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ИМЕНИ ИММАНУИЛА КАНТА

И. А. Короленко, А. А. Ворновская

АНАЛИТИЧЕСКОЕ ЧТЕНИЕ: ПРОФЕССИОНАЛЬНАЯ ПОДГОТОВКА ЛИНГВИСТОВ

ANALYTICAL READING: PROFESSIONAL LINGUISTIC DEVELOPMENT

4-й курс

Учебное электронное издание

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Рецензенты

Э. И. Бархатова, канд. филол. наук, доц.,
Балтийский федеральный университет им. И. Канта;
А. А. Насырова, канд. пед. наук, доц.,
Балтийский федеральный университет им. И. Канта

Короленко, И. А.

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Представлена система заданий и упражнений на английском языке, разработанная на основе произведения Джека Лондона «Маленькая хозяйка большого дома» (Jack London, The Little Lady of the Big House). Пособие может использоваться при изучении дисциплины «Практический курс первого иностранного языка» (английский язык) в части обязательного компонента рабочей программы (аналитическое чтение) студентами 4-го курса направлений 44.03.05 «Педагогическое образование с двумя профилями подготовки. Иностранный язык (английский). Иностранный язык (по выбору)» и 45.03.02 «Лингвистика» (бакалавриат). Система заданий направлена на развитие умений и навыков интерпретации текстов художественной литературы, аналитического чтения, внеаудиторного индивидуального чтения, креативного письма и устной речи. Целью пособия является формирование умений не только лингвистического, но и литературоведческого анализа текстов на английском языке для профессиональной лингвистической деятельности.

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ПРЕДИСЛОВИЕ

Курс «Аналитическое чтение» входит в содержание дисциплины «Практический курс английского языка», являющейся обязательной при подготовке обучающихся по направлению 44.03.05 «Педагогическое образование» (с двумя профилями подготовки): «Иностранный язык (английский) и Иностранный язык (китайский / немецкий / корейский / французский / испанский по выбору)». Пособие по аналитическому чтению составлено согласно требованиям программы обучения иностранному языку и соответствует уровню С1 общеевропейских компетенций владения иностранным языком. Курс «Аналитическое чтение» рассчитан на подготовку студентов в рамках аудиторной или самостоятельной работы. Этот курс предлагается к практике на 4-м курсе обучения в 7-м и 8-м семестрах.

Учебные задачи курса включают:

- изучение различных приемов аналитического чтения текста;
- развитие и совершенствование навыков чтения и говорения, обсуждение отдельных проблем, обоснование своей позиции;
- развитие навыков интерпретации художественного текста и его лингвистического (стилистического) анализа;
- выявление замысла автора и определение способов его распознания;
- изучение семантического поля текста;
- развитие навыков перевода текстов художественного стиля, достижение лингвистической и социокультурной компетентности в профессиональной деятельности;
- ознакомление студентов с различными регистрами и функциональными стилями современного английского языка;

• приобщение студентов к самостоятельной исследовательской работе над языком, развитие у них аналитического подхода к изучаемым языковым явлениям путем сопоставления их с соответствующими явлениями родного языка.

Наряду с языковой подготовкой дисциплина ставит развивающие и воспитательные цели: расширение кругозора студентов, повышение уровня культуры мышления, общения и речи, воспитания уважения к духовным ценностям других народов.

В пособии разработана система, сочетающая различные подходы к обучению иностранным языкам и включающая более 200 уникальных заданий для детального понимания художественного текста на основе произведения Джека Лондона «Маленькая хозяйка большого дома» (Jack London, *The Little Lady of the Big House*). Система разработанных заданий носит комплексный характер и направлена на развитие умений и навыков интерпретации текстов художественной литературы, аналитического чтения, внеаудиторного индивидуального чтения, креативного письма и устной речи. Задания нацелены на детальное и глубокое понимание прочитанного текста, включают в себя упражнения на выполнение литературного перевода с английского на русский язык, на анализ фразеологических единиц и грамматических конструкций, вопросы для дискуссий, проектные задания и др. В приложении представлены примеры письменных работ, методические инструкции по выполнению литературного и стилистического анализа текста.

Целью пособия является формирование умений не только лингвистического, но и литературоведческого анализа текста на английском языке для профессиональной лингвистической деятельности.

JACK LONDON
(1876–1916)



John Griffith Chaney, better known as Jack London, was born on January 12, 1876 in San Francisco, California. By the age of 30 London was internationally famous for his books *Call of the Wild* (1903), *The Sea Wolf* (1904) and other literary and journalistic accomplishments.

Though he wrote passionately about the great questions of life and death and the struggle to survive with dignity and integrity, he also sought peace and quiet inspiration. His stories of high adventure were based on his own experiences at sea, in the Yukon Territory, and in the fields and factories of California. His writings appealed to millions worldwide.

Jack, as he came to call himself as a boy, was the son of Flora Wellman, an unwed mother, and William Chaney, an attorney, journalist and pioneering leader in the new field of American astrology.

London grew up working-class. He carved out his own hard-scrabble life as a teen. He rode trains, pirated oysters, shoveled coal, worked on a sealing ship on the Pacific and found employment in a cannery. In his free time he hunkered down at libraries, soaking up novels and travel books.

His life as a writer essentially began in 1893. That year he had weathered a harrowing sealing voyage, one in which a typhoon had nearly taken out London and his crew. The 17-year-old adventurer had made it home and regaled his mother with his tales of what had happened to him. When she saw an announcement in one of the local papers for a writing contest, she pushed her son to write down and submit his story.

For London, the contest was an eye-opening experience, and he decided to dedicate his life to writing short stories. But he had trouble finding willing publishers. After trying to make a go of it on the East Coast, he returned to California and briefly enrolled at the University of California at Berkeley, before heading north to Canada to seek at least a small fortune in the gold rush happening in the Yukon.

London found fame and some fortune at the age of 27 with his novel *The Call of the Wild* (1903), which told the story of a dog that finds its place in the world as a sled dog in the Yukon.

The success did little to soften London's hard-driving lifestyle. A prolific writer, he published more than 50 books over the last 16 years of his life. The titles included *The People of the Abyss* (1903), which offered a scathing critique of capitalism; *White Fang* (1906), a popular tale about a wild wolf dog becoming domesticated; and *John Barleycorn* (1913).

In 1900 London married Bess Maddern. The couple had two daughters together, Joan and Bess. By some accounts Bess and London's relationship was constructed less around love and more around the idea that they could have strong, healthy children together. It's not surprising, then, that their marriage lasted just a few years. In 1905, following his divorce from Bess, London married Charmian Kittredge, whom he would be with for the rest of his life.

For much of the last decade of his life, London faced a number of health issues. This included kidney disease, which ended up taking his life. He died at his California ranch, which he shared with Kittredge, on November 22, 1916.

Jack London throughout his life made vehement protest against the rich class. Industrial cruelty and inefficiency, child labor, and corruption in government. As long as he lived he raised a cry for justice, sympathy, service, and unselfishness.

The Little Lady of the Big House (1915) was his last novel to be published during his lifetime.

TASKS

"The Little Lady of the Big House" by Jack London

Chapter 1

1. Reading comprehension.

a) What is the central idea of the chapter?
b) Who is the main character introduced in this chapter?
c) What do we learn about the main character?
d) What are the names of his servants?
e) Identify important dialogues and discuss what they reveal about the characters.

2. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

> *"In reply to yours of March 14, 1914, I am indeed sorry to learn that you were hit with hog cholera. I am equally sorry that you have seen fit to charge me with the responsibility. And just as equally am I sorry that the boar we sent you is dead.*
>
> *"I can only assure you that we are quite clear of cholera here, and that we have been clear of cholera for eight years, with the exception of two Eastern importations, the last two years ago, both of which, according to our custom, were segregated on arrival and were destroyed before the contagion could be communicated to our herds.*
>
> *"I feel that I must inform you that in neither case did I charge the sellers with having sent me diseased stock. On the contrary, as you should know, the incubation of hog cholera being nine days, I consulted the shipping dates of the animals and knew that they had been healthy when shipped.*

"Has it ever entered your mind that the railroads are largely responsible for the spread of cholera? Did you ever hear of a railroad fumigating or disinfecting a car which had carried cholera? Consult the dates: First, of shipment by me; second, of receipt of the boar by you; and, third, of appearance of symptoms in the boar. As you say, because of washouts, the boar was five days on the way. Not until the seventh day after you receipted for same did the first symptoms appear. That makes twelve days after it left my hands.

"No; I must disagree with you. I am not responsible for the disaster that overtook your herd. Furthermore, doubly to assure you, write to the State Veterinary as to whether or not my place is free of cholera.

"Very truly yours…"

3. Analytical reading.

- ***Setting***: Describe the setting as introduced in the first chapter, paying attention to London's descriptive details.
- ***Narrative Perspective***: Analyze the point of view from which the first chapter is presented. Discuss how it affects the reader's understanding of the story.
- ***Literary Devices***: Identify and provide examples of literary devices used by Jack London in the first chapter, such as metaphor, simile, foreshadowing, etc.

4. Creative task.

Research the historical context of the time period when the novel is set and present how it relates to the events of the first chapter.

5. Writing.

Write a blog post of 150–200 words on your initial impressions of the novel based on the first chapter and predict potential developments (see an example in Appendix 1).

Chapter 2

1. Reading comprehension.

a) How does the second chapter further develop the protagonist's character traits?

b) How does the pacing in this chapter compare to the first? What effect does this have on the reader?

c) Are there any new symbols introduced? What might they represent?

d) What motivations are revealed for the main characters in this chapter?

e) What cultural references are made, and what do they reveal us about the time period?

2. Language focus.

Find the examples of inversion in the second chapter.

3. Translate the excerpt into Russian.

…he caught a glimpse of the Big House. Big it was in all seeming, and yet, such was the vagrant nature of it, it was not so big as it seemed. Eight hundred feet across the front face, it stretched. But much of these eight hundred feet was composed of mere corridors, concrete walled, tile-roofed, that connected and assembled the various parts of the building. There were patios and pergolas in proportion, and all the walls, with their many right-angled juts and recessions, arose out of a bed of greenery and bloom.

