

## **DOMAIN I.**

## **LITERATURE AND TEXTUAL ANALYSIS**

Candidates demonstrate knowledge of the foundations and contexts of the literature and textual analysis contained in the English-Language Arts Content Standards for California Public Schools (1997) as outlined in the *Reading/Language Arts Framework for California Public Schools: Kindergarten Through Grade Twelve* (1999) at a post secondary level of rigor. Candidates have both broad and deep conceptual knowledge of the subject matter. The candidate's preparation should include breadth of knowledge in literature, literary analysis and criticism, as well as non-literary text analysis.

Literary analysis presumes in-depth exploration of the relationship between form and content. The curriculum should embrace representative selections from different literary traditions and major works from diverse cultures. Advanced study of multicultural writers is also fundamental preparation for teaching these works. Shakespeare remains integral to the secondary school curriculum; advanced study of his work is, therefore, essential to future secondary teachers. Candidates must be enthusiastic readers and writers, who know and apply effective reading strategies and compose thoughtful, well-crafted responses to literary and non-literary texts.

### **COMPETENCY 1.0 LITERARY ANALYSIS**

#### **SKILL 1.1 Recognize, compare, and evaluate different literary traditions to include**

- American (inclusive of cultural pluralism)
- British (inclusive of cultural pluralism)
- World literature and literature in translation (inclusive of cross-cultural literature)
- Mythology and oral tradition

#### **American Literature**

American literature is marked by a number of clearly identifiable periods. While these stand alone, they can also be useful as histories across the curriculum.

Check out the  
**Brief Timeline of American Literature**  
<http://www.wsu.edu/~campbelld/amlit/timefram.html>

#### **Native American Works from Various Tribes**

These were originally part of a vast oral tradition that spanned most of continental America from as far back as prior to the fifteenth century.

Characteristics of native Indian literature include

- Reverence for and awe of nature.
- The interconnectedness of the elements in the life cycle.

Themes of Indian literature often reflect

- The hardiness of the native body and soul.
- Remorse for the destruction of their way of life.
- The genocide of many tribes by the encroaching settlement and Manifest Destiny policies of the U. S. government.

### **The Colonial Period in both New England and the South**

Stylistically, early colonists' writings were neo-classical, emphasizing order, balance, clarity, and reason. Schooled in England, their writing and speaking was still decidedly British even as their thinking became entirely American.

Early American literature reveals the lives and experiences of the New England expatriates who left England to find religious freedom.

William Bradford's excerpts from *The Mayflower Compact* relate vividly the hardships of crossing the Atlantic in such a tiny vessel, the misery and suffering of the first winter, the approaches of the American Indians, the decimation of their ranks, and the establishment of the Bay Colony of Massachusetts.

Anne Bradstreet's poetry relates colonial New England life. From her journals, modern readers learn of the everyday life of the early settlers, the hardships of travel, and the responsibilities of different groups and individuals in the community.

Early American literature also reveals the commercial and political adventures of the Cavaliers who came to the New World with King George's blessing.

*"If ever two were one, then surely we.  
If ever man were loved by wife, then thee."*

Read more about  
**Anne Bradstreet**

<http://www.annebradstreet.com/Default.htm>

William Byrd's journal, *A History of the Dividing Line* concerns his trek into the Dismal Swamp separating the Carolinian territories from Virginia and Maryland and makes quite lively reading. A privileged insider to the English Royal Court, Byrd, like other Southern Cavaliers, was given grants to pursue business ventures.

The Revolutionary Period contains non-fiction genres: essays, pamphlets, speeches, famous documents, and epistles.

### **Major Writers and Works of the Revolutionary Period:**

Thomas Paine's pamphlet, *Common Sense*, though written by a recently transplanted Englishman, spoke to the American patriots' common sense in dealing with the issues in the cause of freedom.

Other contributions are Benjamin Franklin's essays from *Poor Richard's Almanac* and satires such as "How to Reduce a Great Empire to a Small One" and "A Letter to Madame Gout."

There were great orations such as Patrick Henry's *Speech to the Virginia House of Burgesses* (the "Give me liberty or give me death" speech) and George Washington's *Farewell to the Army of the Potomac*. Less memorable are Washington's inaugural addresses, which strike modern readers as lacking sufficient focus.

The *Declaration of Independence*, the brainchild predominantly of Thomas Jefferson (along with some prudent editing by Ben Franklin), is a prime example of neoclassical writing—balanced, well crafted, and focused.

