding feature of his works.
- His characterizations of child (*Oliver Twist*, etc.), some grotesque people (Fagin, etc.) & some comical people (Mr. Micawber, etc.) are superb. Dickens also employs exaggeration in his works. Dickens's works are also characterized by a mixture of humor & pathos.

His strength

- He exposed the work house, the debtor's
- prison, the private school, the factory system, the court of law. He attacked the hypocritical, the conventionally
- pious and their "philanthropy".

His weaknesses

- 1. bourgeois morality
- 2. sentimentalism

七. 教学方法及手段：线上开展自学、研讨式教学、对分课堂、网络平台电影观赏

八. 教学步骤：

- Introduction to the social backgrounds
- critical realism
- Charles Dickens

九. 作业：

Watch the film *Jane Eyre* and *Wuthering Heights* and discuss the novels in groups.

Previewing *The Bronte Sisters*

十. 参考资料：

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《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

《英国文学简史》 刘炳善，陆佩弦 上海外语教育出版社 1981

《英国文学新编》（上下）郭群英 外语教学与研究出版社 2001

《英美文学选读》 张伯香，外语教学与研究出版社 1999

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Lecture Ten The Literature of Reason and Revolution and Benjamin Franklin's *The Autobiography*

- 一. 授课时间: • 第十周
- 二. 授课类型: 理论课和实践课
- 三. 授课题目: The Literature of Reason and Revolution and Benjamin Franklin's *The Autobiography*
- 四. 教学目的和要求: The students will know about the history of Reason and revolution, the major characteristics of this time; to have a close study of Benjamin Franklin and his masterpiece *The Autobiography*
- 五. 教学重点和难点: to know well about the period of reason and revolution; to master Franklin's writing styles; to appreciate his ideas reflected in the work; to learn about some writers (Thomas Paine, Thomas Jefferson, Philip Freneau)
- 六. 教学基本内容和纲要

I. Historical Introduction

In Economy: The Industrial Revolution: spurred the economy in American colonies.

Independence War(1776-1783): the industrial growth led to intense strain with Britain. The British government tried to suppress their growth economically, and ruled them from abroad politically and levied heavy tax on them. These aroused bitter resentment in colonies. Constant conflicts resulted in American revolutionary war

In Ideology (Enlightenment): Spiritual life of the colonies—Enlightenment, a philosophical and intellectual movement; Advocated reason or rationality, the scientific method, equality and human beings' ability to perfect themselves and their society; In favor of the revolutionary ideas and took actively in the war; Opposed the puritan traditions and brought the secular education and literature to life.

II. Features of literature

The prosperity of journalism: to spread ideas of Enlightenment; The American reading public at the time displays great interest in the works of English scientist, philosophers and writers; The secular ideals in Franklin's works; Essayists and journalists shaped the nation's beliefs with reason dressed in clear and forceful prose.

III.

3.1. Benjamin Franklin

The only good writer of the colonial period.

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Life Experience: Printer, enlightener, inventor, scientist, statesman, diplomat; Aid Jefferson in writing The Declaration of Independence; Seeking help from France in American Independent War.

Main Works:

- a. Poor Richard's Almanac. It contains many proverbs
- b. Autobiography. With it he set the form for autobiography as a genre.

Style: He developed an utilitarian and didactic style. His style is characterized by simplicity, frankness, wit, clarity, logic and order.

3.2. Introduction to *The Autobiography*

An inspiring account of a poor boy's rise to a high position. It is a how-to-do-it book, one on the art of self-improvement.

Contents: It covered Franklin's life only until 1757 when he was 51 years old. It described his life as a shrewd and industrious businessman and narrates how he owned the constant felicity of his life, his long-continued health and acquisition of fortune.

Significance: It presents a prototype of American success which inspired generations of Americans. It is an embodiment of Puritanism and enlightening spirits.

Analysis of Selected Parts: 3 paras (topic sentences) a. He was interested in reading as a child. b. Being an apprentice to his brother, he began writing. c. How he improved his argumentation.

Summary: Franklin was thirsty for knowledge and improved his writing with practical methods. How he gained success through one's consistent effort and hard working. (self-improvement/education)

3.3. Why Franklin is admired and read widely?

- a. He is a typical American, model of the self-made man, a cultural hero whose life exemplified the American dream of the poor boy who made good.
- b. He stressed the importance of working hard to make money, happiness depending in
- c. the first place on economic success and optimistically believed that every American could do so.
- d. He was convinced that no man could be virtuous or happy unless he did his best to improve the life of his society and his own life.

3.4. Appreciating parts

Try to notice the point of view

Summarize the experiences of Franklin

IV. Some Writers

4.1 Thomas Paine

The most important American prose writer of the 18th century.

political pamphlets writer.

1776 *common sense* *American Crisis*

4.2 Thomas Jefferson

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Political Career: He served his country as Minister to France(1784-1789), Secretary of State(1789-1793), Vice President(1791-1801) and third President(1801-1809).

Thoughts: Jeffersonian Democracy, which includes faith in the individual and common man, dislike an overly strong government, and emphasis on the importance of education and on agrarianism and land ownership as they brought responsibility and true judgment. Politically, he is considered the father of the democratic spirit in his country. Style: dignity, flexibility, clarity, command of generalization

The Declaration of Independence: The essay, adopted July 4, 1776, not only announced the birth of a new nation, but also set forth a philosophy of human freedom which served as an important force in the western world.

It is a statement of American principles and a review of the Causes of the quarrel with Britain, presented the American view to the world with classic dignity.

It instilled among the common people a sense of their own importance and inspired struggle for personal freedom, self government and a dignified place in society.

4.3 Philip Freneau

Poet of the American Revolution

Father of American poetry

Serves the transitional role

between neoclassicism and romanticism (p12)

野金银花欣赏

这首诗写于 1786 年，据说是诗人在南卡罗林纳州查尔斯顿看到一簇幽生的花之后有感而作的。这首诗从题材内容到表现手法都有美国特色，散发出浓郁的乡土气息。1 至 4 行写花草幽生的坏处，透露出无人欣赏的感慨。5 至 6 行写花草幽生的好处。似乎有一点值得欣慰。7 至 12 行写金银花虽得天独厚，但夏去秋来，好景不长。第七行承前启后，说明无论是好是坏，都是造物安排的。13 至 18 行，这一节写秋霜摧残花朵，极为无情，即使伊甸园中的鲜花也不能幸免。19 至 24 行，这一节点出诗的主题：万物有生必有死，有荣必有枯，花开花落乃自然界的规律，不必为之伤情。

本诗的语言有以下三方面应当提及：即格律、意象、修辞。全诗 24 行，安排四个诗节，每诗节 6 行，格律严整，音韵婉约，便于吟诵。诗中采用了传统英诗的格律即抑扬格 4 音步，并用了连锁韵（interlocking rhyme）即交错用韵，共用了 9 个脚韵。这种不断变换的韵脚加强了诗歌的节奏，宛如人生匆匆的脚步，给读者增添了听觉上的艺术效果。

诗人巧妙地借助视觉和听觉的意象多方位地展现“flower”从盛到衰的变化过程。

诗中还使用了许多修辞手法：

其一，拟人（personification）。诗中起句突兀，把诗眼“flower”展现在读者面前，把野金银花拟成“人”来写。诗中用了“thy”(你的)，赋予“flower”以生命和灵感，给他著上诗人自己的感情色彩，就像站在读者面前，使人感到形象亲切。人格化这一手法突出了全诗的抒情效果，加强了语言的

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形象特征。其二，排比(parallelism)。在第一诗节中用了两对排比的句式：“Untouched thy honey’d blossoms blow, unseen thy little branches greet; No roving food shall crash thee here, No busy hand provoke a tear.”此诗节用两个前缀 un-构成的反义词和两个 no 来引导排比句式，对渲染美丽的金银花得天独厚的生长环境起到了推波助澜和加强语势的作用。

其三，重复(repetition)。在最后诗节“If nothing once, you nothing lose”(空空然来，空空然去)中，诗人匠心独运，把 nothing (乌有) 重复两次，且把这两个词放在两句对称的位置上，显示出语言的穿透力；除了加强语言所承载的信息量外，也为短暂的人生添了一层空寂、萧瑟和凄凉。

其四，夸张(hyperbole)。在最后诗节里，把花的生命期说成“The space between, is but an hour, The frail duration of a flower”，很显然作者想借 “an hour”来表示世间的一切瞬息万变和人生的短暂。但再短的花期，也不可能在“an hour”自然凋谢，转瞬即逝。

其五，暗喻 (metaphor)。从第一诗节的 fair flower (美丽金银花) 开始，到最后诗节的 The frail of a flower (花的生命瞬息即逝) 结尾，形成强烈的对比，宛如世间万物从生到死的一个轮回，达到首尾呼应，浑然一体的艺术境地。不管何物，生时都朝气蓬勃，光彩照人；但弥留时，都死气沉沉，老态龙钟。真可谓生命孕育着死亡，死亡蕴含着生命。人生不就是这样生生死死，一个轮回接着一个轮回地传承下去吗？这是诗人的精心设置和巧妙构思。

七. 教学方法和措施

本次课主要采用课堂七人活动组讨论、研讨式教学、对分课堂进行课堂教学，学生讨论和自学为主，教师的讲解为辅。通过课堂学习，学生能够了解启蒙时期美国文学的特征，并了解到这个时期的撰写为政治服务的文学作品素材，以及富兰克林的写作风格，并在他的格言历书和自传中有所收益。

八. 教学步骤:

Step 1: students try to find out the features of revolutionary period.

Step 2: The teacher presents some important ideas concerning Franklin.

Step 3: The teacher leads students to learn *The Autobiography* with the lead-in questions.

Step 4: Students are needed to write a summary of Franklin’s ways to success.

Step 5: The teacher leads students to learn *The Wild Honey Suckle*.

九. 作业，思考题

The students are required to review the key points and prepare part three.

Question: What is the difference between American Enlightenment and English Enlightenment?

Question: Compare *The wild honey suckle* with *To Daffodils, sonnet 18*, what are the similarities and differences?

Question: According to Benjamin Franklin’s reading experiences, how will you improve your study habits or reading methods?

十. 参考资料:

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《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

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十一. 课后小结

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Lecture Eleven Edgar Allan Poe and *The Raven*

- 一. 授课时间: 第十一周
- 二. 授课类型: 理论课
- 三. 授课题目: Edgar Allan Poe and *The Raven*
- 四. 教学目的和要求: The students are required to comprehend Edgar Allen Poe and his *The Raven*.
- 五. 教学重点和难点: to appreciate *The Raven*
- 六. 教学基本内容和纲要:

I. A brief biography

Poe, Edgar Allan, 1809–49, American poet, short-story writer, and critic, b. Boston. He is acknowledged today as one of the most brilliant and original writers in American literature. His skillfully wrought tales and poems convey with passionate intensity the mysterious, dreamlike, and often macabre forces that pervaded his sensibility. He is also considered the father of the modern detective story.