Spanish in character, the architecture of the Big House was not of the California-Spanish type which had been introduced by way of Mexico a hundred years before, and which had been modified by modern architects to the California-Spanish architecture of the day. Hispano-Moresque more technically classified the Big House in all its hybridness, although there were experts who heatedly quarreled with the term.

Spaciousness without austerity and beauty without ostentation were the fundamental impressions the Big House gave.

4. **Analytical reading.**

- ***Mood and Tone***: Describe the mood and tone of the second chapter and find textual evidence to support your claim.
- ***Imagery Illustration***: Find textual evidence of the rich visual imagery in the second chapter.
- ***Literary Devices***: Identify and provide examples of literary devices used by the author in the second chapter.

5. **Creative task.**

Architecture Exploration: Investigate the architectural style of the Big House mentioned in the chapter and present findings with sketches or photos.

6. **Food for thought.**

Social Issues: Discuss social issues of women's role in society raised in the second chapter and their relevance in modern time. Analyze changing attitudes to women in society.

Chapter 3

1. Reading comprehension.

a) What are some key events that occur in the third chapter?

b) How do the interactions between characters evolve in this chapter?

c) What emotions are the characters experiencing, and how are they conveyed?

d) Examine how the protagonist evolves in the third chapter.

e) What do we learn about Mr. Forrest?

2. Language focus.

Explain the meaning of the underlined words.

a) Forrest entered a section of the Big House by way of a massive, hewn-timber, iron — studded door that let in at the foot of what seemed a donjon keep.

b) "No fear," was Forrest's reply from the door. "We're on business. Besides, you can't pry Rita from Ernestine with block-and-tackle."

c) The two dancers, to cover their confusion, doubted his veracity and instanced his many well-known and notorious guilts of mendacity.

d) And Forrest, with sobs and slubberings, with realistic shudders and kicks and a great jingling of spurs, lay down on the floor and expired.

e) The riot of pursuit echoed along the hall and died out down the stairway toward the stag room.

3. Translate the excerpt into Russian.

He turned, with widespread arms, extended fingers, each finger a hook, and grappled the three. The battle became a whirlwind, a be-spurred man the center, from which radiated flying draperies of flimsy silk, disconnected slippers, boudoir caps, and hairpins. There were thuds from the cushions, grunts from the man, squeals,

yelps and giggles from the girls, and from the totality of the combat inextinguishable laughter and a ripping and tearing of fragile textures.

Dick Forrest found himself sprawled on the floor, the wind half knocked out of him by shrewdly delivered cushions, his head buzzing from the buffeting, and, in one hand, a trailing, torn, and generally disrupted girdle of pale blue silk and pink roses. In one doorway, cheeks flaming from the struggle, stood Rita, alert as a fawn and ready to flee. In the other doorway, likewise flame-checked, stood Ernestine in the commanding attitude of the Mother of the Gracchi, the wreckage of her kimono wrapped severely about her and held severely about her by her own waist-pressing arm.

4. Creative task.

Retell the third chapter from one of the servant's perspective.

5. Discussion.

Author's Purpose: Speculate on Jack London's purpose for presenting Mr. Forrest's relationships with Ernestine, Rita and Lute.

Chapter 4

1. Reading comprehension.

a) Describe Mr. Forrest's morning working routine. How does it characterize him?

b) Describe the protagonist's appearance. How does Jack London use descriptive language to present key qualities of Mr. Forrest?

c) What do we learn about the protagonist's past?

d) Mr. Forrest in the fourth chapter can be described as wealthy and successful, pragmatic and traditional. Find supporting quotes in the text.

e) Identify important events in the past revealed in the chapter that shaped the main character.

2. Language focus.

Explain the meaning of the underlined words.

a) Each man was a specialist, yet Forrest was the proved master of their specialties.

b) A rich man's son, he had not played ducks and drakes with his father's money.

c) Young Dick was precocious.

d) The wisest thing Lucky Richard did for his boy was to give him this democratic tutelage.

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

He had reason to be sure. Body, brain, and career were long-proven sure. A rich man's son, he had not played ducks and drakes with his father's money. City born and reared, he had gone back to the land and made such a success as to put his name on the lips of

breeders wherever breeders met and talked. He was the owner, without encumbrance, of two hundred and fifty thousand acres of land—land that varied in value from a thousand dollars an acre to a hundred dollars, that varied from a hundred dollars to ten cents an acre, and that, in stretches, was not worth a penny an acre.

4. Analytical reading.

- ***Character Insight***: How does the fourth chapter further develop the protagonist's character traits?
- ***Conflict Exploration***: What conflicts arise in this chapter, and how do they drive the plot forward?
- ***Motivational Analysis***: What motivations are revealed for the main characters in this chapter?

5. Food for thought.

Etiquette and Manners: Examine and discuss the social etiquette and manners described in this chapter and how they reflect societal values.

6. Writing.

Write a letter from Dick Forrest to his younger self, giving advice and expressing hopes for the person he wishes to become (Appendix 1).

Chapter 5

1. Reading comprehension.

a) What challenges or obstacles does the main character face in the fifth chapter?

b) What motives or desires are revealed in the chapter?

c) What lessons or insights has Young Forrest learned from his adventures?

2. Central ideas.

Identify three central ideas of the fifth chapter and find supporting quotes from the text. Fill in the table below.

Central Idea	Central Idea	Central Idea
Quote	Quote	Quote

3. Language focus.

Explain the meaning of the underlined words.

a) But Young Dick was no cool-head. His blood was hot.

b) Young Dick's feet itched.

c) But my mind's like acid. It'll bite into the books.

d) "From now on, I'm not going to rush. I've caught up, and I'm going through regular."

4. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

And right there Young Dick learned more—the mischance of life and fate; the universe hostile to man; the need to perceive and to act, to see and know, to be sure and quick, to adjust instantly to all instant shiftage of the balance of forces that bear upon the living.

And right there, beside the strangely crumpled and shrunken remnant of what had been his comrade the moment before, Young Dick learned that illusion must be discounted, and that reality never lied.

5. Analytical reading.

- ***Plot Summary***: Summarize the chapter in five sentences, focusing on the main events.
- ***Character Comparison***: Compare and contrast 16-year-old and 40-year-old Dick Forrest, focusing on his motivations and actions.

6. Creative task.

Character Interview: Create an interview script where you ask Young Dick Forrest about his motivations, fears, and goals. This can be done in a modern context, as if Young Dick Forrest were a real person today (Appendix 1).

Chapter 6

1. Reading comprehension.

a) Why didn't Mr. Forrest excel at anything at the university?

b) What did Dick Forrest want to do the opposite way than his father?

c) Why did Mr. Forrest's name begin to appear in the newspapers?

d) What action of Dick Forrest was labelled as 'a stroke of genius' by his guardians? Why were they so happy about the event?

e) How does the chapter contribute to the overall development of the main character?

2. Language focus.

Explain the meaning of the underlined words.

a) And thus so well-keyed was he, that he expressed clearly his key.

b) And yet he was no prodigy.

c) Dick took his sheepskin with small honor.

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

He never achieved super-excellence at anything. Big Charley Everson drank him down at the beer busts. Harrison Jackson, at hammer-throwing, always exceeded his best by twenty feet. Carruthers out-pointed him at boxing. Anson Burge could always put his shoulders to the mat, two out of three, but always only by the hardest work. In English composition a fifth of his class excelled him. Edlin, the Russian Jew, out-debated him on the contention that property was robbery. Schultz and Debret left him with the class behind in higher mathematics; and Otsuki, the Japanese, was beyond all comparison with him in chemistry.

But if Dick Forrest did not excel at anything, he failed in nothing. He displayed no superlative strength, he betrayed no weakness nor deficiency. As he told his guardians, who, by his unrelenting good conduct had been led into dreaming some great career for him; as he told them, when they asked what he wanted to become:

"Nothing. Just all around. You see, I don't have to be a specialist. My father arranged that for me when he left me his money. Besides, I couldn't be a specialist if I wanted to. It isn't me." And thus so well-keyed was he, that he expressed clearly his key. He had no flare for anything. He was that rare individual, normal, average, balanced, all-around.

When Mr. Davidson, in the presence of his fellow guardians, stated his pleasure in that Dick had shown no wildness since he had settled down, Dick replied: "Oh, I can hold myself when I want to."

4. Analytical reading.

- ***Narrative Pacing***: Analyze the pacing in this chapter and compare it to the first five chapters. What effect does it have on the reader?
- ***Emotional Undertones***: What emotions are evoked in this chapter, and through which literary devices?
- ***Dialogue Dynamics***: How do the dialogues in this chapter reveal the relationships between the main character and his guardians?

5. Food for thought.

Perspective Shift: Retell the chapter from the perspective of a guardian. Reflect on how the change in perspective alters the understanding of the key events of the chapter.

Chapter 7

1. Reading comprehension.

a) Who is a new character introduced in this chapter?

b) What is the main focus of the chapter?

c) How does the author depict the relationship between Dick and Paula?

2. Central ideas.

Identify three central ideas of the seventh chapter and find supporting quotes from the text. Fill in the table below.

Central Idea	Central Idea	Central Idea
Quote	Quote	Quote

3. Language focus.

Identify and present elements of the secret language code that Paula and Dick are using in this chapter. How do those elements contribute to the reader's understanding of their relationship?

4. Excerpt analysis.

Conflict Identification: Read the excerpt. Determine the possible conflict introduced in this excerpt and analyze its significance.

She had impressed herself very close against him during his moment of chanting, but, in the first moments that succeeded she felt the restless movement of the hand that held the finger-marked hog-pamphlet and caught the swift though involuntary flash of his eye to the clock on his desk that marked 11:25. Again she tried to hold him, although, with equal involuntariness, her attempt was made in mild terms of resentment.

"You are a strange and wonderful Red Cloud," she said slowly. "Sometimes almost am I convinced that you are utterly Red

Cloud, planting your acorns and singing your savage joy of the planting. And, sometimes, almost you are to me the ultramodern man, the last word of the two-legged, male human that finds Trojan adventures in sieges of statistics, and, armed with test tubes and hypodermics, engages in gladiatorial contests with weird microorganisms. Almost, at times, it seems you should wear glasses and be bald-headed; almost, it seems…"

"That I have no right of vigor to possess an armful of girl," he completed for her, drawing her still closer. "That I am a silly scientific brute who doesn't merit his 'vain little breath of sweet rose-colored dust.' Well, listen, I have a plan. In a few days…"

But his plan died in birth, for, at their backs, came a discreet cough of warning, and, both heads turning as one they saw Bonbright, the assistant secretary, with a sheaf of notes on yellow sheets in his hand.

