



Book Summaries and Suggested Questions

In a world changing at an incredibly rapid rate, in which reading itself seems threatened, books which have stimulated and sustained readers for decades are in danger of being lost in the buzz of our audio–video, sound–bite, multi–media culture. Many readers today doubt that writers from the past have anything to say to the fast–moving present.

We believe that the great “classic” American writers still have a great deal to say, some of them more now than when they were written. This Let’s Talk About It series aims to give these older writers an opportunity to present their message today. Our method is to approach these classic texts from two opposite but mutually reinforcing points of view: as stories of individuals and as stories of culture.

Book List

1. *The Adventures of Huckleberry Finn*, by Mark Twain (1884)
2. *The Age of Innocence*, by Edith Wharton (1920)
3. *The Catcher in the Rye*, by J. D. Salinger (1951)
4. *The Complete Short Stories of Ernest Hemingway* (1923–1938)
5. *Final Harvest: Emily Dickinson’s Poems*, by Emily Dickson (1858–1955)
6. *The Grapes of Wrath*, by John Steinbeck (1939)
7. *The Great Gatsby*, by F. Scott Fitzgerald (1925)
8. *Invisible Man*, by Ralph Ellison (1952)
9. *Little Women*, by Louisa May Alcott (1868)
10. *The Old Man and the Sea*, by Ernest Hemingway (1952)
11. *Pudd’nhead Wilson*, by Mark Twain (1894)
12. *Their Eyes Were Watching God*, by Zora Neale Hurston (1937)
13. *To Kill a Mockingbird*, by Harper Lee (1960)
14. *Uncle Tom’s Cabin*, by Harriet Beecher Stowe (1852)
15. *Walden; or, Life in the Woods*, by Henry David Thoreau (1854)
16. *The Wonderful Wizard of Oz*, by L. Frank Baum (1900)

Book Summaries

The Adventures of Huckleberry Finn

This is arguably Mark Twain's greatest book, partly because it is held together by his greatest character, the narrator Huck, and partly because it criticizes the cruelties and hypocrisies of American culture so powerfully. The novel condemns the various ways in which human beings gain advantage for themselves at the expense of others. Religion, social position, fraud, mob violence: all these are described; but the extreme example of cruelty and taking advantage of others is, of course, slavery. At the book's core is Huck's relation to the slave Jim, and much of the novel's brilliant irony comes from Huck's condemning himself for the same feelings and actions toward Jim which readers (and the author) applaud and love him for. It is also a very funny book. Whatever the target of his criticism, Twain can make us laugh, even when despair is behind the humor.

Author Information

A scathing critic of American culture, Mark Twain was no less hard on himself. "Well," he wrote to a friend, "I am a great and sublime fool. But then I am God's fool, and all His works must be contemplated with respect." Twain was a "character" not only in the flamboyance of his personality and his matchless wit, but also in the conflicts that drove his personality. These conflicts are indicated by the continuing competition between his two names: Samuel L. Clemens and Mark Twain, which still give librarians and indexers fits trying to decide what to call him. The values and allegiances of Clemens/Twain were typically divided. He wanted to thumb his nose at society, but also to be successful in it. He wanted to be the writer of democracy, of the people, but he also wanted the upper-class culture of the East coast to accept him. Even his writing style changed, according to his sense of purpose and audience.

Discussion Questions for Adventures of Huckleberry Finn

1. Twain begins his novel with two short statements, a “Notice” threatening death to anyone who would treat his story as serious literature and an “Explanatory” note describing the care he has taken with the various dialects in the novel. What seems to be the purpose of these two, almost contradictory, signals to the reader? What conditions do they impose on the reader?
2. At the end of the novel, Jim reveals to Huck that the dead man found in the floating house was Huck’s father. What reasons might Jim have for not revealing this fact to Huck at the time it was discovered?
3. Although the setting for the novel is just prior to the Civil War, Twain wrote the book after the war. How does the novel describe the various social and historical forces leading to the war?
4. Some readers regard Huck’s apology to Jim in chapter 15 as the turning point in the novel. What does Huck come to understand at this point, and how does it shape his attitude throughout the rest of the book?
5. The sunken river boat in chapters 12 and 13 is named the Walter Scott. Why do you think Twain gave the boat that name?
6. Does Colonel Sherburn’s denunciation of the mob represent Twain’s opinion of people in general? If so, does this justify Sherburn’s killing of Boggs?
7. The central symbol of the novel is the river. Discuss how the river functions as a structuring principle for the novel, what the river represents, and how it both facilitates and frustrates Huck’s escape to freedom.
8. What are we to make of the fact that, at the end of the novel, Tom gives Jim forty dollars for the inconvenience he endured while in prison? What further is to be made of the fact that Jim “was pleased most to death” by Tom’s generosity?
9. What, if anything, has Huck learned from his adventures?
10. At various points in recent history, Twain’s novel has been banned. The reasons for this vary, ranging from Huck’s poor manner and unsanitary habits to the portrayal of racist language and attitudes. Discuss how and why this book makes some people uncomfortable and whether or not there is any justification for withholding it from young people.
11. List the various names and identities that Huck takes on during the course of the novel. Why do you suppose he has so many?

The Age of Innocence

Edith Wharton (1862–1937) wrote carefully structured fiction that probed the psychological and social elements guiding the behavior of her characters. Her portrayals of upper-class New Yorkers were unrivaled. *The Age of Innocence*, for which Wharton won the Pulitzer Prize in 1920, is one of her most memorable novels.

At the heart of the story are three people whose entangled lives are deeply affected by the tyrannical and rigid requirements of high society. Newland Archer, a restrained young attorney, is engaged to the lovely May Welland but falls in love with May's beautiful and unconventional cousin, Countess Ellen Olenska. Despite his fear of a dull marriage to May, Archer goes through with the ceremony—persuaded by his own sense of honor, family and societal pressures. He continues to see Ellen after the marriage, but his dreams of living a passionate life ultimately cease.

The novel's lucid and penetrating prose style, vivid characterization, and its rendering of the social history of an era have long made it a favorite with readers and critics alike.

Author Information

Edith Newbold Jones was born January 24, 1862 into one of New York's wealthiest families. Educated by governesses on both sides of the Atlantic and self-taught in her father's hidebound library, she began writing poems and stories as a child, attempting her first novel at age eleven. When Edith was sixteen her mother had some of her adolescent verses privately printed, and later, on the recommendation of Henry Wadsworth Longfellow, had one of them accepted by William Dean Howells for the *Atlantic Monthly*. Socially she followed the course of a debutante. In 1885, at the age of twenty-three, she married Edward "Teddy" Wharton, and took her place in the rarefied milieu of New York, Boston, and Newport social circles. The childless marriage was not a happy one. Teddy Wharton had a predilection towards idleness and was not particularly interested in his wife's literary ambitions. Worse, they both suffered from debilitating nervous illnesses. The marriage was maintained until 1913 when Edith divorced on grounds of her husband's infidelity. *The House of Mirth* and *The Age of Innocence* made Wharton one of the most renowned novelists in America. Wharton died in France at the age of 75.

Discussion Questions for The Age of Innocence.

