# **Table of Contents**

## Introduction to Literary Appreciation

Genre	Literary techniques	Author	Text	E	xtension
	The second second second second			Author	Critical Analysis
Poetry (p. A4)	Figures of speech (p. A5)	Silvia Plath	← Metaphors (p. A6)	► (p. H145)	► WW* p. C32 (figure: of speech),
		Emily Dickinson	Apparently with no Surprise (p. A7)	► (p. F107)	C39 (metaphor), C41 (simile),
	Imagery (p. A8)	Vernon Scannell	∩ Nettles (p. A9)		D31 (synecdoche), E44 (personification)
	Symbols (p. A10)	Peter Meinke	Advice to my Son (p. A11)		► WW p. E13, G18, H41 (symbols)
	Sound features (p. A13)	Ogden Nash	← The Hunter (p. A13)		► WW p. B5
		Thomas Hardy	(p. A14)	► (p. F56)	(alliteration), B19 (rhyme), C36
		Seamus Heaney	← The Cool that Came off Sheets (p. A15)	► (p. H126)	(onomatopoeia), E27 (internal rhymes), E59 (assonance)
		Robert Louis Stevenson	G From a Railway Carriage (p. A16)	► (p. F41)	
		William Wordsworth	(p. A17)	► (p. E16)	
		William Wordsworth	⊋ Skating (p. A18)	► (p. E16)	
	Standard poetic forms: The ballad (p. A19)	Anonymous	⊋ Barbara Allen (p. A19)	► (p. B8)	► WW p. B12 (stock images)
	The sonnet (p. A21)	William Shakespeare	⊋ Sonnet 18 (p. A21)	► (p. C40)	illages)
	Layout (p. A22)	Roger McGough	∩ 40-Love (p. A22)		
Drama (p. A23)	Dialogue (p. A24)	Bill Forsyth	. Ω Gregory's Girl (p. A24)		► STP** p. C16 (delivery), D36 (dialogue-driven plays
	Soliloquy (p. A27)	William - Shakespeare	Romeo and Juliet (p. A27)	► (p. C10)	► STP p. C27 (soliloquy)
	Tone (p. A29)	George Bernard Shaw	Pygmalion (p. A29)	► (p. G152)	► STP p. C36 (tone)
	Irony (p. A32)	Oscar Wilde		► (p. F48)	► STP p. C12 (dramatic irony)
	Stage directions (p. A34)	Samuel Beckett	(p. A34)	► (p. H153)	► STP p. C13 (stage directions)
Fiction (a. A35)	Setting (p. A35)	Saki	The Lumber Room (p. A37)		► WW p. C21 (setting), E94 (setting)
	Character (p. A42)	Katherine Mansfield	Miss Brill (p. A45)		► WW p. D67 (novel of incident and of character), E75
	Plot (p. A50)	Graham Greene	The Invisible Japanese Gentlemen (p. A51)	► (p. H10)	(showing and telling)
	Narrators and point of view (p. A55)	James Joyce	The Boarding House (p. A57)	► (p. G41)	► WW p. D47 (narrative technique), D62 (unreliabl narrator), E66 (third-person narrator), E91 (first-person narrative), E102 (first-
	Theme (p. A62)	Ernest Hemingway	Old Man at the Bridge (p. A63)	► (p. G80)	person narration)

Period	Author	Work	Text
From the Origins to the Middle Ages 7th century – 1485	Anonymous Anonymous Anonymous Anonymous Geoffrey Chaucer (Writers' Gallery, p. B25)	Beowulf (p. B2)  Traditional ballad Traditional ballad  The Canterbury Tales (p. B13)	© B1 Beowulf Mortally Wounds Grendel* (p. B3)  B2 Beowulf Kills Grendel's Mother (p. B6)  © The Unquiet Grave* (p. B8)  © B3 Robin Hood and the Bishop of Hereford (p. B9)  © B4 The Prioress (p. B14)  © B5 The Wife of Bath (p. B17)  © B6 Lady Pertelote Speaks her Mind
	Anonymous	Everyman (p. B28)	(p. B21) B7 Chanticleer's Narrow Escape (p. B23)  ☐ B8 Everyman's Salvation (p. B29)