5. Writing.

Character's Inner Thoughts: Write a diary entry from the perspective of Paula, revealing her inner thoughts about the events of the chapter (Appendix 1).

Chapter 8

1. Reading comprehension.

a) Provide a summary of the chapter in 50–80 words.

b) What is revealed about the past of Mr. Forrest in this chapter?

c) Comment on the quote: "Forrest's the real wooz. He's the brain that picks brains. He could run an army, a campaign, a government, or even a three-ring circus."

d) What is the main character's attitude towards Evan Graham? Support your answer with the quotes.

2. Language focus.

Mr. Forrest paints a vivid image of Evan Graham in this chapter. Identify positive, negative, neutral descriptions.

Positive	Neutral	Negative

3. Translate the excerpt into Russian

"Oh, nothing in that direction, Ernestine. Just as nice girls as you have tried to hook Evan Graham before now. And, between ourselves, I couldn't blame them. But he's had good wind and fast legs, and they've always failed to run him down or get him into a corner, where, dazed and breathless, he's mechanically muttered 'Yes' to certain interrogatories and come out of the trance to find himself, roped, thrown, branded, and married. Forget him, Ernestine. Stick by golden youth and let it drop its golden apples. Pick them up, and golden youth with them, making a noise like stupid failure all the time you are snaring swift-legged youth. But Graham's out of the running. He's old like me—just about the same age—and, like me, he's run a lot of those queer races. He knows how to make a get-away. He's been cut by barbed wire, nose-

twitched, neck-burnt, cinched to a fare-you-well, and he remains subdued but uncatchable. He doesn't care for young things. In fact, you may charge him with being wobbly, but I plead guilty, by proxy, that he is merely old, hard bitten, and very wise."

4. Analytical reading.

- ***Metaphor Identification***: Find a metaphor / metaphors in the chapter and explain their meaning and relevance.
- ***Foreshadowing Detection***: Point out an instance of foreshadowing and predict its significance for the story.

5. Creative task.

Based on the Dick Forrest's description imagine and create a story of Evan Graham's past.

Chapter 9

1. Reading comprehension.

a) Describe a new character introduced in this chapter.

b) What are some key events that occur in the chapter?

c) What do we learn about Mrs. Forrest?

d) Focus on the significant dialogues and discussions. What do they reveal for the reader?

e) How does Jack London use language to describe the atmosphere of tension? Support your ideas with the relevant quotes.

f) How do you understand the magic formula for their marriage?

2. Language focus.

Jack London uses a lot of descriptive details comparing Dick Forrest and Evan Graham in this chapter. Identify similarities and differences.

Similar features	Different features	Additional information

3. Excerpt analysis

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

In a breath, or the half of a breath, Graham saw the whole breathless situation, realized that the white wonderful creature was a woman, and sensed the smallness and daintiness of her despite her gladiatorial struggles. She reminded him of some Dresden china figure set absurdly small and light and strangely on the drowning back of a titanic beast. So dwarfed was she by the bulk of the stallion that she was a midget, or a tiny fairy from fairyland come true.

As she pressed her cheek against the great arching neck, her golden- brown hair, wet from being under, flowing and tangled, seemed tangled in the black mane of the stallion. But it was her face that smote Graham most of all. It was a boy's face; it was a woman's face; it was serious and at the same time amused, expressing the pleasure it found woven with the peril. It was a white woman's face—and modern; and yet, to Graham, it was all-pagan. This was not a creature and a situation one happened upon in the twentieth century. It was straight out of old Greece. It was a Maxfield Parrish reminiscence from the Arabian Nights. Genii might be expected to rise from those troubled depths, or golden princes, astride winged dragons, to swoop down out of the blue to the rescue.

The stallion, forcing itself higher out of water, missed, by a shade, from turning over backward as it sank.

4. Analytical reading.

- ***Imagery Illustration***: Find textual evidence of the rich visual imagery in the ninth chapter.
- ***Literary Devices***: Identify and provide examples of literary devices used by the author in the ninth chapter.

5. Writing.

Character's Inner Thoughts: Write a diary entry from the perspective of Evan, reveal his inner thoughts about the events of the chapter (Appendix 1).

Chapter 10

1. Reading comprehension.

a) Provide a summary of the chapter in 50–80 words.

b) How does Jack London depict relationships between Mr. Forrest and Mrs. Forrest in the chapter?

c) Are there any new details revealed about Paula in this chapter?

d) Describe Paula the way Evan Graham sees her.

e) Comment on the following quote: 'And Evan Graham, listening, his eyes on that possessive, encircling arm of all his hostess's fairness, felt an awareness of hurt, and arose unsummoned the thought, to be dismissed angrily, "Dick Forrest is lucky—too lucky."'

2. Language focus.

Explain the meaning of the underlined words.

a) It was a stag lunch. As Forrest explained, the girls were "hen-partying."

b) "Well, only last year, he got a bee in his bonnet—the alphabet."

c) …and he's hitched his wagon to two stars: one, a new synthetic system of philosophy; the other, rebellion against the tyranny of British rule in India.

3. Translate the excerpt into Russian

She might be joyous and natural, boy and woman, fun and frolic; but always the pride was there, vibrant, tense, intrinsic, the basic stuff of which she was built. She was a woman, frank, outspoken, straight- looking, plastic, democratic; but toy she was not. At times, to him, she seemed to glint an impression of steel—thin, jewel-like steel. She seemed strength in its most delicate terms and fabrics. He fondled the impression of her as of silverspun wire, of

fine leather, of twisted hair-sennit from the heads of maidens such as the Marquesans make, of carven pearl-shell for the lure of the bonita, and of barbed ivory at the heads of sea-spears such as the Eskimos throw.

4. Analytical reading.

- ***Narrative Tension***: Identify a moment of tension and describe how it is built up and resolved.
- ***Setting Influence***: How does the setting of this chapter affect the mood of the story?
- ***Character Relationships***: Analyze the relationships between Evan and Paula, and predict future interactions.

5. Food for thought.

Reader's Reaction: How did this chapter affect your understanding or opinion of the characters and their situations?

6. Writing.

Literary Critique: Write a critique review of the first ten chapters, discussing their strengths and weaknesses (Appendix 1).

Chapter 11

1. Reading comprehension.

a) Are there any new details revealed about Mr. Forrest in this chapter?

b) Are there any significant discussions or dialogues in this chapter?

c) How do the events foreshadow potential development in the coming chapters?

d) Which characters are highlighted in this chapter and why do you think Jack London chose to focus on them?

e) Analyze the depiction of social class in the chapter.

2. Excerpt analysis

Evan Graham was slow in getting ready for bed that night. He was unwontedly stirred both by the Big House and by the Little Lady who was its mistress. As he sat on the edge of the bed, half-undressed, and smoked out a pipe, he kept seeing her in memory, as he had seen her in the flesh the past twelve hours, in her varied moods and guises—the woman who had talked music with him, and who had expounded music to him to his delight; who had enticed the sages into the discussion and abandoned him to arrange the bridge tables for her guests; who had nestled in the big chair as girlish as the two girls with her; who had, with a hint of steel, quelled her husband's obstreperousness when he had threatened to sing Mountain Lad's song; who, unafraid, had bestridden the half-drowning stallion in the swimming tank; and who, a few hours later, had dreamed into the dining room, distinctive in dress and person, to meet her many guests. The Big House, with all its worthy marvels and bizarre novelties, competed with the figure of Paula Forrest in filling the content of his imagination.

3. Analytical reading.

- ***Perspective and Point of View***: From whose perspective is this chapter presented, and how does it affect the storytelling?
- ***Literary Devices***: Identify and provide examples of literary devices used by Jack London in the eleventh chapter, such as metaphor, simile, foreshadowing, etc.
- ***Philosophical Questions***: Does this chapter raise any philosophical questions about life or society?

4. Creative task.

Find and present the images / sketches of the Big House and the estate (ranch) of Mr. and Mrs. Forrest. Describe them in details and explain your choice of visual representation of the setting.

5. Creative writing.

The Big House's Voice: Write a short story from the perspective of the Big House itself, personifying it as a character that has witnessed the lives and dramas of its inhabitants. Reflect on the changes it has seen, the secrets it holds, and its role in the unfolding narrative, and predict what might happen with the arrival of Evan Graham.

Chapter 12

1. Reading comprehension.

a) What important details about Paula are revealed in this chapter?

b) What is Paula passionate about? What is Dick's attitude toward her interest?

c) How does Paula's character evolve in this part of the story?

d) How does the author develop the rising Evan's inner conflict? What is he forced to admit to himself?

e) Comment on the quote: ' "Lucky devil," was Graham's thought, not because of his host's vast ranch and the success and achievement of it, but because of the possession of a wonder-woman who could look unabashed and appreciative into his eyes as the Little Lady had looked.'

2. Translate the excerpt into Russian.

"It's the way the white man has always done," Dick moralized, while Graham suffered a fluttery, shivery sensation of admiration of the beast-conquering Little Lady. "He's out-savaged the savage the world around," Dick went on. "He's out-endured him, out-filthed him, out-scalped him, out-tortured him, out-eaten him—yes, out-eaten him. It's a fair wager that the white man, in extremis, has eaten more of the genus homo, than the savage, in extremis, has eaten."

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

"He has conceived a grand passion for Paula," Ernestine told Graham as they passed out from the dining room.

Graham raised his eyebrows.

"Oh, but she doesn't mind," Ernestine laughed. "Every man that comes along does the same thing. She's used to it. She has just a charming way of disregarding all their symptoms, and enjoys them, and gets the best out of them in consequence. It's lots of fun to Dick. You'll be doing the same before you're here a week. If you don't, we'll all be surprised mightily. And if you don't, most likely you'll hurt Dick's feelings. He's come to expect it as a matter of course. And when a fond, proud husband gets a habit like that, it must hurt terribly to see his wife not appreciated."

"Oh, well, if I am expected to, I suppose I must," Graham sighed.

