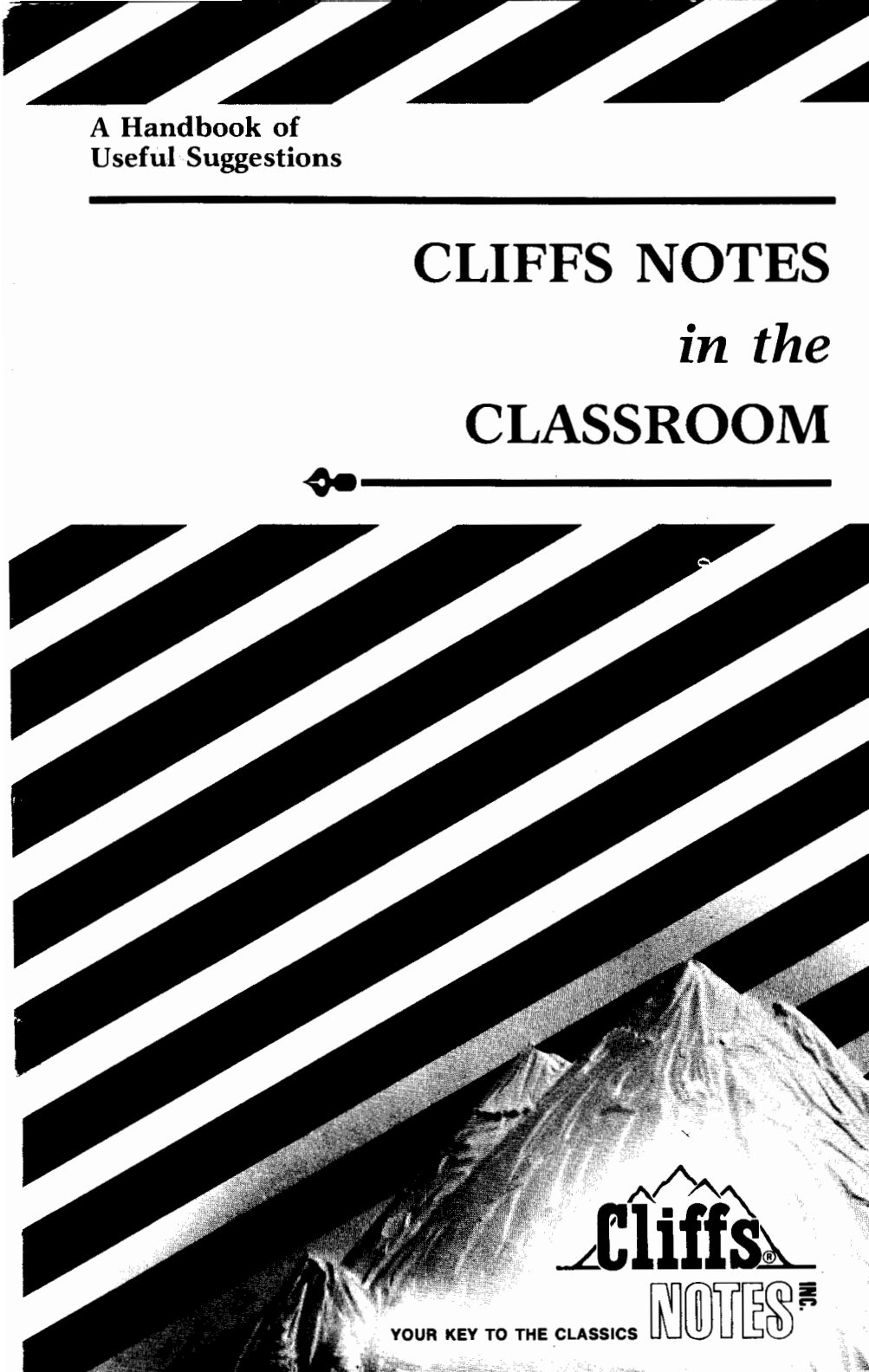


A Handbook of  
Useful Suggestions

---

**CLIFFS NOTES**  
*in the*  
**CLASSROOM**

---



**Cliffs**<sup>®</sup>  
**NOTES** INC.

YOUR KEY TO THE CLASSICS



A Handbook of  
Useful Suggestions

---

**CLIFFS NOTES**  
*in the*  
**CLASSROOM**

---



Mary Ellen Snodgrass

---

---

**Editor**

*Gary Carey, M.A.*  
*University of Colorado*

**Consulting Editor**

*James L. Roberts, Ph.D.*  
*Department of English*  
*University of Nebraska*

---

**ABOUT THE AUTHOR**

**Mary Ellen Snodgrass** earned her B.A. in British and classical literature from the University of North Carolina at Greensboro, her M.A. in English from Appalachian State University, and certification in gifted education from Lenoir-Rhyne College. A member of the American Classical League, Virgilian Society, Phi Beta Kappa, AFT, NCTE, and IRA, she taught English and Latin at Hickory High School for twenty years and has served as chair of the English department, coordinator of language arts for the Hickory City Schools, reader for the North Carolina Textbook Commission, and writer, editor, and consultant for major textbook publishers. Her published works include *Cliffs Teaching Portfolios* as well as articles for *Islands* and *Ms.* magazines, the Presbyterian Center, ERIC, and other professional groups. She was contributing editor of *The Short Story and You* (National Textbook) and *The Great American English Handbook* (Perma-Bound), and is the author of *Cliffs Notes on Greek Classics* and *Cliffs Notes on Roman Classics*.

ISBN 0-8220-0108-X

© Copyright 1990

by

**C. K. Hillegass**

All Rights Reserved

Printed in U.S.A.

1992 Printing

The Cliffs Notes logo, the names "Cliffs" and "Cliffs Notes," and the black and yellow diagonal-stripe cover design are all registered trademarks belonging to Cliffs Notes, Inc., and may not be used in whole or in part without written permission.

Cliffs Notes, Inc.

Lincoln, Nebraska

---

## Introduction

A thorough understanding and appreciation of the humanities requires students to read a broad range of literary works and to apply information, concepts, and philosophies to their own situations and times. *Cliffs Notes* is one of a vast assortment of classroom and study aids available to assist students with humanistic learning. Like other study guides, maps, charts, diagrams, cassette tapes, disc recordings, monographs, filmstrips, video tapes, posters, and computer software, *Cliffs Notes* can help students make the most of their reading by emphasizing how to organize and evaluate material.