1. Why does Archer neglect to tell Countess Olenska of his engagement to May Welland, despite the fact that May has instructed him to do so?
2. Why does Archer suddenly realize that marriage is "not the safe anchorage he had been taught to think, but a voyage on uncharted seas"?
3. Why does Archer feel "oppressed" when contemplating the "factitious purity" of his betrothed?
4. Why is Countess Olenska a threat to the social order that claims Archer as one of its kind?
5. Why is the neighborhood where Countess Olenska resides a "queer quarter for such a beauty to settle in"?
6. To what is Archer referring when he thinks about his peers that "over many of them the green mould of the perfunctory was already perceptibly spreading"?
7. What does Archer mean when he thinks that "it was wonderful that...such depths of feeling could coexist with such absence of imagination"?
8. How does Archer feel about May's talent with her bow and arrow? Why does he so often feel "cheated...into momentary well-being"?
9. When Archer, at the request of Mrs. Mingott, follows the path to the shore to fetch Countess Olenska, why does he say to himself, "If she doesn't turn before that sail crosses the Lime Rock light I'll go back"?
10. What kind of "code" exists between Archer and May? How does it work? What is its origin?
11. Why does May decide to host the farewell dinner for the Countess Olenska? Why does Archer think of the dinner guests as "a band of dumb conspirators"?
12. Why does Archer walk away from a potential reunion with Countess Olenska?
13. Must social and emotional security be purchased with the sacrifice of another individual or group?
14. Is it moral and honorable to protect others at the expense of one's happiness? Is duty to one's community more important than duty to oneself?

The Catcher in the Rye

The hero–narrator of *The Catcher in The Rye* is an ancient child of sixteen, a native New Yorker named Holden Caulfield. Through circumstances that tend to preclude adult, secondhand description, he leaves his prep school in Pennsylvania and goes underground in New York City for three days. The boy himself is at once too simple and too complex for us to make any final comment about him or his story. Perhaps the safest thing we can say about Holden is that he was born in the world not just strongly attracted to beauty but, almost, hopelessly impaled on it. There are many voices in this novel: children's voices, adult voices, underground voices—but Holden's voice is the most eloquent of all. Transcending his own vernacular, yet remaining marvelously faithful to it, he issues a perfectly articulated cry of mixed pain and pleasure. However, like most lovers and clowns and poets of the higher orders, he keeps most of the pain to, and for, himself. The pleasure he gives away, or sets aside, with all his heart. It is there for the reader who can handle it to keep.

Author Information

Jerome David Salinger (born January 1, 1919, New York, New York, U.S.—died January 27, 2010, Cornish, New Hampshire), was an American writer whose novel *The Catcher in the Rye* (1951) won critical acclaim and devoted admirers, especially among the post–World War II generation of college students. His corpus of published works also consists of short stories that were printed in magazines, including the *The Saturday Evening Post*, *Esquire*, and *The New Yorker*. Salinger was the son of a Jewish father and a Christian mother, and, like Holden Caulfield, the hero of *The Catcher in the Rye*, he grew up in New York City, attending public schools and a military academy. After brief periods at New York and Columbia universities, he devoted himself entirely to writing, and his stories began to appear in periodicals in 1940. After Salinger's return from service in the U.S. Army (1942–46), his name and writing style became increasingly associated with *The New Yorker* magazine, which published almost all of his later stories. Some of the best of these made use of his wartime experiences: “For Esmé—with Love and Squalor” (1950) describes a U.S. soldier's poignant encounter with two British children; “A Perfect Day for Bananafish” (1948) concerns the suicide of the sensitive, despairing veteran Seymour Glass. The reclusive habits of Salinger in his later years made his personal life a matter of speculation among devotees. The last work Salinger published during his lifetime was a novella titled *Hapworth 16, 1924*, which appeared in *The New Yorker* in 1965.

Discussion Questions for *The Catcher in the Rye*

1. Discuss Holden's observations about the carousel's gold ring at the end of the novel. What is the significance of the ring? What do his observations reveal about his state of maturity? In what way has his character changed—or developed—by the end of the story?
2. Do Holden's encounters with adult hypocrisy ring true to you? Or are they more a reflection of his own deteriorating mental stability? Or both?
3. Holden seems to be reaching out for genuine intimacy in his encounters. Is he himself capable of intimacy? Are any of the other characters capable of providing it? In fact, what is intimacy—sexual and/or non-sexual?
4. What role does Phoebe play in the novel?
5. What is the significance of the title—especially the fact that Holden gets Robert Burns's poem wrong?

The Complete Short Stories of Ernest Hemingway

Hemingway's personality threatens to overshadow his writing, but it is always refreshing to return to his fictional creations. He did his best work in the short stories. These stories, written in the 1920s and 1930s when Hemingway was in the prime of his life and career, will take you to Michigan and Chicago, Spain and Africa. More important, they will take you into the minds of some of Hemingway's most powerful characters, most of them American. Hemingway's stories often portray a desperate, tenacious love of life, though many seem preoccupied, as Hemingway was himself, with death.

Author Information

Hemingway did not come easily to his famous terse style. Though he read widely and composed stories in high school, his prose apprenticeship took him a long time. He turned down a chance to go to college to become a cub reporter for the Kansas City Star. He left that job to serve in Italy in the First World War as an ambulance driver. Wounded, he returned home in 1919 and continued writing. As a reporter for the Star, he began to learn a thrifty, blunt style. In Europe in the 1920s he worked as a correspondent for the Toronto Star, writing human-interest accounts that helped him sharpen his skills of observation and set them in succinct prose. In Paris in the twenties, Hemingway became a member of Gertrude Stein's "lost generation." Stein and Ezra Pound tutored Hemingway; F. Scott Fitzgerald was a friend. Between 1923 and 1938 he published forty-nine short stories which are among the best any American has produced.

Discussion Questions for The Short Stories of Ernest Hemingway

1. Appraise your preconceptions of Hemingway. To what degree do you think your notions of the man colored your views of the fiction? As you turned (or returned) to the short stories and tried to divorce past judgments or prejudices from present reading, what did you discover?
2. In “*The Art of the Short Story*” Hemingway said, “A few things I have found to be true. If you leave out important things or events that you know about, the story is strengthened. If you leave out or skip something because you do not know it, the story will be worthless. The test of any story is how very good the stuff is that you, not your editors, omit.” As you read Hemingway’s short stories, what has he left out? Why has he included what he has included? Do you always agree with his choices?
3. One critic has suggested that “every Hemingway story is tragic.” Do you find a sense of inevitable doom in all of the stories? Is there any qualifying or mitigating force in the presence of unkind fate?
4. Hemingway has been described as a rustic moralist, a non-intellectual reporter known for his practicality and resilience. What morals does he argue for, stand for? Is his a morality of mere survival, or is there something more?
5. One critic has pointed out that Hemingway’s virile writing masks an aesthetic sensibility of great delicacy. Explore instances in Hemingway’s short fiction where potent, brawny themes and style are juxtaposed with exquisite, sensitive themes and style.
6. Hemingway’s stories are often seen as tales of initiation. The symbolic journey includes trials and helpers, flights and returns. Do you see Hemingway’s characters completing the symbolic journey with a knowledge or power they lacked at the outset?
7. Discuss the role of physical action in Hemingway’s short fiction. One critic has asserted that “physical action is unimportant insofar as the actions reveal the psychological underpinnings of the story.” Do you agree that psychology is more important than action in the stories?
8. One critic points out that Hemingway was extremely dependent on women throughout his life and that dependence stems directly from his “androgynous” parents who gave him a “conflicting definition of manhood” to live with. From the short fiction, try to reconstruct the complexity of Hemingway’s view of manhood and the relationship of the sexes.
9. One critic suggests that “none of Hemingway’s characters is definite” because Hemingway himself is anxious about being misidentified and projects that anxiety onto every character. Thus, a character like Robert Jordan in *For Whom the Bell Tolls* is both an altruistic political martyr and a suicidal coward. What protagonists in Hemingway’s short fiction illustrate this complexity?
10. Is “*The Killers*” Nick Adams’ story or is it Ole Anderson’s?
11. “*The Snows of Kilimanjaro*” contains two prominent symbols—the mountain and the leopard frozen on it. How do they function in the story? Does Harry come to an understanding of himself at the end of the story? How do these symbols help answer the previous question?

