Columbus City Schools
English Language Arts Curriculum
Reading

Course/Grade English 11	**Genre/Text Selection** **Poetry and Nonfiction** "Prologue" by Anne Bradstreet "A New Literature Springs Up in the New World" by Elaine Showalter	**Pacing** 7 days

Reading: Text complexity and the growth of comprehension

The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade "staircase" of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)

Note on range and content of student reading

To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)

An integrated model of literacy

Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)

Research and media skills blended into the Standards as a whole

To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)

Strands/Topics
Standard Statements

Reading Literature/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Reading Literature/Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Reading Literature/Integration of Knowledge and Ideas

9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

Reading Literature/Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

Reading Informational Text/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Reading Informational Text/Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).
5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure

makes points clear, convincing, and engaging.

6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Reading Informational Text/Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Reading Informational Text/Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

Writing/Research to Build and Present Knowledge

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Writing/Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening/Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Language/Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
   a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
   b. Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage*) as needed.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
   a. Observe hyphenation conventions.
   b. Spell correctly.

Language/Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

   a. Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the

study of complex texts when reading.

Language/Vocabulary Acquisition and Usage

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.
   a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
   b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive, conception, conceivable*).
   c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
   d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
   b. Analyze nuances in the meaning of words with similar denotations.
6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Instructional Strategies

Day 1: Establishing a frame for Anne Bradstreet and the "Prologue"

Core Question: *How do you convince someone who doesn't think you are capable of achieving something that you are?*
Ask students to write a personal answer to this question for five minutes, citing examples from their own lives, their reading, or history. Discuss responses as a class. Probe students to go beyond the simple answer: *by doing it.* Ask them to anticipate objections or dismissals of the evidence of capability. In other words, how might someone who witnesses your achievement still be able to dismiss that achievement? After the discussion, either have the students read the story of Kathrine Switzer, the first woman to run the Boston Marathon (the following link will take you to an ESPN story published in 2012 that provides excellent background and photographs of the race) http://espn.go.com/espnw/more-sports/7803502/2012-boston-marathon-how-kathrine-switzer-paved-way-female-runners, or show a clip from the PBS documentary *Makers* that features the Kathrine Switzer story in the first five minutes of the film: http://video.pbs.org/video/2336932877. Process the story by asking students to discuss the obstacles that Switzer overcame and the conditions that were necessary for her to overcome these obstacles. Consider the history of women's exclusion from sports, the psychological and sociological views that suggested women who were athletic were deviant to their sex, Switzer's own determination and talent, as well as the support of sympathetic men.

Independent Reading: Have students complete a close reading of Elaine Showalter's essay "A New Literature Springs Up in the New World" from the work *A Jury of Her Peers*. See a copy of the essay and the critical reading questions in the appendix of this lesson. Give students one to two days to complete this reading.

Day 2: Extending the Frame: Non-Print Text Analysis

Initial reading of texts: Create a PowerPoint or color copies in which you pair the following images:

Pair One: Raphael's *St. George and The Dragon*: http://en.wikipedia.org/wiki/File:Saint_george_raphael.jpg and Patricia Olson's *Feminist Revisioning*: http://www.stkate.edu/gallery/04-05/shows_05_artmatter/images/thumbs/olson_lorez.jpg
Pair Two: Rene Magritte's *The Son of Man* http://en.wikipedia.org/wiki/File:Magritte_TheSonOfMan.jpg and Romaine Brook's *Self Portrait*: http://en.wikipedia.org/wiki/File:Romaine_Brooks_-_Self-Portrait_1923.jpg
Pair Three: Photograph of Jackson Pollock from 1949 Life Magazine: http://life.time.com/culture/jackson-pollock-photos-of-the-abstract-painter-on-long-island-in-1949/#1 and Lee Krasner's Self Portrait: http://www.nytimes.com/imagepages/2009/12/06/nyregion/06artsli-1.html

Show each pair for two to three minutes during which students record at least five similarities in the observed content of the images and three differences. Teachers may wish to create a simple T-Chart to facilitate note taking. Students should complete this part of the viewing silently and individually. The goal is for students to deeply notice features of the *content* and *style* of the two images.

Second Viewing: You may wish to have students partner up to do a quick Think/Pair/Share or simply have students share their individual observations with the whole class. Encourage each student to share some observation. Invite students to add observations articulated by other class members as you discuss as a whole group. Be careful to limit discussion to observation and description, not interpretation.

Third Viewing: Small Group Analysis and Interpretation: Divide the class into small groups of three to five members. Give each group one pair of images to analyze. As a group, invite them to move beyond description and analysis to interpretation. The group should work on answering the following question: *What insight does the juxtaposition of these two images yield regarding the relationship between gender and art?* The answer to this question should be in the form of a claim statement. Students should then use the details of the two images to support their interpretative claims.

Have small groups share their claims and support with the whole class.

If time allows, provide students with a final question or two (an exit ticket): Which pairing is the most provocative? Which pairing is the most subtle? Which pairing is the most feminist? Support your answer with reasons and support from the pairs themselves.

Students should have completed their Showalter independent assignment for the next class period. Instruct students to bring the reading and their completed critical reading questions to class.

Day 3: Uniting Frame and Print Texts

Entrance Ticket (Use these questions as a formative assessment. Allow students to use their answers to the critical reading questions they should have completed for class and the Showalter essay.)

1. Discuss three ways in which Anne Bradstreet's and Kathrine Switzer's achievements are similar.
   Answers may vary:
   - Both accomplished feats that most in their societies considered sexually deviant.
   - Both encouraged other women to do likewise.
   - Both anticipated public disparagement.
   - Both had the help of sympathetic men.
2. Which pair of paintings analyzed yesterday do you most closely associate with Bradstreet's contributions to literature? Justify your answer.
   Answers will vary.
3. Showalter uses the word *dissident* in paragraph three. Define *dissident*. Cite and explain at least two context clues from paragraph three that support the meaning of *dissident*.
4. In what ways was Anne Bradstreet a literary dissident? Provide two answers.
   Possible answers:
   - She rejected the accepted view that writing was a male achievement.
   - She wrote about generally accepted male subject matter: politics and war, among other subjects.
5. Showalter uses the word *temerity* in paragraph twelve. Define *temerity*.
6. Use the word *temerity* in a sentence about Anne Bradstreet or her poetry that includes catalog adjectives. Note: *Temerity* is a noun.
7. What plants did Bradstreet claim best represent her poetry? Explain how this choice reveals not only her attitude toward her poetry but also its subject matter.
   Possible answers:
   - Thyme and parsley: these are common kitchen herbs that women are used to using in their cooking. These plants may be symbolic of the

content of much of her poetry: domestic subjects including the condition of her house and her role as a wife and mother.
- She claims to not desire wreaths of bay, which are symbolic of highest achievement (bay leaves were used to weave the bay laurels that were symbolic of highest victory in the classical world). This claim reveals that she doesn't consider her poetry—or at least claims not to—equal to that of men; she acknowledges her inferior capability.

8. Write a sentence in which you explain Bradstreet's lasting influence on American Literature using at least one adjective clause. Note: Adjective clauses follow nouns and begin with relative pronouns including *who, whom, that, which, whose*, and rarely *when* and *where*. Adjective clauses are always dependent.

