Choose: ___ a poem (Written after 1800) by a British author of at least 50 WORDS to memorize. You will recite this and a poem you have authored at the Poetry Slam. E-mail to me for approval.

*Record: ___ 5 new vocabulary words. Take your words from List of words commonly found on SAT from Mayor of Casterbridge on website at Week 24.

Read: ___ Continue The Mayor of Casterbridge through Chapter 35.
___ Read and study at www.tabbnet.com/britlit/week29
___ Poetry tools and form
___ Poetic forms and examples
___ Poetic devices and examples
___ Go to: tabbnet.com/britlit and read
______ Week 26 - Elements of Style - scroll down and read and study:
______ #13 - Omit Needless Words,
______ #14 Avoid a Succession of loose sentences
______ #15 Express coordinate ideas in similar form.
**Apply what you have learned to your essay writing.
___ Week 26 - Dante Rossetti
___ Week 26 - Christina Rossetti
___ How to Read Lit Like a Prof Chapter 4 - on the sonnet

*Write:
___ Answer these two questions
   1. Although Hardy uses the omniscient narrative points-of-view, for which characters does he lapse into the limited omniscient, and why?
   2. In what respects is Farfrae's character "the reverse of Henchard's"?
___ From each group of questions below, choose 3 to answer (approx. 1 paragraph per question).

Optional Honors:
___ In a 5 paragraph essay, declare, with reasons, your favorite 19th century poet. Select from Lessons 21, 22, & 27 (Stobaugh).

Optional History:
___ Study for quiz on The Victorian Period. E-mail me for quiz.

Group 1 - Chapters 24 - 25
1. In the opening paragraph of Chapter 25, Hardy alludes to the "Protean variety in [Lucetta's] phases, moods, opinions, and also principles." The term 'Protean' is a classical allusion which when combined with "principles" suggests what about Lucetta?
2. In Chapter 25, how does the relationship between Lucetta and Henchard change? What motivates this change?
3. "Lucetta seemed to be outside this train of sentiment, her acquaintance with the Scriptures being somewhat limited" (Ch. 24). Why have Farfrae and Elizabeth-Jane been alluding to 'Ecclesiastes' and 'Matthew,' xxvi, 73? What is Hardy implying about Lucetta by indicating she has been 'outside this train of sentiment'?
4. What "confession" couched as the story of "a person in whom she was interested much" does Lucetta make to Elizabeth-Jane, and why?
5. Through what objects does Henchard still have power of Lucetta?
6. "I won't be a slave to the past--I'll love where I choose!" cries Lucetta passionately. Explain whether Victorian readers would find her liberated or immoral in defying social convention.

Group 2 - Chapters 26-27
1. What is the meaning of the bread-and-butter incident in Chapter 26?
2. Why does Henchard suspect someone has been "roasting a waxen image" of him? Note: As late as 1961, at Reigate, Surrey (England), a summons was issued against a man of 72, alleging that he had sent a former employee an effigy pierced by a needle, "thereby intimating to him that he had laid a curse on him."
3. Translate "Zwailing along in such a gawk-hammer way" (Ch. 27). Why does Hardy employ dialect rather than standard English here?
4. Why does Henchard now send for Joshua Jopp?
5. Since Jopp is also familiar with Jersey, what secret does he probably know?

6. Why does Hardy describe "untimely rains" in summer as "Alastor" to the poor?

7. Why does Henchard pay a surreptitious visit to Wide-O (Conjuror Fall)?

8. How in Casterbridge society is such knowledge as Wide-O supposedly possesses the key to economic power?

9. What simple confidence game does Wide-O play to seduce the gullible into believing in his prophetic powers?

10. Why, despite Wide-O's prognostication, do grain prices now rush down? What effect do these falling prices have on Henchard's business?

**Group 3 - Chapters 27-29**

1. "And the man who sold his wife in that fashion is the man sitting there in that great big chair." The speaker of these lines is Mrs. Goodenough, who providentially returns as Henchard's fortunes are at their ebb. What motivates the furmity vendor to accuse Henchard of selling his wife? What is the result of her accusation?

2. Who is Lucetta "bounding along" to meet? What has already occurred at this point in her relationship with Farfrae? Why has Hardy kept both the reader and Henchard in the dark?

3. In the incident with the bull, how do the reactions of the two young women tell us much about their characters? What might the bull symbolize?

4. How is Henchard's offer of a longer engagement to Lucetta ironic?

5. Henchard needs to assure his chief creditor, Grower, that he and Lucetta are engaged: why? Ironically, Lucetta would like to help Henchard, but cannot: why?