4. Analytical reading.

- ***Character Motivations***: What drives the characters' actions in this chapter?
- ***Thematic Elements***: What new ideas / thematic elements are introduced, and how do they relate to the overall narrative?

5. Food for thought.

Imagine a day in the life of Paula, detailing her routine and the thoughts that run through her mind as she fulfills her duties as the lady of the estate. Describe a moment of solitude for Paula in the gardens of the Big House, reflecting on her role and the expectations placed upon her. Imagine a day when the Big House is empty, and Paula explores the silence, reflecting on her life and the choices she has made.

Chapter 13

1. Reading comprehension.

a) How does Paula fight with her "white nights"? How does it characterize her?

b) What important details about Evan are revealed in this chapter?

c) What are the major events that occur in this chapter?

d) What setting is described in the chapter, and how does it contribute to the overall atmosphere of the story?

2. Language focus.

Explain the meaning of the underlined words.

a) Insomnia has been a handicap all my life.

b) He is drowned kanakas, and you know what it means.

c) We were both out of our heads for short spells and long spells.

d) You will find him full of whimsies.

e) "If I'd lost I'd have protested the bet. It was a crooked game, a conspiracy, and competent counsel, I am confident, would declare it a felony. It's a case for the district attorney."

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

"She had a fair measure of excuse," Paula answered. "She was a young thing—eighteen; and she had a sort of school-girl infatuation for Dick. They all get it. You see, he's such a boy when he's playing that they can't realize that he's a hard-bitten, hard-working, deep-thinking, mature, elderly benedict. The embarras-

sing thing was that the little girl, when she was first revived and before she could gather her wits, exposed all her secret heart. Dick's face was a study while she babbled her—"

4. Analytical reading.

- ***Dialogue Study***: Identify important dialogues and discuss what they reveal about the characters.
- ***Character Interactions***: How do the interactions between Evan and Paula in this chapter differ from the previous chapters?
- ***Predictive Analysis***: Based on this chapter, make predictions about the direction of the plot.

5. Discussion.

Point of View: Retell the chapter from Evan's perspective. Analyze how the focus, pace, dialogue dynamics shift.

Chapter 14

1. Reading comprehension.

a) Create a detailed character sketch of Evan Graham, highlighting his physical appearance, personality traits, and background based on the new information.

b) What is Mr. Forrest's attitude towards Evan and his past?

c) Why does Dick warn Ernestine against taking interest in Evan?

d) Ernestine suggests that Paula could be a perfect match for Evan. How does Dick react to the statement?

2. Central ideas

Identify two central ideas of the fourteenth chapter and find supporting quotes from the text. Fill in the table below.

Central Idea	Central Idea
Quote	Quote

3. Language focus.

Find at least 10 examples of emphatic structures in the chapter.

4. Analytical reading.

- ***Cultural References***: What cultural references are made, and what do they reveal us about the time period?
- ***Philosophical Connections***: Discuss philosophical questions raised in the chapter (love, marriage, attraction, money, cultural diversity, etc.).

5. Food for thought.

Dialogue Reconstruction: Take a piece of the dialogue between Ernestine and Dick and rewrite it to change its subtext, try to convince Dick that Ernestine would be the perfect match for Evan.

6. Creative writing.

Character Backstories: Invent a backstory for Evan's ex-wife. Write a short story, explaining how they came to be in the situation they are in the book. Describe her inner thoughts and reveal her attitude towards Evan and their marriage, her goals, desires, and challenges she was facing.

Chapter 15

1. Reading comprehension.

a) Analyze Evan Graham's thoughts and feelings as he interacts with Paula in the chapter.

b) Examine the thematic elements of power and control in the chapter and how they are portrayed through the Mr. Forrest's actions and interactions.

c) What additional details about Mrs. Forrest are revealed in this chapter?

2. Language focus.

Explain the meaning of the underlined words.

a) She was clad entirely in white, and looked very young and quite tall in the sweeping folds of a holoku of elaborate simplicity and apparent shapelessness.

b) He swears I'm getting abominably rusty, and I think he's half right.

c) You're ahead of time—the engagement was for eleven.

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

"You're ahead of time—the engagement was for eleven. And till eleven you'll have to wait, sir. I must run and see Dick, first. I haven't said good morning to him yet."

Well Paula knew her husband's hours. Scribbled secretly in the back of the note-book that lay always on the reading stand by her couch were hieroglyphic notes that reminded her that he had coffee at six-thirty; might possibly be caught in bed with proof-sheets or books till eight-forty-five, if not out riding; was inaccessible be-

tween nine and ten, dictating correspondence to Blake; was inaccessible between ten and eleven, conferring with managers and foremen, while Bonbright, the assistant secretary, took down, like any court reporter, every word uttered by all parties in the rapid-fire interviews.

At eleven, unless there were unexpected telegrams or business, she could usually count on finding Dick alone for a space, although invariably busy.

4. Analytical reading.

- ***Conversational Analysis***: Analyze the use of dialogues and conversations in the chapter and how they reveal the characters' personalities and motivations.
- ***Ambiguity interpretation***: Explore the use of ambiguity in the chapter and how it creates a sense of intrigue.

5. Food for thought.

Imagine a conversation between Paula and a wise, elderly servant who has seen their family's history unfold within the Big House. Create a dialogue, reveal her attitude towards Dick's devotion to work and lack of attention she needs from her husband.

Chapter 16

1. Reading comprehension.

a) Identify the key events that take place in the chapter and their significance to the overall plot.

b) What are emotional or psychological conflicts presented in the chapter?

c) Discuss the role of the secondary characters in this chapter and their significance to the plot.

d) Comment on the quote: ‘ “Dick's deep,” she was saying. “You don't know him any too well. He's dreadfully deep. I know him a little. Paula knows him a lot. But very few others ever get under the surface of him. He’s a real philosopher, and he has the control of a stoic or an Englishman, and he can play—act to fool the world.” ’

2. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

“How do you like Graham?” he asked.

“Splendid,” was her reply. “He’s your type, Dick. He’s universal, like you, and he's got the same world-marks branded on him—the Seven Seas, the books, and all the rest. He’s an artist, too, and pretty well all-around. And he's good fun. Have you noticed his smile? It’s irresistible. It makes one want to smile with him.”

“And he's got his serious scars, as well,” Dick nodded concurrence.

“Yes—right in the corners of the eyes, just after he has smiled, you’ll see them come. They’re not tired marks exactly, but rather the old eternal questions: Why? What for? What's it worth? What’s it all about?”

3. Analytical reading.

- ***Oxymoron Identification***: Find examples of oxymoron in the chapter and explain their meaning and relevance.
- ***Setting Description***: Describe the setting of this chapter using vivid sensory details.

4. Food for thought.

Personal Reflection: Express your personal reflection on how the chapter affected you emotionally or intellectually.

5. Creative writing.

Create a flashback scene where Paula recalls a significant memory from the beginning of her marriage and the life at the Big House, influencing her current actions presented in the chapter.

Chapter 17

1. Reading comprehension.

a**)** Provide a summary of the chapter in 50–80 words.

b) Speculate on noticeable absence and seclusion of Paula in this chapter. How does her absence impact Evan?

c) In conversation with Evan Paula mentions her husband in almost every sentence. Comment on her continual reference to her husband.

2. Language enhancement.

Translate the following words and expressions into Russian:

lingered / ardency / vexation / nascent interest / languished / words were weighed and gauged.

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

This was no place for him by this woman's side, under her husband's roof-tree. Yet here he was, and he should have gone days before. After the years he was just getting acquainted with himself. This was enchantment, madness. He should tear himself away at once. He had known enchantments and madnesses before, and had torn himself away. Had he softened with the years? He questioned himself. Or was this a profounder madness than he had experienced? This meant the violation of dear things—things so dear, so jealously cherished and guarded in his secret life, that never yet had they suffered violation.

And still he did not tear himself away. He stood there beside her, looking down on her brown crown of hair glinting gold and bronze and bewitchingly curling into tendrils above her ears, sing-

ing a song that was fire to him—that must be fire to her, she being what she was and feeling what she had already, in flashes, half-unwittingly, hinted to him.

She is a witch, and her voice is not the least of her witchery, he thought, as her voice, so richly a woman's voice, so essentially her voice in contradistinction to all women's voices in the world, sang and throbbed in his ear. And he knew, beyond shade of doubt, that she felt some touch of this madness that afflicted him; that she sensed, as he sensed, that the man and the woman were met.

4. Analytical reading.

- ***Character Interactions***: How do the interactions between Evan and Paula in this chapter differ from the previous chapters?
- ***Literary Devices***: Identify and provide examples of literary devices used by Jack London in this chapter, such as metaphor, simile, foreshadowing, repetition, etc.
- ***Symbol identification***: Explain multiple references to Gypsy in the chapter.

5. Creative writing.

Imagine and write an unsent letter from Evan to Paula, expressing his feelings for her during her deliberate seclusion and the conflict he feels about their potential relationship (Appendix 1).

Chapter 18

1. Reading comprehension.

a) Paula has emerged from her seclusion. Why is it difficult for Graham?

b) What does Graham learn about Paula from Mrs. Tully?

c) According to Mrs. Tully what was the finest thing that happened to Paula?

d) When and where did Paula and Dick meet each other?

e) Graham has admitted that he is falling in love with Paula. Why is he unable to leave?

2. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

After having learned the wide scope of her interests and talents, Graham was nevertheless surprised one day at finding Paula all by herself in a corner of a window-seat, completely absorbed in her work on a piece of fine embroidery.

"I love it," she explained. "All the costly needlework of the shops means nothing to me alongside of my own work on my own designs. Dick used to fret at my sewing. He's all for efficiency, you know, elimination of waste energy and such things. He thought sewing was a wasting of time. Peasants could be hired for a song to do what I was doing. But I succeeded in making my viewpoint clear to him.

"It's like the music one makes oneself. Of course I can buy better music than I make; but to sit down at an instrument and evoke the music oneself, with one's own fingers and brain, is an entirely different and dearer satisfaction. Whether one tries to emulate an-

other's performance, or infuses the performance with one's own personality and interpretation, it's all the same. It is soul-joy and fulfilment.

