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In any email you send to your teacher, your subject line must include your class, level, period, and what the email is about. Example, “12HL C Period, Question about Homework”

**Turnitin info:**

**Discussion Forum for ALL 12th graders:** ID 24348916 Key: eagles

Mr. Reid’s HL/SL G period ID: 23443142 Key: mreid

Mr. Reid’s HL/SL I period ID: 24263037 Key: mreid

Mrs. Henreckson’s F period HL/SL ID: 24263023 Key: eagles

Mrs. Henreckson’s C and D period Honors ID: 21889543 Key: ELA12H

Mrs. Henreckson’s D period CP ID: 21889575 Key: ELA12CP

**Homework:** Due Tuesday and Friday

1. **Sign Up** for any turnitin classes you need to. **Important!** There is a turnitin class that EVERY 12th grader must sign up for. This is where we will be having grade-wide forum discussions. You must do this or you will not be able to complete the week’s homework.

2. **Read:** Things Fall Apart and Tess of the D’Urbervilles

   Suggested Schedule:

   Monday: Read article on Aristotle’s Tragic Hero

   Tuesday: Finish study of Things Fall Apart

   Wednesday: Read Thomas Hardy Biography (included in packet)

   Thursday: Read Tess of the D’Urbervilles Chapters 1-3 (pages 7-25)

   Friday: Read Tess of the D’Urbervilles Chapters 4-5 (pages 25-44)

3. **Write:** by Tuesday a response to the prompt for your level. Your response should be emailed to your teacher by Tuesday at 4pm (Tier 2)

   Notice the shift in focus of the final paragraph of the book. We, the reader, are no longer following Okonkwo around. Instead, we follow the Commissioner around and hear his thoughts. This is **VERY** significant. Include your reflection on this shift and how it affects the audience’s view of Okonkwo.

   CP/H: How does Okonkwo’s character line up with Aristotle’s definition of a tragic hero?

   - CP – minimum of 250 words
• H – minimum of 350 words

IB: What is Okonkwo’s tragic flaw?

• Minimum of 500 words

• Please note, this might seem like an easy, quick answer. It probably is not. Okonkwo is a character with a lot of depth to him. Spend time thinking about this. He makes several mistakes throughout the book that lead to his ultimate downfall (or mistake). What is the common thread between or underlying reason for all of them? Think about this for a while and then attempt to critique your original answer to see if it is correct.

4. **Forum post by Friday:** On the turnitin forum for all 12th graders, you will answer (as best you can) 2 of the questions and respond to 1 other student’s answer. These answers and responses should be in paragraph form and use complete sentences. You should cite page numbers, but the citations do not need to be in MLA format. There is no word count requirement for this assignment. However, we do expect you to provide insight and analysis. Your focus should be on the quality of your insight rather than the length of your writing. Tier 3

5. **Email:** If you have not already emailed your teacher your book number for *Tess of the d'Urbervilles*, do that asap.
The Tragic Hero?

According to Aristotle, the function of tragedy is to arouse pity and fear in the audience so that we may be purged, or cleansed, of these unsettling emotions. Aristotle's term for this emotional purging is the Greek word catharsis. Although no one is exactly sure what Aristotle meant by catharsis, it seems clear that he was referring to that strangely pleasurable sense of emotional release we experience after watching a great tragedy. For some reason, we usually feel exhilarated, not depressed, at the end.

According to Aristotle, a tragedy can arouse these twin emotions of pity and fear only if it presents a certain type of hero, who is neither completely good nor completely bad.

Aristotle also says that the tragic hero should be someone "highly renowned and prosperous," which is Aristotle's day meant a member of royalty. The hero must fall from tremendous good fortune. Otherwise, we wouldn't feel such pity and fear.

Aristotle once said that "A man doesn't become a hero until he can see the root of his own downfall." An Aristotelian tragic hero must possess specific characteristics, five of which are below:

1. Flaw or error of judgment (hamartia) Note the role of justice and/or revenge in the judgments.
2. A reversal of fortune (peripeteia) brought about because of the hero's error in judgment.
3. The discovery or recognition that the reversal was brought about by the hero's own actions (anagnorisis)
4. Excessive Pride (hubris)
5. The character's fate must be greater than deserved.

Critics have argued over what Aristotle meant by the tragic hero's "error or frailty." Is the hero defeated because of a single error of judgment, or is the cause of the hero's downfall a tragic flaw—a fundamental character weakness, such as destructive pride, ruthless ambition, or obsessive jealousy? In either interpretation the key point is that the hero is on some level responsible for his or her own downfall. The hero is not the mere plaything of the gods—the helpless victim of fate or of someone else's villainy. By the end of the play, the tragic hero comes to recognize his or her own error and to accept its tragic consequences. The real hero does not curse fate or the gods. The real hero is humbled—and enlightened—by the tragedy.

The audience, however, feels that the hero's punishment exceeds the crime, that the hero receives more than he or she deserves. The audience feels pity because the hero is a suffering human being who is flawed like all men. We also feel fear because the hero is better than we are, and still he failed. What hope can there be for us?
Novelist and poet Thomas Hardy was the son of a master mason and builder, born in Dorsetshire, the region that he later fictionalized as Wessex in his novels. As a child, Hardy immersed himself in country life, legend, and folklore. His early acquaintance with the harshness of rural living contributed to the sympathy for country workers and animals that appears throughout his works. A naturalist, Hardy wrote forceful studies of life in which characters continually face defeat in conflict with their physical and social environments, their own impulses, and the malevolent caprices of chance. Hardy fixated on the changing English countryside in Dorset, where he saw nothing of comfort. His prose voice served to criticize Victorian mores and beliefs, expressing doubt as to their value.