Review answers either in partnered groups or as a whole class. Then explore any other questions students have from the reading.

Day 4: From Frame to Core Text: Bradstreet's "Prologue"

Before students commence with their initial close reading of the "Prologue," you may wish to emphasize that the text is considered to be difficult and that they are not expected to comprehend it fully on the first or second readings. They should expect to struggle and that it is natural to feel frustrated. Of critical importance is their ability to navigate through areas of confusion and persist in seeking meaning. Note: A copy for students of "Prologue" is located in the appendix of this lesson.

Students first read Bradstreet's "Prologue" silently. The teacher then reads the text out loud to the class while the students follow along.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
Prologue To sing of Wars, of Captains, and of Kings, Of Cities founded, Common-wealths begun, For my **mean** Pen are too superior things; Or how they all, or each their dates have run, Let Poets and Historians set these forth. My **obscure** lines shall not so dim their worth. But when my wond'ring eyes and envious heart Great **Bartas**' sugar'd lines do but read o'er, Fool, I do grudge the Muses did not part 'Twixt him and me that over-fluent store. A Bartas can do what a Bartas will But simple I according to my skill. From School-boy's tongue no **Rhet'ric** we expect,	**mean**: lowly; petty; humble **obscure**: unclear; hidden; not famous **Bartas**: French epic poet **Rhet'ric**: study of language	**(Q1)** Review the poetic structure at this point to help students appreciate Bradstreet's use of conventional poetic forms. *The English Sestet: iambic pentameter, ABABCC rhyme scheme* **(Q2)** Review Bradstreet's use of inversion at this point. *Students will struggle with paraphrasing if they do not know how to identify inversion and how to rearrange the sentences in a more natural, comprehensible order. For example: "To sing of Wars, of Captains, and of Kings, / Of Cities founded, Common-wealths begun, / For my mean Pen are too superior things" (1-3) becomes "To sing of Wars, of Captains, and of Kings, Of Cities founded, Common-wealths begun, are too superior things For my*

Nor yet a sweet **Consort** from broken strings, Nor perfect beauty where's a main defect. My foolish, broken, blemished Muse so sings, And this to mend, alas, no Art is able, 'Cause Nature made it so irreparable. Nor can I, like that fluent sweet-tongued **Greek** Who lisp'd at first, in future times speak plain. By Art he gladly found what he did seek, A full requital of his striving pain. Art can do much, but this **maxim**'s most sure: A weak or wounded brain admits no cure. I am obnoxious to each **carping** tongue Who says my hand a needle better fits. A Poet's Pen all scorn I should thus wrong, For such **despite** they cast on female wits. If what I do prove well, it won't advance, They'll say it's stol'n, or else it was by chance. But sure the antique Greeks were far more mild, Else of our Sex, why feigned they those nine And poesy made **Calliope's** own child? So 'mongst the rest they placed the Arts divine, But this weak knot they will full soon untie. The Greeks did nought but play the fools and lie. Let Greeks be Greeks, and Women what they are. Men have **precedency** and still excel; It is but vain unjustly to wage war. Men can do best, and Women know it well. Preeminence in all and each is yours; Yet grant some small acknowledgement of ours. And oh ye high flown **quills** that soar the skies, And ever with your prey still catch your praise, If e'er you **deign** these lowly lines your eyes, Give thyme or Parsley wreath, I ask no **Bays**.	**Consort**: group of instruments playing together **Greek**: allusion to Demosthenes **maxim**: concise statement of advice **carping**: complaining; nagging **despite**: lack of respect **Calliope**: muse of epic poetry **precedency**: priority **quills**: pens made from bird feathers **deign**: do something below one's dignity	*mean Pen." Converting the inverted sentences to natural order will help ease the paraphrase process. Take advantage of the opportunity to discuss the technical and rhetorical purposes for inversion at this time.* **(Q3)** Students re-read the first stanza and paraphrase it. They should have three paraphrased sentences. (Instruct students to treat semicolons like terminal punctuation.) *Paraphrases should be similar to the following: I do not have the capability to write of such important subjects as war, leaders, or new cities or civilizations. I also don't have the ability to trace their developments, to record their histories; true poets and real historians should write about these subjects, not me. My meager poetry would diminish their glory if I attempted to write about them, so I will not.* **(Q4)** What does it mean to "sing of wars, of Captains, and of Kings"? What does Bradstreet's use of the word *sing* reveal about poetry? What attitude toward these subjects does the word *sing* imply? *Bradstreet (like many poets) compares poetry to song. The connotation of the word sing is positive, we sing of praises and honors; therefore, this word choice suggests that the poets who choose to write about these subjects are paying tribute to them.* **(Q5)** How does Bradstreet's use of the word *mean* reflect her attitude toward her own capabilities as a poet? *By modifying the noun pen with the adjective mean, Bradstreet explicitly represents her talents as a poet as inferior. Interesting to note, however, is Bradstreet's use of both synecdoche and personification in this comparison. Her pen is a synecdoche for her talents as a writer and the adjective mean, if we focus in particular on the definition "humble," makes clear the personification.*

This mean and unrefined **ore** of mine Will make your glist'ring gold but more to shine.	**Bays**: crown for victors **ore**: rock containing valuable metal or mineral	*Her pen is a humble artist who will not dare to tackle subjects beyond her capability.* **(Q6)** Bradstreet's use of the words *obscure* and *dim* in line six constitute a metaphor. To what does she compare the subjects of wars and civilizations heralded by poets and historians? How does this metaphor extend her characterization of her own worth? *Bradstreet compares these subjects to brilliant sources of light. The metaphor rearticulates her self-deprecation. She claims that if she were to write about these illuminating subjects, she would cast a shadow over their brilliance and "dim their worth."* **(Q7)** How does Bradstreet's concluding couplet reassert the central idea of the stanza? *Bradstreet summarizes the central claim of the stanza: other poets should undertake weighty subjects; she will not deign to broach such matters. Line five recalls lines 1, 2, and 4 and line six recalls line 3. Furthermore, the end rhyme of "forth" and "worth" effectively unites in sound the central idea of the stanza. Bradstreet will not go forward "forth" like great poets have because she considers her "worth" or value to be debased.*

Discussion Question: Think of a famous poem about war, the founding of cities or civilizations, or of kings. What do you notice about the poets? (Students should think of Homer and Virgil in particular.) Why would Bradstreet want to evoke these poets?

Bradstreet deliberately compares herself to the great classical poets and their grand themes to highlight her inadequacy. She acknowledges that she is no Virgil or Homer, nor does she intend to be. Bradstreet may wish to set her audience at ease at the outset of her collection by limiting her own scope and devaluing her own capabilities. She knows that her audience may be critical of a woman's talent, so in essence, she beats them to the punch by belittling herself in the very first stanza of the first poem in her collection.

Independent Reading and paraphrasing: Instruct students to reread the remaining stanzas and work on paraphrasing them for homework.