"Take this little embroidered crust of lilies on the edge of this flounce—there is nothing like it in the world. Mine the idea, all mine, and mine the delight of giving form and being to the idea. There are better ideas and better workmanship in the shops; but this is different. It is mine. I visioned it, and I made it. And who is to say that embroidery is not art?"

3. Translate the excerpt into Russian.

Back in his tower room with his Andean books unopened before him, Graham gnawed his lip and meditated. The woman was no woman. She was the veriest child. Or—and he hesitated at the thought—was this naturalness that was overdone? Did she in truth apprehend? It must be. It had to be. She was of the world. She knew the world. She was very wise. No remembered look of her gray eyes but gave the impression of poise and power. That was it—strength! He recalled her that first night when she had seemed at times to glint an impression of steel, of thin and jewel-like steel. In his fancy, at the time, he remembered likening her strength to ivory, to carven pearl shell, to sennit twisted of maidens' hair.

And he knew, now, ever since the brief words at the hitching rails and the singing of the "Gypsy Trail," that whenever their eyes looked into each other's it was with a mutual knowledge of unsaid things.

4. Analytical reading.

- ***Character Development***: Examine how Paula is introduced at the beginning of the book and evolve in the eighteenth chapter.
- ***Perspective Shifts***: Are there any shifts in perspective or point of view?
- ***Foreshadowing Clues***: Can you identify elements of foreshadowing that hint at future events in the novel?

Chapter 19

1. Reading comprehension.

a) What is the main focus of the chapter?

b) Why does Paula fill the house with the guests?

c) What motifs or desires are revealed or explored in this chapter?

d) Are there any notable changes or developments in the relationships between characters in this chapter?

2. Language focus.

Paula uses a lot of descriptive details comparing herself to Dick Forrest in this chapter. Identify similarities and differences.

Similar features	Different features	Additional information

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

Much of the growing situation was veiled to the three figures of it. Graham did not know of Paula's desperate efforts to cling close to her husband, who, himself desperately busy with his thousand plans and projects, was seeing less and less of his company. He always appeared at lunch, but it was a rare afternoon when he could go out with his guests. Paula did know, from the multiplicity of long, code telegrams from Mexico, that things were in a parlous state with the Harvest Group. Also, she saw the agents and emissaries of foreign investors in Mexico, always in haste and often inopportune, arriving at the ranch to confer with Dick. Beyond his complaint that they ate the heart out of his time, he gave her no clue to the matters discussed.

"My! I wish you weren't so busy," she sighed in his arms, on his knees, one fortunate morning, when, at eleven o'clock, she had caught him alone.

4. Analytical reading.

- ***Thematic Depth***: Which thematic elements have become more pronounced, and what new thematic elements are introduced in this chapter?
- ***Plot Progression***: What key events move the plot forward in this chapter?
- ***Conflict and Resolution***: What conflicts arise, and how are they addressed or left unresolved?

5. Creative writing.

Create an unsent letter from Dick to Paula, expressing his feelings and suspicions about her growing affection to Evan, and the pain he feels about their potential relationship (Appendix 1).

Chapter 20

1. Reading comprehension.

a) How does the chapter develop the storyline of the book?

b) How does the chapter demonstrate the intersection between romance and realism?

c) Are there any significant dialogues or discussions in the chapter?

d) Analyze Paula's the quote: "Don't you see? The effect is that there is nothing solid in any human judgment. Nothing is right. Nothing is wrong. One is left compassless, rudderless, chartless on a sea of ideas. Shall I do this? Must I refrain from that? Will it be wrong? Is there any virtue in it?"

2. Language focus.

Paula uses a lot of descriptive and sometimes ironic details comparing Dick Forrest and Evan Graham in this chapter. Identify similarities and differences.

Similar features	Different features	Additional information

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

For the first time alone since he had seen the tally-ho off, Dick stepped out on his sleeping porch to the row of barometers and thermometers on the wall. But he had come to consult, not them, but the girl's face that laughed from the round wooden frame beneath them.

"Paula, Paula," he said aloud, "are you surprising yourself and me after all these years? Are you turning madcap at sober middle age?"

He put on leggings and spurs to be ready for riding after lunch, and what his thoughts had been while buckling on the gear he epitomized to the girl in the frame.

"Play the game," he muttered. And then, after a pause, as he turned to go: "A free field and no favor ... and no favor."

4. Analytical reading.

- ***Narrative Perspective***: Analyze the point of view from which the chapter is presented. Discuss how it affects the reader's understanding of the story.
- ***Literary Devices***: Find examples of literary devices such as metaphors, similes, personification, etc.

5. Food for thought.

Creative Continuation — Character's Inner Thoughts: Continue a monologue from the excerpt above revealing Dick's inner thoughts about the events of the chapter, his suspicions, doubts, and pain he is experiencing.

Chapter 21

1. Reading comprehension.

a) Identify the key events that take place in the chapter and their significance to the overall plot.

b) How do the interactions between characters evolve in this chapter?

2. Translate the excerpt into Russian.

Graham, riding solitary through the redwood canyons among the hills that overlooked the ranch center, was getting acquainted with Selim, the eleven-hundred-pound, coal-black gelding which Dick had furnished him in place of the lighter Altadena. As he rode along, learning the good nature, the roguishness and the dependableness of the animal, Graham hummed the words of the "Gypsy Trail" and allowed them to lead his thoughts. Quite carelessly, foolishly, thinking of bucolic lovers carving their initials on forest trees, he broke a spray of laurel and another of redwood. He had to stand in the stirrups to pluck a long-stemmed, five-fingered fern with which to bind the sprays into a cross. When the patteran was fashioned, he tossed it on the trail before him and noted that Selim passed over without treading upon it. Glancing back, Graham watched it to the next turn of the trail. A good omen, was his thought, that it had not been trampled.

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

It was no longer a question of going. That was definitely settled. Dick had certain rights, true. But Paula had her rights, and

did he have the right to go, after what had happened, unless ... unless she went with him? To go now was to kiss and ride away. Surely, since the world of sex decreed that often the same men should love the one woman, and therefore that perfidy should immediately enter into such a triangle—surely, it was the lesser evil to be perfidious to the man than to the woman.

It was a real world, he pondered as he rode slowly along; and Paula, and Dick, and he were real persons in it, were themselves conscious realists who looked the facts of life squarely in the face.

This was no affair of priest and code, of other wisdoms and decisions. Of themselves must it be settled. Someone would be hurt. But life was hurt. Success in living was the minimizing of pain. Dick believed that himself, thanks be. The three of them believed it. And it was nothing new under the sun. The countless triangles of the countless generations had all been somehow solved. This, then, would be solved. All human affairs reached some solution.

4. Analytical reading.

- ***Symbolic Meanings***: Are there any symbols in the chapter? What might they represent?
- ***Setting Significance***: How does the setting in this chapter influence the events that unfold?

5. Creative task.

Describe a thunderstorm at the Big House, using the weather as a metaphor for the emotional turmoil within Paula.

6. Writing.

Reader's Response: Write a blog entry about your personal reaction to the chapter.

Chapter 22

1. Reading comprehension.

a) Describe the verbal argument between Dick and Terrence. What is Paula's opinion in the subject matter?

b) Later Dick deliberately introduces a new train of thought in the conversation. Describe and analyze it.

c) Comment on the Mr. Forrest's opinion: "I wouldn't kill Paula. No would I kill you, Leo. That wouldn't be playing the game. No matter what I felt at heart, I'd say, 'Bless you, my children.' But just the same—" He paused, and the laughter signals in the corners of his eyes advertised a whimsey—"I'd say to myself that Leo was making a sad mistake. You see, he doesn't know Paula."

2. Central ideas.

Identify three central ideas of the chapter and find supporting quotes from the text. Fill in the table below.

Central Idea	Central Idea	Central Idea
Quote	Quote	Quote

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

To look at Dick's face it would have been unguessed that he was aught but a carefree, happy arguer. Nor did Graham, nor did Paula, Dick's dozen years' wife, dream that his casual careless glances were missing no movement of a hand, no change of position on a chair, no shade of expression on their faces.

What's up? was Dick's secret interrogation. Paula's not herself. She's positively nervous, and all the discussion is responsible.

And Graham's off color. His brain isn't working up to mark. He's thinking about something else, rather than about what he is saying. What is that something else?

And the devil of speech behind which Dick hid his secret thoughts impelled him to urge the talk wider and wilder.

4. Analytical reading.

- ***Reader's Interpretation***: How might different readers interpret the events of this chapter?
- ***Cultural Context***: How does the cultural context of the era manifest in this chapter?

5. Discussion.

Point of View: Retell the chapter from Paula's perspective. Analyze how the focus, pace, dialogue dynamics shift.

Chapter 23

1. Reading comprehension.

a) What is the main focus of the chapter?

b) Provide a summary of the chapter in 50–80 words.

c) How does Jack London depict the relationship between Mr. and Mrs. Forrest in this chapter? Are there any notable changes?

d) In what ways does the author use the symbolism in the chapter?

e) Comment on the quote: " 'Oh, well,' he muttered, as he drew up the bedcovers, propped the pillows behind him and reached for a stack of proofsheets, 'whatever it is I'll have to play it.' He looked sidewise at her picture. 'But, oh, Little Woman, I wish you wouldn't,' was the sighed good night."

2. Excerpt analysis.

As their hands fell apart, she glanced swiftly at Dick; for she had learned much, in their dozen years together, of his flashes of observance, and had come to stand in awe of his almost uncanny powers of guessing facts from nuances, and of linking nuances into conclusions often startling in their thoroughness and correctness.

But Dick, his shoulder toward her, laughing over some quip of Hancock, was just turning his laughter-crinkled eyes toward her as he started to accompany Graham.

No, was her thought; surely Dick had seen nothing of the secret little that had been exchanged between them. It had been very little, very quick—a light in the eyes, a muscular quiver of the fingers, and no lingering. How could Dick have seen or sensed? Their eyes had certainly been hidden from Dick, likewise their clasped hands, for Graham's back had been toward him.

Just the same, she wished she had not made that swift glance at Dick. She was conscious of a feeling of guilt, and the thought of it

hurt her as she watched the two big men, of a size and blondness, go down the room side by side. Of what had she been guilty? She asked herself. Why should she have anything to hide? Yet she was honest enough to face the fact and accept, without quibble, that she had something to hide. And her cheeks burned at the thought that she was being drifted into deception.