The *Notes* themselves are reevaluated and updated on a regular basis to account for more recent scholarly opinion and variance in public response to certain works. Each year, new titles are included which reflect careful and judicious consideration of the works' universality and the authors' ability to speak to a variety of people. With the teacher's assistance, students can perceive literary criticism as an ongoing process which reflects changes in society and scholarship as a whole. A broadening of every student's outlook on the value of literature to human awareness is consistent with maturity, the growth of higher level thinking skills, and the establishment of a personal value system.

In addition, the teacher can reeducate students as to the proper use of study aids by setting an example in the classroom. When students realize that guided study is a means to improvement rather than a shortcut to, or replacement for, thorough knowledge of an original source, they will have made a major stride into the age of information—a time when ability to retrieve and interpret data exceeds in importance the simple regurgitation of rote memory or the parroting of one person's evaluation.

The following classroom-tested suggestions offer ways in which English and other subject-area teachers can utilize *Cliffs Notes* to their advantage so that students will form positive attitudes toward study aids and will learn how to put valuable information to work. Each proposal is followed by specific examples of authors and works which will prove suitable to the methodology.



# A Handbook of Useful Suggestions

## Research Techniques



1. Teach students the proper way of referring to material from outside sources by assigning a trial research theme with paraphrased and quoted material from *Cliffs Notes*. Illustrate footnote style for primary and secondary sources. Pair direct quotations with model paraphrasing and discuss how they differ.

**Suggestion:** Below are some model footnotes to accompany a paper on Shakespeare's *Hamlet*. Beneath each footnote is the corresponding bibliographical entry.

- **Secondary Source**

<sup>1</sup>James K. Lowers, *Hamlet Notes* (Lincoln, Nebraska: Cliffs Notes, Inc., 1971), p. 25.

Lowers, James K. *Hamlet Notes*. Lincoln, Nebraska: Cliffs Notes, Inc., 1971.

- **Primary Source**

<sup>2</sup>Shakespeare, William, *Hamlet*, in *The Complete Study Edition Hamlet*, ed. Sidney Lamb (Lincoln, Nebraska: Cliffs Notes, Inc., 1967), p. 37 (I. v. 50–56).

Shakespeare, William. *Hamlet*, in *The Complete Study Edition Hamlet*, ed. Sidney Lamb. Lincoln, Nebraska: Cliffs Notes, Inc., 1967.

- **Introduction**

<sup>3</sup>Sidney Lamb, "Introduction to William Shakespeare," *The Complete Study Edition Hamlet*, by William Shakespeare (Lincoln, Nebraska: Cliffs Notes, Inc., 1967), pp. 7–9.

Shakespeare, William. *The Complete Study Edition Hamlet*. Introduction by Sidney Lamb, ed. Lincoln, Nebraska: Cliffs Notes, Inc., 1967.

(You may save confusion for your students by pointing out that in early editions of *Cliffs Notes*, an apostrophe precedes the s in *Cliffs*. In subsequent editions, the apostrophe has been dropped. ED.)

• **Direct Quotation**

"... Who this had seen, with tongue in venom steep'd, / 'Gainst Fortune's state would treason have pronounc'd . . ." (*Hamlet*, II. ii. 512-13)

• **Paraphrase**

Anyone seeing this would have bitterly pronounced treason against Fortune's tyranny. (Sidney Lamb, ed., *The Complete Study Edition Hamlet*, p. 52)

2. Have students prepare an annotated bibliography for a literary work based on the bibliographical data supplied in *Cliffs Notes*.

**Suggestion:** This activity might precede assignment of a research paper based on *Go Down, Moses*, *Jane Eyre*, *Far from the Madding Crowd*, *The Deerslayer*, *Dracula*, or *The Color Purple*.

3. Assign students the preparation of a glossary to accompany a copy of *Cliffs Notes*. Instruct them to search through the original work as well as the *Notes* to locate terms that are difficult to pronounce and/or define.

**Suggestion:** Include this activity to enhance the study of *Beowulf*, *The Pearl*, *Heart of Darkness*, *The Diary of Anne Frank*, *The Hobbit*, *The Lord of the Rings*, *Gulliver's Travels*, *Cry, the Beloved Country*, or the *Iliad*.

4. Have students study the Life of the Author section and decide what areas of the author's life need more clarification. Assign individuals additional research on Early Life, Life at School, First Novel, Peak of Success, or Last Days. Require note cards and a formal outline.

**Suggestion:** Additional data might be helpful in a study of William Faulkner, Charlotte Brontë, Joseph Conrad, George Bernard Shaw, Willa Cather, Edith Wharton, Alice Walker, or Aldous Huxley.

5. Have students update the bibliography of a *Notes* by researching recent information from the *Reader's Guide* or online services.

**Suggestion:** Apply this to works that have received current critical evaluations, such as *A Passage to India, 1984*, *Beowulf*, *Les Misérables*, *Romeo and Juliet*, or *The Adventures of Huckleberry Finn*.

6. Have students locate parallels between major and minor incidents in the work and incidents in newspaper stories, magazine articles, other novels or plays, tabloids, movies, television series, or real life. Lead a discussion of the purpose of literature and the way authors have brought to the public's attention the effects of prejudice, cruelty, neglect, misinformation, and political intrigue.

**Suggestion:** While teaching works about controversial issues, keep a bulletin board display of these parallels. This method would illuminate the themes of *The Scarlet Letter*, *The Secret Sharer*, *Les Misérables*, *Of Mice and Men*, *The Ox-Bow Incident*, *Native Son*, *Julius Caesar*, *Death of a Salesman*, *All the King's Men*, or *The Crucible*.

## Reading Comprehension



1. Read aloud the first chapter summary in a *Cliffs Notes* on a major work, such as a Dickens novel. Emphasize that this reading is not a substitute for reading the original. Neither can this single reading take the place of repeated readings of Dickens' original. Explain, however, that as students read the work itself, after having read the *Cliffs Notes* summary of Chapter 1, the effort required of the mind in the initial reading is greatly reduced. Attention is liberated to rove about, noting significant—and seemingly insignificant but telling—details which might be lost if the student plunged in unprepared.

**Suggestion:** Separate readings done in this way develop the faculty of reading on several levels simultaneously. Have students write a detailed paragraph on the possible levels of interpretation of an opening chapter or scene in *Macbeth*, *Julius Caesar*, the *Aeneid*, *Moby Dick*, *Of Mice and Men*, *The Red Badge of Courage*, or *The Return of the Native*.