He held a unique position in the American literary history. George Bernard Shaw once said America has only two great writers – Edgar Allan Poe and Mark Twain.

1. Life

He lived a short and tragic life.

- (1) His childhood was a miserable one. He lost both of his parents when he was very young and then he was adopted by a wealthy merchant, John Allan. Poe's relation with the Allans was unhappy.
- (2) He entered University of Virginia and then West Point but did not finish.
- (3) He worked as editor and writer most of his life and he was always poor.
- (4) At 27 he married his thirteen-year-old cousin, whose death in 1847 left him inconsolable.

2. Works

He wrote all kinds of literary productions. Among all his works, his poems and short stories are more famous.

(1) Poems

A. Theory

- ◆ Poems should be short, concise and readable at one sitting;
- ◆ The aim of poem writing is beauty; the most beautiful thing described by a poem is the death of a beautiful woman; the desirable tone of a poem is melancholy;
- ◆ He opposed didactic poems;
- ◆ He stressed the form of poem, especially the beautiful and neat rhyme.

B. Famous poems: "The Raven", "Annabel Lee", "To Helen" etc.

C. All his poems were written according to his poetry theory and his poems have strong dreamy color.

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(2) Short Story

- ◆ Length of short story (brevity)--- to be read at one sitting;
- ◆ The single effect--- melancholy;
- ◆ A sense of finality;
- ◆ Compression.

3. Features

- (1) Gothic elements
- (2) deep analysis of human psychology

He noticed the subconscious of human mind nearly one hundred year before Freud. He was also the first American author who took neurotic characters as main characters in his stories.

- (3) precursor of detective stories (e.g. “The Murders in the Rue Morgue”) and science stories
- (4) style: ordinary, traditional
- (5) language: mannerism
- (6) a controversial figure in American literary history (Poe was criticized by several famous American writers, such as Emerson, Henry James and Mark Twain. However, his works was welcomed in Europe, especially in France.)

4. Influence

- ◆ upon the 19th c. French Symbolist Movement (Baudelaire);
- ◆ upon Conan Doyle;
- ◆ upon the stream of consciousness writers;
- ◆ Upon the Southern American Literature (William Faulkner);
- ◆ upon aestheticism (Oscar Wilde’s “Art for art’s sake”).

II. To Helen

1. Hel·en or Hel·en of Troy

Mythological Greek beauty: in Greek mythology, the daughter of Zeus and Leda and the most beautiful woman in Greece. Her husband was Menelaus, the king of Sparta. Her abduction by Paris sparked the Trojan War.

2. Poe was thinking of the mother of his school friend Robert Stanard, Mrs. Jane Stith Stanard of Richmond, Mass. when composing this poem. He described the woman as his “first true pure, ideal lover.”

3. **To Helen** is a poem about the ideal woman that can only exist by imagination, a woman that was the Goddess of the soul. Poe uses an allusion to refer to Helen. Helen can refer to the Greek goddess of light or Helen of Troy who is considered to be the most beautiful woman ever alive.

4. In the poem, beauty, death (of a beautiful woman) and the past are combined together. The places where western civilization originated, such as the Mediterranean Sea, Greece and Rome, and the Holy

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Land (Christianity) are referred to in each of the three stanzas respectively, which may indicate the decease of the past glory and grandeur of the civilization.

III. Annabel Lee

1. *Annabel Lee* is the last poem composed by Edgar Allan Poe. Written in 1849, it was not published until shortly after Poe's death that same year, appearing in two newspapers.

2. Like Poe's most famous poem, *The Raven*, it tells of a man mourning a dead lover. It is unclear whether the eponymous (使...得名的) character Annabel Lee referred to a real person. Some say it was written for his wife, some for a lover, and others that it was the product of Poe's gloomy imagination.

At 27 he married his thirteen-year-old cousin Virginia Clemm, whose death in 1847 left him inconsolable. Most scholars agree that Poe wrote the poem in memory of his deceased young wife.

3. *Annabel Lee* consists of six stanzas, three with six lines, one with seven, and two with eight, with the rhyme pattern differing slightly in each one.

4. The poem coincides with Poe's poetics. It is readable at one sitting. In the poem, Poe examines a theme which he examines in many of his works: the death of a beautiful woman, which, according to him, is "unquestionably, the most poetical topic in the world." The poem is permeated with melancholy as he believes "melancholy is the most legitimate of all the poetic tones." And it is rhythmic.

5. The poem has got the elements of a fairy tale.

- 1) It has the beginning of a fairy tale (1st stanza).
- 2) The couple's love originated from their childhood.
- 3) Annabel Lee died because "the angels" envied the couple's great love and, with a cold wind, they killed Annabel Lee, who was then carried away and buried in a sepulchre in the kingdom by the sea.

- 4) However, unlike *The Raven*, in which the narrator believes he will "nevermore" be reunited with his love, *Annabel Lee* says the two will be together again.

And neither the angels in heaven above,

Nor the demons down under the sea,

Can ever dissever my soul from the soul

Of the beautiful Annabel Lee.

- 5) On moonlit nights, the speaker will go and lie down by the side of his deceased young wife

In the sepulchre there by the sea,

In her tomb by the side of the sea.

The poem reads like a fairy tale.

6. The poem uses repetition and rhyme to create the qualities of unity and euphony (谐音或悦耳的声音), or a pleasing musicality.

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- 1) The 4th stanza is almost a repetition of the 3rd. Here you may notice the speaker's anger at "the angels" that killed his young wife. This anger is intensified in the following stanza.
- 2) The repeated use of the end rhymes "sea," "Lee," "we," and "me" offer a link from stanza to stanza throughout the poem. The name "Annabel Lee" appears at least once in every stanza, and the phrase "kingdom by the sea" also appears frequently, adding to the unified structure. Repetition of key words within lines gives the poem its pleasing sound while at the same time emphasizing main ideas. The poem is regarded as "the culmination of Poe's lyric style." (Hart, *The Oxford Companion*, p.35).

IV. The Raven

1. Summary

A lonely man tries to ease his "sorrow for the lost Lenore," by distracting his mind with old books of "forgotten lore." He is interrupted while he is "nearly napping," by a "tapping on [his] chamber door." As he opens up the door, he finds "darkness there and nothing more." Into the darkness he whispers, "Lenore," hoping his lost love had come back, but all that could be heard was "an echo [that] murmured back the word 'Lenore!'"

With a burning soul, the man returns to his chamber, and this time he can hear a tapping at the window lattice. As he "flung [open] the shutter," "in [there] stepped a stately Raven," the bird of ill-omen. The raven perched on the bust of Pallas, the goddess of wisdom in Greek mythology, above his chamber door.

The man asks the Raven for his name, and surprisingly it answers, and croaks "Nevermore." The man knows that the bird does not speak from wisdom, but has been taught by "some unhappy master," and that the word "nevermore" is its only "stock and store."

The man welcomes the raven, and is afraid that the raven will be gone in the morning, "as [his] Hopes have flown before"; however, the raven answers, "Nevermore." The man smiled, and pulled up a chair, interested in what the raven meant in croaking, "nevermore". The chair, where Lenore once sat, brought back painful memories. The man, who knows the irrational nature in the raven's speech, still cannot help but ask the raven questions. Since the narrator is aware that the raven only knows one word, he can anticipate the bird's responses. "Is there balm in Gilead?" - "Nevermore." Can Lenore be found in paradise? - "Nevermore." "Take thy form from off my door!" - "Nevermore." Finally the man concedes, realizing that to continue this dialogue would be pointless. And his "soul from out that shadow" that the raven throws on the floor, "Shall be lifted -- Nevermore!"

2. Symbols

In this poem, one of the most famous American poems ever, Poe uses several symbols to take the poem to a higher level. The most obvious symbol is, of course, the raven itself. When Poe had decided to use a refrain that repeated the word "nevermore," he found that it would be most effective if he used a non-reasoning creature to utter the word. It would make little sense to use a human, since the human

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could reason to answer the questions. In "The Raven" it is important that the answers to the questions are already known, to illustrate the self-torture to which the narrator exposes himself. This way of interpreting signs that do not bear a real meaning, is "one of the most profound impulses of human nature" (Quinn, 1998:441).

Poe also considered a parrot as the bird instead of the raven; however, because of the melancholy tone, and the symbolism of ravens as birds of ill-omen, he found the raven more suitable for the mood in the poem (Poe, 1850).

Another obvious symbol is the bust of Pallas. Why did the raven decide to perch on the goddess of wisdom? One reason could be, because it would lead the narrator to believe that the raven spoke from wisdom, and was not just repeating its only "stock and store," and to signify the scholarship of the narrator. Another reason for using "Pallas" in the poem was, according to Poe himself, simply because of the "sonorousness of the word, Pallas, itself" (Poe, 1850).

A less obvious symbol, might be the use of "midnight" in the first verse, and "December" in the second verse. Both midnight and December, symbolize an end of something, and also the anticipation of something new, a change, to happen. The midnight in December, might very well be New Year's eve, a date most of us connect with change.

The chamber in which the narrator is positioned, is used to signify the loneliness of the man, and the sorrow he feels for the loss of Lenore. The room is richly furnished, and reminds the narrator of his lost love, which helps to create an effect of beauty in the poem. The tempest outside, is used to even more signify the isolation of this man, to show a sharp contrast between the calmness in the chamber and the tempestuous night.

The phrase "from out my heart," Poe claims, is used, in combination with the answer "Nevermore," to let the narrator realize that he should not try to seek a moral in what has been previously narrated (Poe, 1850).

3. Words

Poe had an extensive vocabulary, which is obvious to the readers of both his poetry as well as his fiction. Sometimes this meant introducing words that were not commonly used. In "The Raven," the use of ancient and poetic language seems appropriate, since the poem is about a man spending most of his time with books of "forgotten lore."

Seraphim---in the fourteenth verse, "perfumed by an unseen censer / Swung by seraphim whose foot-falls tinkled..." is used to illustrate the swift, invisible way a scent spreads in a room. A seraphim is one of the six-winged angels standing in the presence of God.

◆ Nephenthe--- from the same verse, is a potion, used by ancients to induce forgetfulness of pain or sorrow.

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◆ Balm in Gilead---from the following verse, is a soothing ointment made in Gilead, a mountainous region of Palestine east of the Jordan river.