Epistles include the exquisitely written, moving correspondence between John Adams and Abigail Adams. The poignancy of their separation—she in Boston, he in Philadelphia—is palpable and real.

### **The Romantic Period**

Early American folktales and the emergence of a distinctly American writing, not just a stepchild to English forms, constitute the next period.

Washington Irving's characters, Icabod Crane and Rip Van Winkle, represent a uniquely American folklore devoid of English influences. The characters are indelibly marked by their environment and

the superstitions of the New Englander. The early American writings of James Fenimore Cooper and his *Leatherstocking Tales* provide readers a window into their uniquely American world through the stirring accounts of drums along the Mohawk, the French and Indian Wars, the futile British defense of Fort William Henry, and the brutalities of this period. Natty Bumppo, Chingachgook, Uncas, and Magua are unforgettable characters who reflect the American spirit in thought and action.

Find more sites about  
**American Romanticism**  
<http://guweb2.gonzaga.edu/faculty/campbell/enl311/romanticism.htm>

The poetry of Fireside Poets—James Russell Lowell, Oliver Wendell Holmes, Henry Wadsworth Longfellow, and John Greenleaf Whittier— was recited by American families and read in the long New England winters. In "The Courtin'," Lowell used Yankee dialect to tell the story. Spellbinding epics by Longfellow (such as *Hiawatha*, *The Courtship of Miles Standish*, and *Evangeline*) told of adversity, sorrow, and ultimate happiness in a uniquely American fashion. "Snowbound" by Whittier relates the story of a captive family isolated by a blizzard, stressing family closeness.

Nathaniel Hawthorne and Herman Melville are the preeminent early American novelists, writing on subjects definitely regional, specific, and American, yet sharing insights about human foibles, fears, loves, doubts, and triumphs.

Hawthorne's writings range from children's stories, such as the *Cricket on the Hearth* series, to adult fare of dark, brooding short stories such as "Dr. Heidegger's Experiment," "The Devil and Tom Walker," and "Rapunzini's Daughter." His masterpiece, *The Scarlet Letter*, takes on the society of hypocritical Puritan New Englanders, who ostensibly left England to establish religious freedom but who have become entrenched in judgmental finger-wagging. They ostracize Hester and condemn her child, Pearl, as a child of Satan. Great love, sacrifice, loyalty, suffering, and related epiphanies add universality to this tale. *The House of the Seven Gables* deals with-kept secrets, loneliness, societal pariahs, and love ultimately triumphing over horrible wrong.

Herman Melville's great opus, *Moby Dick*, follows a crazed Captain Ahab on his Homeric odyssey to conquer the great white whale that has outwitted him and his whaling crews time and again. The whale has even taken Ahab's leg and, according to Ahab, wants all of him. Melville recreates in painstaking detail and with insider knowledge the harsh life of a whaler out of New Bedford by way of Nantucket.

For those who don't want to learn about every guy rope or all parts of the whaler's rigging, Melville offers up the succinct tale of *Billy Budd* and his Christ-like sacrifice to the black-and-white maritime laws on the high seas. An accident results in the death of one of the ship's officers, a slug of a fellow, who had taken a dislike to the young, affable, shy Billy. Captain Vere must hang Billy for the death of Claggert but knows that this is not right. However, an example must be given to the rest of the crew so that discipline can be maintained.



**The Life and Works of  
Herman Melville**  
<http://www.melville.org/>

Edgar Allan Poe creates a distinctly American version of romanticism with his 16-syllable lines in "The Raven," the classical "To Helen," and his Gothic "Annabelle Lee." The horror short story can be said to originate from Poe's pen. "The Tell-Tale Heart," "The Cask of Amontillado," "The Fall of the House of Usher," and "The Masque of the Red Death" are exemplary short stories. In addition, the genre of detective story emerges with Poe's "Murders in the Rue Morgue."

American Romanticism has its own offshoot in the transcendentalism of Ralph Waldo Emerson and Henry David Thoreau. Emerson wrote about transcending the complexities of life; Thoreau, who wanted to get to the marrow of life, immersed himself in nature at Walden Pond and wrote an inspiring autobiographical account of his sojourn, aptly titled *On Walden Pond*. Thoreau also wrote passionately regarding his objections to the interference of government imposed on the individual in his "On the Duty of Civil Disobedience."