### Small Group Work



1. Organize committees to prepare a mock version of a *Cliffs Notes* for a young adult classic. Emphasize the following segments: a short biographical sketch of the author, including facts about the author's works and an overview of the author's literary career and output; an introduction to the work; a list of brief character identifications; a chapter-by-chapter critical commentary on the work and its literary style; analyses of the principal characters; critical comments on vital topics; review questions; suggested essay topics; and a selected bibliography.

**Suggestion:** Try this method on a work by Robert Cormier, S. E. Hinton, Judy Blume, Paul Zindel, Katherine Paterson, or other writers who specialize in teen-age literature.

2. Evaluate a major chapter or act. As a check on the thoroughness of student knowledge, refer to *Cliffs Notes* commentary for comparison. Where their answers go beyond the scope of the study guide, suggest ways in which the *Notes* can be augmented to give students a clearer picture of the work.

**Suggestion:** This idea will be particularly valuable in a work which has many divisions, such as *Great Expectations*, *The Adventures of Huckleberry Finn*, *Of Human Bondage*, *The Taming of the Shrew*, *Tom Jones*, *Vanity Fair*, or *Crime and Punishment*.

## Large Group Work



1. As students work toward in-depth understanding of each chapter, read aloud the commentary from the *Notes*. Refer to character analyses for greater perception of motivation and conflict.

**Suggestion:** Apply this concept to a work that functions on more than one level, such as the personal and historical aspects of *A Tale of Two Cities*, the symbolic and historical aspects of *Billy Budd* or *The Secret Sharer*, the psychological and social aspects of *The Stranger*, or the cosmic and religious aspects of *Siddhartha* or *The Divine Comedy*.

2. Encourage comments and discussion among students who disagree with widely accepted interpretations by offering alternate points of view. Have students read aloud sentences from the *Notes* which conflict with their own interpretations. Invite challengers to restate the commentary to conform with their own thinking. Require them to document their commentary with lines or details from the original work.

**Suggestion:** Students often take radical or challenging positions on the interpretation of *Hamlet*, *The Grapes of Wrath*, *The Catcher in the Rye*, *Waiting for Godot*, *The Autobiography of Malcolm X*, and *Native Son*.

*We all know that books burn—yet we have the greater knowledge that books cannot be killed by fire. People die, but books never die. No man and no force can abolish memory. . . . In this war, we know, books are weapons.*

— Franklin Delano Roosevelt, *Message*,  
American Booksellers Association. April 23, 1942

## Individualizing



1. For students who have difficulty understanding what they have read, assign chapter commentary to be read before and after the work itself. This method will encourage special students and problem readers (that is, LD or slow readers, or ESL students) not to give up when a work causes them confusion or discouragement or demands comprehension beyond their capacities.

**Suggestion:** For readers with minimal reading or comprehension skills or students who are unable to comprehend dialect, this method would illuminate *The Adventures of Huckleberry Finn*, *The Jungle*, *Manchild in the Promised Land*, *Pygmalion*, or *As I Lay Dying*.

2. For a student who has failed a previous semester and is rereading a work in summer school or a remedial session, assign parallel reading in the assigned work and the *Notes* as a means of assuring success, thereby overcoming a negative attitude and preventing a recurrence of failure.

**Suggestion:** This idea is especially helpful with standard works which require some sophistication or prior knowledge, such as an understanding of seventeenth-century American historical themes in *The Scarlet Letter* or *The Crucible*, modern social values in *Death of a Salesman*, or the dramatic techniques undergirding *Romeo and Juliet* or *Macbeth*.

3. Punch a hole in a copy of *Cliffs Notes* and tie a cord around the spine. Hang the *Notes* on the bulletin board and invite students to refer to it as they would a road map. If they lose their way in the plot or if they forget who a character is, they may consult the *Notes* and reorient themselves.

**Suggestion:** This works well for students who fall by the wayside while they are reading, a frequent problem with heterogeneous grouping. A frank treatment of available source material develops healthy attitudes toward reading. Students should perceive reading as the complex

task that it is and value their experiences with literature. There should be no shame attached to confusion or uncertainty, which strikes all readers at all levels.

## Composition



1. Instruct students to rewrite a segment of commentary from the *Notes* from an opposite point of view. For example, they may wish to depart from objective or literal interpretation in order to give a symbolic, historical, philosophical, religious, or subjective response.

**Suggestion:** Apply this method to interpretations of *Animal Farm*, *The Last of the Mohicans*, *For Whom the Bell Tolls*, *No Exit*, *Lysistrata*, *The House of the Seven Gables*, or *All Quiet on the Western Front*.

2. Have students evaluate the critical point of view in a segment of commentary from *Cliffs Notes*. Instruct them to suggest feasible alternatives.

**Suggestion:** Apply this method to a study of *The French Lieutenant's Woman*, *A Connecticut Yankee in King Arthur's Court*, *A Separate Peace*, *The Republic*, or Poe's short stories.

3. Have students rewrite the "Note to the Reader" that appears in the front of *Cliffs Notes* in order to explain more fully to readers why it is often important for them to read the work of literature carefully before making use of a study aid. Encourage students to form good study habits by utilizing summaries for study, review, composition and research assignments, and test preparation.

**Suggestion:** To illustrate the value of an original work over a summary, read the opening chapter of selected literary works followed by the *Cliffs Notes* summary. Some likely examples are *The Pearl*, *Paradise Lost*, *As I Lay Dying*, *The Assistant*, *Lord of the Flies*, *The Autobiography of Malcolm X*, or *Black Like Me*.

4. Assign students an obituary or epitaph for a character at the end of their study. Have them review the character's life in the *Notes* and state briefly his or her significance to other characters.

**Suggestion:** Apply this to Kurtz in *Heart of Darkness*, Kino in *The Pearl*, Little Eva in *Uncle Tom's Cabin*, the title character in *Ivanhoe*, Hank in *A Connecticut Yankee in King Arthur's Court*, or Laura Wingfield in *The Glass Menagerie*.

5. Have students assume the part of a character and write to Dear Abby or Ann Landers for advice. Instruct them to quote a few lines of summary from the *Notes* to illustrate their character's plight.

**Suggestion:** Use this method to highlight the dilemma of the title character in *Jane Eyre*, Blanche Dubois in *A Streetcar Named Desire*, Lady Brett Ashley in *The Sun Also Rises*, the title character in *Daisy Miller*, Mayella in *To Kill a Mockingbird*, Clyde Griffiths in *An American Tragedy*, Gregor in Kafka's "Metamorphosis," or the Wife of Bath in *The Canterbury Tales*.