◆ Aidenn---from the sixteenth verse, is an Arabic word for Eden or paradise.

◆ Plutonian---characteristic of Pluto, the god of the underworld in Roman mythology.

4. "The Philosophy of Composition"

Edgar Allan Poe wrote an essay on the creation of "The Raven," entitled "The Philosophy of Composition." In that essay Poe describes the work of composing the poem as if it were a mathematical problem, and derides the poets that claim that they compose "by a species of fine frenzy - an ecstatic intuition - and would positively shudder at letting the public take a peep behind the scenes." Whether Poe was as calculating as he claims when he wrote "The Raven" or not is a question that cannot be answered; it is, however, unlikely that he created it exactly like he described in his essay. The thoughts occurring in the essay might well have occurred to Poe while he was composing it.

In "The Philosophy of Composition," Poe stresses the need to express a single effect when the literary work is to be read in one sitting. A poem should always be written short enough to be read in one sitting, and should, therefore, strive to achieve this single, unique effect. Consequently, Poe figured that the length of a poem should stay around one hundred lines, and "The Raven" is 108 lines.

The most important thing to consider in "Philosophy" is the fact that "The Raven," as well as many of Poe's tales, is written *backwards*. The effect is determined first, and the whole plot is set; then the web grows backwards from that single effect. "Nothing is more clear than that every plot, worth the name, must be elaborated to its denouement before anything be attempted with the pen" (Poe, 1850).

It was important to Poe to make "The Raven" "universally appreciable." It should be appreciated by the public, as well as the critics. Poe chose Beauty to be the theme of the poem, since "Beauty is the sole legitimate province of the poem" (Poe, 1850). After choosing Beauty as the province, Poe considered sadness to be the highest manifestation of beauty. "Beauty of whatever kind in its supreme development invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones" (Poe, 1850).

Of all melancholy topics, Poe wanted to use the one that was universally understood, and therefore, he chose Death as his topic. Poe (along with other writers) believed that the death of a beautiful woman was the most poetical use of death, because it closely allies itself with Beauty.

After establishing subjects and tones of the poem, Poe started by writing the stanza that brought the narrator's "interrogation" of the raven to a climax, the third verse from the end, and he made sure that no proceeding stanza would "surpass this in rhythmical effect." Poe then worked backwards from this stanza and used the word "Nevermore" in many different ways, so that even with the repetition of this word, it would not prove to be monotonous.

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Poe builds the tension in this poem up, stanza by stanza, but after the climaxing stanza he tears the whole thing down, and lets the narrator know that there is no meaning in searching for a moral in the raven's "nevermore". The Raven is established as a symbol for the narrator's "Mournful and never-ending remembrance." "And my soul from out that shadow, that lies floating on the floor, shall be lifted - nevermore!"

七. 教学方法和措施

课堂七人活动组讨论、研讨式教学、对分课堂、网络平台展示以学生的讲解为主，教师指导与讲解为辅，分析 *The Raven* 的文体风格和特色，了解爱伦坡的创作理论。

八. 教学步骤:

Step 1: A Brief introduction to Edgar Allan Poe and his major works.

Step 2: Detailed analysis of *The Raven*

九. 作业，讨论题

Self-study of Emerson's *Nature*, and try to find out the features of transcendentalism.

十. 参考资料:

《英国文学选读》 陶洁，高等教育出版社 2001

《美国文学选读》 陶洁，高等教育出版社 2001

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

《美国文学史及选读》 吴伟仁编 外语教学与研究出版社

《英国文学简史》 刘炳善，陆佩弦 上海外语教育出版社 1981

《英国文学新编》（上下）郭群英 外语教学与研究出版社 2001

十一. 课后小结

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Lecture Twelve Nature and Walden

一. 授课时间: 第十二周

二. 授课类型: 理论课

三. 授课题目: *Nature and Walden*

四. 教学目的和要求: The students are required to comprehend the characteristics of Transcendentalism and its representatives Emerson and Thoreau

五. 教学重点和难点: to comprehend Transcendentalism and Emerson's and Thoreau's ideals reflected in their literary works.

六. 教学基本内容和纲要

I. Transcendentalism

The term was derived from the Latin verb *transcendere*: to rise above, to pass beyond the limits. It appeared in 1830, marked the maturity of American romanticism. It was the product of combination of foreign influence (German idealistic philosopher, neo-Platonism, Oriental mysticism, Confucius and Mencius) and American native Puritan tradition. First, the Transcendentalist placed emphasis on spirit, or the oversoul, as the most important thing in the universe. The Oversoul was an all-prevailing power for goodness omnipresent and omnipotent, from which all things came and of which all were a part. It existed in nature and man alike. The individual soul of man could go beyond the physical limits of the body, emerge himself with nature, and share the omniscience of the Oversoul. Secondly, Transcendentalists stressed the importance of the individual. To them the individual was the most important element of society. The possibilities for man to develop and improve himself are infinite. Thirdly, the Transcendentalists offered a fresh perception of nature as symbolic of the spirit. To them, nature was not purely matter. It was alive, filled with God's overwhelming presence, on the human mind. The physical world was a symbol of the spiritual and all things in nature tended to be symbolic.

II. The Representative Figure Emerson

Transcendentalist: bring Transcendentalism to New England; Believe in individualism, independence of mind, self-reliance; poet, philosopher, public lecturer, and essayist. With people of like minds such as Thoreau he formed the Transcendentalist club to discuss matter of interest to the life of the nation as a whole and found the Transcendentalist journal, *The Dial*. In 1831 Emerson published his epoch-making book *Nature*, which is generally regarded as the Bible of New England Transcendentalism. In 1833, his famous Transcendentalist speeches, "The American Scholar" and "The Divinity School Address" appeared.

III. Selected Sentences from Emerson's Works

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There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion... Trust thyself, every heart vibrates to the iron string. ---- From *Self-reliance*

To go into solitude, a man needs to retire as much from his chamber as from society. I am not solitary whilst I read and write, though nobody is with me. ----From *Nature*

IV. Features of Emerson's Essays

Emerson's essays often have a casual style, for most of them were derived from his journals or lectures. They are usually characterized by a series of short, declarative sentences, which are not quite logically connected but will flower out into illustrative statements of truth and thoughts.

He often uses comparisons and metaphors to make the general idea of his work clearly expressed. Besides, Emerson often employed the classics of Western European literary sources to make and enrich his own points but never let them take the full reins of his discussion.

V. Understanding *Nature*

1.1 To have a direct relation with nature, with God's divine creation, simply go out and look at the stars.

1.2 The mind must be open to the appearances of nature in order to achieve true wisdom.

1.3 The mind that is truly open to nature's own truth is poetic. There is a difference between the poet and the engineer. The purpose or end of nature for the engineer or practical business person is that nature is a source of raw materials for human use; the purpose or end of nature for the poet is that nature is a beautiful order. The engineer sees the part; the poet sees the whole.

1.4 Because most of us look at nature only with our own desires in mind, we do not really see nature. We need to look at nature as if we were little children, without adult cares and needs. Adults are morally corrupt; children are innocent and able to have a direct relation with God's design. But an adult can be childlike if he or she is virtuous: "The lover of nature is he whose inward and outward senses are still truly adjusted to each other." Nature arouses all the emotions in us, because there is something emotional in nature..

1.5 There is a relation of correspondence between human being and all natural beings: for instance, there is a spiritual relation between people and plants. Nature and spirit mirror one another. This is an old Neoplatonic idea, which also flourished in the Renaissance (Paracelsus), and which around Emerson's time was talked about by Emanuel Swedenborg. Swedenborg founded a new semi-Christian religious sect. It was sort of "New Age".

Thoreau

That man is the richest whose pleasure are the cheapest.

----by Thoreau

The lesson he taught himself, and which he tried to teach others, was summed in the one word "simplify"(simplify the outward circumstances of your life, simplify your needs and your ambitions,

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learn to delight in the simple pleasures which the world of nature affords. And unlike most who advocate such attitudes, he put them into practice.

I. Biographical Introduction

Born in Concord in 1817, graduated at Harvard University in 1837; During his stay with Emerson, Thoreau experienced what was to be the nearest he ever came to “falling in love.” He and his brother John Both found, or thought themselves, in love with Ellen after they paid a visit to her in the summer of 1840. Each, without telling the other, proposed marriage. Ellen was disposed to accept Henry, but yielded to the objections of her father. For it is doubtful that Henry, who greatly feared any infringement of his liberty, would have actually welcomed matrimony. In his letter to Emerson, he mentioned, “she did really wish to – I hesitate to write—marry me. I sent back as distinct a “no” as I have learned to pronounce after considerable practice, and I trust this “no” has succeeded. I really had anticipated no such foe as this in my career.” In 1845, he built a cabin on some land belonging to Emerson by Walden Pond and moved in to live a very simple manner for a little over two years, which gave birth to a great transcendentalist work *Walden* (1854).

II. *Walden* (14 parts)

Economy / Where I Lived, and What I Lived for. / Reading / Sounds / Solitude / Visitors / ... / Spring

III. Reading “Where I lived and What I lived for?”

Questions:

1. Had Thoreau ever bought a farm? Why did he enjoy the act of buying?
2. Is it significant that Thoreau mentioned the Fourth of July as the day on which he began to stay in the woods?
3. How do you understand “I am Monarch of all survey, My right there is none to dispute.”
4. What are the thematic concerns in “where I lived, what I lived for”?
5. Can you discern some modernistic significance in this essay? (ecological balance, environmental protection, a prophet who foresees the problems of environment) 论文入手点
6. Compare Thoreau's ideas with Chinese classical philosophical ideas, can you find out some similarities? (天人合一, 人与自然和谐)

林雨堂先生在《论生活的重要性》中写道：“就其整个人生观来说，梭罗在美国作家中最具中国情趣。作为中国人，我感觉与梭罗心心相通。我可以将梭罗的文字译成中文，把它们当作中国诗人的诗作向国人展示。没有人会产生怀疑。”（比较文学的视野）

八. 教学方法和措施

本次课主要采用课堂七人活动组讨论、研讨式教学、对分课堂、探究式教学模式，学生在课前按照教师分配的任务进行准备，在课堂上学生以 presentation work 的形式呈现小组讨论结果，

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然后教师引导学生解决本单元的重点和难点之处。另外，教师还将广外刘岩教授的课堂“Transcendentalism and Emerson's *Nature*”引入学生的学习中。

九. 作业, 思考题

The students are required to make a comparative study of Thoreau's view of nature and some Chinese classical philosophers and find out their similarities.

Question 1: What are the features of transcendentalism?

Question 2: What is Thoreau's view of nature?