Final Harvest: Emily Dickinson's Poems

Emily Dickinson lived in Puritan New England in the days of that culture's decline. Her poems often show outrage at the rigid social conventions of her culture. Dickinson is a poet of social and religious criticism, but, probably more important, she is a poet of individual feeling: of love and loneliness, expectation and renunciation, death and its effect on the living. And she wrote wonderful poems of delight at being alive in the world of nature and of people. After her death, her sister became obsessed with having her poetry published. In a gift to a friend, Emily once enclosed a note that said merely, "Area—no Test of Depth." That might serve as a comment on Emily Dickinson and her writing. If Thoreau is generous, even careless with words, Dickinson is parsimonious. Words mattered greatly to her. Readers are often left feeling very ambiguous about her poetry: they can't understand her very well, but they are sure that she is a superior artist; and they agree that although she is frustratingly cryptic at times, she nevertheless meets some deep need in them.

Author Information

Emily Dickinson was born to Edward and Emily Norcross Dickinson in Amherst, Massachusetts, on December 10, 1830. Though Emily's formal education was limited, it was excellent. She attended Amherst Academy from 1840 to 1847 and spent 1847–48 at Mt. Holyoke Female Seminary. One intriguing aspect of Dickinson's character is her reclusiveness. The only known photograph of Dickinson shows that she, like her mother and sister, was slightly wall-eyed. The frightening eye disease may have been severe enough to threaten blindness, and after she returned home from the treatments, she became increasingly more reclusive. Emily Dickinson's use of language is one of her major contributions to American literature. She used quite ordinary poetic forms—the rhythms common to English hymns. The ordinariness of the forms is reflected in the well-known contention that people can sing most of her poems to the tune of "The Yellow Rose of Texas." But in those forms she condensed meaning and created riddling ellipses, thereby inventing a new means of poetic expression.

Discussion Questions for Final Harvest: Emily Dickinson's Poems

1. Emily Dickinson experienced death close at hand many times in her life. In fact, it was common for the women during the 1800s to sit in “watches” with dying friends and relatives. Her father, her mother, her nephew, Bowles, Wadsworth, Lord, Helen Hunt Jackson, all died in the last few years of Emily’s life. Furthermore, she experienced many separations from friends and family over the years. Therefore, it is not surprising that the theme of loss would appear in several of her poems. Discuss this theme as you see it dealt with in her poetry.
2. The varied opinions about Emily Dickinson as a character are often based on her varied “voices” in her poems. She may appear to be a child, reveling in the wonders of nature; or a lover, caught up in passionate thought; or a bitter, even defiant questioner of God and his dealings with humankind; or a pessimistic commentator on death; or a poet describing her art. Which “voices” do you hear in her poetry? How does she vary those voices in speaking to you?
3. Admittedly, many of her poems are difficult to understand. Can you put your finger on just what makes them so tough to decipher? What strategies have you used in trying to understand them? Discuss these with the other members of your discussion group.
4. According to her sister, Emily Dickinson’s retirement from society was “only a happen.” That is, it was a slow process, the result not of a sudden decision, but of many small, separate decisions. Nonetheless, she never did marry nor have children. Consequently, her only “descendants” are her readers. Now, over a century after her death, how do you—as her descendant/reader—respond to her writing? Do you feel that she is speaking directly to you? Or not? How does she create this effect on you?
5. One of her most famous poems is #172, “This is my letter to the World/That never wrote to Me--.” Now we all have a chance to write to Emily Dickinson. What would you say in a letter to her?
6. One critic maintains that three of the strongest currents of mid-nineteenth century New England “came to a confluence in her poetry: The Puritan tradition in which she was nurtured; the Yankee or, more broadly, American humor that was just coming out of the ground; and the spiritual unrest...which was everywhere melting the frost of custom.” Where—if anywhere—in the poems you have read do you see evidence of these currents?
7. In another of her poems, #270, Dickinson begins “I dwell in Possibility--/A fairer House than Prose--.” As we seek to discover what her poems mean, we might consider that she is just “dwelling in Possibility,” perhaps more thinking out loud, examining an idea, than she is asserting anything in particular. Do you see this as a way to approach her poems? With which poems might this approach work?
8. Obviously, words were important to Emily Dickinson. She referred to them as “Playmates” and commented on their “lovely wiles,” yet they were “mighty.” They were indeed her source of power—the power to create. And it is her words that have assured her immortality. Discuss your own reactions to her choice of words in any one poem.
9. The poems on the reading are arranged not only numerically but also chronologically. Emily did not actually date all of her poems and drafts, but Thomas H. Johnson added the

dates based on his research: he noted that her handwriting changed from year to year; he traced those variations in her letters, which were dated; then he matched the letters with the poems. In some cases, poems were included in the letters, so they were easy to date. Given that this may not be a foolproof method, can you see any contrasts in the approaches to subjects that Dickinson makes over the years? For instance, does her attitude toward death change as you progress through the poems? How about her comments on nature? Other topics?

10. Do you think that Emily Dickinson's works are an expression of a life lived or a life repressed? Explain.

The Grapes of Wrath

This is the story of a desperate people, moving westward in the hope of a better life. It is at once a naturalistic epic, a dissenting tract, and a romantic gospel. It speaks to a multiplicity of human experiences and is located squarely in our national consciousness. Convinced that things *must* be better in California than they were at the time in Oklahoma, dust bowl migrants were drawn westward by luxurious visions. The reality was far different from what they had dreamed, and what they found was poverty, exploitation, and powerlessness. Instead of sweet California grapes, they found bitter grapes of resentment and anger.

Author Information

John Steinbeck was born on February 27, 1902, in the California farming town of Salinas. After attending Stanford University for six years (and failing to complete the requirements for a degree), he went to New York City where he worked as a construction laborer and reporter. His first novel *Cup of Gold* (1929) was published after his return to California. It was a fanciful tale of allegory and romance based on the life of Henry Morgan, the pirate-governor of Jamaica. The novel was not a great success, and Steinbeck soon turned to the materials he knew best, the people and places of his native California. In the 1930's, Steinbeck published a series of novels, each set in California's central coast and valleys, which achieved wide recognition. *The Pastures of Heaven*, *The Red Pony*, *Tortilla Flat*, *In Dubious Battle*, and *Of Mice and Men* are among Steinbeck's greatest achievements. During these early years, Steinbeck also continued to work as a reporter, investigating among other things, the conditions of migratory farm laborers in California. He summarized his conclusions in a series of articles first published as "The Harvest of Gypsies" in the San Francisco News in October 1936, and later reprinted as a pamphlet under the title *Their Blood is Strong*. Steinbeck completed his fictional account of the Dust Bowl migrants during a burst of activity between June and October of 1938, and the novel stands as a masterpiece of world literature.

Discussion Questions for *The Grapes of Wrath*

1. The structure of *The Grapes of Wrath* includes narrative or “storytelling” chapters as well as brief and more poetic interchapters. Why do you think Steinbeck used this structure? What seems to be the purpose of the interchapters?
2. An important thematic element in the book is the tragic discrepancy between the myth and reality of California. What visions do the characters have of a better life in this Promised Land? How do the realities of California live up to these expectations?
3. Steinbeck once wrote that he intended to “rip” his readers’ nerves “to rags” by making them “participate in the actuality” of his characters’ lives. How well does Steinbeck achieve this intention? Cite specific examples to support your answer?
4. Discuss the origins and expression of the anti-Okie mentality. What kinds of discrimination do the Joads and the other Dust Bowl migrants encounter?
5. Discuss Steinbeck’s treatment of poverty. What changes does poverty affect in the personalities, family structure, and values of the characters?
6. What are the elements of Steinbeck’s critique of the American political and economic system? What sort of revolution does Steinbeck seem to be forecasting? Discuss the radicalization of his characters?
7. Analyze Steinbeck’s development of the theme of unity. Does his vision of unity extend to all mankind (including the California farmers and cops) or is it exclusively a class unity?
8. Some critics have suggested that the key meaning of the book lies in its Biblical and Christian symbolism. Do you agree with this interpretation? Why or why not?
9. When the novel was published in 1939, it was banned in communities in California and elsewhere as “obscene” and as “propaganda.” Why do you think the novel provoked such a negative reaction? Why would some people want to see the novel suppressed?
10. From what you know of the conditions of migratory farm workers in California and the west today, how have conditions changed in the fifty years since *The Grapes of Wrath* was published? If you were to write a novel today about the migrants, what themes would you include?