### Creative Expression



1. Have students design portraits of contrasting characters as described in the character analyses of the *Notes*.

**Suggestion:** Use this exercise to emphasize the differences between Stella and Blanche in *A Streetcar Named Desire*, Charles Bovary and Rodolphe in *Madame Bovary*, Ahab and Ishmael in *Moby Dick*, Satan and Adam in *Paradise Lost*, or Nick Carraway and Jay Gatsby in *The Great Gatsby*.

2. Organize a game of charades by having students choose characters to portray from the brief sketches in the *Notes*.

**Suggestion:** This activity would prove beneficial as an overview to a diffuse or complex work, such as the *Old Testament*, *The Canterbury Tales*, *Silas Marner*, *A Passage to India*, *Siddhartha*, *The Red and the Black*, *Mythology*, or works by Vonnegut.

3. Have students select a character from the brief descriptions in the List of Characters to paint or draw in a dramatic situation from the work. Assign the student an essay to accompany the drawing which will combine the author's description of the character with other characters' descriptions of him or her.

**Suggestion:** Apply this activity to a work that features complex character study, such as *As I Lay Dying*, *The Sound and the Fury*, *A Portrait of the Artist as a Young Man*, *Pygmalion*, *The Count of Monte Cristo*, or *Death of a Salesman*.

4. Assign individuals or small groups the creation of a free-form poem in which they focus on a character or the events of a chapter. Limit the poem to 15–20 lines.

**Suggestion:** Some episodes and characters lend themselves to poetry, such as the hanging in *Tess of the D'Urbervilles*, the wanderings of *Don Quixote*, the climactic death scene in *Cyrano de Bergerac*, the parties at Gatsby's home in *The Great Gatsby*, or the grim sled ride in *Ethan Frome*.

5. Have students make a five-day, four-panel cartoon strip of an important incident in a literary work and quote conversation from the original work in the balloons above the speakers. Have them refer to *Cliffs Notes* for an overview of the situation.

**Suggestion:** This exercise will work best with an action-packed story, such as *Great Expectations*, *The Call of the Wild*, *Romeo and Juliet*, *Jane Eyre*, *The Red Badge of Courage*, *Mythology*, *The Hobbit*, or *Far from the Madding Crowd*.

*Literature is my Utopia. Here I am not disfranchised. No barrier of the senses shuts me out from the sweet, gracious discourse of my book-friends. They talk to me without embarrassment or awkwardness.*

– Helen Keller, *The Story of My Life*

**Oral Expression**

1. Assign students to roles in "Meet the Press" as they interview a great author about a prize-winning work. Have students refer to biographical information in the *Notes* about the author's life and career.

**Suggestion:** This activity would illuminate the purpose and method of Nobel and Pulitzer Prize winners such as William Faulkner for *The Sound and the Fury*, Ernest Hemingway for *The Old Man and the Sea*, Pearl Buck for *The Good Earth*, or Sinclair Lewis for *Babbitt*.

2. Read a chapter summary from the *Notes* and have students retell the information without referring to their notes or the book. Have another student outline the information on the chalkboard as the speaker narrates it.

**Suggestion:** A drill such as this will sharpen thinking and outlining skills while reviewing information about a crucial scene, such as the trial in *The Crucible*, the vision of the future in *Macbeth*, Jean's confession at the trial in *Les Miserables*, the shooting of the mad dog in *To Kill a Mockingbird*, or the suicide in *The Wild Duck*.

3. Introduce a unit by reading aloud the opening scene and pausing at a crucial moment. Lead a discussion of what might happen next or have students compose plausible endings to the scene and read them to the class.

**Suggestion:** This method arouses interest and spurs students to read for themselves. Try it as an introduction to *Great Expectations*, *A Passage to India*, *The Mayor of Casterbridge*, *The Pearl*, *Oliver Twist*, *Animal Farm*, 1984, or *Invisible Man*.

*Until I feared I would lose it, I never loved to read. One does not love breathing.*

— Scout in Ch. 2 of *To Kill a Mockingbird* (Harper Lee)

## Viewing



1. Expand students' experience with an author's work by assigning the reading of a major work and the viewing of a videotaped or filmed version of another title by the same author. Deepen the students' awareness of the literary importance of the work by assigning the reading of the accompanying *Cliffs Notes* study guide.

**Suggestion:** Try this method on a study of Charles Dickens by assigning the reading of *Oliver Twist* along with the viewing of *David Copperfield*, a study of Ernest Hemingway's short stories with the viewing of *A Farewell to Arms*, *The Snows of Kilimanjaro*, or *Islands in the Stream*, or a study of Henrik Ibsen with a reading of *Hedda Gabler* and a viewing of *The Wild Duck*.

2. Encourage students to develop a separate set of viewing objectives by assigning a work to be read and following it with the viewing of a videotaped or filmed version. Have students use their *Cliffs Notes* study guides as a reference if they become confused about details or interpretations in the two versions.

**Suggestion:** This idea will prove useful with titles that have been adapted to varied stage or screen interpretations, such as *Tom Jones*, *Idylls of the King* or *Le Morte Darthur (Camelot)*, *Don Quixote (The Man of La Mancha)*, *Pygmalion (My Fair Lady)*, *Tess of the D'Urbervilles (Tess)*, or *The Tempest (Tempest)*.

## Thinking Skills



1. Assign students to complete the preliminary work for reenacting a scene from a novel or play. Prior to acting the scene before a live audience or video camera, have students reread the appropriate Character Analysis for psychological motivation. Have them also write a short paragraph on the emotion they will be portraying—hate, fear, sympathy, joy.

**Suggestion:** Apply this method to a thorough study of the wedding scene in *The Mayor of Casterbridge*, the production of "Pyramus and Thisby" in *A Midsummer Night's Dream*, the courtroom scene in *To Kill a Mockingbird*, the cave rescue in *Tom Sawyer*, or Odysseus' revenge on the suitors in the *Odyssey*.

2. Have students propose additional study questions for a particular work to augment those in the *Notes*. Ask the class to separate their questions according to the level of difficulty—for example, literal, interpretative, historical, philosophical, critical, and projective.

**Suggestion:** This methodology would enhance the study of *Brave New World*, *Walden*, *Les Misérables*, *Doctor Faustus*, *Cry, the Beloved Country*, *King Lear*, or "The Wasteland" and "The Love Song of J. Alfred Prufrock."

3. Assign a detailed genealogy with dates and annotations similar to the McCaslin Genealogy for the *Cliffs Notes* guide that accompanies *Go Down, Moses* or Rochester's family tree in the *Notes* for *Jane Eyre*. Other *Notes* which contain genealogical diagrams include: *The Bear*, *Henry VI (Parts 1, 2, & 3)*, and *Richard III*.