十. 参考资料:

《英国文学选读》 陶洁, 高等教育出版社 2001

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《英美文学选读》 张伯香, 外语教学与研究出版社 1999

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Lecture Thirteen Nathaniel Hawthorne and *The Scarlet Letter*

- 一. 授课时间: 第十三周
- 二. 授课类型: 理论与实践课
- 三. 授课题目: Hawthorne and *The Scarlet Letter*
- 四. 教学目的和要求: The students are required to know something about Hawthorne's artistic features and appreciate *The Scarlet Letter*
- 五. 教学重点和难点: to analyze *The Scarlet Letter*; the Symbolism in the *Scarlet Letter*; the Puritanism in *The Scarlet Letter*
- 六. 教学基本内容和纲要
 1. Introduction to Hawthorne
 2. Appreciating *The Scarlet Letter*

I. Life Introduction

Hawthorne was born on the fourth of July, 1804 in Salem, Massachusetts, into a prominent Puritan family and a declined aristocratic family as well. His father, a sea captain, died of yellow fever in 1808 leaving at Salem a widow and three children in poverty. With the financial support from his more prosperous maternal relationships, Hawthorne was able to read some books of those literary master minds, such as Shakespeare, Spenser, which were essential for his formation as a writer.

II. The Major Works

The House of Seven Gables 《有七个尖角阁的房子》

Young Goodman Brown 《好小伙子布朗》

Mosses from an Old Manse 《古屋青苔》

The Scarlet Letter 《红字》

III. Hawthorne's Sayings

- a. There is evil in every human heart, which may remain latent, through the whole life; but circumstances may rouse it to activity.
- b. The wrong doing of one generation lives into the successive ones.
- c. A piece of literary work should show how we are wronged and wrongers, and avenge one another.

IV. Artistic Features

- a. the structures and the form of his writing are always carefully worked out.
- b. his novel is thoughtful, full of mental activities. with his special interest in the psychological aspect of human beings, there isn't much action while he is good at exploring the complexity of human psychology.
- c. Hawthorne is a master of symbolism. The symbol can be found everywhere in his writing.

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V. Thematic Concerns

Evil, guilt, sin: Most of his works discuss the important issues that concern the moral life of man and human history. Hawthorne's view of man and human history originates, to a great extent, in Puritanism. He was not a Puritan himself, but he had Puritan ancestors who played an important role in his life and works. He often wondered if he might have inherited some of their guilt. This sensibility led to his understanding of evil being at the very core of human life.

VI. Characterization

Hester Prynne: strong-willed, contemplative; independent; maternal; intelligent

Arthur Dimmesdale: loving, conscientious, reluctant to repent, emotional and eloquent in preaching

Roger Chillingworth: cold; indifferent; revenged; evil; malevolent

Pearl: innocent, perceptive, insightful

VII. The Symbolic Meanings in *Scarlet Letter A*

The novel started with the embroidery letter A Hester wore and ended with the scarlet letter A engraved in the tombstone. Thus, the letter A is penetrated through the novel. The symbolic A is ambiguous. A critic analyzes its meanings from the following five aspects:

A1 = Adultery (通奸) → Apple(苹果) (文本意义)

A2 = Arthur (情人亚瑟) → Adam(亚当) (情感意义)

A3 = Angel (天使) → Able(能干) (审美意义)

A4 = Amicable (和睦友好的女人) → Admirable(可尊敬的女人) 群体层意义

A5 = America (政教合一时代的美国) → Authority (上帝的群为) 政体层意义

The scarlet letter is meant to be a symbol of shame, but instead it becomes a powerful symbol of identity to Hester. The letter's meaning shifts as time passes. Originally intended to mark Hester as an adulterer, the "A" eventually comes to stand for "Able" or "Angel". Besides Hester, Dimmesdale also ironed the letter A on his body, which provoked his self-consciousness and showed his repent for what he did. Pearl, their baby, wore a green letter a in a piece of seaweed while playing on the beach. This green letter A symbolizes vitality or new life, and also suggests her inheritance from her mother.

The Symbolic Meaning of Pearl: vital spirit and passion that engendered from sin)

Although Pearl is a complex character, her primary function within the novel is as a symbol. Yet, even as a reminder of Hester's "sin," Pearl is more than a mere punishment to her mother: she is also a blessing. She represents not only "sin" but also the vital spirit and passion that engendered that sin. Thus, Pearl's existence gives her mother reason to live, bolstering her spirits when she is tempted to give up. It is only after Dimmesdale is revealed to be Pearl's father that Pearl can become fully "human."

Puritanism in The Scarlet Letter A

Puritan background: setting, events, characters, thoughts, behaviors.

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Puritan doctrines: original sin, total depravity, predestination, limited atonement.

The novel expresses Hawthorne's attitudes toward Puritanism. Like puritans who concerned themselves with the original sin and developed it into their beliefs, Hawthorne concerns the novel with the same theme, and tries to establish his doctrines around it.

七. 教学方法和措施

本次授课主要采用课堂七人活动组讨论、研讨式教学、对分课堂的教学方法。

八. 教学步骤

1. 教师首先介绍霍桑的相关信息，然后将学生引导到其名作《红字》的赏析。

2. 在对《红字》作品的解读中，教师将充分引导学生参与课堂讨论，讨论的主题主要包括：a. Characterization of the major characters (Hester Prynne, Arthur Dimmesdale); b. the symbolic meanings of A; c. the puritanism reflected in the *Scarlet Letter*

九. 作业，思考题

The students are required to think about the following questions

Question 1:

Discuss the relationship between the scarlet letter and

Hester's identity. Why does she repeatedly refuse to stop wearing the

letter? What is the difference between the identity she creates for herself

and the identity society assigns to her?

Question 2:

Is *The Scarlet Letter* a protofeminist novel? Had Hester not been a woman, would she have received the same punishment? When Hester undertakes to protect other women from gender-based persecution, can we interpret her actions as pointing to a larger political statement in the text as a whole?

十. 参考资料:

《英国文学选读》 陶洁，高等教育出版社 2001

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十一. 课后小结

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Lecture Fourteen Herman Melville and *Moby Dick*

- 一. 授课时间: 第十四周
- 二. 授课类型: 理论课
- 三. 授课题目: Herman Melville and *Moby Dick*
- 四. 教学目的和要求: The students are required to know something about Melville and his allegory in his masterpiece *Moby Dick*;
- 五. 教学重点和难点: to analyze the symbolic meanings in *Moby Dick* and the themes
- 六. 教学基本内容和纲要

I. Biographical Introduction

Herman Melville was born on August 1, 1819 in New York City into an established merchant family. His father became bankrupt and insane, dying when Melville was 12. A bout of scarlet fever in 1826 left Melville with permanently weakened eyesight. He attended Albany (N.Y.) Classical School in 1835. From the age of 12, he worked as a clerk, teacher, and farmhand. In search of adventures, he shipped out in 1839 as a cabin boy on the whaler Achushnet. He later joined the US Navy, and started his years long voyages on ships, sailing both the Atlantic and the South Seas. His sea experiences and adventures furnished him with abundant material, and resulted in five novels that brought him wide fame as a writer of sea stories. In 1850, he met Hawthorne and they became good friends. He read Hawthorne's books and was deeply impressed by Hawthorne's black vision. He changed the original scheme of *Moby Dick*, a whaling adventure dedicated to Nathaniel Hawthorne. The work was only recognized as a masterpiece years after Melville's death. Melville and Hawthorne represented a position of tragic humanism in their time.

II. Melville's Theme and View

a. Like Hawthorne, Melville held a black view of the world. To him, the world is at once Godless and purposeless. Man in this universe lives a meaningless and futile life. In his works he expressed profoundly the loss of faith and the sense of futility and meaninglessness which characterized modern life of the west. This explains why Melville fame is going up in the present century.

b. In relation to his black view is Melville's theme of alienation. To him, alienation exists in life on different levels, between man and man, man and society, and man and nature. Captain Ahab cuts himself from his wife and kid, stays away most of the time from his crew, and he hates Moby Dick, an embodiment of nature.

c. Another theme Melville employed and shared with Cooper and Hawthorne is "rejection and quest". Melville's heroes were forever trying to escape from their corrupted societies and into a better

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place to live.

III. Melville's Style

Like Hawthorne, Melville managed to achieve the effect of ambiguity through employing the technique of multiple view in his narratives. In *Moby Dick*, the whale is portryed by different characters from different angles. The author does not commit himself and the reader is thrown upon himself for judgement. The author's unwillingness to commit himself helps to creat a symbolic effect.

IV. Introduction to *Moby Dick*

Moby Dick is regarded as the first American prose epic. Although it is presented in the form of a novel, at times it seems like a prose poem. It is difficult to read because much of the talk in the novel is sailor's talk and much of the language is purposely old-fashioned and Elizabethan.

The story is not complicated, dealing with Ahab, a man with an overwhelming obsession to kill the whale which has crippled him, on board his ship Pequod in the chase of the big whale. The drammatic description of the hazards of whaling makes the book a very exciting sea narrative and builds a literary monument to an era of whaling industry in the nineteenth century. But *Moby Dick* is not merely a whaling tale or sea adventure, considering that Melville is a great symbolist. It turns out to be a symbolic voyage of the mind in quest of the truth and knowledge of the universe, a spiritual exploration into man's deep reality and psychology.

Instead of putting the battle between Ahab and the big whale into simple statements, he used symbols, that is, objects or persons who represents something else. Different people in board the ship are representations of different ideas and different social and ethnic groups. Facts become symbols and incidents acquire universal meanings.a. The Pequod is the microcosom of human society and the voyage becomes a search for truth. b. The white whale, moby dick, symbolizes nature for Melville, for it is complex, unfathomable, maligant, and beautiful as well. For the character Ahab, however, the whale only represents evil. Moby dick is like a wall, hiding some unknown, mysterious things behind. Ahab wills the whole crew in the Pequod to join him in the pursuit of the big whale so as to pierce the wall, to root out the evil, but only to be destroyed by evil, in this case, by his own consuming desire, his madness. For the author, as well as for the reader and Ishmael, the narrator, *Moby Dick* is still a a mystery, an ultimate mystery of the universe, inscrutable and ambivalent, and the voyage of the mind will forever remain a search, not a discovey , of the truth.

Symbolism is not the only way in which Melville has articualted, shaped, and presented the mighty theme of the book, Melville's great gifts of language, invention, psychological analysis, speculative agility, and narrative power are fused to make *Moby Dick* a world classic. The skillful use of Ishmael both as a character and a narrator gives the novel a moral magnitude; the manipulation of

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the whaling chapters for some philosophical speculation makes the novel more than symbolic; different levels of language use and styles turn the whole book into a symphony with all the musical instruments going on to form a melody; and moreover, Melville's knowledge of epic and tragedy, the highest literary genres help him produce a great tragic epic, with Ahab at the center as a tragic hero, who burns with a baleful fire, becoming evil himself in his thirst to destroy evil.