The Great Gatsby

F. Scott Fitzgerald chronicled the decadence and excess of the Jazz Age in this story of the quest for the American Dream by self-made millionaire Jay Gatsby. Both Gatsby and the narrator of Gatsby's story, Nick Carraway, are combat veterans of World War I, having fought as young infantry officers on the Western Front. The drunken, gaudy parties that the mysterious Jay Gatsby throws every weekend at his palatial mansion on Long Island become a metaphor and a sign of the larger disorder produced by that war, which seriously damaged, if it did not entirely destroy, the moral foundations upon which Western civilization had rested. Gatsby pursues his love, Daisy Buchanan, who remains beyond his reach despite the wealth that Gatsby has amassed.

Author Information

Francis Scott Key Fitzgerald was born September 24, 1896, in St. Paul, Minnesota. He was one of the best known American authors of the 1920s and '30s and is closely associated with the optimism and excesses of that era's "Jazz Age." Fitzgerald's stories often featured people like himself: middle-American types infatuated with the wealth and status of upper-crust society. In the mid-1920s he lived in Paris where he was friends with Ernest Hemingway and other literary expatriates. Fitzgerald was a popular celebrity of the day, and he and his wife, Zelda, became famous for their extravagant lifestyle, drinking bouts and (eventually) erratic behavior. His major published novels include *This Side of Paradise* (1920), *The Great Gatsby* (1925), and *Tender Is the Night* (1934). Fitzgerald was named for his distant cousin, Francis Scott Key, the composer of the American National Anthem. Fitzgerald died December 21, 1940, of a heart attack.

Discussion Questions for The Great Gatsby

1. How does the use of a narrator (instead of the usual omniscient authorial voice) affect our feelings about Gatsby?
2. What symbolic gestures by Gatsby convey his character to us?
3. Why is “Owl Eyes” an important minor character?
4. What is Fitzgerald trying to represent by creating “the Valley of Ashes”?
5. What pattern regarding the driving of automobiles is evident in this novel, and what does the pattern convey to you?
6. Why does Nick Carraway change his mind about Gatsby?
7. In what way do the Midwest, West Egg, and the United States represent something generally opposed to what New York, East Egg and Europe stand for?
8. How are “success” and “failure” represented in this novel? How is poverty represented in relation to wealth?
9. What is Fitzgerald saying in this novel about the decline of religious faith in the post-war period? How is this expressed?
10. In what ways are all of the characters in this novel, even Tom Buchanan, to be pitied?
11. Why is the East “haunted” for Nick? Why does he return home? What does the West represent to him?
12. What would you say is the general representation of the American character in this novel?
13. What does Nick’s presentation of a list of Gatsby’s guests add to the novel?
14. How does Myer Wolfsheim figure in the story? And Jordan Baker? Why are they both connected with popular American sports?
15. Consider the various details that represent American attitudes toward Europe. Why is it apparently important to Fitzgerald that such attitudes be represented?
16. What are the most important instances in the novel of a breakdown of moral order?

Invisible Man

This book is widely acknowledged as one of the greatest American novels of the second half of the century. From the moment of its publication in 1952, *Invisible Man* generated the impact of a cultural tidal wave. Here was a pioneering work of African–American fiction that addressed not only the social, but the psychic and metaphysical, components of racism: the invisibility of a large portion of this country’s populace and the origins of that invisibility in one people’s willed blindness and another’s habit of self–concealment. But Ellison had created far more than a commentary on race. He had attempted to decipher the cruel and beautiful paradox that is American, a country founded on high ideals and cold–blooded betrayals. And he sent his naïve hero plunging through almost every stratum of this divided society, from an ivy–covered college in the deep South to the streets of Harlem, from a sharecropper’s shack to the floor of a hellish paint factory, from a millionaire’s cocktail party to a communist rally, from church jubilees to street riots. Along the way, Ellison’s narrator encounters the full range of strategies that African–Americans have used in their struggle for survival and dignity—as well as all the scams, alibis, and naked brutalities that whites have used to keep them in their place. In *Invisible Man* Ellison created one of those rare works that is a world unto itself, a book that illuminates our own in ways that are at once hilarious and devastating.

Author Information

Ralph Ellison won the National Book Award for his first novel *Invisible Man* (1952), the story of an alienated and isolated black man living in racially repressive urban America. Ellison grew up in Oklahoma and aimed for a career in jazz music. Instead he moved to New York City in 1936 and turned to writing, encouraged by other African–American writers including Langston Hughes and Richard Wright. During World War II he served in the Merchant Marines and published short stories. The remarkable success of *Invisible Man* made Ellison famous worldwide, and he was suddenly considered one of America’s most important writers. Reluctant to assume the role of a representative for his race, Ellison always maintained that in writing his book he was pursuing art more than he was pursuing racial justice. Although he lectured and published collections of essays (*Shadow and Act* in 1964 and *Going to the Territory* in 1986), he worked for forty years on a second novel without finishing it. His literary executor and friend, John Callahan, put together the manuscript after Ellison died and the novel was published as *Juneteenth* in 1999.

Discussion Questions for Invisible Man

1. What makes Ellison's narrator invisible? What is the relationship between his invisibility and other people's blindness—both involuntary and willful? Is the protagonist's invisibility due solely to his skin color? Is it only the novel's white characters who refuse to see him?
2. One drawback of invisibility is that "you ache with the need to convince yourself that you do exist in the real world" (p.4). How does the narrator try to prove that he exists? Does this sentence provide a clue to the behavior of other characters in the book?
3. What are the narrator's dreams and goals? How are these variously fulfilled or thwarted in the course of the book?
4. Is the reader meant to identify with the narrator? To sympathize with him? How do you think Ellison himself sees his protagonist?
5. What is the significance of the grandfather's deathbed speech (p. 16)? Whom or what has he betrayed? What other characters in this book resort to the same strategy of smiling betrayal?
6. Throughout the novel the narrator gives speeches, or tries to give them, to audiences both black and white, at venues that range from a white-only "smoker" to the funeral of a black street vendor murdered by the police. What role does oratory—and, more broadly, the spoken word—play in *Invisible Man*?
7. The "battle royal" sequence portrays black men fighting each other for the entertainment of whites. Does Ellison ever portray similar combats between blacks and whites? To what end?
8. Throughout the book the narrator encounters a number of white benefactors, including a millionaire college trustee, an amiable playboy, and the professional agitator Brother Jack. What does the outcome of these relationships suggest about the possibility of friendship or cooperation between the races?
9. What black men does the protagonist choose as mentors or role models? Do they prove to be any more trustworthy than his white "benefactors"? What about those figures whose authority and advice the narrator rejects—for example, the vet in *The Golden Day* and the separatist Ras the Exhorter? What characters in *Invisible Man*, if any, represent sources of moral authority and stability?
10. What cultural tendencies or phenomena does Ellison hold up for satire in this novel? For example, what were the real-life models for the Founder, the Brotherhood, and Ras the Exhorter? How does the author convey the failures and shortcomings of these people and movements?

Little Women

Little Women by Louisa May Alcott (1868) is an enduring book that yields some startling insights into nineteenth century American life when one reads it as an adult. The novel has never been out of print since its initial publication in 1868, and it has been translated into no less than 27 languages. How to account for such longstanding appeal? Jo, in her feisty rebellion against the shackles of girlhood, is a character with whom all readers, especially girls, can identify. The novel raises still-valid questions about options and roles for women and also demonstrates the strides toward equality women have achieved in the past century. The novel was an instant success and became the precursor of the realistic family novel. (Source: Theme pamphlet by Elizabeth R. Baer, for American Library Association, 1984.)