Emerson's elegantly-crafted essays and war poetry still validate several important universal truths. Probably most remembered for his address to Thoreau's Harvard graduating class, "The American Scholar," he defined the qualities of hard work and intellectual spirit required of Americans in their growing nation.

### **The Transition between Romanticism and Realism**

The Civil War period ushers in the poignant poetry of Walt Whitman and his homages to all who suffer from the ripple effects of war and presidential assassination. His "Come up from the Fields, Father" about a Civil War soldier's death and his family's reaction and "When Lilacs Last in the Courtyard Bloom'd" about the effects of Abraham Lincoln's death on the poet and the nation should be required readings in any American literature course. Further, his *Leaves of Grass* gave America its first poetry truly unique in form, structure, and subject matter.

Emily Dickinson, like Walt Whitman, leaves her literary fingerprints on a vast array of poems, all but three of which were never published in her lifetime. Her themes of introspection and attention to nature's details and wonders are, by any measurement, world-class works. Her posthumous recognition reveals the timeliness of her work. American writing had most certainly arrived!

During this period, such legendary figures as Paul Bunyan and Pecos Bill rose from the oral tradition.

Anonymous storytellers around campfires told tales of a huge

lumberman and his giant blue ox, Babe, whose adventures were explanations of natural phenomena like those of footprints filled with rainwater becoming the Great Lakes. Or the whirling-dervish speed of Pecos Bill explained the tornadoes of the Southwest. Like ancient peoples finding reasons for the happenings in their lives, these American pioneer storytellers created a mythology appropriate to the vast reaches of the unsettled frontier.

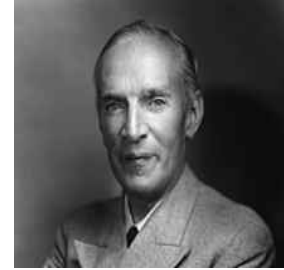
Find more sites about  
**American Literature**  
<http://www.wsu.edu/~campbelld/amlit/sites.htm>

Mark Twain also left giant footprints with his unique blend of tall tale and fable. "The Celebrated Jumping Frog of Calaveras County" and "The Man who Stole Hadleyburg" are epitomes of short story writing. With the novel, Twain again stands out with his bold, still disputed, oft-banned *The Adventures of Huckleberry Finn*, which examines such taboo subjects as a white person's love of a slave, the issue of leaving children with abusive parents, and the outcomes of family feuds. Written partly in dialect and southern vernacular, *The Adventures of Huckleberry Finn* is touted by some as the greatest American novel.

## The Realistic Period

The late nineteenth century saw a reaction against the tendency of romantic writers to look at the world through rose-colored glasses. Writers including Frank Norris (*The Pit*) and Upton Sinclair (*The Jungle*) used their novels to decry conditions for workers in slaughterhouses and wheat mills.

In *The Red Badge of Courage*, Stephen Crane wrote of the daily sufferings of the common soldier in the Civil War. Realistic writers wrote of common, ordinary people and events using realistic detail to reveal the harsh realities of life. They breached taboos by creating protagonists whose environments often destroyed them. Romantic writers' created protagonists with indomitable wills that helped them rise above adversity.



Upton Sinclair

[http://www.online-literature.com/upton\\_sinclair/](http://www.online-literature.com/upton_sinclair/)

Crane's *Maggie: A Girl of the Streets* deals with a young woman forced into prostitution to survive. In "The Occurrence at Owl Creek Bridge," Ambrose Bierce relates the unfortunate hanging of a Confederate soldier.

Short stories, like Bret Harte's "The Outcasts of Poker Flat" and Jack London's "To Build a Fire," deal with unfortunate people whose luck in life has run out. Many writers, sub-classified as naturalists, believed that man was subject to a fate over which he had no control.

## The Modern Era

Twentieth-century American writing can be divided into the following three genres: drama, fiction, and poetry.