Day 5: Proceeding through the Poem

Move students into small groups and assign each group a different stanza. Instruct them to review their paraphrases together and make any alterations after discussion. Once they have determined the most accurate paraphrase, have them move on to determine the prevailing *tone* of the stanza, and analyze text features (including *syntax, diction, alliteration, assonance, synecdoche, metaphor, personification, simile, symbol, allusion, couplets*). This group analysis should take at least twenty minutes. Teacher should visit with each group to check comprehension and analysis progress. Sample teacher paraphrases are included in the appendix of this lesson.

Groups then share their findings with the rest of the class. Teacher annotates the poem on an overhead projector, Smart Board, or document projector.

Day 6: Whole Poem Analysis

Continue close reading by guiding students in a technical analysis of the poem using the handout entitled "Bradstreet Prologue Analysis" provided in the appendix of this lesson. Review the responses with the class. Refer to the "Teacher" handout in the appendix of this lesson for suggested responses.

Day 7: In Class Essay

ESSAY QUESTIONS:
How does Bradstreet's poem both support and challenge the gender expectations of women in the colonial period? Be sure to support your claim with apt and specific evidence from Bradstreet's "Prologue" as well as Showalter's essay.

Bradstreet's "Prologue" is the first poem to appear in her collection *The Tenth Muse Lately Sprung Up in America*. Explain how the rhetorical significance of this poem is an introduction to a collection of poems written by an American Colonial woman. How does Bradstreet reveal her sensitivity to the views of her audience? Be sure to support your claim with apt and specific evidence from Bradstreet's "Prologue" as well as Showalter's essay.

Instructional Resources

- Elaine Showalter's essay "New Literature Springs Up in the New World"
- Critical Reading Questions for Elaine Showalter's essay
- Copy of "Prologue" by Anne Bradstreet
- Bradstreet "Prologue" Analysis Handout: Students
- Bradstreet "Prologue" Analysis Handout: Teacher
- http://espn.go.com/espnw/more-sports/7803502/2012-boston-marathon-how-kathrine-switzer-paved-way-female-runners
- http://video.pbs.org/video/2336932877

- Raphael's *St. George and The Dragon*: http://en.wikipedia.org/wiki/File:Saint_george_raphael.jpg
- Patricia Olson's *Feminist Revisioning*: http://www.stkate.edu/gallery/04-05/shows_05_artmatter/images/thumbs/olson_lorez.jpg
- Rene Magritte's *The Son of Man* http://en.wikipedia.org/wiki/File:Magritte_TheSonOfMan.jpg
- Romaine Brook's *Self Portrait*: http://en.wikipedia.org/wiki/File:Romaine_Brooks_-_Self-Portrait_1923.jpg
- Photograph of Jackson Pollock from 1949 Life Magazine: http://life.time.com/culture/jackson-pollock-photos-of-the-abstract-painter-on-long-island-in-1949/#1
- Lee Krasner's Self Portrait: http://www.nytimes.com/imagepages/2009/12/06/nyregion/06artsli-1.html

Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- An extensive unit focusing on Puritan and Quaker writers of the Colonial Period sponsored by the Annenberg Foundation: http://www.learner.org/amerpass/unit03/index.html
- Include or substitute a lesson on Anne Bradstreet's "To My Dear and Loving Husband" for "Prologue". See Prentice Hall's *Literature: The American Experience* 74 – 79.

Professional Articles

- An extensive unit focusing on Puritan and Quaker writers of the Colonial Period sponsored by the Annenberg Foundation: http://www.learner.org/amerpass/unit03/index.html
- http://www.ncte.org/library/NCTEFiles/Resources/Journals/CC/0221-sep2012/Chron0221PolicyBrief.pdf "Reading Instruction for *All* Students"

English Language Arts Connections

Writing	**Language**	**Speaking and Listening**
Incorporate Writing Standards as students read and comprehend complex literary and informational texts. http://www.corestandards.org	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Appendix

How Kathrine Switzer paved the way

Apr 12, 2012 5:52 PM ET | By Sarah Lorge Butler*Special to espnW*

This week, as she has for three decades, Kathrine Switzer will make her happy homecoming at the Boston Marathon. She'll unpack in a hotel, start interviewing elite women runners and prep for her television commentating job for the race.

When she's not working, Switzer will mingle on the floor of the race expo, dole out advice and pose for pictures with thousands of runners. She'll autograph copies of her book, "Marathon Woman," which came out in 2007. In Boston more than any other place, fans will recognize her on the street, come up and shake her hand.

"This is my 30th consecutive year," Switzer said. "Can you imagine? It's really been amazing. I've broadcast every televised edition of the Boston Marathon."

It's a far cry from 1967.

*AP Photo*Race director Jock Semple tried to rip Kathrine Switzer's race number off at the 1967 Boston Marathon.

Push comes to shove

Forty-five years ago, Switzer ran the race for the first time and tried to keep a low profile. When officials noticed a woman in the race, they launched an ugly attack -- which today is one of the most famous moments in the race's 115-year history -- to get her off the course.

Switzer, at the time a 19-year-old journalism major at Syracuse University, simply loved running. She had trained for months, even completing a 30-miler, to be sure she could finish. She and her coach, Arnie Briggs, had checked to see whether there were any rules prohibiting women from entering. There weren't; in those days, the idea of women running the 26.2-mile distance was so foreign, the rulebook made no mention of them. So she entered the race using her initials, K.V. Switzer, as was her habit, and was issued No. 261.

"I thought K.V. Switzer was a very cool signature," she said. "Like J.D. Salinger."

Switzer, her boyfriend, Tom Miller, and Briggs were two miles into the marathon when officials tried to evict her from the course. Their tactics were terrifying. In a rage, race director Jock Semple came lunging at her. He got his hands on her shoulders and screamed "Give me those numbers and get the hell out of my race!" The wild look in his eyes still haunts Switzer. "Seeing that face scared the s--- out of me," she said.

Before Semple could rip off Switzer's numbers, Miller, a 235-pound athlete (he was a football player and hammer thrower), laid a cross-body block on Semple, sending him to the side of the road in a heap. The entire sequence was captured on film by the press corps bus, riding just ahead of Switzer's group.

Switzer kept running. Over the next 20 miles, she felt humiliated, then angry, then brushed it off. Semple was a product of his time, she thought. It was inconceivable to most men that women could run long distances without doing harm to themselves, their reproductive systems (a woman's uterus might fall out, the thinking went) or their fragile psyches.

In the final miles of her race, Switzer began mulling why there weren't more opportunities for women to run.

"While I was running, I had been kind of blaming women for not knowing how wonderful running and sports could be," she said. "And then I realized it wasn't their fault. They didn't have opportunities. I'd been really lucky. It was kind of this 'Eureka!' moment."

After she finished in 4 hours, 20 minutes, news of her feat -- and the confrontation with Semple -- spread worldwide. At a New York State Thruway rest area on the way back to Syracuse that night, Switzer spotted the first pictures of herself on the back page of a newspaper. Her life had changed.

In the coming years, Switzer graduated from Syracuse, married Miller (and later divorced him), earned a master's degree and returned to run in Boston when women were officially welcomed in 1972, the same year Title IX became law. Over the next decade, Switzer made good on the promise she forged to herself during the late miles of the 1967 Boston Marathon, to create running opportunities for women.