Author Information

Alcott, born into a New England family, was the second daughter of Bronson Alcott, a transcendentalist visionary and educator, and Abigail May Alcott, who bore the primary responsibility for keeping the family clothed and sheltered. Encouraged by Bronson, each member of the family regularly kept a journal and worked on self-improvement, just as the members of the fictional family do. Alcott approached the writing of a “girl’s story” at the urging of her father and her publisher, with a certain amount of resignation as she would have preferred to make her reputation with adult fiction. She had published books ranging from one on her Civil War nursing experiences to a fictionalized autobiography. However, given the urgent need of her family for financial assistance, she penned the first half of what is now published as one novel (the sequel came out in 1869) within three months’ time. According to family legend, she trained herself to write with both hands so that she could switch when one hand grew tired!

Discussion Questions for Little Women

1. Which character do you most closely identify with and why?
2. Does this book have appeal to modern teens? What are the enduring qualities of the book?
3. If you read this book as a child, how do you relate differently to it as an adult? Share a personal experience of reading the book as a child.
4. What makes this book memorable to you? Would you recommend it to someone to read?
5. There are a number of themes running throughout the book, some of which seem to be relevant for children and other relevant for adults. What are some of the themes that seem of most interest to children? To adults?
6. How does the relative absence of the father seem to affect the girls' behavior and their feelings toward him? Does the relationship between daughters and father seem similar to other father–daughter relationships you have seen? How does his absence affect the development of Jo's relationship with others?
7. Discuss the following characters as to their true-to-life characteristics and their impact on the story: Meg, Beth, Amy, Laurie, Aunt March, Mr. Lawrence, Marmee, Jo.
8. Discuss the enduring qualities of this book. Many scholars and readers think that this book has little appeal to modern adolescents. What do you think?
9. The manners, dress, means of transportation, whole way of life depicted in this book belong to another time. Have we totally lost the “gentility” this family exudes? Which aspects of their lives would benefit us and our children today?
10. Was Jo right to turn down Laurie's proposal? How would a twentieth century teenager have reacted?
11. How do you relate now, as an adult, to this book? What are the differences in your response to the book? Do you read it as a parent with your own children in mind, as a wife, as an interested adult or for the purpose of re-experiencing your own childhood?

The Old Man and the Sea

The Old Man and the Sea invites, even demands, reading on multiple levels. For example, readers can receive the novella as an engaging and realistic story of Santiago, the old man; Manolin, the young man who loves him; and Santiago's last and greatest battle with a giant marlin. However, the novella also clearly fits into the category of *allegory* — a story with a surface meaning and one or more under-the-surface meanings. Likewise, the characters become much more than themselves or even types — they become *archetypes* (universal representations inherited from the collective consciousness of our ancestors and the fundamental facts of human existence). From this perspective, Santiago is mentor, spiritual father, old man, or old age; and Manolin is pupil, son, boy, or youth. Santiago is the great fisherman and Manolin his apprentice — both dedicated to fishing as a way of life that they were born to and a calling that is spiritually enriching and part of the organic whole of the natural world. Santiago, as the greatest of such fishermen and the embodiment of their philosophy, becomes a solitary human representative to the natural world. He accepts the inevitability of the natural order, in which all creatures are both predator and prey, but recognizes that all creatures also nourish one another. He accepts the natural cycle of human existence as part of that natural order, but finds within himself the imagination and inspiration to endure his greatest struggle and achieve the intangibles that can redeem his individual life so that even when destroyed he can remain undefeated.

Author Information

Ernest Hemingway (1899–1961), born in Oak Park, Illinois, started his career as a writer in a newspaper office in Kansas City at the age of seventeen. After the United States entered the First World War, he joined a volunteer ambulance unit in the Italian army. Serving at the front, he was wounded, was decorated by the Italian Government, and spent considerable time in hospitals. After his return to the United States, he became a reporter for Canadian and American newspapers and was soon sent back to Europe to cover such events as the Greek Revolution. During the twenties, Hemingway became a member of the group of expatriate Americans in Paris, which he described in his first important work, *The Sun Also Rises* (1926). Equally successful was *A Farewell to Arms* (1929), the study of an American ambulance officer's disillusionment in the war and his role as a deserter. Hemingway used his experiences as a reporter during the civil war in Spain as the background for his most ambitious novel, *For Whom the Bell Tolls* (1940). Among his later works, the most outstanding is the short novel, *The Old Man and the Sea* (1952). His straightforward prose, his spare dialogue, and his predilection for understatement are particularly effective in his short stories, some of which are collected in *Men Without Women* (1927) and *The Fifth Column and the First Forty-Nine Stories* (1938). Hemingway died in Idaho in 1961.

Discussion Questions for *The Old Man and the Sea*

1. Is this really about an old man and the sea? Or is it about an old man and a fish? Or about an old man and a young boy? Or maybe these are all bound up together. Certainly, the sea and the fish dominate the old man's attention for most of the tale, yet he also says that he likes to go out alone "beyond all the people in the world," but he wishes he had the boy with him. He says, "I told the boy I was a strange old man . . . Now is when I must prove it." What *is* he trying to prove?

2. Speaking of the fish, he says, "He is my brother, but I must kill him." He claims to love the fish, yet he will kill it. Why does this fish mean so much to him? How are they alike? Do you see any parallels between the old man's quest for the fish and Ahab's search for Moby Dick? How are they similar, and how are they different?

3. At one point the old man compares himself to Joe DiMaggio. At another, he recalls an arm wrestling match with a Negro. What's the point? Is this just an instance of an old guy trying to prove his manhood to himself and a young boy? Or is it some sort of spiritual quest? Or possibly both? What if he hadn't caught the fish? Would he have considered himself a failure?

4. During the shark attack, he feels regret about the way things have turned out, but reflects, "'Do not think about sin . . . There are enough problems without sin. Also, I have no understanding of it," and "You killed him for pride and because you are a fisherman." To what extent could this internal conversation be seen as a meditation on killing?

5. Although for much of the book, not much happens, the old man is an acute observer of nature. He notices many details of water, lines, birds, clouds, and sea life. Even his thoughts seem to be concrete and image based, rather than abstract and philosophical. The sentences are mostly short and straightforward, the vocabulary lean and spare. The main characters don't even have names. Did you find this narrative style effective? Did it hold your attention throughout?

6. A man, a boy, and a fish, which also appears to be male -- this would certainly appear to be a masculine story, perhaps one that says something about a distinctly male way of being in the world, one that is being passed down from generation to generation. What are the characteristics of this ethos? Is it exclusively masculine, or is it something that women can also relate to?

Pudd'nhead Wilson

At the beginning of Pudd'nhead Wilson a young slave woman, fearing for her infant son's life, exchanges her light-skinned child with her master's. From this rather simple premise Mark Twain fashioned one of his most entertaining, funny, yet biting novels. On its surface, Pudd'nhead Wilson possesses all the elements of an engrossing nineteenth-century mystery: reversed identities; a horrible crime; an eccentric detective; a suspenseful courtroom drama; and a surprising, unusual solution. Yet it is not a mystery novel. Seething with the undercurrents of antebellum southern culture, the book is a savage indictment in which the real criminal is society, and racial prejudice and slavery are the crimes. Written in 1894, Pudd'nhead Wilson glistens with characteristic Twain humor, with suspense, and with pointed irony: a gem among the author's later works.