Attention:

- a. notice the narrator of *Moby Dick*
- b. identify the symbolic meanings of *Moby Dick*
- c. examine the further social significance of *Moby Dick*

七. 教学方法和措施

此次课主要以课堂七人活动组讨论、研讨式教学、对分课堂、网络平台电影观赏为主。教师首先介绍赫尔曼梅尔维尔的生平、写作特色和主要作品；然后详细介绍白鲸这部作品。由于此作品本身的难度，教师将引导学生关注作品中的象征意义，人物主要特性和作品的社会意义，文本选读将不是本单元的重点所在。

八、教学步骤:

1. Introduction to Herman Melville
2. Appreciating *Moby Dick*

九. 作业, 思考题

The students are required to think about the following questions

Question 1: Analyze the character of Ahab. Do you think that he is a tragic hero?

Question 2: Compare Ahab with Santiago in *The Old Man and Sea*. What are their similarities and differences?

十. 参考资料:

- 《英国文学选读》 陶洁, 高等教育出版社 2001
- 《美国文学选读》 陶洁, 高等教育出版社 2001
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十一. 课后小结

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Lecture Fifteen Longfellow and A Psalm of Life

- 一. 授课时间: 第十五周
- 二. 授课类型: 理论课
- 三. 授课题目: Longfellow and A Psalm of Life
- 四. 教学目的和要求: The students are required to know something about Longfellow and *A Psalm of Life*.
- 五. 教学重点和难点: to analyze *A Psalm of Life*
- 六. 教学基本内容和纲要

Longfellow's Life and Major Works

Henry Wadsworth Longfellow (Feb. 27, 1807- March 24, 1882)

- ❖ The most beloved American poet of his time.
- ❖ The first American figure with a bust in the Poet's Corner in Westminster Abbey located in London.

Longfellow's Life

Henry Wadsworth Longfellow was born in Portland, Maine—then still part of Massachusetts—on February 27, 1807, the second son in a family of eight children. His mother, Zilpah Wadsworth, was the daughter of a Revolutionary War hero. His father, Stephen Longfellow, was a prominent Portland lawyer and later a member of Congress.

Henry was a dreamy boy who loved to read. He heard sailors speaking Spanish, French and German in the Portland streets and liked stories set in foreign places: *The Arabian Nights*, *Robinson Crusoe*, and the plays of Shakespeare.

After graduating from Bowdoin College, Longfellow studied modern languages in Europe for three years, then returned to Bowdoin to teach them.

In 1831 he married Mary Storer Potter of Portland, a former classmate, and soon published his first book, a description of his travels called *Outre Mer* ("Overseas").

But in November 1835, during a second trip to Europe, Longfellow's life was shaken when his wife died during a miscarriage. The young teacher spent a grief-stricken year in Germany and Switzerland.

Longfellow took a position at Harvard in 1836. Three years later, at the age of 32, he published his first collection of poems, *Voices of the Night*, followed in 1841 by *Ballads and Other Poems*. Many of these poems ("A Psalm of Life," for example) showed people triumphing over adversity, and in a struggling young nation that theme was inspiring. Both books were very popular, but Longfellow's growing duties as a professor left him little time to write more. In addition, Frances Appleton, a young woman from Boston, had refused his proposal of marriage.

Frances finally accepted his proposal the following spring, ushering in the happiest 18 years of Longfellow's life. The couple had six children, five of whom lived to adulthood, and the marriage gave him new confidence.

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In 1847, he published *Evangeline*, a book-length poem about what would now be called "ethnic cleansing." The poem takes place as the British drive the French from Nova Scotia, and two lovers are parted, only to find each other years later when the man is about to die.

In 1854, Longfellow decided to quit teaching to devote all his time to poetry. He published *Hiawatha*, a long poem about Native American life, and *The Courtship of Miles Standish and Other Poems*. Both books were immensely successful, but Longfellow was now preoccupied with national events. With the country moving towards civil war, he wrote "Paul Revere's Ride," a call for courage in the coming conflict.

A few months after the war began in 1861, Frances Longfellow was sealing an envelope with wax when her dress caught fire. Despite her husband's desperate attempts to save her, she died the next day. Profoundly saddened, Longfellow published nothing for the next two years. He found comfort in his family and in reading Dante's *Divine Comedy*. (Later he produced its first American translation.) *Tales of a Wayside Inn*, largely written before his wife's death, was published in 1863.

When the Civil War ended in 1865, the poet was 58. His most important work was finished, but his fame kept growing. In London alone, 24 different companies were publishing his work. His poems were popular throughout the English-speaking world, and they were widely translated, making him the most famous American of his day. His admirers included Lincoln, Dickens, and Baudelaire.

He died on March 24, 1882, in Cambridge, Massachusetts.

Major Works

❖ Poetry

Voices of the Night (1839) *Ballads and Other Poems* (1841)

Evangeline (1847) *The Song of Hiawatha* (1855)

❖ Prose *The New England Tragedies* (1868)

❖ Drama *The Spanish Student* (1843)

❖ Fiction *Hyperion: A Romance* (1839)

Poetry in Translation *The Divine Comedy of Dante Alighieri* (1867)

Introduction to *A Psalm of Life*

A Psalm of Life

Composition date: July 20, 1839 (Longfellow was 31 then), published in *Voices of the Night*. The lyrical form of this poem is *abab*.

"Mr. Longfellow said of this poem: 'I kept it some time in manuscript, unwilling to show it to any one, it being a voice from my inmost heart, at a time when I was rallying from depression.' Before it was published in the *Knickerbocker Magazine*, October, 1838, it was read by the poet to his college class at the close of a lecture on Goethe.

Its title, though used now exclusively for this poem, was originally, in the poet's mind, a generic one. He notes from time to time that he has written a psalm, a psalm of death, or another psalm of life. The 'psalmist' is thus the poet himself. Literally, the psalmist is of course King David.

When printed in the *Knickerbocker* it bore as a motto the lines from Crashaw:

Life that shall send

A challenge to its end,

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And when it comes, say, Welcome, friend."

(Editor's note) Literally, the psalmist is of course King David.

This is a very inspirational poem. The concept of living only in the present is a very difficult thing for people, as the regrets of the past and hopes of the future can be very troublesome and misleading at times. This psalm brings out feelings of confidence—strength and belief in oneself.

The message is very clear. Just live. The poet makes the reader focus on the here and now. Don't be hindered by the fear of oncoming, certain death, or whatever mistakes you may have made before, live by the second and only plan ahead that far. There is no concrete point in life, nothing is sure and steady, so don't live like it is going to be that way.

This psalm is truly the outlook of the generation after the Napoleonic wars, 100 years before WW1. Make of life what you can, strive to accomplish your dreams, work hard for self gratification, learn to love and to be loved. For God has given us a gift, and not to make the most of life is a SIN and a waste.

A Psalm of Life What the Heart of the Yong Man Said to the Psalmist

I

- ❖ 1 Tell me not in mournful numbers, 请别用哀伤的诗句对我讲;
- ❖ 2 Life is but an empty dream! 人生呵, 无非是虚梦一场!
- ❖ 3 For the soul is dead that slumbers 因为沉睡的灵魂如死一般,
- ❖ 4 And things are not what they seem. 事物的表里并不一样。

Summary of Lines 1-4: In the opening stanza, the speaker directly addresses the psalmist. He begins by dismissing the psalmist's sad poetry, and he rejects as dangerous the psalmist's notion that human life is a meaningless illusion. If one accepts the logic that life is just a dream, he cautions, one's soul will not merely sleep, but die. On the surface, human life may appear futile, but the speaker contends that it is actually this sense of hopelessness — and not human life itself — that is the illusion.

II

- ❖ 5 Life is real! Life is earnest! 人生是实在的! 人生是热烈的!
- ❖ 6 And the grave is not its goal; 人生的目标决不是坟墓;
- ❖ 7 Dust thou art, to dust returnest, 你是尘土, 应归于尘土。
- ❖ 8 Was not spoken of the soul. 此话指的并不是我们的精神。

Summary of Lines 5-8

- ❖ Longfellow uses the second stanza to build on the ideas of the first. Because the soul lives eternally, the speaker reasons, life must be real. Note that in the first line there is a caesura, or break, after the word "real." This caesura forces the reader to pause, thereby emphasizing the idea that life is real. These lines are an allusion to the Bible's book of Genesis, where God says to the fallen Adam, "dust thou art, and unto dust shalt thou return." In Longfellow's poem, the speaker is asserting that although the mortal body will die, the soul is exempt from death.
- ❖ III. 9 Not enjoyment, and not sorrow, 我们的归宿并不是快乐, 也不是悲伤,

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- ❖ 10 Is our destined and our way; 实干才是我们的道路,
- ❖ 11 But to act, that much to-morrow. 每天不断前进,
- ❖ 12 Find us farther than to-day. 蒸蒸日上。

Summary of Lines 9-12

- ❖ The third stanza introduces the central theme of the poem: the purpose of life is not to experience pleasure or sorrow, but “to act” — to perform the deeds that will improve the condition of mankind. Note that by this point in the poem, the speaker has ceased to address the psalmist; instead, he is directing his remarks to mankind in general, as is evidenced by his broadly inclusive use of the first person plural — “our” and “us.”

IV.

- ❖ 13 Art is long , and time is fleeting. 光阴易逝, 而艺海无涯,
- ❖ 14 And our hearts , though stout and brave. 我们的心哪——虽然勇敢坚强,
- ❖ 15 Still , like muffled drums , are beating 却像被布蒙住的铜鼓,
- ❖ 16 Funeral marches to the grave. 常把殡葬的哀乐播响。

Summary of Lines 13-16

- ❖ The fourth stanza begins with an allusion to a line from Seneca’ s work *De Brevitate vitae*, which states “ Life is brief, art long. ” The idea here is that although a lifetime passes relatively quickly, it actually takes a long time to learn how to live well — to decipher the “art” of living.
- ❖ The speaker is suggesting with some urgency, then, that we should live as productive a life as possible, because death (of the human body, not the soul) is always imminent. Note the simile in line 15, which compares the human heartbeat to “muffled drums.” On a literal level, of course, a heartbeat can sound like a drumbeat, but Longfellow extends this idea to suggest that our own hearts are measuring out the backbeat of a steady and irreversible journey toward death. Each beat of our hearts, Longfellow implies, carries us closer to death. If you read the stanza aloud, you will notice that, at this point, the trochaic rhythm is especially steady and even; it sounds as though a drum is beating in the background.