It's a body of work that today's top marathoners say made their careers possible.

"I met her when I ran Boston the first time in 2009," said Kara Goucher, a 2:24 marathoner who will represent the United States at the Olympics in London this summer. "It is fair to say that her courage to run the Boston Marathon paved the way for me to live the life that I do. Thanks to her bravery, I am living my dreams and running professionally."

The Olympic dream

The 1967 Boston skirmish helped put women runners on the map, but it was Switzer's years of legwork afterward that led the International Olympic Committee (IOC) to add a women's marathon to the Games' program.

After women were granted official status at the Boston Marathon in 1972, the wheels in Switzer's head began to turn.

Tony Duffy/Allsport Joan Benoit won the first Olympic women's marathon race at the 1984 Games in Los Angeles.

"A lot of us began talking about, 'Well, maybe we should get the event in the Olympic Games,'" Switzer said. "Of course it seemed, again, like we were the lunatic fringe."

Switzer went to the Olympics in 1972 as a journalist. Seeing the power of sponsorship and money at the Games, she began to grasp the sort of backing the sport would need to advance.

Back in New York, working in public relations and promoting women's tennis and running, Switzer also continued training. Running twice a day and as many as 110 miles per week, Switzer won the 1974 New York City Marathon and ultimately ran a personal best of 2:51 at Boston in 1975. She believed the performance validated her as a serious athlete and advocate. It gave her clout.

A couple of years later, a top Avon executive who'd read about Switzer and her running invited her to look over a proposal for a women-only marathon in Atlanta. Switzer blew it out, rewriting it into a 40-page report, proposing a multicity (and eventually international) road racing series

for women. The Avon International Running Circuit was born. Women came out by the thousands to compete. Switzer was involved in every detail, from the cut of the T-shirts and finishers' medals to the road closings and postrace news conferences.

The series was crucial to getting the marathon into the Games, because a sport has to be contested in 25 countries and on three continents before it can be considered. Beyond the races, Switzer was an indefatigable lobbyist -- meeting with officials from running's worldwide governing body, IOC members and organizers from the Los Angeles Olympic Committee. In 1981, with the success of the Avon circuit as proof of the sport's viability, the IOC voted to include a women's marathon in the 1984 Games.

"I have always been a Kathrine fan, because she was a serious runner who kept at it for many years until running that 2:51 PR," said Amby Burfoot, who won the 1968 Boston Marathon and went on to edit Runner's World magazine. "And also, of course, for having the corporate smarts and organizational tools to make the Avon Running Circuit into more than just an Avon marketing tool.

"It was a necessary precursor to the acceptance of the women's marathon by the IOC. Then she continued promoting running through her TV work and writing, so she's made contributions to the sport in every imaginable arena."

Switzer was part of the broadcast team for that first Olympic race in Los Angeles in 1984. She watched from a small control room as American Joan Benoit took the lead at Mile 3 and won by more than a minute. After her years of work led to that moment, "it was hard to keep it together toward the end," Switzer said.

The most emotional moment was 20 minutes after Benoit's finish, when Switzerland's Gabrielle Andersen-Scheiss staggered into the Olympic Stadium, suffering from heat exhaustion and struggling to finish. It took her six minutes to run the final lap of the track, and ABC's cameras followed her every step.

"I really almost lost it," Switzer said. "First of all, I thought it was sensationalist journalism, and I felt scared to death that they would see that and pull the event. They would say women can't handle the marathon."

Andersen-Scheiss recovered a few hours later and was hailed as a hero.


Kevin Winter/Getty Images for The Billies
Kathrine Switzer plans to run in the 2017 Boston Marathon, the 50th anniversary of her first race there.

A runner's life

Switzer's internal clock is still geared around major marathons. These days, she lives in New Paltz, N.Y., from the Boston Marathon in April until the New York City Marathon in November. Then she and her husband, Roger Robinson, head to New Zealand for the winter. Switzer continues to give speeches, work for TV and write.

"Kathrine's tenacity proved that women would not lose their insides from running a marathon, but I equally admire how she continues to stay involved in the sport," said Deena Kastor, a bronze medalist at the 2004 Games in Athens and the American record-holder in the marathon (2:19). "She is a pioneer, a feisty competitor, and she adds insightful commentary to television coverage."

Switzer, now 65, still runs, too. Last fall, she ran the Berlin Marathon in 4:36.

"I was happy to finish," she said. "I wanted a 4:20, but who cares? After four hours, nobody cares. But here's the irony of it. Last week, for some reason, I looked up Boston qualifiers and I came hollering out of my study. I was like, 'You won't believe it. I still qualify for Boston!'"

Switzer plans to run the race again in 2017, the 50th anniversary of the year Semple tried to push her out of the marathon. Every year since, Switzer has pushed back, and women distance runners will be forever grateful.

from A Jury of Her Peers
Elaine Showalter
Knopf
2009

A New Literature Springs Up in the New World

From the very beginning, women were creating the new words of the New World. The first women writers in America, Anne Bradstreet (1612–1672) and Mary Rowlandson (1637–1711), were born in England and endured the harrowing three-month voyage of storm, seasickness, and starvation across the North Atlantic. In Massachusetts, where they settled, they led lives of extraordinary danger and deprivation. Both married and had children; they thought of themselves primarily as good wives and mothers. Both made the glory of God their justification for writing, but they prefigured themes and concerns that would preoccupy American women writers for the next 150 years and more—Bradstreet, the poet, writing about the intimacies and agonies of domestic life, including pregnancy and maternity, the death of three of her grandchildren, and the destruction of her home by fire; and Rowlandson, writing a narrative of her captivity by Narragansett Indians, and pioneering the great American theme of interracial experience in the encounter with Native American culture. 1

Both Bradstreet and Rowlandson entered print shielded by the authorization, legitimization, and testimony of men. In Bradstreet's case, no fewer than eleven men wrote testimonials and poems praising her piety and industry, prefatory materials almost as long as the thirteen poems in the book. In his introductory letter, John Woodbridge, her brother-in-law, stood guarantee that Bradstreet herself had written the poems, that she had not initiated their publication, and that she had neglected no housekeeping chore in their making: "these Poems are the fruit but of some few houres, curtailed from her sleep and other refreshments." Rowlandson's narrative, too, came with "a preface to the reader" signed "Per Amicum" ("By a Friend"), probably the minister Increase Mather, which explained that although the work had been "penned by this Gen- 2

tlewoman," she had written it as a "Memorandum of Gods dealing with her," and it was a "pious scope, which deserves both commendation and imitation." The author had not sought publication of her narrative out of vanity; rather,

> *some Friends having obtained a sight of it, could not but be so much affected with the many passages of working providence discovered therein, as to judge it worthy of publick view, and altogether unmeet that such works of God should be hid from present and future Generation: and therefore though this Gentlewoman's modesty would not thrust it into the Press, yet her gratitude to God, made her not hardly perswadable to let it pass, that God might have his due glory, and others benefit by it as well as her selfe.*

Having given a lengthy defense of the virtues of the book, the Friend concluded with the hope that "none will cast any reflection upon this Gentlewoman, on the score of this publication," and warned that any who did "may be reckoned with the nine Lepers," symbols of ingratitude. Apparently no one dared come forward to complain about Rowlandson after this endorsement.