**Suggestion:** Establishing family relationships would be extremely helpful for a thorough understanding of *Julius Caesar*, *Pride and Prejudice*, *Our Town*, *Ethan Frome*, the *Old Testament*, *Oedipus the King*, *Oedipus at Colonus*, *Antigone*, *Electra*, and *Medea*.

4. Have students go through a representative chapter and its corresponding commentary in *Cliffs Notes* and discuss why some elements are excluded as less important to the overall work.

**Suggestion:** Apply this activity to a complex work such as *Jane Eyre*, *Daisy Miller*, *The Ambassadors*, *The Autobiography of Benjamin Franklin*, *Gulliver's Travels*, *The Ox-Bow Incident*, *A Portrait of the Artist as a Young Man*, or *The Return of the Native*.

5. Have students keep a notebook of the key concepts that they find in the *Notes*. Discuss these ideas and inquire whether students agree on the list or if they have an alternate view.

**Suggestion:** This assignment will enhance the study of almost any work. Apply it to *Hamlet*, *Crime and Punishment*, *The Color Purple*, *Walden*, *Emma*, *Oedipus Rex*, or *The Catcher in the Rye*.

6. Have students discuss sex roles by reevaluating the summaries in the *Notes* from the point of view of the hero as a heroine or vice versa. Ask them to specify situations in which the action or expectation would have varied significantly on the basis of sex.

**Suggestion:** This exercise should have a profound effect upon a discussion of *The Scarlet Letter*, *The Taming of the Shrew*, *The Good Earth*, *Ethan Frome*, *Alice in Wonderland*, *Death of a Salesman*, *The Diary of Anne Frank*, *A Doll's House*, *The Color Purple*, or *The Red Badge of Courage*.

### Definition



1. Using the Brief Synopsis section of a *Cliffs Notes*, explain why a summary is not a plot. Assign pairs of students to construct the plot from the information in the summary. Make this an oral activity so that the whole class can share the information.

**Suggestion:** Apply this activity to a study of the *Iliad*, *A Passage to India*, *The French Lieutenant's Woman*, *Demian*, or *Tom Jones*.

2. Instruct students to study the *Notes* and to write an extended definition of tragedy, comedy, novel, myth, short story, or epic.

**Suggestion:** This exercise might conclude a study of the *Aeneid*, the *Iliad*, *Mythology*, *Oedipus Rex*, Poe's short stories, *The Sound and the Fury*, *As You Like It*, *Waiting for Godot*, or *The Stranger*.

**Comparative Literature**

1. Assign groups of students several works on a single theme or topic, such as war, coming of age, social upheaval, values, human beings and the natural environment, prejudice, or cruelty. Augment the novels and plays they read with additional information from *Cliffs Notes*. Conclude the assignment with class discussion and a critical paper.

**Suggestion:** To get the most out of this assignment, group titles from a wide range of periods, styles, and authors. For example, Hemingway's *For Whom the Bell Tolls*, Homer's *Iliad*, Remarque's *All Quiet on the Western Front*, Shakespeare's *Henry IV, Part 1*, and Tolstoy's *War and Peace* on the subject of war; Steinbeck's *Grapes of Wrath*, Hawthorne's *Scarlet Letter*, Eliot's *Silas Marner*, Orwell's *Animal Farm*, and Shaw's *Pygmalion* on the subject of social upheaval; and Dickens' *Great Expectations*, Crane's *Red Badge of Courage*, Wright's *Native Son* or *Black Boy*, or Ibsen's *The Wild Duck* on the subject of coming of age. These titles can be supplemented by the addition of poems, essays, short stories, and classics on film or videotape.

*We see then how far the monuments of wit and learning are more durable than the monuments of power, or of the hands. For have not the verses of Homer continued twenty-five hundred years, or more, without the loss of a syllable or letter; during which time infinite palaces, temples, castles, cities have been decayed and demolished?*

— Francis Bacon, *Advancement of Learning*

## Subject Areas



1. Social studies teachers can augment lessons with the reading and evaluation of major literary works and the discussion of thematic and background material from *Cliffs Notes*.

**Suggestion:** Consider a study of mental and emotional handicaps based on *Of Mice and Men* or *Winesburg, Ohio*; an inquiry into post-war trauma in *The Sun Also Rises*; a study of the Noble Savage concept in *Typee*; a discussion of fraudulent religious practices in *Tartuffe*; an assessment of the struggle for racial and women's rights in *Manchild in the Promised Land*, *Black Boy*, *A Doll's House*, or *Sister Carrie*; a study of prairie lifestyles and values in *My Antonia*; or an examination of the making of a murderer in *An American Tragedy*.

2. To enhance a geography unit, select a literary work with an exotic setting or series of settings. Have students search the accompanying *Cliffs Notes* for references to foreign countries, cities, rivers, oceans, mountain ranges, and other land markings. Instruct them to mark a map with the progress of the novel.

**Suggestion:** Use this idea with *The Secret Sharer*, *War and Peace*, *Antony and Cleopatra*, *All Quiet on the Western Front*, *The Grapes of Wrath*, *A Connecticut Yankee in King Arthur's Court*, or *Brave New World*.

## Grammar Study



1. Analyze the types of sentences used in the commentary of *Cliffs Notes* and discuss how sentence variety enhances the impact of an essay.

**Suggestion:** This method would be appropriate for any work and is a suitable means of encouraging students to develop their own style as they compose analytical essays.

Some works that lend themselves well to discussion are *Macbeth*, *Twelfth Night*, *The Bell Jar*, *Frankenstein*, *The Call of the Wild*, *Sir Gawain and the Green Knight*, and *The Glass Menagerie*.

2. Contrast a summary sentence from *Cliffs Notes* with the original sentence. Explain to the class how the critical sentence differs in form, style, diction, and tone from the author's sentence.

**Suggestion:** This activity would be particularly useful in a discussion of the style and diction of *Hard Times*, *Pickwick Papers*, *Robinson Crusoe*, *The Merchant of Venice*, or *The Red Badge of Courage*.

3. Have students locate archaic, dialect, or British spellings within sentences and rewrite each in standard American English. To illustrate the effect altered spelling has upon prose, have students contrast the original work with the *Cliffs Notes* summary.

**Suggestion:** This activity might answer some unexpressed questions students may have about any of Shakespeare's plays or works such as *Of Human Bondage*, *Pygmalion*, *Gulliver's Travels*, *Paradise Lost*, *Pride and Prejudice*, *Saint Joan*, *A Tale of Two Cities*, or *Wuthering Heights*.