V.

- ❖ 17 In the world’ s broad field of battle, 在这人生的宿营地
- ❖ 18 In the bivouac of Life, 在这辽阔的世界战场,
- ❖ 19 Be not like dumb, driven cattle! 别做无言的牲畜任人驱赶,
- ❖ 20 Be a hero in the strife! 做一名英雄汉立马横枪!

Summary of Lines 17-20

- ❖ These lines rely heavily on war imagery, as the march to the grave has been transformed to a march to battle. By comparing life to a “bivouac,” a temporary campsite during a battle, the speaker reminds us again of the transience of human existence. He exhorts the reader — who, by implication, is a soldier — to become a hero in this battle and not merely march to his or her death like a cow forced to the slaughterhouse.

VI 21 Trust no future. howe’ er pleasant! 别相信未来, 哪怕未来多么欢乐!

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- ❖ 22 Let the dead Past bury its dead! 让死去的往昔将死亡一切埋葬!
- ❖ 23 Act, act in the living Present! 上帝在上, 我们胸怀勇气,
- ❖ 24 Heart within, and God o'er head! 行动吧——趁现在活着的好时光!

Summary of Lines 21-24

In the sixth stanza, the speaker explains in detail how the reader can become a hero. He advises the reader not to hope for the future nor to worry about the past. Instead, in a return to the poem's central theme, he urges the reader to live actively in the present. The speaker emphasizes his imperative instruction that we “act” by repeating the word twice in line 23. Note how Longfellow draws our attention to the word “act” by manipulating the meter: not only does he insert a caesura between the two “acts,” but, metrically, the two consecutive words are stressed, giving them added force.

VII 25 Lives of great men all remind us 伟人的生平使我们想起,

- 26 We can make our lives sublime, 我们能使自己的一生变得高尚!
- 27 And departing, leave behind us 当我们辞别人间,
- 28 Footprints on the sands of time; 能把足迹留在时间的流沙上,

Summary of Lines 25-28

In the seventh stanza, the speaker asks the reader to consider past heroes. These “great men,” the speaker indicates, should inspire us to live our lives so fully that we, too, will leave behind records of greatness when we die. Longfellow suggests the idea of a record of greatness by using a metaphor: “footprints on the sands of time.” Even here, however, this metaphor ironically reminds us of the transient nature of life, since these footprints will eventually be washed away by the tide. Nonetheless, they may have a positive effect on the people who live after us.

VIII 29 Footprints that perhaps another, 也许有个遭了船灾的苦难弟兄,

- ❖ 30 Sailing o'er life solemn main, 他曾在庄严的人生大海中飘航,
- ❖ 31 A forlorn and shipwrecked brother, 见到我们的脚印,
- ❖ 32 Seeing, shall take heart again, 又会满怀信心。

Summary of Lines 29-32—The “footprints” metaphor of the seventh stanza develops into the central conceit, or governing concept, of the eighth stanza. The speaker envisions a shipwrecked sailor who is lost at sea but observes these footprints in the sand. In this conceit, the sailor represents any discouraged or lonely individual who receives encouragement from the memory of the good deeds of others.

IX 33 Let us, then, be up and doing, 让我们起来干吧,

- ❖ 34 With a heart for any fate; 下定决心, 不管遭遇怎样;
- ❖ 35 Still achieving, still pursuing 不断胜利, 不断追求,
- 36 Learn to labour and to wait. 要学会苦干和耐心等待。

Summary of Lines 33-36

The speaker concludes the poem by exhorting us to live active, courageous lives. He is urging the reader to strive continuously to accomplish good, useful deeds: these good deeds, it is suggested, give life meaning and purpose. The last word of the poem, “wait,” has a few possible meanings; it can mean “to serve” others — in this case, by working or “laboring” diligently; it can mean “to be ready” for someone or some event; or it can mean to be “watchful” — to be on the lookout for good

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opportunities as well as to be on guard against unexpected events or dangers. The poem ends, then, as it began, with a word of caution and of hope.

Message:

- ❖ The poem reminds us that life is not a dream, but very real, and urges us to live it to the full and not sit around waiting for death. It says that the purpose of life is not to have fun or indeed to suffer but to *do* something. It also reminds us that although mankind has lived a long time our own individual time on earth is limited and will pass very quickly, with each heartbeat a further step towards the grave. So try, like great men of the past, to make something of yourself in your short time on earth and leave behind something by which to be remembered.

Beauty in *A Psalm of Life*

Topic for Discussion:

- ❖ The beauty in *A Psalm of Life* (rhyme, meter, rhetoric devices, etc.,)
- ❖ According to Longfellow, how should we live our lives?
- ❖ What are the characteristics of American Realism?

VI. Free discussion of “A Psalm of Life”

What is the basic tone of this poem?

Is this a traditional poem or an innovative poem?

What is the eye of this poem?

What can you gain from this poem?

七. 教学方法和措施

本次课采用课堂七人活动组讨论、研讨式教学、对分课堂的教学方法。教师首先介绍赫尔曼梅尔维尔的生平、写作特色和主要作品；然后详细介绍白鲸这部作品。由于此作品本身的难度，教师将引导学生关注作品中的象征意义，人物主要特性和作品的社会意义，文本选读将不是本单元的重点所在。

八、教学步骤：

1. Introduction to Herman Melville
2. Appreciating *Moby Dick*
3. Appreciating ‘A Psalm of Life’

九. 作业，思考题

The students are required to think about the following questions

Question 1: Analyze the character of Ahab. Do you think that he is a tragic hero?

Question 2: Compare Ahab with Santiago in *The Old Man and Sea*. What are their similarities and differences ?

十. 参考资料：

- 《英国文学选读》 陶洁，高等教育出版社 2001
- 《美国文学选读》 陶洁，高等教育出版社 2001
- 《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

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《英国文学简史》 刘炳善，陆佩弦 上海外语教育出版社 1981

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《英美文学选读》 张伯香，外语教学与研究出版社 1999

十一. 课后小结

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Lecture Sixteen Introduction to American Realism and Walt Whitman

- 一. 授课时间: 第十六周
- 二. 授课类型: 理论课
- 三. 授课题目: American Realism and Walt Whitman
- 四. 教学目的和要求: The students are required to know the major characteristics of American realism and the features of Walt Whitman
- 五. 教学重点和难点: to analyze the features of American Realism; to appreciate Walt Whitman's poetry
- 六. 教学基本内容和纲要

I. Historical Backgrounds of American Realism

a. American Realism rose with the Civil War. After four years of fighting, the industrialized north defeated the agrarian south and the united states headed toward capitalism.

b. In post-war America, commerce took the lead in the national economy. Increasing industrialization and mechanization soon produced extremes of wealth and poverty. Beneath the glittering surface of prosperity lay suffering and unhappiness. Disillusionment and frustration were widely felt. What had been expected to be a "Golden Age" turned out to be Mark Twain's "Gilded" one.

c. Added to this was the fact that the frontier was closing. The frontier had been a factor of great importance in American life. As long as the frontier was there, people could always hope to escape troubles over the next hill and have a better life ahead. Now that the frontier was about to close and people had no shelter to find but to reexamine life. The war and the post-war dazzling wealth and poverty taught people that life, man, and God were not so good as assumed by the Transcendentalists. Against the daydream of romanticism appeared a good number of realistic writers like William Dean Howells, Henry James, and Mark Twain, who exposed life to board daylight.

II. Features of American Realism

a. American realism first appeared in local colorism, which stressed the realistic presentation of the local characters with their regional qualities such as dialects and customs. The representatives are Bret Harte, Harriet Beecher Stowe, Mark Twain etc, who provided regional stories and tales of the life of America's Westerners, Southerners, and Easterners.

b. Most American realists found their subject matter in the experiences of the American middle class, describing their houses, families, and jobs, their social customs, achievements and failures. They intended to limit themselves to optimistic treatment of the surface of life, like Howells, who called for

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the treatment of the “smiling aspects of life”, insisting that America was truly a land of hope. While the greatest of America’s realists, Henry James and Mark Twain, moved well beyond a superficial portrayal of 19th America. James probed deeply at the individual psychology of his characters, writing in a rich and intricate style that supported his intense scrutiny of complex human experience. Mark Twain, breaking out of the narrow limits of local color fiction, described the breadth of America experience as no one had ever done before, or since.

c. American realism developed into naturalism at the end of the century. Naturalism, like realism, is a literary movement that began in France in the middle of the 19th century. Naturalists attempted to achieve extreme objectivity and frankness and emphasizes the helpless brutal struggle of the low social and economic calsses for survival in a cold world full of crushing forces of environment and heredity. American naturalism stressed the animality of man, his insignificance in a cold world, and his lack of dignity in face of the blind forces of nature. The pessimism and deterministic ideas of naturalism pervaded the works of such writers as Jack Lodon, Theodore Dreiser, and Stephen Crane.

III. Biographical Introduction to Walt Whitman

Whitman was brought up in a working-class background on Long Island, New York. He had five years of schooling and a good deal of “loafing” and reading. Thirsting for experience and gregariousness(爱交际) in habit, Whitman tried a variety of jobs and picked up first-hand knowledge of life and people in the new world. He worked as an office boy, a printer’s apprentice, schoolmaster, printer, editor of eight successive newspapers, journalist. In 1844, Whitman traveled to New Orleans and saw very much the Mississippi heartlands. This experience with the people and country furnished both material and guiding spirits for his epic, *Leaves of Grass*, on which Whitman’s popularity rests.

IV. The Development of *Leaves of Grass*

Leaves of Grass is the title under which virtually all of Whitman’s poetry was published. Between 1855 and 1897 it passed through ten editions, which grew steadily to accommodate both new material and revisions of the old. The first edition, published by Whitman himself, was largely given over to the long poetic manifesto later titled “Song of Myself”. It did not sell well, but it made a stir on the American literary scene. It broke with the poetic convention, and its sexuality and exotic and vulgar language brought harsh criticism on it. The Leaves were called “noxious weeds”, its poetry “poetry of barbarism,” and “a mass of stupid filth.” But it received a favorable reaction from Emerson. The second edition of 1856 and the third edition of 1860 were fruit of considerable growth in output and technique. The fifth edition were added by Whitman’s poems of the Civil War and of Lincoln such as “ O Captain! My Captain!” By 1881, the year of the seventh edition, *Leaves of Grass* had taken on what was essentially its final form and later works would appear as annexes(addition) to the main trunk.