We know that New England Puritans in the seventeenth century believed that men were intellectually superior to women, and that God had designed it so. They were notoriously unsympathetic to women who defied God's plan for the sexes by conspicuous learning or reading, and they could be hostile to women who went outside their sphere by preaching or writing. The most official expression of this hostility was the trial of Anne Hutchinson in 1637. Hutchinson belonged to a dissident sect, but she had also been leading her own discussion groups for women. Tried for "traducing the ministers" and for blasphemy while she was pregnant with her fifteenth child, Hutchinson was excommunicated and forced to leave the Massachusetts Bay Colony, with her husband and children. The entire Hutchinson family, with the exception of one daughter, were killed by Indians in 1643. In 1645, when Ann Yale Hopkins, the wife of Governor Edward Hopkins of Hartford, became insane, John Winthrop blamed her "giving herself wholly to reading and writing," rather than the hardships of colonial life, for her breakdown. "If she had attended to her household affairs, and such things as belong to women, and not gone out of her way and calling to meddle such things as are proper for men, whose minds are stronger . . . she had kept her wits."

Despite these instances, the shared hardships of life in the New World

gave women an existential equality with men that allowed Bradstreet and Rowlandson self-expression. Both men and women shared cold and hunger, faced disease and death, and risked captivity and massacre. Almost two hundred members of the Massachusetts Bay Colony died during the first year. Women had to do the hard physical labor of cooking, baking, cleaning, dairying, spinning, weaving, sewing, washing, and ironing. They endured the dangers of childbirth in the wilderness, nursed babies, and often buried them. While in strict religious terms "goodwives" were not supposed to trespass on the masculine sphere of literary expression, in reality there was more flexibility and tolerance. As two of her modern editors observe, "Bradstreet was *not* censured, disciplined, or in any way ostracized for her art, thought, or personal assertiveness, so far as we know. Rather, she was praised and encouraged; and there are no indications that the males in her life treated her as 'property.' If anything, she was treated as at least an intellectual equal."[1]

A Poet Crowned with Parsley—Anne Bradstreet

Anne Bradstreet's *The Tenth Muse Lately Sprung Up in America* (1650) was the first book by a woman living in America, although it was actually published in London and entered in the Stationers' Register. Bradstreet wrote with both an awareness of her gender and a sense of rootedness in New England Puritan culture. Adrienne Rich has paid tribute to her achievement and summed up her inspiring example for future American women poets:

> *Anne Bradstreet happened to be one of the first American women inhabiting a time and place in which heroism was a necessity of life, and men and women were fighting for survival both as individuals and as a community. To find room in that life for any mental activity . . . was an act of great self-assertion and vitality. To have written poems . . . while rearing eight children, lying frequently sick, keeping house at the edge of the wilderness, was to have managed a poet's range and extension within confines as severe as any American poet has confronted.*[2]

But Bradstreet was much more than a heroic female survivor who courageously managed to compose poetry in her spare time. She was also a strong, original poet whose work can be read today with enjoy-

ment and emotion, a woman who wrote great poems expressing timeless themes of love, loss, doubt, and faith. Despite her strict Puritan beliefs, she had wit and a sense of humor. And while she dutifully imitated the prevailing models of male poetic excellence, from Sir Philip Sidney to the French Protestant poet Guillaume Du Bartas (whose huge unfinished epic of the Creation was among the Puritans' most revered texts), she also explored some of the most central issues for the development of American women's writing—how to make domestic topics worthy of serious literature, and how to use strong and memorable language without ceasing to be womanly.

We don't know all the facts of Anne Bradstreet's life, but what we do know suggests that, growing up in England, she began to think of herself as a poet from an early age. While her brother went to Cambridge, she was tutored in Greek, Latin, French, and Hebrew by her father, Thomas Dudley, the steward to the Earl of Lincoln, and had access to the earl's large library. She had begun to compose her own poems by the time she was sixteen, when she married twenty-five-year-old Simon Bradstreet, a graduate of Emmanuel College, Cambridge, who had assisted her father in his stewardship. The marriage was a love match, and indeed Bradstreet would dedicate to Simon one of the most beautiful poems a woman ever wrote about her husband.

In early April of 1630, the Bradstreets and the Dudleys were among the Puritan members of the New England Company who embarked on a three-month voyage to America on the *Arbella,* the flagship of a little fleet of four vessels. Another passenger, John Winthrop, who would become the first governor of the Massachusetts Bay Colony, preached a famous sermon to the pilgrims aboard, declaring that God was supporting their expedition, and that their settlement would be like "a Citty upon a Hill," with the "eyes of all people" upon them. But when they arrived in Salem on June 12, 1630, they discovered that disease and starvation had decimated the small Bay Colony, and many among their own numbers died in the first weeks. The Salem settlers had been living in caves, huts, and wigwams, and had not even been able to plant crops. For the next few years the pioneers battled to survive, eating clams, mussels, nuts, and acorns; building shelters; and facing cold, hunger, and illness as well as anxiety and homesickness.

Both Bradstreet's father and her husband served as governors of the struggling colony. For the difficult first five years of their marriage, Anne was unable to have a child. In her journal she confessed: "It pleased God to keep me a long time without a child, which was a great grief to me, and cost me many prayers and tears before I obtaind one, and after him gave me many more." She also became ill and was bedridden for several months in 1632 with fever and coughing. When she recovered, she wrote her first poem, "Upon a Fit of Sickness," thanking God for his mercy in sparing her life. And the following year, she gave birth to her first son, Samuel.

Anne Hutchinson came to New England in 1634, and Bradstreet witnessed the events of her rise and fall. But as Charlotte Gordon points out, "ironically, Mistress Hutchinson's downfall ushered in the most fertile decade of Anne Bradstreet's life—fertile in every sense of the word." Already the mother of a son and a daughter, Bradstreet gave birth to five more children during these years. From 1638 to 1648, she also "wrote more than six thousand lines of poetry, more than almost any other English writer on either side of the Atlantic composed in an entire lifetime. For most of this time, she was either pregnant, recovering from childbirth, or nursing an infant, establishing herself as a woman blessed by God, the highest commendation a New England Puritan mother could receive."[3]

The poems Bradstreet was writing were intellectual and scholarly, formally influenced by English and European masters. But she was aroused and provoked by the great political events taking place in England in the 1640s, particularly the English Civil War, which led to the execution of Charles I. Five thousand of the six thousand lines of poetry she composed during the decade came from her long poem in heroic couplets, "The Four Monarchies," in which she chronicled the pre-Christian empires of Assyria, Persia, Greece, and Rome, examining the legitimacy of kings and emperors. These were not the standard subjects of pious women's verse, and in a "Prologue" to her poems, Bradstreet protected herself from criticism by insisting that she was a modest woman who had no intention of competing with male epic poets:

> *To sing of wars, of captains, and of kings,*
> *Of cities founded, commonwealths begun,*
> *For my mean pen are too superior things . . .*
> *Let poets and historians set these forth,*
> *My obscure lines shall not so dim their worth.*

Like English women poets of her time, such as Anne Finch and Anne Killigrew, she emphasized her inferiority and temerity in writing at all, calling her Muse "foolish, broken, blemished." While men rightly con-

tended for fame and precedence, Bradstreet flatteringly claimed, she was content with her humble domestic niche, and her poems would make those of her male contemporaries look even more impressive:

If e'er you deign these lowly lines your eyes,
Give thyme or Parsley wreath, I ask no Bayes.
This mean and unrefined ore of mine
Will make your glist'ring gold but more to shine.