3. Analytical reading.

- ***Internal Conflict***: How does the chapter further develop the protagonist's inner conflict?
- ***Setting Analysis***: Describe the setting of the chapter and its impact on the story's progression.
- ***Character Development***: How do the characters' relationships evolve in the chapter, particularly between Dick Forrest and Evan Graham? Provide specific examples of their interactions and how their dynamics have changed since the earlier chapters.

4. Creative writing.

Write a short story from the perspective of a piano in the Big House, detailing the changes it has witnessed over the years and the observations that can be made of the recent events.

Chapter 24

1. Reading comprehension.

a) What are the major events that occur in the 24th chapter?

b) What are emotional or psychological conflicts presented in the chapter?

c) How does Jack London use language and descriptions to create atmosphere and tension in this chapter?

d) Why has Paula been avoiding Dick?

e) Dick assumes that it could be a good idea to take away Paula on one of their travel-jaunts, but rejects this thought. Why?

2. Language focus.

Translate the following sentences into Russian.

a) As luck would have it, beyond chance guests for lunch or dinner, the Big House was empty.

b) He remembered this morning pilgrimage of hers had been originated by her, and by her, somewhat persistently, had been kept up.

c) He smiled as he realized that that morning embrace, now that it was not tendered him, had become suddenly desirable.

d) But he had not failed to observe the flutter of alarm that shadowed her eyes so swiftly, and that so swiftly was gone as she clapped her hands and was herself.

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

"Got a telegram from Evan," he told Paula. "Won't be back till the four o'clock day after to-morrow."

"And after all my trouble!" she exclaimed. "Now the lilacs will be wilted and spoiled."

Dick felt a warm glow of pleasure. There spoke his frank, straightforward Paula. No matter what the game was, or its outcome, at least she would play it without the petty deceptions. She had always been that way—too transparent to make a success of deceit.

Nevertheless, he played his own part by a glance of scarcely interested interrogation.

"Why, in Graham's room," she explained. "I had the boys bring a big armful and I arranged them all myself. He's so fond of them, you know."

4. Analytical reading.

- ***Mood and Tone***: Describe the mood and tone of the chapter and find textual evidence to support your claim.
- ***Emotional Development***: What emotions are the characters experiencing, and how are they conveyed?

5. Food for thought.

Alternate decision: Think of an alternate decision of Dick. Consider if he should take Paula away on a year-long trip, and explore the implications it would have on the characters and the overall message of the story.

Chapter 25

1. Reading comprehension.

a) Identify the key events that take place in the chapter and their significance to the overall plot.

b) What are emotional or psychological conflicts presented in the chapter?

c) Analyze Mr. Forrest's thoughts and feelings as he interacts with Paula in the chapter.

d) Comment on the quote: "… he drove a high-powered machine at high speed over busy country roads. But drive as he would, transact business as he would, at high pressure with Carlson and Wing Fo Wong, continually, in the middle ground of his consciousness, persisted the thought that Paula had gone out of her way and done the most unusual in driving Graham the long eight miles from Eldorado to the ranch."

2. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

"Phew! Imagine little Paul's thoughts if I dared that drive with some charming girl!"

He laughed at the fancy as he pictured it, for, most early in their marriage, he had gauged Paula's capacity for quiet jealousy. Never had she made a scene, or dropped a direct remark, or raised a question; but from the first, quietly but unmistakably, she had conveyed the impression of hurt that was hers if he at all unduly attended upon any woman.

He grinned with remembrance of Mrs. Dehameny, the pretty little brunette widow—Paula's friend, not his—who had visited in the long ago in the Big House. Paula had announced that she was

not riding that afternoon and, at lunch, had heard him and Mrs. Dehameny arrange to ride into the redwood canyons beyond the grove of the philosophers. And who but Paula, not long after their start, should overtake them and make the party three! He had smiled to himself at the time, and felt immensely tickled with Paula, for neither Mrs. Dehameny nor the ride with her had meant anything to him.

So it was, from the beginning, that he had restricted his attentions to other women. Ever since he had been far more circumspect than Paula. He had even encouraged her, given her a free hand always, had been proud that his wife did attract fine fellows, had been glad that she was glad to be amused or entertained by them. And with reason, he mused. He had been so safe, so sure of her—more so, he acknowledged, than had she any right to be of him. And the dozen years had vindicated his attitude, so that he was as sure of her as he was of the diurnal rotation of the earth. And now, was the form his fancy took, the rotation of the earth was a shaky proposition and old Oom Paul's flat world might be worth considering.

3. Analytical reading.

- ***Literary Techniques***: Identify any literary techniques Jack London uses in this chapter. How do they enhance the story?
- ***Character Insight***: How does the chapter further develop the protagonist's character traits?
- ***Motivational Analysis***: What motivations are revealed for the main characters in this chapter?

4. Creative task.

Music Playlist: Create a playlist of songs that match central ideas or mood of the chapter and explain your selection.

Chapter 26

1. Reading comprehension.

a) Does this chapter shake up the dynamics of the love triangle between Dick, Paula and Evan? How?

b) How is Paula describing her feelings?

c) Why is Dick certain about Paula's affection for Evan?

d) Why is Paula angry with Dick?

e) Why does she call herself "a huntress"?

2. Excerpt analysis.

What makes the excerpt important?

> *"Then I must go," he threatened, without any sense of threatening. She made a gesture of protest. "The present situation is impossible, unbearable. I feel like a cur, and all the time I know I am not a cur. I hate deception—oh, I can lie with the Pathan, to the Pathan—but I can't deceive a man like Great Heart. I'd prefer going right up to him and saying: 'Dick, I love your wife. She loves me. What are you going to do about it?'"*
>
> *"Do so," Paula said, fired for the moment. Graham straightened up with resolution.*
>
> *"I will. And now."*
>
> *"No, no," she cried in sudden panic. "You must go away."*
>
> *Again her voice trailed off, as she said, "But I can't let you go."*

3. Analytical reading.

- ***Narrative Perspective***: Discuss the point of view used in the chapter and its effectiveness.
- ***Thematic Elements***: What new thematic elements are introduced, and how do they relate to the overall narrative?
- ***Conflict Exploration***: What conflicts arise in this chapter, and how do they drive the plot forward?

- ***Social Issues***: Discuss any social issues raised in the chapter and their relevance today.

4. Creative task.

Dramatic Performance: Prepare and perform a dramatic reading of the beginning of the chapter (a conversation between Evan and Paula).

5. Writing.

Reader's Response: Write a blog entry about your personal reaction to the chapter.

Chapter 27

1. Reading comprehension.

a) What internal struggles do the characters face?

b) What are the turning points in this chapter, and why are they significant?

c) Why does Paula confirm that Mr. Forrest is Great Heart?

d) Why does Paula call her husband "My Rock of Ages"?

e) How does Paula describe the difference in Dick's and Evan's affection for her?

f) Describe Paula's ambiguous feelings during the evening in the Big Room.

g) Why does Dick find himself "lacking courage to look at their faces"?

2. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

"You are right," Graham murmured sympathetically. "I well named him when I named him Great Heart."

"I call him my Rock of Ages," Paula said gratefully. "He is so solid. He stands in any storm.—Oh, you don't really know him. He is so sure. He stands right up. He's never taken a cropper in his life. God smiles on him. God has always smiled on him. He's never been beaten down to his knees… yet. I… I should not care to see that sight. It would be heartbreaking. And, Evan—" Her hand went out to his in a pleading gesture that merged into a half-caress. "—I am afraid for him now. That is why I don't know what to do. It is not for myself that I back and fill and hesitate. If he were ignoble, if he were narrow, if he were weak or had one tiniest shred of mean-

ness, if he had ever been beaten to his knees before, why, my dear, my dear, I should have been gone with you long ago."

Her eyes filled with sudden moisture.

3. Analytical reading.

- ***Dialogue Analysis***: How do the dialogues contribute to characters' development and plot advancement?
- ***Personal Reflection***: How did this chapter affect your understanding of the novel's message or themes?

4. Food for thought.

Deliver a monologue from Dick's perspective, expressing his thoughts on his marriage to Paula and his vision for their future in the Big House.

5. Creative writing.

Write a dialogue between Paula and a close friend, where she confides her doubts and aspirations, seeking advice on her future.

Chapter 28

1. Reading comprehension.

a) What role does the Big House play in this chapter?

b) Which characters are highlighted in this chapter and why do you believe the author choose to focus on them?

c) Are there any new symbols introduced? What might they represent?

2. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

Oh Dear's lips trembled, and she wrung her trembling hands, nerving herself, as he could see, to speech.

"Mister Forrest," she began haltingly, "maybe you think me fool, but I like say something. You very kind man. You very kind my old mother. You very kind me long long time… " She hesitated, moistening her frightened lips with her tongue, then braved her eyes to his and proceeded. "Mrs. Forrest, she, I think…"

But so forbidding did Dick's face become that she broke off in confusion and blushed, as Dick surmised, with shame at the thoughts she had been about to utter.

"Very nice picture Mrs. Forrest make," he put her at her ease. The Chinese girl sighed, and the same compassion returned into her eyes as she looked long at Dick's portrait. She sighed again, but the coldness in her voice was not lost on Dick as she answered: "Yes, very nice picture Mrs. Forrest make."

She looked at him with sudden sharp scrutiny, studying his face, then turned to the canvas and pointed at the eyes. "No good," she condemned. Her voice was harsh, touched with anger.

"No good," she flung over her shoulder, more loudly, still more harshly, as she continued down the room and out of sight on

Paula's sleeping porch. Dick stiffened his shoulders, unconsciously bracing himself to face what was now soon to happen. Well, it was the beginning of the end. Oh Dear knew. Soon more would know, all would know. And in a way he was glad of it, glad that the torment of suspense would endure but little longer.

3. Analytical reading.

- ***Social Issues***: Discuss social issues raised in the chapter and their relevance today.
- ***Critical Questions***: Formulate critical questions that arise from the events of the chapter.
- ***Emotional Undertones***: What emotions are evoked in this chapter, and through which literary devices?

4. Food for thought.

Character's Inner Thoughts: Write and perform Mr. Forrest's monologue reflecting on the events of the chapter.