V. Whitman’s View and Theme

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Whitman embraces idealism. He relies on insight and intuition. His poetry becomes a happy medium for communicating his views on the cosmos and on man. The future union of the nations and the world and the cosmos; the equal potential divinity of everything from grass to mankind; the ideals of equality and democracy; the dignity, the self-reliant spirit and the joy of the common man; the immanence of God; the multiplicity of nature and the need for a poetry commensurate with it--- all these find adequate expression in his poems. In his “Song of Myself”, Whitman revealed a world of equality without rank and hierarchy. Whitman combined the ideal of the democratic common man and that of the rugged individual. He envisioned the poet a hero, that savior and a prophet, one who leads the community. In later years Whitman came to see the failure of democracy and moral corruption in American, as was revealed in his *Democartic Vista*, but he thought these could be cured by the self-reform of the individual.

VI. Whitman's Style

Whitman was a daring experimentalist. His early poems are in conventional rhyme and metre, but later he tried to experiment new poetic forms. Whitman broke free from the traditional iambic pentameter and wrote free verse. One of the major principles of Whitman's technique is parallelism or a rhythm of thought in which the line, not the conventional foot, as the rhythmical unit. Another principle is phonetic recurrence, i.e., the systematic repetition of words and phrases at the beginning, in the middle or at the end of the line. These two principles coordinate wit and reinforce each other, giving free rein to the poet's imagination in his life-long attempt to celebrate life in the new world. Besides, Whitman's poetry suggests rather than tells. His whole leaves are rather a dramatization of the idea. This is perhaps why Whitman is not easy to read.

VII. Whitman's Influence

Whitman's influence over modern poetry is great in the world as well as in America. Many poets in England, France, Italy and Latin America were in his debt. In America modern poets like T.S. Eliot and Ezra Pound would not have been what they were without Whitman. Pound recognized him as the father figure who led the break from the past. His innovation in diction and versification, his inclusion of the common place and the ugly and his censure of the weakness of the American democratic practice have paved his way to a share of immortality in American literature.

VIII. Appreciating “O Captain! My Captain!”

Backgrounds: this poem was written when the American Civil War was about to end. The North got the victory over the south under the wise leadership of Abraham Lincoln, who led the North Union against the South slavery and proclaimed the emancipation of slaves. Lincoln was one of the greatest

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presidents American people loved but he was assassinated in the time when the whole country was celebrating the victory of Civil War. So this is an elegy written in homage to U.S. President Abraham Lincoln.

Questions:

1. What is the tone of the poem?
2. What overall metaphor does the poet employ in this poem?
3. Why do people on the shores exult and bells ring, while the speaker remains so sad?
4. Besides the images, what other elements help to express the poet's sorrowful feelings?
5. Pay attention to the layout of the poem

七. 教学方法和措施

本单元采用七人活动组讨论、研讨式教学、对分课堂、诗歌朗诵的教学模式。

八、教学步骤:

- 1.Introduction to Walt Whitman
- 2.*Leaves of Grass*
- 3.Analysis of O Captain! My Captain!

九. 作业, 思考题

The students are required to think about the following question

Question: What are the differences between American Romanticism and Realism?

十. 参考资料:

- 《英国文学选读》 陶洁, 高等教育出版社 2001
- 《美国文学选读》 陶洁, 高等教育出版社 2001
- 《英国文学史与选读》 吴伟仁编 外语教学与研究出版社
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十一. 课后小结

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Lecture Seventeen *Sister Carrie and The Great Gatsby*

- 一. 授课时间: 第十七周
- 二. 授课类型: 理论课和实践课
- 三. 授课题目: *Sister Carrie and The Great Gatsby*
- 四. 教学目的和要求: The students are required to know the major features Dreiser's works and learn to appreciate *Sister Carrie* and *The Great Gatsby*
- 五. 教学重点和难点: American dream reflected in *Sister Carrie* and *The Great Gatsby*
- 六. 教学基本内容和纲要

1. Brief Introduction to Dreiser
2. Appreciate *Sister Carrie*, Chapter

I. Dreiser's Life

II. Dreiser's Major Works

1) *Sister Carrie* 2) *Jennie Gerhardt*

3) *The Trilogy of Desire*

(3.1) *The Financier* «金融家» (3.2) *The Titan* «巨人» (3.3) *The Stoic* «斯尔葛»

4) *The Genius* «天才» an autobiographical work

5) *An American Tragedy*

6) *The Bulwark* 《堡垒》

III. Brief Introduction to *Sister Carrie*

Carrie Meeber leaves her rural home to seek work in Chicago → accepts Drouet and becomes his mistress → During his absence, she loves his friend George Hursthood, a middle-aged, married and wealthy man → elope to Montreal and then to New York → Carrie becomes a star of musical comedies and Hursthood falls down to a beggar and gets abandoned by Carrie and commits suicide

III. Analysis of Chapter 1

1. Understanding the title

Magnet Attracting: Chicago city is like a magnet attracting people to seek fortune here; Drouet, the man Carrie first met on the train, is also like a magnet, fascinates her.

A Waif Amid Forces: Carrie is compared to a homeless person, who is pulled in all directions by all kinds of forces, aimless and helpless.

2. Para 1 and 2 The description of Carrie's leaving home for Chicago

What information can you get about Carrie from Para 1? (18 years of age, bright and timid, ignorant, regret at parting, an ordinary family)

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How did she react upon her leaving? (very complicated feelings. On one side, she is curious about the life in big city; but on the other side, she seems to be bound to her home, especially to her parents.)

3. Para 3 The attraction of big city

What are the two possibilities for a girl of 18 living in a big city? (foreshadowing)

What are the attracting forces? (what are they compared to?)

the soulfulness of expression(甜言蜜语), the gleam of a thousand lights, a blare of sound, a roar of life, a vast array of human hives (skyscrapers).

The influence of the city life upon a girl of 18.unguarded ears,unsophisticated, and natural mind are led to become worse and do the undoing

4. Detailed Description about Carrie

Carrie' s personality and character (self-interest, the basic ability of observation and analysis, possessed of the promising shapeliness and beauty)

Carrie' s cultural equipment: finds no interest in books

Carrie' s behaviour: Crude in showing her own grace; was interested in her charms; ambitious to realize her strong desire for material want.

Understanding the last metaphor

5. Para 5-14

Pay attention to Carrie' s and Drouet' s different reactions when they met on the train

Carrie: (answered nervously, maidenly reserve, conventional, deny familiarity, conscious of certain features out of the side of her eye, self-protection and coquetry 调情 are mingled)

Drouet: (fidgeting, daring, magnetism, leaned forward, make himself volubly agreeable)

innocent and with a sense of timid VS sophisticated and experienced

2. Conclusion

Sister Carrie tells the story of two characters: Carrie Meeber, an ordinary girl who rises from a low-paid wage earner to a high-paid actress, George Hurstwood, a member of the upper middle class who falls from his comfortable lifestyle to a life on the streets. Neither Carrie nor Hurstwood earn their fates through virtue or vice, but rather through random circumstance. Their successes and failures have no moral value; this stance marks *Sister Carrie* as a departure from the conventional literature of the period.

Fitzgerald and *The Great Gatsby*

I. Life Introduction

II. Major Works

The Side of Paradise (1920) 人间天堂

The Beautiful and Dammed (1922)

美女和被诅咒的人

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The Great Gatsby (1925) 了不起的盖茨比
Tender is the Night (1934) 夜色温柔
The Last Tycoon 最后一个大亨

III. The Great Gatsby

3.1 Basic plot: Nick moves from the midwest to New York City in order to pursue a career in bonds.

Nick begins a friendship with his cousin, Daisy. Nick befriends his neighbor, Jay Gatsby.

Nick reunites Daisy with her former love, Gatsby. Daisy's husband, Tom, discovers his wife's affair

A trip into the City results in the death of Tom's lover, Myrtle, when she ran out in front of a car Daisy was driving. Gatsby takes the responsibility for Daisy. Tom tells Myrtle's husband George, that Gatsby killed Myrtle. George kills Gatsby. No one but Nick comes to Gatsby's funeral

Tom and Daisy leave town

3.2 Characters Introduction

Jay Gatsby: The title character and protagonist of the novel, Gatsby is a fabulously wealthy young man living in a Gothic mansion in West Egg. He is famous for the lavish parties he throws every Saturday night, but no one knows where he comes from, what he does, or how he made his fortune. His urgent goal is to win Daisy's love back from Tom. So, he holds parties, arranges meetings with Daisy and even takes the responsibility for Daisy. But what's the result ?

Nick-- the narrator, Daisy's cousin, Gatsby's neighbor. Nick is a young man from Minnesota who, after being educated at Yale and fighting in World War I, goes to New York City to learn the bond business.

Honest, tolerant, and inclined to reserve judgment, Nick often serves as a confidant for those with troubling secrets. After moving to West Egg, a fictional area of Long Island that is home to the newly rich, Nick quickly befriends his next-door neighbor, the mysterious Jay Gatsby.

Daisy Buchanan- Nick's cousin, and the woman Gatsby loves, married to Tom. As a young woman in Louisville before the war, Daisy was courted by a number of officers, including Gatsby. She fell in love with Gatsby and promised to wait for him. However, Daisy harbors a deep need to be loved, and when a wealthy, powerful young man named Tom Buchanan asked her to marry him, Daisy decided not to wait for Gatsby after all.

Tom: A wealthy, unintelligent, brutal playboy. He should be responsible for Daisy's disloyalty and Gatsby's tragic fate.

First, Tom was disloyal to his family. As a married man, he had love affairs with Myrtle, a married woman. (disloyal)

Second, when Daisy was troubled by the traffic accident, he shifted the responsibility Gatsby, which led to Wilson's revenge of Gatsby. (evil)

Other Characters:

Tom Buchanan- Daisy's husband, has an affair with Myrtle

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Myrtle Wilson- Tom's woman in the city, married to George

George Wilson- owns the gas station, kills Gatsby

Jordan Baker- Daisy's friend, professional golfer

3.3 Theme of the novel:

The breakdown of American Dream

“An incorruptible dream is smashed into pieces by the relentless reality”

The Hollowness of the Upper Class

3.4 Discussion of Gatsby's Greatness

Gatsby is a person with double character

a practioner of American dream (to satisfy his vanity in material desire, but fail to achieve the essence of American dream)

His firm love for Daisy (to find his love back, to be a scapegoat for Daisy, but repaid little from Daisy)

七. 教学方法和措施

本次课采用课堂七人活动组讨论、研讨式教学、对分课堂、网络平台电影观赏进行互动交际教学。教师介绍美国自然主义的基本特征，然后引入到代表作家德莱赛。学生在老师的引导下，对《嘉莉妹妹》和《了不起的盖茨比》这部作品开展讨论性地解读，提出阅读中存在的疑惑，由教师与学生共同讨论解决存在的问题。

八. 教学步骤

Step 1: Brief introduction to American Naturalism

Step 2: An Overview of Theodore Dreiser

Step 3: Students presentation work of Sister Carrie

Step 4: Detailed Study of Chapter 1

Step5: Brief Introduction to Fitzgerald

Step6: Fitzgerald's major works

Step 7. Appreciating *The Great Gatsby*

Step 8: Summary and homework

九. 作业，思考题

The students are required to think about the following questions

Question 1: What are the main ideas of naturalism?