**Group 4 Chapters 30-32**

1. In revising the novel for the volume edition, Hardy changed Elizabeth-Jane's allusion to St. Paul's Epistle to the Romans to an allusion to Book VII of Ovid's *Metamorphoses* ("like the poet Ovid I've just been construing"). What may have motivated Hardy to make this change? What does reading a Latin author imply about Elizabeth-Jane's intellectual and aesthetic capacities?

2. Who sees "that she [Lucetta] did not suspect the secret of her more reserved friend" in Chapter 30? What is this 'secret'?

3. What is Elizabeth-Jane's reaction when she learns of the marriage of Lucetta and Donald Farfrae?

4. What are the combined effects of the furmity woman's report and Henchard's debts, both the consequences of his rash temperament?

5. In Ch. 31, Hardy mentions among Henchard's creditors Farmer James Everdene of Weatherbury and his neighbour Boldwood, characters from Hardy's 1874 best-seller *Far From the Madding Crowd*: what effect would such an allusion have on a Victorian reader? Look up the term "intertextuality": how does it apply to this allusion?

6. In Ch. 31, why does Henchard say of his gold watch, "Tisn't mine by right?" What does the watch symbolize to the Victorian reader? Why will the down-going Henchard no longer need such a timepiece?

7. What happens to most of Henchard's property?

8. What is the reaction of the townspeople when Henchard's goods have been ticketed and the auction is in progress?

9. Although they work longer hours and are paid less, why do Henchard's former workers think they are better off under Farfrae's employment?

10. What is ironic about where Henchard goes to live at this point?

**Group 5 Chapters 33-34**

1. How does Henchard trick the choir into cursing Farfrae? After learning how Henchard feels about him, what does Farfrae decide to do?

2. Explain the comic relief involved in the last time that the choir sang Psalm 109.

3. In the last instalment, we were told that Henchard's twenty-one year vow of alcoholic abstinence is due to expire in just twelve days (making him just 42): what are the consequences of this expiration?

4. Why does Hardy describe Farfrae and Lucetta as acting "like a bee and butterfly in league"?

5. Thanks to Elizabeth-Jane's meddling, what plan beneficial to Henchard does Farfrae resolve to cancel and why?

6. How do we know that Farfrae is still in ignorance of his wife's former relationship with Henchard?

7. How will Farfrae become "The Mayor of Casterbridge"? What are the implications of his assuming Henchard's former political office? Explain who is really the book's titular hero.

8. At the very end of this installment, when he has the chance to avenge himself on both Farfrae and Lucetta by reading out her name, why does Henchard pass up his opportunity for delivering "oral poison"?
Assignment below is due May 5 (Algonquin) or May 16 (Heritage)

___Read and study at www.tabbnet.com/britlit/week29
   ___Poetry tools and form
   ___Poetic forms and examples
   ___Poetic devices and examples

*Write:   ___one of each of the following poems. You will write a total of 10 poems.
   ___Haiku   ___Cinquain   ___Diamonde
   ___Tanka   ___Limerick   ___Shape Poem
   ___Rap     ___Free Verse  ___Sonnet
   ___Narrative

You may use rhyming couplets for the Rap and Narrative, if you wish. You may use quatrains for the Rap, Sonnet, or Narrative. Use any of the literary devices on the Poetic Devices page, with liberty. Try your best to keep to the form of the type of poem that you are writing.

Writing a Sonnet-
As far as getting started, I think the easiest way is just to think of an iambic pentameter line--maybe one from a well known sonnet--and try to say something natural, modeled on that. If you're having trouble "thinking in iambic pentameter," it may help to memorize a sonnet (this is easier than it might sound). Once you've got your sonnet memorized, you may want to imagine the author looking over your shoulder and offering encouragement.

Once you start thinking about it, you may be surprised how many sentences and phrases will fit into the pattern. "I miss him more than usual today," for instance, is an iambic sentence. So is "I'll never understand this algebra" (more or less--but who knows what you'll rhyme with "algebra"; better to go with "I'll never understand geometry."). But your poem can be about anything at all; just keep in mind the pattern of alternating unstressed and stressed syllables. Bonus points for choosing an unusual topic.

After the first line, depending on the type of sonnet you're writing, you already know at least one of your rhyme sounds, so you can plan ahead a little. If you're writing an Italian sonnet, you already know your first line will rhyme with the fourth, fifth, and eighth lines (ABBAABBA). If you're trying a Shakespearean sonnet, you'll be rhyming with only the third (ABAB CDCD).

In your Italian sonnet, there should be a "turn" after eight lines, where you begin to think of the subject differently. By the time you get to the end, the writer (you) and the reader should have discovered something new about the subject or should see it in a different light. Good luck!