## Letter Writing



1. Have students compose a pair of letters—one from a character to the author, and a reply from the author. Instruct students to clarify any misunderstanding the author may have about the character, such as an unexplained mystery.

**Suggestion:** Apply this activity to the following pairs: the Count of Monte Cristo/Alexandre Dumas, Atticus Finch/Harper Lee, Banquo/William Shakespeare, Telemachus/Homer, Dilsey/William Faulkner, Babbitt/Sinclair Lewis, Hedda Gabler/Henrik Ibsen, and Buck/Jack London.

## Role-playing



1. From the brief descriptions of characters in the List of Characters, have each student choose which character he or she wishes "to be." While the students are reading the novel, tell them to keep running notebooks filled with physical characteristics, emotional and psychological traits, and the characters' motivations for their actions. Note clothes, reactions to the weather, politics of the time, religion, and other people, particularly family members.

**Suggestion:** This exercise will be most applicable to a work with many characters, such as *Great Expectations* or *A Tale of Two Cities*, *Madame Bovary*, *Animal Farm*, *Grapes of Wrath*, or *One Flew Over the Cuckoo's Nest*.

2. Have each student refer to a copy of the *Notes* and assume the role of a major character for a day, emulating the brief description and summaries in ordinary situations.

**Suggestion:** Use this activity in October and hold a Halloween costume party. Have students guess each other's identity based on clothing, mannerisms, words, and actions.

## Summarizing



1. To sharpen students' abilities to summarize their work, have them prepare a variety of test questions, including matching, true/false, completion, short answer, quotation identification, and essay questions. Encourage them to review each act or chapter in the *Notes* as a means of balancing their tests.

**Suggestion:** This assignment will enhance the study of any work and can be used as a group exercise. Have students exchange tests and provide answers. Then have test-makers grade the tests that they made. A final discussion of how to anticipate test questions will prepare students for future test situations. Use the study questions at the end of the *Notes* as models.

## Outlining



1. From the Life of the Author section, construct an outline of the joys and sorrows of the author's life. Using a popular astrological magazine, compare the author's life with the appropriate astrological discussion of the author's zodiac sign.

**Suggestion:** Many authors lend themselves well to biographical study. You might apply this activity to a study of Mark Twain, Jack London, Joseph Conrad, Feodor Dostoevsky, Richard Wright, George Eliot, George Orwell, John Steinbeck, Mary Shelley, or Henry James.

## Character Analysis



1. Have students create a job or military application, census questionnaire, or other form to be filled out by a major character. Using the *Notes*, the students can isolate sections of the book that give detailed information about the character's personal life, career, and family. If possible, have students quote lines in answer to the questions.

**Suggestion:** Apply this to a particular moment in the character's life, such as the height of success for these major characters in these novels: the hero of *The Count of Monte Cristo* before he is imprisoned, the title character in *Silas Marner* at the time of his arrival in Raveloe, Telemachus when he reaches manhood in the *Odyssey*, the heroine in *Jane Eyre* when she applies for her first job, the heroine of *The French Lieutenant's Woman* when she goes to London, Paul Baumer in *All Quiet on the Western Front* when he joins the army, or Nora when she leaves her husband in *A Doll's House*.

2. Write about a character's dream or nightmare. Relate sequences in the dream to events that have already happened or that symbolically project what may occur.

**Suggestion:** This exercise might illuminate the character of Rochester in *Jane Eyre*, Scout in *To Kill a Mockingbird*, Henry in *The Red Badge of Courage*, the captain in *The Secret Sharer*, the governess in *The Turn of the Screw*, Dr. Jekyll in *Dr. Jekyll and Mr. Hyde*, or Diggory Venn in *The Return of the Native*.

3. Write a journal entry from the point of view of a character. Describe a key incident in the work and how you feel about it.

**Suggestion:** This exercise would be useful in a study of *Invisible Man*, *The Jungle*, *Lost Horizon*, *Death of a Salesman*, *Lord Jim*, or *The Ox-Bow Incident*.

4. Instruct students to keep for each chapter or act a "Happiness is . . ." or "Misery is . . ." statement from the point of view of a major character. Have students refer to the *Notes* for summaries that bring into focus the character's frustrations and losses.

**Suggestion:** Apply this exercise to *Jane Eyre*, *The Return of the Native*, *Saint Joan*, *Hamlet*, *Jude the Obscure*, *Vanity Fair*, *The Hobbit*, *Tom Sawyer*, *The Autobiography of Malcolm X*, *Catch-22*, or *The Scarlet Letter*.

## Dramatizing



1. Read aloud the List of Characters and have students cast the characters for a mini-series. Keep a list of the actors and actresses for future reference so that students can visualize the characters more clearly.

**Suggestion:** Apply this activity to any work. Extend its usefulness by having students develop their ideas for makeup, cinematography, props, background music, or setting.

2. Encourage students to relate important scenes from literature to orchestral, choral, or solo passages of music. Have them read aloud the summary from the *Notes* as they play their selected passage for the class.

**Suggestion:** Apply this to scenes that reflect great emotion, such as Buck's dreams in *The Call of the Wild*, Santiago's struggle with the great fish in *The Old Man and the Sea*, Desdemona's death scene in *Othello*, the conclusion of *A Midsummer Night's Dream*, outdoor scenes in *The Secret Sharer*, or family scenes in *The Diary of Anne Frank*.

3. Organize a TV commercial for a product that the character might endorse.

**Suggestion:** Here are some possible combinations: White Fang/dog food, Uncle Tom/pipe tobacco, David Copperfield/shoe polish, Ma Joad/grape juice, the Mayor of Casterbridge/bird seed, Jay Gatsby/car polish, and Robinson Crusoe/binoculars.

4. Organize a dramatization of a scene employing a TV format, such as a situation comedy, mini-series, docu-drama, or news broadcast. Have students use their *Notes* as a springboard for scripting.

**Suggestion:** Apply this idea to dramatic situations, such as Hester Prynne's walk in the forest in *The Scarlet Letter*, cross-examinations in *The Crucible*, Billy Budd's confrontation with Claggart, Frederick Henry's desertion in *A Farewell to Arms*, the reading of Julius Caesar's will, Silas Marner's discovery of Molly Farren's corpse, or Beowulf's battle with Grendel.