#### The Context (p. B31)

#### Historical and Social Background

Britain: from earliest times to 1066 (p. B31)
Britain 1066–1485: The Middle Ages (p. B34)
Pieces of the Past The Magna Carta (p. B36)
Main events: Earliest times–1485 (p. B38)

C	Christopher Marlowe (Writers' Gallery, p. C8)	Doctor Faustus (p. C2)	റ്റ C1 Faustus's Last Hour (p. C3)
The Renaissance	William Shakespeare (Writers' Gallery, p. C44)	Romeo and Juliet (p. C10)	ନ C2 What's in a Name? (p. C10)
1465–1025			C3 Ah, What an Unkind Hour (p. C13)
		A Midsummer Night's Dream (p. C18)	← C4 A Double Cherry Parted (p. C19) C5 You Juggler! You Puppet! (p. C22)
		Hamlet (p. C24)	
	N. A.	Macbeth (p. C33)	← C8 Unsex me Here (p. C34)
			C9 The Sound and the Fury (p. C37)
		Sonnets (p. C40)	ନ C10 Sonnet 29 (p. C40) ନ C11 Sonnet 130 (p. C42)

The Context (p. B50)

Historical and Social Background

Britain: 1485–1625 (p. C50)

Main events: The Renaissance (p. C53)

Genre	Theme	Litanaur taskuianas	Links
Roeny - epic	Heroes, Combat	Literary techniques  Alliteration (p. B5)	Visual Link B1: Anglo-Saxon Art
			Visual Link DT. Anglo-Suxon Art
Paetry – epic Paetry – ballad	Heroes, Combat Love	Formulae and Kennings (p. B7)	
Roetry - ballad	Sacred and Profane	Stock images (p. B12)	
Recry	Hypocrisy, Vanity	Irony (p. B16)	Visual Link B7: Medieval Women
Postry Postry	Women Husband and Wife	Rhyme (p. B19) lambic pentameter (p. B22)	AND THE PERSON
Postry	Vanity	Mock heroic (p. B24)	
Dama – morality play	Good and Evil	Allegory (p. B30)	Visual Link B5: Medieval Allegory
Meanwhile, Els Uterature in the N Meanwhile, Els Meanwhile, Els	Visual Link B2: The Arrival of Christianity Visual Link B3: The Bayeux Tapestry Visual Link B4: Cathedral Architecture Visual Link B6: Medieval Life —[ Link to German Literature: The Nibelungenlied (p. B41) Link to the world of music (p. B41) —[ Link to Italian Literature: Boccaccio (p. B48)  Cross-Curricular Link: The hero (Italian, Latin, Greek) (p. B48)		
Drama – tragedy	Ambition, Fear of Death	Blank verse (p. C6)	
	1	Performance elements (p. C7)	Viscal III al C2 Dans a saddulist
Trama – tragedy	Love	Dramatic tension, Dramatic irony (p. C12)	Visual Link C3: Romeo and Juliet
Tragedy	Love and Death	Stage directions (p. C13) Tragedy (p. C15)	Link to the world of music: Romeo and Juliet (Dire Straits) (p. C16)
augeay	Love and Beath	Delivery (p. C16)	
Trama – comedy	Friendship Treachery	Blank verse – Heroic couplet (p. C21) Setting (p. C21)	
a - cornedy	Treachery	Comedy – Humour (p. C23)	
		Movement (p. C23)	
Trama – tragedy	Indecision Son and Mother	Soliloquy (p. C27) Figure of speech (p. C32)	Visual Link C4: Hamlet
		Suspense (p. C32)	
Dhama – tragedy	Women, Ambition	Onomatopoeia (p. C36)	
Trangedy	Ruined ambition	Tone (p. C36) Metaphor (p. C39)	
31.,		Timing (p. C39)	
- sonnet	Love	Simile (p. C41)	Visual Link C6: Courtly Love
- sonnet	Love	Parody (p. C43)	
Eliterary Background (p. C54)  Feces of the Past The Elizabethan Theatre (p. C60)			Visual Link C1: The Tudor Period Visual Link C2: The English Reformation Visual Link C5: Elizabeth I
Meanwhile, Elsewhere (p. C62)			Fetrarch (p. C62)  Cross-Curricular Link: Tragedy (Italian, Latin) (p. C63)