Instead of striving for the bay or laurel wreath, she asked only for a wreath of parsley and thyme, kitchen herbs rather than Parnassian prizes. Bradstreet was the Poet Parsleyate, the woman poet whose domestic work enabled the leisured creativity of men; but her imagery of the humble kitchen of Parnassus would be echoed in many heartfelt cries by the American women writers who came after her.

The humility of these lines, however, was balanced by her request for men to give women poets the space and the chance they deserved:

13

Men have precedency and still excel,
It is but vain unjustly to wage war;
Men can do best, and Women know it well.
Preeminence in all and each is yours;
Yet grant some small acknowledgment of ours.

In 1649, Bradstreet's brother-in-law, the Reverend John Woodbridge, who was in England acting as a clerical adviser to the Puritan army, arranged to have her poems published by a bookseller in Popes Head Alley, London, under the title *The Tenth Muse Lately Sprung Up in America, or Severall Poems, compiled with great variety of Wit and Learning, full of delight.* As the cover went on to explain, the book included "a complete discourse and description of the Four Elements, Constitutions, Ages of Man, Seasons of the Year" and "an Exact Epitome of the Four Monarchies . . . Also a Dialogue between Old England and New, concerning the late troubles, with divers other pleasant and serious Poems." In his prefatory verse, "To my Dear Sister, the Author of These Poems," he congratulated her on her achievements:

14

What you have done, the Sun shall witnesse bear,
That for a womans Worke 'tis very rare;

And if the Nine vouchsafe the Tenth a place,
I think they rightly may yield you that grace.

In England, *The Tenth Muse* was well received as evidence of the genius of the woman of the New World, and became one of the "most vendible," or best-selling, books of the period, at the top of the list with Shakespeare and Milton. In New England, it was widely read and esteemed.[4]

In the 1650s, Bradstreet was absorbed in personal and family matters—the birth of her eighth and last child, the death of her father, a lengthy illness. Instead of poems, "in much sickness and weakness" she wrote a spiritual autobiography in the form of a letter to her children, intended for them to have after her death. By 1657, however, she had recovered, and began to correct and revise her poems for a second volume, and to compose new ones with images drawn from her own experience. In June 1659, when only three of her children were left at home, the daughters having married, and the sons begun their careers, she wrote "In Reference to her Children," the first woman's poem about empty-nest syndrome:

15

I had eight birds hatcht in one nest,
Four Cocks were there, and Hens the rest.
I nurst them up with pain and care,
No cost nor labour did I spare
Till at the last they felt their wing,
Mounted the Trees and learned to sing.
Chief of the Brood then took his flight
To Regions far and left me quite.
My mournful chirps I after send
Till he return, or I do end.

When a fire destroyed the Bradstreet home in the summer of 1666, she was distraught, despite her best efforts to interpret the catastrophe as a divine warning against vanity and materialism. The poem she wrote, "Verses Upon the Burning of Our House," is a pious acceptance of God's will, but it also includes tenderly exact memories of the places

16

Where oft I sat and long did lie:
Here stood that trunk and there that chest.
There lay that store I counted best.
My pleasant things in ashes lie,
And them behold no more shall I.

The finest of the poems Bradstreet wrote during this period was "To My Dear and Loving Husband":

17

If ever two were one, then surely we.
If ever man were lov'd by wife, then thee.
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole mines of gold
Or all the riches that the East doth hold.
My love is such that rivers cannot quench,
Nor ought but love from thee give recompense.
Thy love is such I can no way repay.
The heavens reward thee manifold, I pray.
Then while we live, in love let's so persevere
That when we live no more, we may live ever.

Although some American women writers over the centuries would be trapped in marriages to demanding, authoritarian husbands who insisted that their needs and wishes take precedence, the tradition began with Bradstreet's heartfelt love poem to a husband who was a true partner and who enabled her to fulfill her poetic gifts.

18

"A New Literature Springs Up in the New World"
From *A Jury of her Peers: American Women Writers*
Elaine Showalter
2009

Name:

Critical Reading Questions:
Paragraph 1
Define the following words:

Harrowing

Prefigured

What did Anne Rowlandson and Anne Bradstreet have in common? Name three things.

What central themes of women writers do both Bradstreet and Rowlandson anticipate? (Identify two)

Identify a nonrestrictive appositive:

Identify a compound sentence joined by a semi-colon:

Paragraph 2
Define the following words:

Piety

prefatory

How did both Bradstreet and Rowlandson enter print "shielded" by men?

What does Woodbridge's introduction reveal about the roles of women in Colonial America?

What was the purpose of Mather's ("a friend") introduction?

Paragraph 3
Define the following words:

Notoriously

Conspicuous

Dissident

Traducing

Blasphemy

Excommunicate

What happened to Anne Hutchinson?

For what gender violation was she punished?

What does the case of Ann Yale Hopkins illustrate about the attitudes toward women's writing?

Paragraph 4

Define the following words:

Existential

Censured

Ostracized

How did the difficulty of eking out a living in colonial New England contribute to more equality between men and women?

Identify Showalter's use of balanced compound nouns in this paragraph:

Explain the rhetorical purpose of these balanced pairs? How does her syntax reinforce the meaning of the sentence?

Paragraph 5

What was the title of Bradstreet's first book and what is its claim to fame?

What does contemporary poet Adrienne Rich find heroic about Anne Bradstreet?

Paragraph 6

Define the following words:

Wit

Revered

What were two central issues central to the development of American women's writing?

Paragraph 7

Describe Bradstreet's education:

Paragraph 8

Define the following words:

Flagship

Decimated

On what ship did Bradstreet sail to America?

What other notable Puritan sailed on this ship?

Provide one detail from the paragraph that illustrates the state of deprivation the Arbella voyagers encountered as they met up with the Plymouth settlers.

Paragraph 9

When Bradstreet suffered difficulties in the early years of her marriage including childlessness and sickness, her poetry reveals her complex attitude toward these sufferings. Explain the complexity of her attitude.

Paragraph 10

What was ironic about the timing of Anne Hutchinson's downfall with regard to Anne Bradstreet's poetry?

Explain two ways in which Bradstreet was particularly "fertile" during this period.

Paragraph 11
What were some of the influences on Bradstreet's poetry?

What was "impious" about Bradstreet's most prolific poem?

Paragraph 12
Define the following words:
Temerity
Niche

Parnassian

How did Bradstreet portray her own writing?

What plant represents Bradstreet's poetry? Explain the appropriateness given Bradstreet's attitude toward her own work.

Paragraph 13
How does Bradstreet balance the humility of her own attitude toward her poetry?

Paragraph 14
Who arranged to have Bradstreet's poems published? Why would this arrangement be more acceptable in colonial America given the gender expectations?