*In science, read, by preference, the newest works; in literature, the oldest. The classic literature is always modern.*

— Edward Bulwer Lytton,  
"Hints on Mental Culture," *Caxtonia*

## Debate



1. Stage a debate about a major issue connected with a classic work. Have students refer to *Cliffs Notes* as a means of organizing their thoughts and composing their statements for or against the issue.

**Suggestion:** This method lends itself to certain classic situations, such as the proper punishment of an ax murderer in *Crime and Punishment*, the incarceration of Blanche Dubois in *A Streetcar Named Desire*, the exoneration of Tess in *Tess of the D'Urbervilles* or Arthur Dimmesdale in *The Scarlet Letter*, the cause of public hysteria in *The Crucible*, the rights of property owners and employers in *The Grapes of Wrath*, the existence of ghosts in *The Turn of the Screw*, the necessity for vengeance in *The Count of Monte Cristo*, and Hamlet's madness.

## Journalism



1. Write attention-grabbing headlines for each chapter. Post them daily on the bulletin board to form a running account of the plot.

**Suggestion:** Apply this exercise to works with surprise turns of plot, such as *Jane Eyre*, *The Mayor of Casterbridge*, *The Tempest*, *Ethan Frome*, *The Bear*, *Catch-22*, *A Connecticut Yankee in King Arthur's Court*, and *Lord of the Flies*.

2. Compose an editorial on a major theme from a chapter, such as hate, prejudice, revenge, fear, or fate, and submit it to the school newspaper. Refer to essays in the *Notes* to help crystallize your ideas about theme.

**Suggestion:** This idea would work well as a means of examining thematic material in *A Farewell to Arms*, *Siddhartha*, *Henry IV, Part 1*, *Billy Budd*, *The Scarlet Letter*, *To Kill a Mockingbird*, or *Invisible Man*.

3. Have students read the Life of the Author section. Then pose as the author and have students interview you about your career, opinions, and personal life. Provide additional information about the author. Ask students to take notes and to write a feature story complete with quotations.

**Suggestion:** Employ this method for units on Charlotte or Emily Brontë, Thomas Hardy, Richard Wright, Pearl Buck, Edith Wharton, Alice Walker, Eugene O'Neill, Ernest Hemingway, Moliere, Jean-Paul Sartre, Plato, or Nathaniel Hawthorne.

## Book Fair



1. Have students peruse *Cliffs Notes* for a variety of classics and prepare a suggested reading list of world literature for the well-read high school student.

**Suggestion:** Broaden students' horizons with more demanding titles, such as *The Faerie Queene*, *The Pilgrim's Progress*, *Our Town*, *Richard III*, *The Red and the Black*, *Joseph Andrews*, *Plato's Republic*, *King Lear*, *For Whom the Bell Tolls*, *The Autobiography of Benjamin Franklin*, *Anna Karenina*, *The Ambassadors*, *Demian*, *Cyrano de Bergerac*, *Tartuffe*, *Sir Gawain and the Green Knight*, *The Magic Mountain*, *Ghosts*, *Leaves of Grass*, *The Divine Comedy*, Kafka's short stories, Aristotle's *Ethics*, and *Doctor Faustus*.

2. Have students create book jackets for a representative shelf of classics from world literature. Instruct them to write the title and author's name in expressive or symbolic lettering and provide an illustration of a major event and a summary of the author's life and career plus critical comments on the back. Provide copies of *Cliffs Notes* to help them select appropriate titles and interpret each work's significance.

**Suggestion:** Titles from the foregoing suggestion can be supplemented by the *Old Testament*, *Mythology*, plays by Sophocles and Aristophanes, *Ulysses*, *The Plague*, *Frankenstein*, Emily Dickinson's poems, *Leaves of Grass*, *The Brothers Karamazov*, *Agamemnon*, *Robinson Crusoe*, *Pickwick Papers*, *Plato's Crito*, *Le Morte Darthur*, and Heinlein's works.

<b>Extra Credit</b>
---------------------



1. Compose a letter to the editor of *Cliffs Notes* in which you suggest a *Notes* as a guide for a recent novel or play that you found difficult to interpret. Before you begin your letter, review the parts of a *Cliffs Notes* study guide that would benefit a reader of the work you are about to suggest. Enclose a sample Table of Contents to give the editor some idea of the scope of your proposal.

**Suggestion:** This exercise will help students to evaluate critically their current reading, such as science fiction, adventure, fantasy, biography, or young adult novels.

2. Have students write to the author of this handbook, c/o Cliffs Notes, Box 80728, Lincoln, NE 68501, telling her ways that they use *Cliffs Notes* and how these study guides helped their understanding of literature.

**Note:** This brochure reflects the ideas of Gary Carey, editor of *Cliffs Notes*, and me, a twenty-year veteran of English classrooms just like yours. I hope these suggestions will prove useful for the panic that strikes on a Sunday night and demands an answer to "How can I teach *Billy Budd* to my hyperactive third period?" or "How can I squelch the mid-winter blahs?" or "What magic will keep my seniors enthusiastic from March through May?" I know the feeling; I've been there.

If you have questions, comments, or additional suggestions, Gary and I would appreciate your input. You can write Gary at

Cliffs Notes  
P.O. Box 80728  
Lincoln, Nebraska 68501

or me at

Hickory Harbor  
Route 5, Box 3  
Hickory, North Carolina 28601

*Mary Ellen Snodgrass*

## NOTES

## NOTES

## NOTES

## NOTES

## NOTES

Absalom, Absalom!  
 The Aeneid  
 Agamemnon  
 Alice in Wonderland  
 All the King's Men  
 All Quiet on the  
     Western Front  
 All's Well That Ends  
     Well & Merry  
     Wives of Windsor  
 The American  
 American Tragedy  
 Animal Farm  
 Anna Karenina  
 Antony and Cleopatra  
 Aristotle's Ethics  
 As I Lay Dying  
 As You Like It  
 The Assistant  
 Auto. of Ben Franklin  
 Auto. of Malcolm X  
 The Awakening  
 Babbitt  
 The Bear  
 The Bell Jar  
 Beowulf  
 Billy Budd & Typee  
 Black Boy  
 Black Like Me  
 Bleak House  
 Brave New World &  
     Brave New World  
     Revisited  
 Brothers Karamazov  
 Call of the Wild &  
     White Fang  
 Candide  
 Canterbury Tales  
 Catch-22  
 Catcher in the Rye  
 The Color Purple  
 Comedy of Errors,  
     Love's Labour's  
     Lost & Two  
     Gentlemen of  
     Verona  
 Connecticut Yankee  
 The Count of Monte  
     Cristo  
 Crime and Punishment  
 The Crucible  
 Cry, the Beloved  
     Country  
 Cyrano de Bergerac  
 Dalsy Miller & Turn of  
     the Screw  
 David Copperfield  
 Death of a Salesman  
 The Deerslayer  
 Demian  
 Diary of Anne Frank