Period	Author	Work	Text
D	John Donne (Writers' Gallery, p. D8)		⇔ D1 Batter my Heart (p. D2) ⇔ D2 The Good-Morrow (p. D5)
The Puritan, Restoration	Andrew Marvell (Writers' Gallery, p. D13)		⊕ D3 To his Coy Mistress (p. D10)
and Augustan Ages	John Milton (Writers' Gallery, p. D20)	Paradise Lost (p. D14) Sonnet	<ul><li></li></ul>
1625–1776	Alexander Pope (Writers' Gallery, p. D27)	The Rape of the Lock (p. D23)	Massacre in Piemont (p. D17)  ☐ D6 Beauty Puts on all its Arms (p. D23)
	Thomas Gray	Elegy Written in a	ନ D7 The Paths of Glory Lead but to
	(Writers' Gallery, p. D32)	Country Churchyard (p. D28)	the Grave (p. D28)
	William Congreve (Writers' Gallery, p. D37)	The Way of the World (p. D33)	← D8 Any More Conditions? (p. D33)
	Oliver Goldsmith (Writers' Gallery, p. D43)	She Stoops to Conquer (p. D38)	⊋ D9 You Cannot be Serious (p. D39)
and the second	Daniel Defoe (Writers' Gallery, p. D53)	Robinson Crusoe (p. D44)	D10 Evil and Good (p. D44) D11 Civilising Friday (p. D48)
	Jonathan Swift (Writers' Gallery, p. D63)	A Modest Proposal (p. D55) Gulliver's Travels (p. D59)	D12 A Modest Proposal (p. D55) D13 The Benefits of Gunpowder (p. D59)
SANTE ASSET	Samuel Richardson (Writers' Gallery, p. D68)	Pamela (p. D65)	D14 Lucifer in the Shape of my Master (p. D65)
	Henry Fielding (Writers' Gallery, p. D75)	Tom Jones (p. D70)	D15 A Battle Royal (p. D70)
	(Writers' Gallery, p. D81)	Tristram Shandy (p. D77)	D16 You Shall See the Very Place (p. D77)

### The Context (p. D83)

Historical and Social Background (p. D83)

Britain: 1625-1702 (p. D83)

Pieces of the Past The Divine Right of Kings (p. D85)

Britain: 1702-1776 (p. D88)

Pieces of the Past Mechanisation (p. D92)

Main events: The Puritan, Restoration and Augustan Ages (p. D93)