Question 2: Can Carrie and Hursthood be judged in moral virtues?

Question 3: How is Fitzgerald's personal life associated with his literary work?

Question4: Is Gatsby great or not? Why do you think so?

十. 参考资料:

《英国文学选读》 陶洁，高等教育出版社 2001

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《美国文学选读》 陶洁，高等教育出版社 2001

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

《美国文学史及选读》 吴伟仁编 外语教学与研究出版社

《英国文学简史》 刘炳善，陆佩弦 上海外语教育出版社 1981

《英国文学新编》（上下）郭群英 外语教学与研究出版社 2001

《英美文学选读》 张伯香，外语教学与研究出版社 1999

十一. 课后小结

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Lecture Eighteen Robert Frost and *The Road Not Taken*

- 一. 授课时间: 第十八周
- 二. 授课类型: 实践课
- 三. 授课题目: Robert Frost and *The Road Not Taken*
- 四. 教学目的和要求: The students are required to know Frost's style, views and his major poetry.
- 五. 教学重点和难点: The analysis of "The Road Not Taken" and "Stopping by Woods on Snowy Evening"
- 六. 教学基本内容和纲要

I. Life Introduction

II. Major Works

A boy's will (1913)	一个男孩的意愿
North of Boston (1914)	波士顿的北部
New Hampshire (1923)	新罕布什尔
A Further Range (1936)	又一片牧场
A Witness Tree (1942)	标记树
Mending the Wall	修墙

III. Frost's Style

Frost took no part in the literary movements of the 20th century. He did not experiment with form, as many poets did in the 1920s, but used traditional forms such as the blank verse, plain language, and a graceful style.

The language are quite simple and plain, but the poem is quite philosophical.

He used symbols from everyday country life to express his deep ideas. As a whole, Frost's art is an act of clarification, which, without simplifying the truth, renders it in some degree accessible to everyone.

IV. Frost's View and Theme

As a poet of nature he had obvious affinities with Romantic writers, notably Wordsworth and Emerson. He saw nature as a storehouse of analogy and symbol, but he had little faith in religious dogma or speculative thought.

His concern with nature reflected deep moral uncertainties. He understood the terror and tragedy, and at the same time, its beauty. His poetry often probes mysteries of darkness and irrationality in the bleak and chaotic landscapes of an indifferent universe where men and women stand alone, bereft, unaid, perplexed, and seeking to make sense of it.

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V. Appreciating “The Road Not Taken”

Describe the similarities and differences of these two roads. Which one does the speaker take?

How do you understand the word “sigh”? Is it a kind of nostalgic relief or regret?

What might the two roads stand for in the speaker’s mind?

Why this poem is entitled “The Road Not Taken” instead of “The Road Taken”?

Please use phrase to summarize each stanza

What is the theme of this poem?

Similarities: both of the roads are beautiful (fair)

Differences: one is quiet and grassy, less-traveled; the other is trodden by many people and flat

Stanza 1: two roads Stanza 2: the less-traveled road

Stanza 3 and stanza 4: the road not taken

It is clear that the speaker tries to emphasize his meditation over the untaken road rather than the taken one.

The word “sigh” is a tricky word. Because sigh can be interpreted into nostalgic relief or regret. If it is the relief sigh, then the difference means the speaker feels glad with the road he took. If it is the regret sigh, then the difference would not be good, and the speaker would be sighing in regret. Hence, sigh is ambiguous here for the speaker is not showing whether his choice is right or wrong.

Clearly, this poem is endowed with abundant symbolic meanings. In the speaker’s mind, the two roads not only refer to the real roads he has to take while walking in the yellow wood, more significantly, it means two different ways of life when one hesitates before the life’s crossroad. Different choices will lead to different futures.

For the poet, it also shows his attitude towards poetry creation. “He prefers to take the less-traveled road” suggests that he doesn’t follow suit but employs the traditional pattern in spite of the influence of modernist innovation

Theme: Traditionally, this poem has been understood as an inspirational poem, seeming to encouraging people to be self-reliant and not following where others have led. Actually, it does not moralize about choice, it simply says that choice is inevitable but you never know what your choice will mean until you have lived it. This is also the theme of the poem.

七. 教学方法和措施

本次课以课堂七人活动组讨论、研讨式教学、对分课堂和学生的探究性学习为主，教师在教学中起引导的作用。学生根据教师设计的启发性问题进行讨论，形成小组结论，然后汇总讨论结果，对弗罗斯特的《未选择的路》和《雪夜驻守林中》进行赏析。

八. 教学步骤

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Step 1: Brief Introduction to Robert Frost

Step 2: Frost's style and theme

Step 3: Analysis of The Road Not Taken and Stopping by Woods on a Snowy Evening

Step 4: Summary and homework

九. 作业, 思考题

The students are required to think about the following question

Question 1: How do you choose your life road before life's crossroad?

十. 参考资料:

《英国文学选读》 陶洁, 高等教育出版社 2001

《美国文学选读》 陶洁, 高等教育出版社 2001

《英国文学史与选读》 吴伟仁编 外语教学与研究出版社

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《英美文学选读》 张伯香, 外语教学与研究出版社 1999

十一. 课后小结

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任教课程

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Lecture Nineteen & Twenty Ernest Hemingway

- 一. 授课时间: 第十九、二十周
- 二. 授课类型: 理论课和实践课
- 三. 授课题目: Ernest Hemingway
- 四. 教学目的和要求: The students are required to know Hemingway's style, views and major works
- 五. 教学重点和难点: Hemingway's styles and themes reflected in works
- 六. 教学基本内容和纲要

I. Hemingway's Life

With his father: Hemingway was born in Oak Park, Illinois, a suburb of Chicago, son of a successful physician. Hemingway often went hunting and fishing with his father or his friends on the lake near Michigan, which provided him with materials that he drew on for some of his best writing.

With his mother: his mother hoped that his son would develop interest in music, but failed. Hemingway cannot forgive his mother's dressing him like a girl.

War Experience:

During World War I he served as an ambulance driver for the American Red Cross; wounded on the Austro-Italian front just before his 19th birthday, he was decorated for heroism.

After recuperating(疗养) in the United States, he sailed for France as a foreign correspondent for the *Toronto Star*. In Paris he became part of the coterie(圈内人) of expatriate Americans that included Gertrude Stein, Ezra Pound, and F. Scott Fitzgerald.

During the Spanish Civil War, Hemingway served as a correspondent on the loyalist side.

He fought in World War II and then settled in Cuba in 1945.

Marriages: he encountered four marriages in all his life. Almost every ten years, Hemingway would like to taste different love fruit in love's orchard. Fitzgerald said in a joking tone that: "once a piece of novel is accomplished, Hemingway would like change a wife".

Committing Suicide: in the early morning of July 2, 1961, standing beside his beloved gunback in his home, he died of head wounds resulting from the discharge of his favorite shot-gun.

遗传基因说, 江郎才尽说, 重病说, 鬼雄说

II. Major Works:

Novels:

The Sun Also Rises (1926)

A Farewell to Arms (1929)

To Have and Have Not (1937)

For Whom the Bell Tolls (1940)

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The Old Man and the Sea (1952)

The Sun Also Rises

The sun also rises is Hemingway's first true novel. It casts light on a whole generation after the First World War I and the effects of the war by way of a vivid portrait of "The Lost Generation".

A Farewell to Arms

This novel deals with the tragic love of a wounded American soldier Frederick Henry with a British nurse Catherine Barkley.

For Whom the Bells Tolls

This novel concerns a volunteer American guerrilla Robert Jordan fighting in the Spanish Civil War. Although fully aware of the doomed failure of his struggle, he keeps on striving because it is a cause of freedom and democracy. In the end, the manner of his dying convinces people that life is worth living and there are causes worth dying for.

The Old Man and the Sea

Story collections:

In Our Time (1925)

Men without Women (1927)

Winner Take Nothing (1933)

III. Hemingway's theme and character

Grace under pressure (重压下的优雅): under any pressure, Hemingway's heroes and heroines will be demonstrated in a graceful manner.

Hemingway Code Hero (海明威硬汉英雄): those who survive in the process of seeking to master the code with the honesty, the discipline, and the restraint.

IV. Hemingway's Writing Style

Iceberg theory: "The dignity of movement of an iceberg is due to only one-eighth of its being above water"

Hemingway's style is actually polished and tightly controlled, but highly suggestive and connotative.

Hemingway develops the style of colloquialism initiated by Mark Twain.

His language is characterized by features including: economy of expression, short sentences and paragraphs, vigorous and positive language, and deliberate avoidance of gorgeous adjectives, and etc (**telegraphic style**)

V. Lost Generation

The term "Lost Generation" was first used by Gertrude Stein (1874-1946), one of the leaders of this group.

It included the young English and American expatriates as well as men and women caught in the war and cut off from the old values and yet unable to come to terms with the new era when civilization had

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gone mad. they aimlessly wandered about the Continent, drinking, drug-taking, traveling from place to place and from party to party. These activities seem to justify their search for new meanings to replace the old ones. They were being cut off from their past, disillusioned in reality, and without a meaningful future to fall on, they were lost in disillusionment and existential voids. They indulged in hedonism (享乐主义) in order to make their life less unbearable.

七. 教学方法和措施

本次课主要采用线上开展自学、探究式学习、小组合作学习、网络平台电影观赏，撰写读后感进行教学。教师首先引导学生回顾迷惘的一代作家，然后简单介绍海明威生平、主要作品和写作特色，最后教师引导学生欣赏 *the Old Man and the Sea* 和 *A Farewell to Arms*。

八、教学步骤:

Step1: Reviewing The Lost Generation

Step 2: Introduction to Ernest Hemingway

Step 3: Emphasis on Hemingway's Styles and Themes

Step 4: Movie watching of the Old Man and the Sea and A Farewell to Arms

Step 5: Book report

九. 作业, 思考题

The students are required to think about the following questions

Question 1: What are the major features of "Lost Generation"

Question 2: What are the themes of A Farewell to Arms?

十. 参考资料:

《英国文学选读》 陶洁, 高等教育出版社 2001

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十一. 课后小结