

# **Oak Meadow World Literature Teacher Manual**

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# Lesson 12: Masters of Japanese Haiku

## Questions

**NOTE:** Student responses will vary, but he or she should provide specific examples and direct quotes to add support to each response.

1. A couple of kigo include the “Snow-clouds” of Basho, and their darkness, and the “Melting snow” of Issa, suggesting the coming of the spring and the children’s anticipation.
2. It can be said that Basho is contrasting human suffering to the natural world to evince a sense of harmony despite suffering: When “Poverty’s child... gazes at the moon,” there is a sense of peace and longing that suggests the soothing effect of nature on the human spirit.
3. The cherry tree suggests spring and renewal, and also, given the harmony with nature, a communion, friendship, and a mutual natural bond.
4. In terms of the religious nature of the poems, it can be said that there’s devotional leaning towards nature and towards observing what is there and allowing the beauty of the world and a clear mind to illumine the simplicity and vastness of the world. The core values, then, would seem to suggest a contemplative consideration of the world, and a mind that sees clearly the connection between all things.
5. The tone can be said to be reverential, straightforward, poetic, succinct, mellow, and wise.
6.
  - a. Pound’s poem is about seeing people’s faces in the subway (students sometimes forget the obvious), and the feeling he gets, which suggests a kind of spooky anonymity, a uniformity of image, and also a beauty.

Students’ comparisons of Pound’s poem to the haiku they read will vary. They should see that the haiku are more structured, but that both poems rely on a contrast of images.

- b. Student will reflect on the influence of images (natural, media, personal).
7. Student will read more haiku and write a one-page analysis.

## Writing Haiku

The student will follow guidelines in the syllabus to write at least six haiku. Remind the student to adhere to the form: three lines of 5, 7, and 5 syllables. Ideally, the poem should evoke an emotional response from the reader.

# Lesson 27: A Doll's House

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## Vocabulary

- **tactless:** adj. lacking a keen sense of what to do or say in order to maintain good relations with others. *It was tactless of her to say that she was going away.*
- **excruciating:** adj. intensely painful. *Not knowing caused them excruciating pain.*
- **impulsive:** adj. prone to act on impulse rather than thought; spontaneous. *Despite her efforts, she was still considered impulsive by many who knew her.*
- **resolute:** adj. marked by firm determination. *He resolutely walked over to the piano and began to play.*
- **jaunty:** adj. sprightly in manner or appearance. *After meeting, they walked jauntily through the gate.*
- **hack:** n. a horse for hire. *It was decided to rent a hack to haul their load.*
- **refinement:** n. the quality or state of being cultivated. *Nora had a refinement that wasn't at all contrived or pretentious.*
- **retribution:** n. revenge; retaliation. *That action demanded retribution.*

## Comprehension/Critical Thinking

**NOTE:** Students' responses will vary, but they should provide specific examples and direct quotes to add support to their critical thinking responses.

1. Students should highlight the Christmas tree as a central piece of symbolic scenery; how the placement of the table and macaroons has meaning. The many pieces of furniture add to the deep realism of the play.

There are many examples of Ibsen's stage directions that affect the meaning of the play, guiding the actors' facial expressions and motivation. Whether the play would suffer without the stage directions is arguable, as leaving them out would allow the actors and director more freedom to interpret.

2. There are suggestions that Helmer is a coward, that he lacks conviction, as Krogstad says from their youth together. He is certainly consumed with his social appearance and standing, irrational in his conception of borrowing money, for example. Krogstad knows that Helmer will give in if he threatens to make the truth of the forgery visible. Most students will probably doubt that Helmer will have the heroic quality it takes to accept that Nora did what she did for love.
3. Nora is deeply shaken by Krogstad's threats. She believes there's no way he'll carry through with them; she thinks people won't believe him; she appears to try to deny the gravity of the situation, but ends up considering suicide. Krogstad anticipates this, and says she would never have the courage.
4. Dr. Rank confesses that he has always loved Nora. She is put off by this and is no longer willing to ask for his help. He has made her deeply uncomfortable and does not want to tie any favors to his love for her. In her eyes, he has ruined everything.
5. This statement is significant because it shows us how lonely Nora must be, how much she has inside of her that isn't communicated, and how false her relationship with Helmer and her father is.

Whether students think there's universal truth in the statement will depend upon the individual student's perception.

6. Until the end, there seems to be little heart left in Krogstad. There is evidence that he sacrificed himself, trying to honestly build himself back up for the sake of his family. Whether the student condemns Krogstad will depend upon the student's individual perception. He wants his reputation back, even more than a job. Given Helmer's values, it appears that Krogstad has a case against him, as he is seeking work and Helmer rejects him.
7. The conversation between Nora and Mrs. Linde is much more direct, emotional, and honest than their conversations with the men, especially in Nora's case.
8. The tarantella is a moment of release for Nora, where she is dancing "as if your life were at stake." She knows that the moment of truth is coming. There are many lines that resonate with meaning, including the one above, and "Not so violent, Nora;" and "This is pure madness."

## Add a Scene

The student will write an original scene for *A Doll's House*. The scene should remain consistent with the existing plot of the play, and should emulate Ibsen's style of dialogue as closely as possible.