Genre	Theme	Literary techniques	Links
Poetry – sonnet Poetry Poetry	Repentance, Fear of Death Love Love, Flirting	Conceit (p. D4) Diction (p. D7) Hyperbole (p. D12)	
Poetry – epic Poetry – sonnet	Rebellion, Evil Religion and politics	Style (p. D16) Didactic literature (p. D19)	Visual Link D4: Paradise Lost
Poetry – mock epic	Vanity	Mock-heroic poems (p. D25)	Link to the world of music: You're so Vain (Carly Simon) (p. D26)  Visual Link D5: Satire
Poetry – elegy	Poverty, Death	Synecdoche (p. D31)	Visual Link D3. Jaure
Drama – comedy of manners Drama – comedy	Marriage  Misunderstanding	Wit (p. D35) Dialogue-driven plays (p. D36) Farce (p. D41)	Visual Link D5: Satire
of manners Fiction	Self-sufficiency	Narrative technique (p. D47)	
Fiction	Colonial Attitudes	Realism (p. D51)	Link to the world of television:
Fiction – satire	Poverty	Satire (p. D58)	Reality TV (p. D52)
Fiction – satire	War	Unrealiable narrator (p. D62)	Visual Link D5: Satire Link to the world of music: Do they
Fiction – epistolary novel	Love, Flirting	The novel of incident and the novel of character (p. D67)	Know it's Christmas? (Bob Geldof) (p. D58)
Fiction – picaresque novel	Fighting	The narrator (p. D74)	Visual Link D5: Satire
Fiction – anti-novel	Misunderstanding	The anti-novel (p. D80)	Visual Link D5: Satire
The Literary Ba Puritan and Resto	Visual Link D1: Puritanism and Catholicism Visual Link D2: The English Civil War Visual Link D3: The Restoration Visual Link D6: The Age of Reason		
Meanwhile, Elsewhere (p. D98)  Pieces of the Past Samuel Pepys's Diary (p. D102)  Augustan Literature (p. D103)  Meanwhile, Elsewhere (p. D107)			Link to French Literature:  Molière (p. D98)  Link to French Literature:
			Voltaire (p. D107) <u>Cross-Curricular Link:</u> The 17th century – An Age of Discovery (Art, Science, Mathematics) (p. D110)
			The Age of Reason (Philosophy, History) (p. D111)

Period	Author	Work	Text
E The Romantic	Robert Burns (Writers' Gallery, p. E5) William Blake		E1 A Red, Red Rose (p. E2)  © E2 Humid Seal of Soft Affections (p. E4)  © E3 The Little Black Boy (p. E6)
<b>Age</b> 1776–1837	(Writers' Gallery, p. E14)		⇔ E4 The Lamb (p. E9) ⇔ E5 The Tyger (p. E11)
The state of the s	William Wordsworth (Writers' Gallery, p. E22)		E6 The Tables Turned (p. E16)   ☐ E7 I Wandered Lonely As A Cloud (p. E18)  ☐ E8 The World Is Too Much With Us (p. E20)
	Samuel Taylor Coleridge (Writers' Gallery, p. E30)		E9 Water, Water Every Where (p. E24)
	George Gordon Byron (Writers' Gallery, p. E38)		© E11 She Walks In Beauty (p. E32) E12 So We'll Go No More A-Roving (p. E34)
			E13 On This Day I Complete My Thirty-sixth Year (p. E35)
	Percy Bysshe Shelley (Writers' Gallery, p. E50)		© E14 Ode To The West Wind (p. E40) E15 Ozymandias (p. E45) E16 England In 1819 (p. E47)
	John Keats (Writers' Gallery, p. E62)		E17 Ode On A Grecian Urn (p. E52)  © E18 Ode To A Nightingale (p. E55)  E19 When I Have Fears (p. E60)
	Jane Austen (Writers' Gallery, p. E76)	<b>Emma</b> (p. E64)	E20 This Would Not Do! (p. E64) E21 More Than Just Friends (p. E68)
		Pride and Prejudice (p. E70)	E22 What A Fine Thing for Our Girls! (p. E70)
	Walter Scott (Writers' Gallery, p. E86)	Ivanhoe (p. E78)	E23 You Are Mistaken, Mr Darcy (p. E73) E24 Fight On, Brave Knights! (p. E78) E25 Unhappy Israelites (p. E81)
	Mary Shelley (Writers' Gallery, p. E95)	Frankenstein (p. E88)	E26 The Tournament (p. E84) E27 A Sudden Light Broke In Upon Me (p. E89)
		200	E28 The Accomplishment Of My Toils (p. E91)
All on the Ale	Edgar Allan Poe (Writers' Gallery, p. E104)	The Tell-Tale Heart (p. E96)	E29 The Eye (p. E96) E30 The Old Man's Hour Had Come (p. E99)