**American Drama:** The greatest and most prolific of American playwrights include these playwrights:

- Eugene O'Neill- *Long Day's Journey into Night*, *Mourning Becomes Electra*, and *Desire Under the Elms*
- Arthur Miller- *The Crucible*, *All My Sons*, and *Death of a Salesman*
- Tennessee Williams- *Cat on a Hot Tin Roof*, *The Glass Menagerie*, and *A Street Car Named Desire*
- Edward Albee- *Who's Afraid of Virginia Woolf?* *Three Tall Women*, and *A Delicate Balance*

**American Fiction:** The renowned American novelists of this century include these authors:

- Eudora Welty- *The Optimist's Daughter*
- John Updike- *Rabbit Run* and *Rabbit Redux*
- Sinclair Lewis- *Babbitt* and *Elmer Gantry*
- F. Scott Fitzgerald- *The Great Gatsby* and *Tender Is the Night*
- Ernest Hemingway- *A Farewell to Arms* and *For Whom the Bell Tolls*
- William Faulkner- *The Sound and the Fury* and *Absalom, Absalom*
- Bernard Malamud- *The Fixer* and *The Natural*

**American Poetry:** The poetry of the twentieth century is multifaceted, as represented by Edna St. Vincent Millay, Marianne Moore, Richard Wilbur, Langston Hughes, Maya Angelou, and Rita Dove. Usually known more than other poets' work are the layered poems of Robert Frost. His New England motifs of snowy evenings, birches, apple-picking, stone-wall mending, hired hands, and detailed nature studies relate universal truths in exquisite diction, polysyllabic words, and rare allusions to either mythology or the Bible.

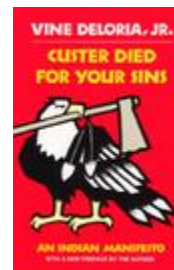
**American Indian Literature:** The foundation of American Indian writing is found in story-telling, oratory, autobiographical and historical accounts of tribal village life, reverence for the environment, and the postulation that the earth with all of its beauty was given in trust, to be cared for and passed on to future generations.

### Early American Indian Writers

- Hal Barland- *When the Legends Die*
- Geronimo (Apache; edited by Barrett and Turner)- *Geronimo: His Own Story: The Autobiography of a Great Patriot Warrior*
- C. Eastman & E. Eastman- *Wigwam Evenings: Sioux Folktales Retold*
- L. Riggs and Jace Weaver- *Cherokee Night* - drama

### Twentieth Century American Indian Writers

- V. Deloria- *Custer Died for your Sins* (Sioux)
- M. Dorris- *The Broken Cord: A Family's On-going Struggle with Fetal Alcohol Syndrome* (Modoc)
- Linda Hogan- *Mean Spirit* (Chickasaw) - poetry
- C.F. Taylor- *Native American Myths and Legends*



### Feminist/Gender-Concern Literature Written by American Women

American women authors have contributed notably to literature in all genres, providing a unique perspective throughout American history.

For example, Edith Wharton's *Ethan Frome* is a heartbreaking tale of lack of communication, lack of funds, the unrelenting cold of the Massachusetts winter, and a toboggan ride which gnarls Ethan and Mattie just like the old tree which they smash into. The *Age of Innocence*, in contrast to *Ethan Frome*, is set in the upper echelons of fin-de-siècle New York and explores the marriage of stifling social protocols.

Willa Cather's work moves the reader to the prairies of Nebraska and the harsh eking out of existence by the immigrant families who choose to stay there and farm. Her most acclaimed works include *My Antonia* and *Death Comes for the Archbishop*, which takes place in New Mexico Territory.

Kate Chopin's regionalism and local color takes her readers to the upper-crust Creole society of New Orleans and the resort isles off the Louisiana coast. Her "The Story of an Hour" is lauded as one of the greatest of all short stories. Her feminist liberation novel *The Awakening* is still hotly debated.

Find more literary resources about  
**Feminism and Women's Literature** at  
<http://andromeda.rutgers.edu/~jlynch/Lit/women.html>

Eudora Welty's regionalism and dialect shine in her short stories of rural Mississippi, especially in "The Worn Path."

**Modern Black Female Writers** explore the world of feminist/gender issues as well as class prohibitions.

- Alice Walker- *The Color Purple*
- Zora Neale Hurston- *Their Eyes Were Watching God*
- Toni Morrison- *Beloved*, *Jazz*, and *Song of Solomon*

### **Feminists**

- Louisa May Alcott- *Little Women*
- Betty Friedan- *The Feminine Mystique* and *The Second Stage*
- Elizabeth Janeway- *Man's World, Woman's Place: A Study in Social Mythology*
- Adrienne Rich- *Of Woman Born: Motherhood As Experience and Institution* and *Driving into the Wreck*

### **British Literature**

To appreciate fully American literature, students need to study the deep canon of British literature.

## Anglo-Saxon

The Anglo-Saxon period spans six centuries but produced only a smattering of literature. The first British epic is *Beowulf*, anonymously written by Christian monks many years after the events in the narrative supposedly occurred. This Teutonic saga relates the triumph over monsters three times over by the hero, Beowulf. "The Seafarer," a shorter poem, some history, and some riddles represent what we know of the Anglo-Saxon canon.

