

22 January 2017



Mr and Mrs Arthur Miller, in 1957

image from

http://assets.nydailynews.com/polopoly_fs/1.1128631!/img/httpImage/image.jpg_gen/derivatives/gallery_1200/arthur-miller-marilyn-monroe-1957.jpg

Greetings, IBsters—

Here's how we'll roll today:

1. WEDGE—For roughly ten minutes, assemble your thoughts about connections between *Oedipus Tyrannos* and *Death of a Salesman*. In what ways does the later text adhere to or parallel the conventions revealed in the earlier text? In what ways does the later text alter or even reject the earlier text?

2. Another Outline/ Prewriting Paper 2s— Today we'll make prewriting a little easier. We will dedicate the bulk of today's class to practicing the two best prep steps for crafting effective Paper 2s: charting and outlining.

Step A: Choose one of the following prompts:

Drama

1. **Individuals can be seen as representatives of a group, such as those based on generation, class or gender. With reference to at least two plays you have studied,**

compare how conflicts within such groups are portrayed through individual characters.

2. By what means and to what effect have at least two playwrights you have studied used the convention of a significant arrival and/or departure to enrich their works?
3. Dialogue may be used to portray a situation in which the audience grasps what the characters are saying, but the characters themselves fail to communicate effectively. Compare the ways in which dialogue demonstrates such failure and its effects in at least two plays you have studied.

Step 2: Make a C/C chart. The two plays at the headers of your chart will be *Oedipus Tyrannos* and *Death of a Salesman*. You'll determine the points of C/C.

Step 3: Craft an outline consisting of a working thesis and working body ¶TSs.

Step 4: We will meet in small groups to collaborate on producing one plan that seems likely to yield the best possible Paper 2. We will share and debrief this group work.

3. Prepping the Next Conversation— Our main discussion of *Death of a Salesman* will begin during the next class meeting. In order to set ourselves up for that discussion, we'll use the bulk of today's class for a little individual preparation.

Open a word processing document. In response to three (3) of the following topics/prompts—don't worry: we'll divvy them up together—craft an analytical paragraph/conversation starter for each topic/prompt that includes

- A header to indicate which of the topics/prompts below inspired the paragraph
- A paragraph topic sentence that presents an arguable claim or specific open-ended question in this form: C→E.
- An appropriate amount of textual evidence
- Clear language that establishes the dramatic context (when in the play the text occurs) for the evidence
- Careful reasoning explaining how the evidence supports the claim
- Your name at the end of the ¶ to indicate authorship.

Here are the topics/prompts:

A. Symbolism: Consider the use of symbolism in *Death of a Salesman*.

B. Willy as Tragic Character: Consider the character of Willy Loman as tragic hero. How does Willy define success? Does he consider himself a failure by his own standards?

C. Nomenclature: Consider the names of characters.

D. Women: Consider Linda Loman and the way the Loman men regard women.

E. Biff: Consider Biff's relationship with his father and brothers. It may help to break this analysis into three periods: first 17 years, 17-34, and the play's future.

F. The title: Consider the significance of the title. The original title was *The Inside of His Head*.

G. Foils: Consider the roles played by minor characters.

H. Stagecraft: Consider the stagecraft of the play: the sound effects (including the flute), lighting, set, etc.

I. Modernism: Consider *Death of A Salesman* as a Modernist text. Two handouts posted to our Moodle page will help with this topic.

When you have completed all three paragraphs/conversation starters, paste them into the single GoogleDoc to which I will invite you via e-mail.

Tappa! Tappa! Tappa!—
Mr Leo

Homework:

1. Read/study the two handouts on Modernism posted to our Moodle page.
2. If you have not done so already, complete step #3 above.