Divine Comedy—I.  
     Inferno  
     D.C.—II. Purgatorio  
     D.C.—III. Paradise  
 Doctor Faustus  
 Dr. Jekyll and Mr. Hyde  
 Don Quixote  
 Dracula  
 Dune & Other Works  
 Emerson's Essays  
 Emily Dickinson:  
     Selected Poems  
 Emma  
 Ethan Frome  
 Euripides' Electra &  
     Medea  
 The Faerie Queene  
 Far from the Madding  
     Crowd  
 A Farewell to Arms  
 Fathers and Sons  
 Faust Pt. 1 & Pt. 2  
 For Whom the Bell  
     Tolls  
 Frankenstein  
 The French Lt.'s  
     Woman  
 Giants in the Earth  
 Glass Menagerie &  
     Streetcar  
 Go Down, Moses  
 The Good Earth  
 Grapes of Wrath  
 Great Expectations  
 Great Gatsby  
 Greek Classics  
 Gulliver's Travels  
 Hamlet  
 Hard Times  
 Heart of Darkness &  
     Secret Sharer  
 Henry IV Part 1  
 Henry IV Part 2  
 Henry V  
 Henry VI Parts 1, 2, 3  
 House of the Seven  
     Gables  
 Huckleberry Finn  
 Ibsen's Plays I, A  
     Doll's House &  
     Hedda Gabler  
 Ibsen's Plays II,  
     Ghosts, An Enemy  
     of the People &  
     The Wild Duck  
 The Iliad  
 Invisible Man  
 Ivanhoe  
 Jane Eyre  
 Joseph Andrews  
 Jude the Obscure

Julius Caesar  
 The Jungle  
 Kafka's Short Stories  
 Keats & Shelley  
 King Lear  
 Last of the Mohicans  
 Le Morte Darthur  
 Leaves of Grass  
 Les Miserables  
 Light in August  
 Lord Jim  
 Lord of the Flies  
 Lord of the Rings  
 Lost Horizon  
 Lysistrata & Other  
     Comedies  
 Macbeth  
 Madame Bovary  
 Main Street  
 Manchild in the  
     Promised Land  
 Mayor of Casterbridge  
 Measure for Measure  
 Merchant of Venice  
 Middlemarch  
 Midsummer Night's  
     Dream  
 Mill on the Floss  
 Miss Lonelyhearts &  
     Day of the Locust  
 Moby Dick  
 Moll Flanders  
 Mrs. Dalloway  
 Much Ado About  
     Nothing  
 My Antonia  
 Mythology  
 Native Son  
 New Testament  
 Nineteen Eighty-four  
 No Exit & The Files  
 Notes from  
     Underground  
 O'Connor's Short  
     Stories  
 The Odyssey  
 Oedipus Trilogly  
 Of Human Bondage  
 Of Mice and Men  
 Old Man and the Sea  
 Old Testament  
 Oliver Twist  
 One Day in the Life of  
     Ivan Denisovich  
 One Flew Over the  
     Cuckoo's Nest  
 100 Years of Solitude  
 Othello  
 Our Town  
 Ox-Bow Incident  
 Paradise Lost

A Passage to India  
 The Pearl  
 Pilgrim's Progress  
 The Plague  
 Plato's Euthyphro,  
     Apology, Crito &  
     Phaedo  
 Plato's The Republic  
 Poe's Short Stories  
 Portrait of the Artist  
     as a Young Man  
 Portrait of a Lady  
 Power and the Glory  
 The Prelude  
 Pride and Prejudice  
 The Prince  
 The Prince and the  
     Pauper  
 The Red and the  
     Black  
 Red Badge of Courage  
 Red Pony  
 Return of the Native  
 Richard II  
 Richard III  
 Robinson Crusoe  
 Roman Classics  
 Romeo and Juliet  
 Scarlet Letter  
 A Separate Peace  
 Shakespeare's  
     Sonnets  
 Shane  
 Shaw's Man and  
     Superman & Caesar  
     and Cleopatra  
 Shaw's Pygmalion &  
     Arms and the Man  
 Sifas Marner  
 Sir Gawain and the  
     Green Knight  
 Sister Carrie  
 Sons and Lovers  
 The Sound and the  
     Fury  
 Steppenwolf &  
     Siddhartha  
 The Stranger  
 The Sun Also Rises  
 T. S. Elliot's Major  
     Poems and Plays  
 Tale of Two Cities  
 Taming of the Shrew  
 Tartuffe, Misanthrope  
     & Bourgeois  
     Gentleman  
 Tempest  
 Tender Is the Night  
 Tess of the  
     D'Urbervilles

TITLES CONTINUED  
 ON BACK COVER

**TITLES CONTINUED FROM INSIDE BACK COVER**

To Kill a Mockingbird  
Tom Jones  
Tom Sawyer  
Treasure Island &  
Kidnapped  
The Trial  
Tristram Shandy  
Trollius and Cressida

Twelfth Night  
Ulysses  
Uncle Tom's Cabin  
The Unvanquished  
Utopia  
Vanity Fair  
Vonnegut's Major Works  
Waiting for Godot

Walden  
Walden Two  
War and Peace  
Who's Afraid of  
Virginia Woolf?  
Winesburg, Ohio  
The Winter's Tale  
Wuthering Heights

## Cliffs Complete Study Editions

These easy-to-use volumes contain everything that a student or teacher needs for an individual classic. Each attractively illustrated volume includes abundant biographical, historical and literary background information. A descriptive bibliography provides guidance in the selection of additional reading.

The inviting three-column arrangement offers the maximum in convenience to the reader. Shakespeare's plays are presented in a full, authoritative text with modern spelling. Each line of Chaucer's original poetry is followed by a literal translation in simple current English. Adjacent to the complete text, there is a running commentary that gives clear supplementary discussion. Obscure words and allusions are keyed by line number and clarified opposite to where they occur.

### SHAKESPEARE

Hamlet  
Julius Caesar  
King Henry IV, Part I  
King Lear  
Macbeth  
The Merchant of Venice  
Othello  
Romeo and Juliet  
The Tempest  
Twelfth Night

### CHAUCER

The Prologue  
The Wife of Bath

ISBN 0-8220-0108-X



**Cliffs**<sup>®</sup>  
NOTES<sup>™</sup>

Lincoln, NE 68501