5. Writing.

Literary Critique: Write a critique review of the chapter, discussing its strengths and weaknesses.

Chapter 29

1. Reading comprehension.

a) Identify the key events that take place in the chapter and their significance to the overall plot.

b) Provide a summary of the chapter in 50–80 words.

c) How does Jack London use language and descriptions to create atmosphere and tension in this chapter?

d) What did Dick ask Ernestine as a great favor?

2. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

Graham and Paula paused, and he was for giving her his arm and leading her inside, but she clung to him in sudden impulse. Man-like, cautious, he slightly resisted for a moment, but with one arm around his neck she drew his head willingly down to the kiss. It was a flash of quick passion. The next instant, Paula on his arm, they were passing in and Paula's laugh was ringing merrily and naturally.

Dick clutched at the pillar and eased himself down abruptly until he sat flat on the pavement. Accompanying violent suffocation, or causing it, his heart seemed rising in his chest. He panted for air. The cursed thing rose and choked and stifled him until, in the grim turn his fancy took, it seemed to him that he chewed it between his teeth and gulped it back and down his throat along with the reviving air. He felt chilled, and was aware that he was wet with sudden sweat.

"And who ever heard of heart disease in the Forrests?" he muttered, as, still sitting, leaning against the pillar for support, he mopped his face dry. His hand was shaking, and he felt a slight nausea from an internal quivering that still persisted.

It was not as if Graham had kissed her, he pondered. It was Paula who had kissed Graham. That was love, and passion. He had seen it, and as it burned again before his eyes, he felt his heart surge, and the premonitory sensation of suffocation seized him. With a sharp effort of will he controlled himself and got to his feet.

"By God, it came up in my mouth and I chewed it," he muttered. "I chewed it."

3. Analytical reading.

- ***Dialogue Study***: Identify important dialogues and discuss what they reveal about the characters.
- ***Character Interactions***: How do the interactions between Evan and Paula in this chapter differ from the previous chapters?
- ***Mood and Tone***: Describe the mood and tone of the chapter and find textual evidence to support your claim.
- ***Emotional Development***: What emotions are the characters experiencing, and how are they conveyed?
- ***Predictive Analysis***: Based on this chapter, make predictions about the direction of the plot.

4. Creative writing.

Write a monologue from Ernestine's perspective, expressing her thoughts on the recent events and the life in the Big House.

Chapter 30

1. Reading comprehension.

a) What does this chapter reveal about the central idea of the novel?

b) How does Paula's character evolve in this chapter?

c) What has Dick decide to do at the beginning of the chapter?

d) Describe the dialogue between Paula and Dick.

e) What decision has Dick made at the end of the chapter?

2. Central ideas.

Identify three central ideas of the chapter and find supporting quotes from the text. Fill in the table below.

Central Idea	Central Idea	Central Idea
Quote	Quote	Quote

3. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

"And please, please be not frightened, timid, sweet, beautiful, proud, little bird-woman. See. I release you. Know that I love you most dearly, and that I am considering you as well as myself, and before myself, all the while."

He drew his chair away from her, leaned back, and saw confidence grow in her eyes.

"I shall tell you all my heart," he continued, "and I shall want you to tell me all your heart."

"This love for me is something new?" she asked. "A recrudescence?"

"Yes, a recrudescence, and no."

"I thought that for a long time I had been a habit to you," she said.

"But I was loving you all the time."

"Not madly."

"No," he acknowledged. "But with certainty. I was so sure of you, of myself. It was, to me, all a permanent and forever established thing. I plead guilty. But when that permanency was shaken, all my love for you fired up. It was there all the time, a steady, long-married flame."

4. Analytical reading..

- ***Character Interactions***: How do the interactions between Dick and Paula in this chapter differ from the previous chapters?
- ***Character Insight***: How does the chapter further develop the protagonist's character traits?
- ***Personal Reflection***: How did this chapter affect your understanding of the novel's message or themes?

5. Writing.

Write a blog post of 150–200 words on your impressions of the chapter and predict the potential development of the last chapter.

Chapter 31

1. Reading comprehension.

a) Provide a summary of the chapter in 50–80 words.
b) What internal struggles do the characters face?
c) Comment on the quote: "She beat me to it."
d) What was Paula's final regret?

2. Excerpt analysis.

What makes the excerpt important? You might analyze the characters, symbol, plot, word choice, conflict, point of view, tone, mood, imagery, etc.

"Red Cloud, I do love you," she said. "My mind is made up. I shall never have any man but you in all this world. Now be good, and let me dress. I'll have to rush for lunch as it is."

"May I come over?—for a moment?" he begged.

"Not yet, eager one. In ten minutes. Let me finish with Oh Dear first. Then I'll be all ready for the hunt. I'm putting on my Robin Hood outfit—you know, the greens and russets and the long feather. And I'm taking my 30–30. It's heavy enough for mountain lions."

"You've made me very happy," Dick continued.

"And you're making me late. Ring off.—Red Cloud, I love you more this minute—" He heard her hang up, and was surprised, the next moment, that somehow he was reluctant to yield to the happiness that he had claimed was his. Rather, did it seem that he could still hear her voice and Graham's recklessly singing the "Gypsy Trail." Had she been playing with Graham? Or had she been playing with him? Such conduct, for her, was unprecedented and incomprehensible. As he groped for a solution, he saw her again in the moonlight, clinging to Graham with upturned lips, drawing

Graham's lips down to hers. Dick shook his head in bafflement, and glanced at his watch. At any rate, in ten minutes, in less than ten minutes, he would hold her in his arms and know.

3. Food for thought.

Describe a moment of epiphany for Paula, where she realizes her true desires and the path she must take, regardless of the expectations of others. Imagine a final monologue from Paula, reflecting on her journey and the lessons she has learned, as she stands at a crossroads, ready to embrace her destiny.

4. Writing.

Write a reflective essay on how the novel has impacted you.

5. Literary analysis.

Write a literary analysis of the book (Appendix 2).

QUESTIONS FOR IN-DEPTH STUDY OR DISCUSSION

1. How does the opening scene set the tone for the novel?
2. What are the main themes introduced in the first few chapters?
3. How is the concept of love portrayed in the novel?
4. What role does social class play in the characters' interactions?
5. How does the setting influence the narrative?
6. What conflicts drive the plot forward?
7. How are the characters' relationships with each other developed?
8. What literary devices does London use to enhance the story?
9. How does the protagonist's background influence his decisions?
10. What is the significance of the title in relation to the story?
11. How do the characters evolve throughout the novel?
12. What moral dilemmas are presented, and how are they resolved?
13. How does the narrative structure affect the reader's understanding?
14. What symbols are used, and what do they represent?
15. How does London address the themes of life and death?
16. What is the impact of the novel's historical context on its events?
17. How does nature feature in the characters' lives?
18. What philosophical questions does the novel raise?
19. How does the author explore the concept of identity?
20. What is the role of dreams and aspirations in the novel?
21. How are gender roles challenged or reinforced?
22. What is the significance of the relationships between humans and animals?
23. How does the novel reflect Jack London's personal beliefs?
24. What is the effect of the narrative's pacing on the story's development?
25. How does the novel explore the idea of destiny?

26. What are the turning points in the plot, and why are they significant?

27. How does the author use foreshadowing?

28. What are the psychological aspects of the characters' behaviors?

29. How does the novel address issues of power and control?

30. What is the role of intuition versus logic in the characters' choices?

31. How does the novel comment on societal norms and expectations?

32. What internal struggles do the characters face?

33. How does the author depict the concept of freedom?

34. What are the implications of the novel's ending?

35. How does the narrative voice influence the story?

36. What historical events are referenced, and how do they relate to the plot?

37. How does the novel examine the idea of legacy?

38. What are the contrasts between city life and rural life in the novel?

39. How does the author use irony, and to what effect?

40. What is the significance of the dialogues in the plot?

41. How does the novel explore the theme of sacrifice?

42. What are the different perspectives on wealth and success?

43. How does the novel address the concept of truth?

44. What are the implications of the characters' secrets?

45. How does the novel portray the passage of time?

46. What role does fate play in the characters' lives?

47. How does the novel explore the tension between individual desires and societal expectations?

48. What are the novel's critiques of contemporary social issues?

49. How does the author use contrast between characters to explore themes?

50. What lessons can be learned from the characters' journeys?

These questions are designed to provoke discussions, allowing readers to delve deeper into the layers of Jack London's "The Little Lady of the Big House."

IDEAS FOR THE FINAL PROJECT

Here are some theme project ideas for final reading class presentation of "The Little Lady of the Big House" by Jack London:

1. ***Character Evolution***: Trace the development of a character throughout the novel and present findings in a creative format.
2. ***Setting Analysis***: Explore the significance of the novel's setting and how it influences the story.
3. ***Motif Hunt***: Identify and discuss recurring motifs and their meanings.
4. ***Narrative Voice***: Examine the impact of the narrative voice on the story's delivery.
5. ***Historical Relevance***: Research the historical period of the novel and create a presentation on its influence on the plot.
6. ***Symbolism Artwork***: Create artwork inspired by the symbolism found in the novel.
7. ***Philosophical Inquiry***: Discuss the philosophical underpinnings of the novel.
8. ***Social Class Dissection***: Analyze the representation of social class and its effects on the characters.
9. ***Author's Influence***: Investigate how Jack London's personal experiences shaped the novel.
10. ***Modern Parallels***: Draw parallels between the novel's themes and current events.
11. ***Book Soundtrack***: Compile a soundtrack that fits the mood and themes of the book.
12. ***Fashion of the Era***: Create a fashion lookbook based on the clothing descriptions in the book.
13. ***Literary Devices***: Analyze the literary devices used by Jack London in the book. Look for examples of symbolism, metaphor, and foreshadowing, and discuss their effect on the story.
14. ***Quotation Reflection***: Choose significant quotes from the book and explain its importance.

15. ***Ethical Dilemmas***: Present and discuss ethical dilemmas faced by the characters.

16. ***Thematic Collage***: Create a collage that visually represents the novel's themes.

17. ***Book Mapping***: Map out the novel's plot and character relationships visually.

18. ***Cultural Research***: Delve into the cultural backdrop of the novel and its impact on the characters.

19. ***Book Photography***: Take photographs that capture the essence of scenes or themes from the book.