How was it received in England?

What does "vendible" mean?

What is another word that shares its root?

Paragraph 15
What is "empty-nest syndrome"?

How is this term particularly appropriate for the content and style of Bradstreet's 1659 poem "In Reference to her Children"?

Paragraph 16
Define the following words:
Distraught

How did Bradstreet attempt to interpret the burning of her house?

Paragraph 17
What poem do most consider to be the finest of Bradstreet?

What do you think readers find so captivating in its content?

Paragraph 18
How was Bradstreet's marriage atypical compared to many American women writers over the centuries?

Columbus City Schools
English Language Arts Curriculum
Reading

Prologue

To sing of Wars, of Captains, and of Kings,
Of Cities founded, Common-wealths begun,
For my **mean** Pen are too superior things;
Or how they all, or each their dates have run,
Let Poets and Historians set these forth.
My **obscure** lines shall not so dim their worth.

But when my wond'ring eyes and envious heart
Great **Bartas**' sugar'd lines do but read o'er,
Fool, I do grudge the Muses did not part
'Twixt him and me that over-fluent store.
A Bartas can do what a Bartas will
But simple I according to my skill.

From School-boy's tongue no **Rhet'ric** we expect,
Nor yet a sweet **Consort** from broken strings,
Nor perfect beauty where's a main defect.
My foolish, broken, blemished Muse so sings,
And this to mend, alas, no Art is able,
'Cause Nature made it so irreparable.

Nor can I, like that fluent sweet-tongued **Greek**
Who lisp'd at first, in future times speak plain.
By Art he gladly found what he did seek,
A full requital of his striving pain.
Art can do much, but this **maxim**'s most sure:
A weak or wounded brain admits no cure.

I am obnoxious to each **carping** tongue
Who says my hand a needle better fits.
A Poet's Pen all scorn I should thus wrong,
For such **despite** they cast on female wits.

If what I do prove well, it won't advance,
They'll say it's stol'n, or else it was by chance.

But sure the antique Greeks were far more mild,
Else of our Sex, why feigned they those nine
And poesy made **Calliope's** own child?
So 'mongst the rest they placed the Arts divine,
But this weak knot they will full soon untie.
The Greeks did nought but play the fools and lie.

Let Greeks be Greeks, and Women what they are.
Men have **precedency** and still excel;
It is but vain unjustly to wage war.
Men can do best, and Women know it well.
Preeminence in all and each is yours;
Yet grant some small acknowledgement of ours.

And oh ye high flown **quills** that soar the skies,
And ever with your prey still catch your praise,
If e'er you **deign** these lowly lines your eyes,
Give thyme or Parsley wreath, I ask no **Bays**.
This mean and unrefined **ore** of mine
Will make your glist'ring gold but more to shine.

NAME:

PERIOD: DATE:

Anne Bradstreet's "Prologue"

1. Paraphrase the poem by syntactic division:

Stanza One

1.

2.

3.

Stanza Two

1.

2.

Stanza Three

1.

2.

Stanza Four

1.

2.

3.

Stanza Five

1.

2.

3.

Stanza Six

1.

2.

3.

Stanza Seven

1.

2.

3.

4.

5.

6.

Stanza Eight

1.

2.

2. Determine the rhetorical situation of the poem. Include evidence and explanation for each determination.

Rhetorical Element	Evidence	Explanation of evidence
Speaker:		
Audience:		
Occasion:		
Purpose:		

3. Tonal analysis: Identify and provide evidence for the prevailing tones of each stanza:

Stanza	Tone (Use tone words)	Evidence (quote words and phrases)	Explanation
1.	Humility	"my mean pen"	Bradstreet acknowledges her inability to write of such high blown subjects as those made famous by male poets.
2.			
3.			
4.			
5.			
6.			
7.			
8.			

4. Identify and explain the effect of the following literary techniques:

Technique	Example	Explanation
Personification		
Metaphor	"a weak and wounded brain admits no cure" (4)	Bradstreet compares her brain to an illness that can't be cured. Her sickness has caused her poetry to exhibit the symptoms of weakness and wounds, here representing errors or incapacities.

Metaphor		
Allusion		
Synecdoche		
Catalog adjectives		
Alliteration		
Interjection		
Symbol		
Inversion		
Couplets		
Apostrophe		

NAME:

PERIOD: DATE:

Anne Bradstreet's "Prologue"

1. Paraphrase the poem by syntactic division:

Stanza One
I do not have the capability to write of such important subjects as war, leaders, or new cities or civilizations.
I also don't have the ability to trace their developments, to record their histories; true poets and real historians should write about these subjects, not me.
My meager poetry would diminish their glory if I attempted to write about them, so I will not.

Stanza Two
However, when I read great epic poetry like that of Bartas, I am envious of his talent and am resentful, for I wish the Muses had given me more of their inspiration.
Bartas is far more talented than I am, but I do have some skill, however simple it may be.

Stanza Three
We would not expect a mere student to be an accomplished speaker or expect a broken instrument to be capable of contributing to a pleasing performance or expect someone with a serious physical flaw to be considered a perfect beauty.
Likewise, my poetry is unsophisticated, broken, and flawed, and I am unable to repair it because I was born with limited talent and no more.

Stanza Four
I cannot, with practice, improve my skill like Demosthenes did to overcome his lisp and speak clearly.
He strove to improve his speech and after much hardship and considerable work he achieved his goal and became an accomplished orator.
Although most would agree that art and skill can accomplish major transformations, if one's intellectual ability is diminished, then at can only do so much.

Stanza Five
Many find my attempts at poetry offensive because I am a woman and have been designed to use my hands for making clothes, not writing poems.
They believe that women do not have the intellectual capacity to write poetry and therefore find me in the wrong for attempting the art.
Even if I do manage to write a good poem, they won't believe that I actually wrote it; instead, they'll claim that I plagiarized it or it was only a fluke.

Stanza Six
While those in my society find me contemptible, the Greeks were kinder towards women, for they believed that the deities who inspired all poetry were female, so, really, poetry is the product of a woman after all, right?
In addition to Calliope, the Greeks placed all the arts in the heavens, but this is a weak argument that will soon break down.
Their celebration of female artistry did not apply to real women, so I should not believe this line of reasoning; furthermore, the Greeks are famous liars.

Stanza Seven
Greeks will be Greeks and women, women.
Men are superior to us and are accomplished.
I should not attack men, for I will surely lose such a battle.
Men are the best and all women accept this as truth.
You are the best at everything, every single one of you.
However, it would be nice if you would at least recognize that we women do have some talent.

Stanza Eight

If one of you accomplished and celebrated writers should stoop to read my meager poetry, I hope you will give it an appropriate evaluation—I do not expect to be considered great or even close to your league, but I do hope you see something of value.
If anything, my coarse poetry will make yours seem even better by comparison, like gold shining through dark earth.