About the Author

Samuel Langhorne Clemens was born November 30, 1835, the sixth child of John Marshall and Jane Lampton Clemens. Approximately four years after his birth the Clemens family moved to the town of Hannibal. As a youngster, Samuel was kept indoors because of poor health. However, by age nine, he seemed to recover from his ailments and joined the rest of the town's children outside. When Samuel was 12, his father died of pneumonia, and at 13, Samuel left school to become a printer's apprentice. After two short years, he joined his brother Orion's newspaper as a printer and editorial assistant. It was here that young Samuel found he enjoyed writing. At 17, he left Hannibal behind for a printer's job in St. Louis. While in St. Louis, Clemens became a river pilot's apprentice. He became a licensed river pilot in 1858. Clemens' pseudonym, Mark Twain, comes from his days as a river pilot. It is a river term which means two fathoms or 12-feet when the depth of water for a boat is being sounded. "Mark twain" means that is safe to navigate. Clemens began working as a newspaper reporter for several newspapers all over the United States. In 1870, Clemens married Olivia Langdon, and they had four children. Twain began to gain fame when his story "The Celebrated Jumping Frog of Calaveras County" appeared in the New York Saturday Press on November 18, 1865. Twain's first book, "The Innocents Abroad," was published in 1869, "The Adventures of Tom Sawyer" in 1876, and "The Adventures of Huckleberry Finn" in 1885. Mark Twain passed away on April 21, 1910, but has a following still today. His childhood home is open to the public as a museum in Hannibal.

Discussion Questions for Pudd'nhead Wilson

1. Twain wrote often about pairs and opposites, like Huck and Jim, the King and the Duke, the Prince and the Pauper, etc. How do we understand the characters of Tom and Chambers better for having them paired?
2. Do you sympathize with Roxy? Why or why not? Does your sympathy remain constant throughout the novel?
3. Which part of this novel is most compelling to read? Why?
4. What do you learn about Mark Twain's views of race and slavery from this novel?
5. Does nature or nurture account for the dispositions of the two boys? How sure are you? How do you know? Why is your certainty or lack of certainty on this question important to a novel that concerns itself, among other things, with the morality of race-based slavery?
6. Why is the novel named for Pudd'nhead Wilson instead of Roxy or the boys? Does the novel change meaning as we shift attention from one of these characters to another?
7. Early in his career in short fiction, Twain parodied the schoolchild's lesson that Virtue earns a reward and Vice earns punishment. Is Virtue rewarded in this story? Is Vice punished? Are you satisfied with the story's moral outcome?
8. What does this story satirize?
9. Like the better-known and earlier *Adventures of Huckleberry Finn*, *Pudd'nhead Wilson* is set before the Civil War but written and published a generation later. Why does Twain revisit the pre-war Mississippi River in this novel? What does the novel have to say to Americans thirty years after the war? Or today?

More Questions:

1. Why do you think Twain wrote a scathing indictment of slavery 30 years after the Civil War and the end of that “peculiar institution?”
2. We don’t see much of Chambers between boyhood and the end of the novel, but what do we know about his stature, strength and character (19)? What is Twain suggesting to the reader with his stark contrast between Tom and Chambers?
3. What’s the risk that Twain runs by making Tom such an ignoble character? Could the case be made that Tom’s such a scoundrel because he’s a member of the “interior” race, and no amount of upbringing or social advantage can make him as decent and honorable as the Driscolls?
4. Chambers, on the other hand, is strong, defends his master, and takes his canings without complaint (after one attempt to defend himself, p. 20). Is he a more admirable character *because* he has the blood of a First Family of Virginia? How does Twain try to guard against readers drawing that conclusion?
5. Talk about the name Roxy chose for her son, Valet de Chambre...literally, “manservant.” Thomas & Becket Driscoll’s namesake was Archbishop of Canterbury (1162–1170) during the reign of Henry II. He had a long feud with the king, escaped under disguise and lived in exile in France for six years. After making a fragile peace with the king, he returned to London, where he was murdered in Canterbury Chapel by four of the king’s men...and was later canonized by the Catholic Church (St. Thomas).
6. Talk about Roxy’s scheme to have Tom sell her into slavery and then buy her back. What does it say about these two characters, that each is willing to perform his/her role? What are their motives?
7. Why is it one thing to be sold as a slave, but quite another to be “sold down the river?” Are there degrees of slavery?
8. Compare the opening scene where Pudd’nhead wins his derogatory nickname for wanting to kill half a dog to the fact that Judge Driscoll refuses to face “an assassin—in the field of honor,” but seems perfectly willing to kill him on sight (112). Who are the real pudd’nheads in Dawson’s Landing? “But irony was not for those people; their mental vision was not focused for it” (26).
9. Tom thinks himself a free man, but what vices keep him enslaved?
10. What is the point of Twain including Wilson’s notes from his calendar at the beginning of each chapter? Why do the townspeople think these snippets remove all doubt that he’s a pudd’nhead (27)?

11. What's the significance of Judge Driscoll being a free-thinker and the president of the Free-thinkers Society—and yet, being so bound by—perhaps even a slave to—Southern tradition and orthodoxy?
12. Talk about the role reversal between Roxy and Tom: She goes from being “his cringing, helpless slave, the humble and unresisting victim” in his early manhood (23) to having dictatorial control over him as she concocts schemes to get him out of trouble and try to save his inheritance.
13. Discuss the rationale for selling Tom down the river to settle his father's debts (139). “...if ‘Tom’ were white and free it would be unquestionably right to punish him—it would be no loss to anybody; but to shut up a valuable slave for life—that was quite another matter.”
14. In his introduction, Langston Hughes says *Pudd'nhead Wilson* could be classified as a “modern novel.” Do you agree? Why? Does it belong in the pantheon of “American Classics”?

Their Eyes Were Watching God

This is a novel which tells the story of Janie Crawford's search for freedom and fulfillment through her participation in black culture. It is as important that Janie is a woman as it is that she is black; the combination of these two qualities made *Their Eyes Were Watching God* a groundbreaking novel. Author Zora Neale Hurston was a member of the Harlem Renaissance and spent her entire life struggling to keep her people's cultural heritage alive. Written in Haiti while the author was doing field work, this novel "embalmed" all her passion for her recently abandoned lover. More importantly, the work combines two central themes from Hurston's life: her search for independence and fulfillment and her love for black folk culture.

Author Information

Hurston tells readers in her autobiography, *Dust Tracks on a Road*, simply that she did "get born." She grew up in Eatonville, Florida, the only incorporated all black town in the U.S. Her mother fought to give her the freedom to "look white folks right in the face" and set out for the horizon; she never discouraged Hurston's storytelling and inventiveness. After a long struggle to educate herself, Hurston graduated from Barnard College in anthropology, and black folk culture became her vocation. Working under the supervision of noted anthropologist Franz Boas, Hurston set off to collect black folk tales in southern timber camps, jook joints, and store porches, and to study voodoo in New Orleans and Haiti.

Discussion Questions for *Their Eyes Were Watching God*

1. Early in the novel, Janie experiences a moment of awakening while lying under a pear tree. Versions of that pear tree image form an important motif in the novel. What does the image mean? What uses does Hurston make of the image in other parts of the novel?
2. Hurston incorporates a number of folk tales into *Their Eyes Were Watching God*. What function does this folk material serve in the novel?
3. The novel presents and tests at least three different understandings of marriage. Explain these different understandings. What are the strengths and weaknesses of each?
4. One critic has argued that *Their Eyes Were Watching God* has an “awkward” structure because Janie is forced to narrate to Phoebe events with which Phoebe must already be familiar. Is the structure of the novel a problem? What positive purpose does Janie’s narrating events with which Phoebe must already be familiar serve in the novel?
5. How does the language of the narrator reflect a growing sense of intimacy with Janie?
6. Janie’s ability to become a full participant in black folk culture makes it possible for her to find the freedom she seeks. In what ways does the folk culture help Janie succeed in her search?
7. Hurston’s novel fails to confront explicitly the problem of black/white relations. Yet Hurston dramatizes the many ways in which racial tensions surface within the black community. What evidence of this racial tension do you find? What were the reasons for these tensions? How does Hurston’s treatment of prejudices among blacks contribute to the theme of the novel? In what ways do white/black relations enter the novel?
8. Alice Walker has observed that one of Hurston’s most attractive features is her “racial health—a sense of black people as complete, complex, undiminished human beings.” From your reading of this novel, how do you understand Hurston’s attitude toward race?
9. For some years now, this novel has been growing in popularity. What features of the work, in your opinion, have made this novel an enduring classic? What about the novel makes it appeal to readers today?
10. Traditionally, readers think of works by men when they think of American classics. Might there also be a distinctly female American classic? Although Hurston and Dickinson come from different times and very different cultures, do they share a female perspective that sets them apart from the male writers you have read so far? How would you characterize that female perspective, if you see one?