Hardy's life and career can be organized into three recognizable phases. During phase one, his early life and young adulthood (1840–72), he worked as an architect and made an unsuccessful attempt at writing poetry. His inability to sell the poetry notwithstanding, he considered himself first and foremost a poet, even converting some verses into prose, just so they might be read. In phase two, middle adulthood (1873–97), he engaged in writing the most ambitious and successful of his 14 novels. In his third and final phase (1897–1928), he gave up novel writing and devoted his energies primarily to writing poetry.

From 1856 to 1862 Hardy apprenticed himself to a local architect and met the poet William Barnes and the intellectual Horace Moule. Both encouraged his intellectual aspirations and later introduced him to the theories of Charles Darwin. Hardy claimed that after reading Darwin's *On the Origin of Species* (1859), he gave up his plan to become a country parson and spent the rest of his life trying to reconcile the orthodox notion of a benevolent God with Darwin's theory of evolution through natural selection. At the same time, he witnessed the growing impoverishment of southwest England.

Between 1871 and 1898, Hardy wrote 14 novels, three volumes of short stories, and a volume of poetry. Hardy divided his prose into three groups. The first focused on character and environment and included the best known of his novels, such as *Under the Greenwood Tree* (1871), *Far from the Madding Crowd* (1871), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887), *Tess of the D'Urbervilles* (1891), and *Jude the Obscure* (1896). The second group included romances and fantasies, such as *A Pair of Blue Eyes* (1873), *The Trumpet-Major* (1880), *Two on a Tower* (1882), and *The Well Beloved* (1897). The third group has been labeled novels of ingenuity and includes *Desperate Remedies* (1871), *The Hand of Ethelberta* (1876), and *A Laodicean* (1882). Hardy's writing career spanned almost six decades. He wrote for a broad audience composed of people from various classes and education levels. He was not university educated but became a novelist, and later a poet, of the first rank, although his poetry continues to be less widely read and appreciated than his novels. The quality and quantity of his fiction put Hardy in the company of the most highly regarded 19th- and 20th-century novelists. Hardy's abundant, technically accomplished poetry makes him unusual among these or any other group of English and American novelists. We know little of the intimate details of Hardy's life. A reticent man, he destroyed many personal papers before he died. Reports indicate that his first marriage was extremely troubled, yet after his wife's death Hardy wrote a number of poems in expiation of her death, collected in *Satires of Circumstance, Lyrics and Reveries* (1914); they remain among Hardy's finest literary works.
Tess of the D'Urbervilles and Jude the Obscure are generally considered the more accomplished and memorable of his novels. All Hardy's longer works rely on a strong realistic element. They concern characters and events that might have existed in a social and natural world that are recognizable. Hardy's narratives focus on relations of power in society, particularly the relations between men and women and between individuals and the larger controlling, often cruel, limiting tendencies of their society. His characters face overwhelming odds in a world that does not satisfy their needs. He combines in his work issues of aesthetic form with questions of value, both political and ethical. Not a romantic, Hardy set his fiction in the gloomy and isolated moors of Dorset, reflecting a pessimistic view in which men are the insignificant and ineffectual playthings of an often ironic fate. Hardy said of his early novels that the bleak natural setting seems an active character, participating in the plot of his fiction.

The second phase of his career began to reach its culmination and to develop into the third phase when in 1887 he started Tess of the D'Urbervilles, published in 1891, first serially in the Graphic, then in three volumes. The decade from 1887 to 1897 is the period of Hardy's transition from fiction to poetry, even though none of his poetry was published during these years. Tess, the most poetic of Hardy's novels, is premonitory of his shift in artistic interests. It contains much repetition of word and phrase and many other instances of echoic language (language that contains a repetition of sounds).

Hardy's poetry is as distinguished as his novels. While much is made of his ending his fiction career, following negative criticism of Jude the Obscure, to take up poetry, he had always regarded himself primarily as a poet. He chose fiction writing as a career only after determining that he could not earn a living writing poetry. Unlike many of his contemporaries, he never claimed to express his own views through his characters, and his materialistic goals seemed to some to diminish the importance of his writing. He was criticized for allowing various editions to be excerpted and carved to fit the format of periodical publication and other forms of distribution, but he had never hidden the fact that, as stated in Jude, he envisioned himself as nothing more than "a chronicler of moods and deeds." Due to his reputation as a fiction writer, Hardy could, unlike in his early attempts at poetry, enjoy a comfortable career as a poet. His diction is distinctive, and he experimented constantly with form and stress, the singing rhythms subtly respond to the movement of his intense feelings. His lyrics nearly always center on incident in a way that give them dramatic sharpness. Hardy's death was an occasion for national mourning. His ashes were buried in Westminster Abbey, but in accordance with his last wish, his heart was returned to his own parish churchyard in the little Dorsetshire village of Stinsford.

Hardy's work remains under the constant scrutiny of feminist critics, some of the more discerning of whom have interrogated the crude simplification of his works as fatalist or pessimistic and exposed the criticism of social institutions that underpins his remarkable portrayals of women. Marxist critics find the power and material issues of interest, while psychoanalytic critics examine the seeming acceptance of fate, as well as sexual conflict, in Hardy's characters. His works continue to be the most widely read and studied of any English author, with, perhaps, the exception of Charles Dickens, and remain readily available in print form and in various media, having been frequently dramatized.