Check out this lesson plan  
**An Introduction to Beowulf:  
Language and Poetics**  
[http://www.readwritethink.org/lessons/  
lesson\\_view.asp?id=813](http://www.readwritethink.org/lessons/lesson_view.asp?id=813)

## Medieval

The Medieval period introduces Geoffrey Chaucer, the father of English literature, whose *Canterbury Tales* are written in the vernacular or street language of England, not in Latin. Thus, the tales are said to be the first work of British literature.

Next, Thomas Malory's *Le Morte d'Arthur* calls together the extant tales from Europe as well as England concerning the legendary King Arthur, Merlin, Guenevere, and the Knights of the Round Table. This work is the generative work that gave rise to the many Arthurian legends that stir the chivalric imagination.

## Renaissance and Elizabethan Periods

The Renaissance, the most important period since it is synonymous with William Shakespeare, begins with importing the idea of the Petrarchan or Italian sonnet into England. Sir Thomas Wyatt and Sir Philip Sidney wrote English versions. Next, Sir Edmund Spenser invented a variation on this Italian sonnet form, aptly called the Spenserian sonnet. His masterpiece is the epic, *The Faerie Queene*, honoring Queen Elizabeth I's reign. He also wrote books on the Red Cross Knight, St. George and the Dragon, and a series of Arthurian adventures. Spenser was dubbed the Poet's Poet. He created a nine-line stanza, with eight lines in iambic pentameter followed by an extra-footed ninth line or iambic hexameter (alexandrine). Thus, he invented the Spenserian stanza as well.

Examine links to  
**Renaissance: The Elizabethan  
World - Related Sites**  
<http://elizabethan.org/sites.html>

William Shakespeare, the Bard of Avon, wrote 154 sonnets, 39 plays, and two long narrative poems. The sonnets are justifiably called the greatest sonnet sequence in all literature. Shakespeare dispensed with the octave/sestet format of the Italian sonnet and invented his three-quatrain sonnet concluding with one heroic couplet. His plays are divided into comedies, history plays, and tragedies.

Great lines from these plays are more often quoted than from any other author. The “Big Four” tragedies, *Hamlet*, *Macbeth*, *Othello*, and *King Lear* are acknowledged to be the most brilliant examples of the genre of tragedy.

## Seventeenth Century

John Milton’s devout Puritanism was the wellspring of his creative genius that closes the remarkable productivity of the English Renaissance. His social commentary in such works as *Aereopagitica*, *Samson Agonistes*, and his elegant sonnets would be enough to solidify his stature as a great writer. It is his masterpiece based in part on the Book of Genesis that places Milton very near the top of the rung of a handful of the most renowned of all writers. *Paradise Lost*, written in balanced, elegant neoclassic form, justifies the ways of God to man.

The well-known allegory about man’s journey to the Celestial City (Heaven) was written at the end of the English Renaissance by John Bunyan in the book *Pilgrims Progress*. The allegory describes virtues and vices personified, and this work was for a long time second only to the Bible in numbers of copies printed and sold.

The Jacobean Age gave us the marvelously witty and cleverly constructed conceits of John Donne’s metaphysical sonnets as well as his insightful meditations and his version of sermons or homilies. “Ask not for whom the bell tolls” and “No man is an island unto himself” are famous epigrams from Donne’s *Meditations*. His most famous conceit is that which compares lovers to a footed compass traveling seemingly separate, but always leaning towards one another and conjoined in “A Valediction: Forbidding Mourning.”

## Eighteenth Century

Ben Jonson, author of the wickedly droll play, *Volpone*, and the Cavalier *carpe diem* poets Robert Herrick, Sir John Suckling, and Richard Lovelace also wrote during King James I’s reign.

The Restoration and Enlightenment reflect the political turmoil of the regicide of Charles I, the Interregnum Puritan government of Oliver Cromwell, and the restoring of the monarchy to England by the coronation of Charles II, who had been given refuge by the French King Louis. Neoclassicism became the preferred writing style, especially for Alexander Pope. New genres, such as *The Diary of Samuel Pepys*, the novels of Daniel Defoe, the periodical essays and editorials of Joseph Addison and Richard Steele, and Alexander Pope’s mock epic *The Rape of the Lock* demonstrate the diversity of expression during this time.