To Kill a Mockingbird

The unforgettable novel of a childhood in a sleepy Southern town and the crisis of conscience that rocked it, *To Kill a Mockingbird* became both an instant bestseller and a critical success when it was first published in 1960. It went on to win the Pulitzer Prize in 1961 and was later made into an Academy Award–winning film, also a classic.

Compassionate, dramatic, and deeply moving, *To Kill a Mockingbird* takes the readers to the roots of human behavior—to innocence and experience, kindness and cruelty, love and hatred, humor and pathos. Now with over 18 million copies in print and translated into ten languages, this regional story by a young Alabama woman claims universal appeal. Harper Lee always considered her book to be a simple love story. Today it is regarded as a masterpiece of American literature.

Author Information

Nelle Harper Lee (born April 28, 1926) is an American novelist widely known for her 1960 Pulitzer Prize–winning *To Kill a Mockingbird* which deals with the racism she observed as a child in her hometown of Monroeville, Alabama. Though Lee only published this single book for half a century, she was awarded the Presidential Medal of Freedom for her contribution to literature. Lee has received numerous honorary degrees, and declined to speak on each occasion. Lee assisted close friend Truman Capote in his research for the book *In Cold Blood* (1966). In February 2015 at age 88, nearly blind and deaf after a 2007 stroke, and after a lifetime of maintaining that she would never publish another novel, Lee released a statement through her attorney that confirmed Lee would publish a second novel, *Go Set a Watchman* (set to be published on July 14, 2015), written before *To Kill a Mockingbird*.

Discussion Questions for *To Kill a Mockingbird*

1. How do Scout, Jem, and Dill characterize Boo Radley at the beginning of the book? In what way did Boo's past history of violence foreshadow his method of protecting Jem and Scout from Bob Ewell? Does this repetition of aggression make him more or less of a sympathetic character?
2. The title of Lee's book is alluded to when Atticus gives his children air rifles and tells them that they can shoot all the bluejays they want, but "it's a sin to kill a mockingbird." At the end of the novel, Scout likens the "sin" of naming Boo as Bob Ewell's killer to "shootin' a mockingbird." Do you think that Boo is the only innocent, or mockingbird, in this novel?
3. Scout ages two years—from six to eight—over the course of Lee's novel, which is narrated from her perspective as an adult. Did you find the account her narrator provides believable? Were there incidents or observations in the book that seemed unusually "knowing" for such a young child? What event or episode in Scout's story do you feel truly captures her personality?
4. *To Kill a Mockingbird* has been challenged repeatedly by the political left and right, who have sought to remove it from libraries for its portrayal of conflict between children and adults; ungrammatical speech; references to sex, the supernatural, and witchcraft; and unfavorable presentation of blacks. Which elements of the book—if any—do you think touch on controversial issues in our contemporary culture? Did you find any of those elements especially troubling, persuasive, or insightful?
5. Jem describes to Scout the four "folks" or classes of people in Maycomb County: "our kind of folks don't like the Cunninghams, the Cunninghams don't like the Ewells, and the Ewells hate and despise the colored folks." What do you think of the ways in which Lee explores race and class in 1930s Alabama? What significance, if any, do you think these characterizations have for people living in other parts of the world?
6. One of the chief criticisms of *To Kill a Mockingbird* is that the two central storylines—Scout, Jem, and Dill's fascination with Boo Radley and the trial between Mayella Ewell and Tom Robinson—are not sufficiently connected in the novel. Do you think that Lee is successful in incorporating these different stories? Were you surprised at the way in which these story lines were resolved? Why or why not?
7. By the end of *To Kill a Mockingbird*, the book's first sentence: "When he was thirteen, my brother Jem got his arm badly broken at the elbow," has been explained and resolved. What did you think of the events that followed the Halloween pageant? Did you think that Bob Ewell was capable of injuring Scout or Jem? How did you feel about Boo Radley's last-minute intervention?
8. What elements of this book did you find especially memorable, humorous, or inspiring? Are there individual characters whose beliefs, acts, or motives especially impressed or surprised you? Did any events in this book cause you to reconsider your childhood memories or experiences in a new light?

Uncle Tom's Cabin

Selling more than 300,000 copies the first year it was published, Stowe's powerful abolitionist novel fueled the fire of the human rights debate in 1852. Denouncing the institution of slavery in dramatic terms, the incendiary novel quickly draws the reader into the world of slaves and their masters.

Stowe's characters are powerfully and humanly realized in Uncle Tom, a majestic and heroic slave whose faith and dignity are never corrupted; Eliza and her husband, George, who elude slave catchers and eventually flee a country that condones slavery; Simon Legree, a brutal plantation owner; Little Eva, who suffers emotionally and physically from the suffering of slaves; and fun-loving Topsy, Eva's slave playmate.

Critics, scholars, and students are today revisiting this monumental work with a new objectivity, focusing on Stowe's compelling portrayal of women and the novel's theological underpinnings.

Author Information

Harriet Beecher was born June 14, 1811, the seventh child of a famous protestant preacher. Harriet worked as a teacher with her older sister Catharine: her earliest publication was a geography for children, issued under her sister's name in 1833. In 1836, Harriet married widower Calvin Stowe: they eventually had seven children. During her life, she wrote poems, travel books, biographical sketches, and children's books, as well as adult novels. While she wrote at least ten adult novels, Harriet Beecher Stowe is predominantly known for her first, *Uncle Tom's Cabin* (1852). Following publication of the book, she became a celebrity, speaking against slavery both in America and Europe. She wrote *A Key to Uncle Tom's Cabin* (1853) extensively documenting the realities on which the book was based, to refute critics who tried to argue that it was inauthentic; and published a second anti-slavery novel, *Dred* in 1856. Her portraits of local social life, particularly with minor characters, reflect an awareness of the complexity of the culture she lived in, and an ability to communicate that culture to others. In her commitment to realism, and her serious narrative use of local dialect, Stowe predated works like Mark Twain's *Huckleberry Finn* by 30 years, and influenced later regionalist writers including Sarah Orne Jewett and Mary Wilkins Freeman. She died at the age of 85 in Hartford Connecticut.

Discussion Questions for Uncle Tom's Cabin

1. How do the other people on the Shelby estate react to news of the sale of Tom and Harry? What is Mrs. Shelby's objection? How does young "Mas'r George" deal with the news of his friend's departure? How do the other slaves react?

2. Many different people help Eliza during her flight -- Mr. Symmes, the Bird family, the community of Quakers. What similarities and differences are there among all these people? What reasons does each of them give for helping Eliza?

3. Much of the dialogue in the book is given over to a debate on the morality of slavery. Most of the slave owners feel that they are "above" the slave traders. Is this true? Why do you think that so many members of the clergy defended slavery?

4. Discuss the author's attitude toward her black characters. Do you think this was an acceptable point of view at the time? What do you think would have to be changed if the story were being told today?