2. Determine the rhetorical situation of the poem. Include evidence and explanation for each determination.

Rhetorical Element	Evidence	Explanation of evidence
Speaker: A female poet (here Anne Bradstreet herself) who considers her work inferior to other poets.	"To sing of Wars…for my mean Pen are too superior things" (1-3)	Bradstreet characterizes the speaker as a poet, for she has a "Pen" but claims that her talent is inferior, "mean."
Audience: The speaker's explicit audience is male poets, but the implicit audience is readers of her work that may be prejudiced against women writers.	"Preeminence is all and each is yours; / Yet grant some small acknowledgement of ours" (41-42) "If e'er you deign these lowly lines your eyes, / Give thyme or Parsley wreath, I ask no Bays" (45-46)	In the final two stanzas, Bradstreet directly addresses male readers, the likely audience of her poetry first published in England. In the final stanza, Bradstreet addresses accomplished male poets (ye high flown quills) whom she humbly asks for consideration.
Occasion: As this poem is the first to appear in her collection, the occasion is the anticipated publication of these works. Bradstreet anticipates an audience that may object to a female poet.	"If e'er you deign these lowly lines your eyes, / Give thyme or Parsley wreath, I ask no Bays" (45-46)	Bradstreet's use of "deign" reveals her view that if men were to read her poetry, they would be condescending to do so.
Purpose: To acknowledge the irreverence of her poetic project and by doing so persuade her audience to at least consider her poetry despite its middling worth.	"I am obnoxious to each carping tongue / who says my hand a needle better fits" (25-26) "This mean and unrefined ore of mine / Will make your glist'ring gold but more to shine" (47-48)	Bradstreet's use of the word "obnoxious" reveals her awareness of the patriarchal prejudice with which her poetry will be viewed. Bradstreet's final couplet appeals to her audience to read her poetry because her lines will make even more obvious the superiority of male poets: the "glist'ring gold" of their poems will "shine" even brighter when compares to Bradstreet's.

3. Tonal analysis: Identify and provide evidence for the prevailing tones of each stanza:

Stanza	Tone (Use tone words)	Evidence (quote words, phrases, lines)	Explanation
1.	Humble	"my mean pen" (3)	The speaker acknowledges her inability to write of such high blown subjects as those made famous by male poets.
2.	Envious	"I do grudge the Muses did not part / 'Twixt him and me that over-fluent store" (9-10)	Envious of Bartas, who seems to have received more than his fair share of inspiration form the Muses, the speaker wishes she enjoyed more talent.
3.	Self-Pitying	"My foolish, broken, blemished Muse so sings" (16)	Bradstreet characterizes her own talent as inferior, in fact "broken" compared to Bartas's.
4.	Resigned	"Art can do much, but this maxim's most sure: / A weak or wounded brain admits no cure" (17-18)	The speaker conveys a sense of hopelessness by comparing her own intellectual capacity to a sickness for which there is no cure.
5.	Acquiescent	"If what I do prove well, it won't advance, / They'll say it's stolen, or else it was by chance" (29-30)	The speaker acknowledges that even if she were able to write something of worth, no one would credit her with the achievement.
6.	Hopeful Dismissive	"But sure the antique Greeks were far more mild" (31) "The Greeks did nought but play the fools and lie" (36)	Shifting the attitude to one of moderate hope, the speaker considers that the Greeks did seem to hold women in higher estimation. However, this momentary hope is quickly dashed as the speaker recounts that the Greeks cannot be trusted for they are know liars.
7.	Forthright	"Men can do best, and Women know it well. Preeminence in all and each is yours" (40-41)	Bradstreet directly affirms men's superiority as if to suggest that she has no intention of quibbling over this obvious fact.
8.	Ingratiating Accommodating	"Oh ye high flown quills that soar the skies" "If e'er you deign these lowly lines your eyes / Give thyme or Parsley wreath, I ask no bays" (46-47)	The speaker compliments her perceived audience by addressing them as writers that reside in the heavens. Use of the conditional mood reveals the speaker's humility by allowing for the possibility that her poems will never be read, but if they are, she hopes that male poets' work will be enhanced by the comparison to her "lowly lines."

4. Identify and explain the effect of the following literary techniques:

Technique	Example	Explanation
Personification	"wondr'ring eyes" and "envious heart" (7)	Bradstreet transfers the speaker's sense of wonder and envy to the entities of eyes and heart in effect personifying both. This personification amplifies the speaker's sense of astonishment and appreciation for Bartas's poetry.
Metaphor	"a weak and wounded brain admits no cure" (4)	Bradstreet compares her brain to an illness that can't be cured. Her sickness has caused her poetry to exhibit the symptoms of weakness and wounds, here representing errors or incapacities.
Metaphor	"Bartas' sugar'd lines" (8)	Bradstreet compares Bartas's poetry to sugar to emphasize how beautiful, mellifluous, and pleasurable his verse reads.
Allusion	"Caliope's own child" (33)	Here Bradstreet alludes to Calliope, the Greek muse of epic poetry and combines the allusion with personification by comparing poetry to the child of Calliope. The purpose of this allusion and personification is to undergird the speaker's belief that women do have an instrumental role in the field of poetry.
Synecdoche	"Oh ye high flown quills" (43)	"Quills" are feathers used to make pens. Therefore, Bradstreet intends for these quills to represent poets in general. Furthermore, she combines synecdoche with metaphor to suggest that male poets are like angels (with feathered wings) who soar above the earth.
Catalog adjectives	"My foolish, broken, blemished Muse" (16)	Bradstreet piles on these negative adjectives in catalog form to underscore the speaker's devaluation of her poetry. Not only is it unschooled, but it is full of flaws.
Alliteration	"A weak and wounded brain" (24)	The alliteration of the airy "w" sound in accented consecutive iambs links the meaning of the words with the sounds. Both words reveal the self-acknowledged handicapped capabilities of the speaker. The soft "w" sound, as opposed the hard "g"s of "glist'ring gold" Bradstreet associates with male poetry, further establishes women's poetry as weaker, and softer than that of their male counterparts.
Interjection	"alas" (17)	Bradstreet interrupts the line with this interjection to support the self-pitying and sorrowful attitude the speaker conveys toward her self and her abilities as a poet.

Symbol	“needle” (26)	Needles are used for sewing, a trade relegated to women. Here Bradstreet uses the needle to symbolize traditional women’s work of the home.
Inversion	“And this to mend, alas, no Art is able, / ‘Cause Nature made it so irreparable” (17-18)	Bradstreet inverts the first line in order to join the end rhymes of “able” and “irreparable,” but, moreover, the inversion serves to privilege the object of the clause: the idea of mending and then follow this idea with the climactic main clause: “no Art is able.” Such syntax underscores the hopelessness of the speaker.
Couplets	“mine” and “shine” (47, 48)	By linking the end rhymes of “mine” and “shine,” Bradstreet subtly unites the idea of her own poetry “mine” with the work of her audience “shine.” This implicit linking contributes to her argument in the final stanzas: her poetry should be considered if only to bring out the superior qualities of established male poets. Such an outcome is surely preferable to outright dismissal or neglect.
Apostrophe	“And oh ye high flown quills that soar the skies” (43)	In the final two stanzas, Bradstreet’s speaker directly addresses male poets, as if they are reading these very lies, to ingratiate herself to an audience that accepts male poets as natural but considers female writers to be deviant. Through this apostrophe, Bradstreet attempts to align herself with their views while at the same time subtly undermining them.