The Context (p. E106)

Historical and Social Background (p. E106)

Britain: 1776-1837 (p. E106)

Main events: Britain 1760-1837 (p. E109)

North America: From the beginnings to 1823 (p. E110)

Main events: North America, from its beginnings to 1823 (p. E113)

Visual Links Glossary of Literary Terms

pp. B1–E7 pp. I–VI

Genre	Theme	Literary techniques	Links
Poetry	Love	Hyperbole (p. E3)	Secretary and the second
Poetry	Love, Kissing	Typeracio (p. 25)	The Chiescon Subappoons
Poetry	Racism		Link to the world of music: I want
	Appropriate to the control of the co		to go home (p. E8)
Poetry	Religion, God		Visual Link E5: William Blake
Poetry	Religion, God	Symbols (p. E13)	
Poetry	Study and Nature	La la come esta sugar la come de	Visual Link E2: The Romantic
Poetry separat	Nature and Memory Stress and Nature	Oxymoron (p. E21)	Landscape
Poetry – sonnet Poetry – ballad	Guilt	Internal rhumas (n. 537)	Committee of the commit
Poetry – ballad	Prayer	Internal rhymes (p. E27)	
Poetry	Beauty	Parallelism (p. E33)	**************************************
Poetry	Fading Youth	Tarancisi (p. 233)	Control of the Section Control
77 2 Acres 174	Tading routi		The state of the s
Poetry	Middle Age, Fighting for a Cause		
Poetry – ode	Poetry	Personification (r. 544)	Committee of the American and Committee of the Committee
Poetry – sonnet	Ambition and Power	Personification (p. E44)	
Poetry – sonnet	Politics and Corruption		Link to the world of music: Ohio
Poetry – ode	Art and Beauty		(Neil Young) (p. E49)
Poetry – ode	Depression	Assonance (p. E59)	3,4
Poetry	Time Passing	7.555 Tallee (p. 252)	
Fiction – novel of manners	Matchmaking	Third-person narrator: omniscient	Visual Link E7: Socialising
Fiction – novel of manners	Friendship and Love	narrator and free indirect speech	The state of the s
Fiction – novel of manners	Marriage	(p. E66)	
Fction – novel of manners	Pride	Sharing A EZS	Commence of the Commence of th
Fction – historical novel	Combat	Showing and telling (p.E75) Descriptive passages (p. E80)	
Fixon – historical novel	Racism	Comment on political and social	
Thistorical Hover	Racisi I	issues (p. E83)	
Fccion – historical novel	Combat		
Fiction – gothic novel	Thirst for Knowledge	First-person narrative (p. E91)	Visual Link E4: The Supernatural
Fiction – gothic novel	Monster	Setting (p. E94)	and the Subconscious
gomenorer		Joseff (p. 1277)	
Fiction – short story	Terror	the second of the second of	The state of the s
Fiction – short story	Murder	First-person narrator (p. E102)	Link to the world of music: Psycho
			Killer (Talking Heads) (p. E103)
	ckground (p. E114)		Visual Link E1: The Spirit of
The Romantic Per	Revolution		
Romanticism in Bi	Visual Link E3: Nature		
	st Samuel Taylor Coleridge, Biograph	ia Literaria (1817) (p. E119)	Visual Link E6: A Revolution in Art
	st Jane Austen's Letters (p. E123)		Fither For Law
	ewhere (p. E125)	interest and an extensive property of the second	[ Link to French Literature: Jean- Jacques Rousseau (p. E125)
The Origins of Am	nerican Literature (p. E126)		Cross-Curricular Link: Nature
			(Italian, Art) (p. E128)

Genres Index

pp. VII–XIII pp. XIV–XV