5. Miss Ophelia's presence in the story allows the author to address Northern attitudes toward blacks. As St. Clare tells her, "You loathe them as you would a snake or a toad, yet you are indignant at their wrongs. You would not have them abused; but you don't want to have anything to do with them yourselves." Is this a fair assessment of Miss Ophelia's feelings? What happens to change her attitude?

6. Discuss the death scenes of both Eva and Uncle Tom. In what ways are they similar? In what ways are they different? Why do you think that the author devoted so much time to these death scenes?

7. Children play a large part in the story of Uncle Tom's Cabin. What do Eva, Topsy, George Shelby, Harry, and Henrique each symbolize? Would the story have been the same if their characters had been adult?

Walden; or, Life in the Woods

Walden is a difficult book. It is full of outrageous exaggerations and teasing paradoxes. Thoreau loves words, uses them beautifully, but at times loves their twists and turns excessively and uses too many of them, in paragraphs that threaten never to end. His philosophical reflections often begin clearly but end in unresolved complexity, and a little later he may turn around and express an opposing view. (“A foolish consistency,” wrote his friend and mentor Emerson, “is the hobgoblin of little minds.”) Thoreau’s descriptions of ponds and woods, beans and woodchucks, ice and rain, winter and spring, are vivid but may go on too long and lose some of their effect. Add to these qualities Thoreau’s controversial opinions and ways of living, and it’s easy to see why readers so often get furious with him. He challenges our ways of living, so of course he makes us mad. But because he confronts us at the core of our lives—our goals and our relations to others, society, nature, and God—people keep reading him. We don’t ignore him because he highlights certain areas of our lives whose importance has only increased since he died in 1862.

Author Information

Henry David Thoreau decided that he could see life and the world more clearly if he lived by himself for a while, so he stayed two years by the shore of Walden Pond, a few miles from his hometown, Concord, Massachusetts. He wanted to test his idea that the key to living a full life is to simplify it: “I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.” Thoreau is certainly a “character”—the kind that will never win a popularity contest. His faults and the thorny aspects of his personality leave him vulnerable to criticism by those who dislike his character, ideas, or lifestyle. However, Jon Margolis wrote that “Thoreau was a decent, educated, hard-working person, and no one who writes can be anything but awed by the way he did it.”

Discussion Questions for *Walden, or, Life in the Woods*

1. Consider what you knew and thought about Thoreau and his Walden experiment before starting your reading for this “Let’s Talk About It” session. What were your ideas, attitudes, and images relating to Thoreau and “Walden”?
2. And now, after your reading, how have these ideas, attitudes, and images changed?
3. What is Thoreau saying in “Economy” about the “necessaries” of life, those things that we need to have? What are those necessary things? And what happens after one gets them? What is the next step?
4. Thoreau is a very funny writer, although you have to be alert to his kind of humor to get it. He loves word play, such as using the same word in different contexts which change the meaning. (For example, “It makes but little difference whether you are committed to a farm or to the county jail.” He also loves humorous comparisons, of animals to people, for example, or of his life to the lives of others. Thoreau enjoys making fun of people and social groups, nor does he spare himself. Of course, there is always a serious point lurking somewhere nearby; for example, his playful account of his “enterprises” and “business” is also a satire on the business goals that drive most Americans. His playful description in the “The Bean Field” of the sounds of the Concord guns sharply attacks the Mexican War. What other examples of word play, satire, humorous description, or other forms of humor do you find?
5. What do you think of Thoreau’s economics? For one thing, he regrets the division of labor which makes specialists of people and narrows their abilities and sense of life’s wholeness. For another, he says that “the cost of thing is the amount of what I will call life which is required to be exchanged for it.” Acting on this principle, he decides that it is cheaper for him to walk 30 miles than to spend the time to earn the money to buy a ticket to take the train the same distance. He also considers that buying a house is a waste. Is such thinking applicable in our time?
6. Do you think Thoreau misrepresents his situation at Walden Pond by not mentioning that he built his cabin, with Ralph Waldo Emerson’s permission, on Emerson’s land?
7. Why does Thoreau make so much of the images of dawn, sunrise, and morning? What attitudes do they carry?
8. There are many, many passages that we could profitably examine in detail, though we might not agree on what they mean. One such rather notorious passage occurs at the end of “Spring”: Thoreau’s reflections on a dead horse. What do you make of this passage? What is Thoreau trying to say? Do you agree with him?
9. Find a similar passage of your own, an interesting one, preferably controversial or unclear to you. Find out if the other members of the discussion group interpret it the same way you do.
10. Imagine that you met Henry Thoreau some time after the publication of *Walden*. What would you want to ask him? What would you want to tell him? If you want, bring him into the present and tell him how the world has and has not changed since his time.
11. In your own words, how does Thoreau explain his reasons for going to Walden, and for leaving it? How does he justify his experiment? He seems to think it was successful enough. Do you agree?

The Wonderful Wizard of Oz

Since it first appeared in 1900, *The Wonderful Wizard of Oz* has brought joy to generations. In it, a girl's dream world comes to life as the cyclone lifts Dorothy from Kansas, depositing her in the enchanted land of the Munchkins. Here she meets the famous Oz characters: The Scarecrow, the Tin Woodsman, the Cowardly Lion, and the Wicked Witch of the West. Her adventures along the Yellow Brick Road to the Emerald City and the Wizard himself evoke the rich, universal appeal of a classic fairy tale.

Author Information

Lyman Frank Baum (May 15, 1856 – May 6, 1919) was an American author of children's books, best known for writing *The Wonderful Wizard of Oz*. He wrote thirteen novel sequels, nine other fantasy novels, and a host of other works (55 novels in total, plus four "lost" novels, 82 short stories, over 200 poems, an unknown number of scripts, and many miscellaneous writings), and made numerous attempts to bring his works to the stage and screen. His works predicted such century-later commonplaces as television, laptop computers (*The Master Key*), wireless telephones (*Tik-Tok of Oz*), women in high risk, action-heavy occupations (*Mary Louise in the Country*), and the ubiquity of advertising on clothing (*Aunt Jane's Nieces at Work*).

Discussion Questions for The Wonderful Wizard of Oz

1. Almost everyone will know this story, at least in outline, either from having seen the movie or perhaps having it read to them. Describe your first encounter with the tale. Was it through the book or the movie? How was this reading of the story different? Were you surprised that the Land of Oz wasn't over the rainbow, but across a desert? Did you notice any satire or other social comment that escaped you earlier?

2. Setting off on her quest for OZ, and ultimately for Kansas, Dorothy collects three companions, each with a particular shortcoming. How real or important are these deficits? For instance, how are they tested in the dark wood? Why shouldn't the Scarecrow want a heart and the Tin Woodman a brain? Does the Tin Woodman seem smarter than the Scarecrow?

3. The Great Oz has quite a reputation, but are there early hints that it may not be wholly deserved? Did you catch on before Dorothy as to why the green glasses were required in the Emerald City? Does Oz, in his various forms, remind you of any other leaders or rulers in literature or in life? How does your opinion of him change after he is exposed?

4. Wicked witches, wildcats, hammerheads, a giant spider, wolves and crows and killer bees, slavery and black magic, and, of course, the nearly lethal red poppies -- there is clearly a dark side to the Land of Oz. Is this too much for young children? Do you recall being disturbed or frightened by any of this as a child?

5. The Tin Woodman, the Scarecrow, the Cowardly Lion, even the Wizard himself have been changed significantly by events. But what of Dorothy? How much and in what ways has she changed by the time she arrives back in Kansas? She couldn't bring back the silver slippers, but has she brought anything back? What might she have gained or lost?

6. Some readers have seen the story, though written by a man, as an early example of a feminist children's tale featuring a strong, capable, and self-confident little girl who helps the male characters overcome their self-doubts and succeed while reaching her own goals as well. Others claim that in returning home, she consigns herself to a dull, uninspiring future on an isolated Kansas farm. What do you think?