20. ***Novel's Legacy***: Discuss the novel's impact on literature and society since its publication.

21. ***Themes Exploration***: Identify and explore the major themes of the novel. How does Jack London address issues of love, marriage, and fidelity?

22. ***Modern Comparison***: Compare and contrast the societal norms and values presented in the novel with those of today. How have perceptions of relationships and personal fulfillment evolved since the early 20th century?

APPENDICES

Appendix 1

Creative tasks examples

Creative writing tasks help to deepen your understanding of the characters and themes within the novel. You can choose any character and imagine their private thoughts at key moments in the story. It's a way to engage with the text on a personal level and to consider the nuances of human emotion and relationships that Jack London portrays.

1. *Diary Entries*

Diary Entry: Dick Forrest

May 5, 1915

The Big House is quiet tonight. The kind of quiet that seems to amplify one's inner turmoil. I walked through the halls, my footsteps echoing against the walls that have witnessed so much joy, so much sorrow. I cannot shake the feeling of discontent that has settled in my heart like an unwelcome guest.

Paula is as radiant as ever, her spirit as untamable as the wild lands that surrounds us. Yet, I see the flicker of restlessness in her eyes, a mirror to my own soul. How can one so full of life seem so distant? Our conversations, once filled with dreams and laughter, now dance around the things left unsaid.

I stood by the window overlooking the pastures, the moon casting a silver glow over the land. It's in these silent moments that I question the choices that have led us here. Have I been blind to her needs, her desires? The thought that I may not be enough for her is a silent scream in the stillness of the night.

Tomorrow, I will ride out at dawn, as I always do. But tonight, I am a prisoner of my own making, confined by walls built with love and fear. Perhaps the morning light will bring clarity, or perhaps it will only serve to illuminate the doubts that haunt me.

Dick Forrest

Diary entry: Evan Graham

May 11, 1915

Today was yet another day filled with the beauty and complexities of life at the Big House. As I sit here in my room, the soft glow of the lamp illuminates the pages of my diary, and I can't help but reflect on the events of the day.

I spent the morning riding with Paula, the Little Lady of this grand estate. Her grace and spirit are unmatched, and I find myself drawn to her more and more each day. The way she commands the horse beneath her, the wind in her hair, it's as if she's one with the very nature that surrounds us. It's a stark contrast to the life I've known, filled with the hustle of the city and the constant noise of society.

In the afternoon, I found myself in deep conversation with Dick, discussing the intricacies of his agricultural innovations. His mind is sharp, and his vision for the future of farming is nothing short of revolutionary. Yet, there's a tension between us that I can't quite place. Perhaps it's the unspoken understanding of the bond that's forming between Paula and me.

The evening was s'ent in the company of the Forrests and their guests, engaging in lively debates and enjoying the exquisite music that filled the air. I played the piano, and Paula sang, her voice a haunting melody that seemed to echo the very essence of the wilderness.

I retire to bed with a heavy heart, aware of the delicate balance of emotions that swirl around me. The Big House is a world unto itself, and I am both an outsider and a participant in its intricate dance.

Until tomorrow,

Evan Graham

2. *Unsent letters*

Dear Evan,

In the solitude of my study, with the soft glow of lamplight casting shadows upon the walls, I find myself compelled to write to you. This letter, however, will remain sealed, a silent testament to the complex web of emotions that has woven itself around our lives.

Our friendship has been a source of strength and camaraderie, a bond forged through shared experiences and mutual respect. Yet, as I observe the subtle shifts in the dynamics between you, Paula, and myself, I am struck by a sense of foreboding. The undercurrents of a love triangle, though unspoken, are palpable, and they threaten to alter the landscape of our relationships irrevocably.

I write not to accuse or to demand, but to express the turmoil that churns within me. The love I have for Paula is a constant in my life, a beacon that has guided me through the trials and triumphs of our journey together. To see her eyes light up in your presence, to witness the unspoken connection that has taken root between you, is to confront a reality that I am ill-prepared to face.

The moral dilemma is acute: to uphold the sanctity of my marriage vows, or to acknowledge the evolving nature of love and the possibility that it may transcend the boundaries we have set for ourselves. It is a choice that weighs heavily upon my conscience, a burden that I carry with each breath I take.

In the days to come, I will continue to navigate this intricate dance of emotions, striving to maintain the equilibrium that has defined our interactions. I will seek a path that honors the love I have for Paula, the respect I hold for you, and the integrity of the life we have all built together.

May this letter serve as a silent plea for understanding, a request for the space to reconcile the conflicting tides of my heart. And may our friendship, tested by the fires of human emotion, emerge tempered and true.

Dick Forrest

Dear Evan,

In the quiet of the night, when the world seems to hold its breath, I find myself reaching out to you through words that will never find their way to your eyes. This letter, unsent and unseen, is a silent confession, a whisper of thoughts that dare not break the surface of our shared reality.

I am compelled to write, to articulate the feelings that have taken root in the garden of my heart. Your presence in my life has been a gift, a breath of fresh air that has stirred the stagnant waters of my existence. With you, I have rediscovered a part of myself that I had thought lost to the passage of time and the demands of a life built on duty and responsibility.

The connection between us is a delicate thread, woven from the shared moments of laughter, the exchange of ideas, and the unspoken understanding that passes between us in the briefest of glances. It is a thread that I dare not pull, for fear of unraveling the tapestry of our lives.

I am bound by the love I have for Dick, a love that has been the foundation of the Big House and the life we have built together. Yet, I cannot deny the pull of the unknown, the allure of a path that branches off from the one I tread. You represent a possibility, a different kind of love that challenges the very essence of who I am and who I thought I would always be.

This letter is a testament to the turmoil within me, a plea for understanding that I cannot voice aloud. I am caught in a dance between the past and the future, between the woman I am and the woman I might have been.

Please know that in writing this, I do not seek to disrupt the harmony of our lives. Rather, I seek solace in the act of confession, a release of the burden that weighs upon my soul. I will never send this letter, for to do so would be to invite chaos into the order we have so carefully maintained.

Instead, I will fold these words and tuck them away, a secret kept between the pages of a book that will never be opened. And in the morning, I will greet you with a smile, our secret unspoken, our hearts guarded by the unwritten rules of the world we inhabit.

With a heart full of unspoken words,
Paula

3. ***Letter to younger self***

Dear Younger Dick Forrest,

I hope this letter finds you well, my younger self, brimming with the vigor and enthusiasm that the world has to offer. As I sit here, reflecting on the journey that has brought me to this point, I feel compelled to reach out to you and share some words of wisdom and advice.

First and foremost, cherish every moment you have with those you love. Life has a way of throwing unexpected challenges our way, and it's during those times that the support of loved ones becomes invaluable. So make time for your family, spend quality moments with your friends, and never hesitate to express your love and appreciation for them.

Remember, success is not solely measured by material wealth or societal achievements. True success lies in finding joy in the smallest of victories and embracing the beauty that surrounds you. Take the time to appreciate nature's wonders—the gentle caress of a morning breeze or the mesmerizing colors of a sunset—these are the moments that will nourish your soul.

Do not be afraid to take risks, my dear younger self. Life is meant to be lived fully and boldly. Embrace the unknown, step outside your comfort zone, and discover new horizons. Yes, there will be moments of fear and doubt along the way, but trust in yourself and your abilities. Remember that failure is not a reflection of your worth but an opportunity for growth.

As you embark on your journey through life, never lose sight of your passions and dreams. Pursue them with unwavering determination and never let anyone discourage you from following your

heart's desires. Remember that obstacles are merely stepping stones towards greatness— it's how you overcome them that defines who you are.

Finally, never forget to be kind—to others as well as yourself. Acts of kindness have a ripple effect that reaches far beyond what we can comprehend. In a world often marred by chaos and strife, let compassion guide your actions. Life may present its fair share of challenges to us both now and in the future; however resilient we may be it's our ability to face those challenges head-on that shapes our character.

So my younger self, embrace life's adventures with an open heart and a curious mind. Trust in yourself even when things seem uncertain; for time has a way of unraveling its secrets before our eyes.

Wishing you boundless joy,
Dick Forrest

4. ***An Interview***

Interviewer: Good morning, Mr. Forrest. Thank you for joining us for this interview.

Dick Forrest: Thank you for having me. It's a pleasure to be here.

Interviewer: To begin, could you tell us a bit about your life at this point? What has transpired since our last encounter with you in "the Big House"?

Dick Forrest: Certainly. Since then, my life has undergone significant transformation. I've continued managing the ranch with great passion and dedication, focusing on sustainable farming practices and environmental conservation. I've also embarked on various community initiatives to give back to the wonderful people around me who have supported our journey.

Interviewer: That's commendable. Can you share some of the milestones or accomplishments that have shaped your journey thus far?

Dick Forrest: Absolutely. One key milestone was expanding our ranch's conservation efforts. We've implemented innovative

techniques to promote biodiversity and balance ecological sustainability with agricultural practices. Additionally, we've collaborated with local conservation organizations to protect nearby natural habitats and establish wildlife corridors.

I've also been involved in empowering the local community through education and vocational training programs, offering opportunities for personal growth and development. We believe that supporting others strengthens the fabric of our community.

Interviewer: That sounds wonderful. As you reflect upon this journey so far, are there any valuable life lessons or insights that you would like to share?

Dick Forrest: Certainly. One lesson that stands out is the importance of perseverance in the face of challenges. The road to success is rarely smooth, but with determination and resilience, we can overcome even the most daunting obstacles.

Another critical insight is the power of collaboration and working together towards a common goal. By leveraging strengths and uniting with like-minded individuals and organizations, we can achieve far greater impact than we ever could alone.

Lastly, cherishing moments with loved ones is vital—family remains at the core of my being, providing support in both good times and bad.

Interviewer: Those are valuable lessons indeed. Looking ahead, what exciting future endeavors or projects do you have in mind for yourself?

Dick Forrest: We're currently exploring new ways to expand sustainable practices on our ranch while embracing technological advancements that further enhance our conservation efforts. Moreover, I'm planning to embark on a leadership program focused on environmental advocacy—an opportunity to connect with experts from various fields who can help me amplify my impact in safeguarding our precious natural resources.

Interviewer: That sounds fascinating! We wish you all the success in your endeavors moving forward. Thank you for joining us today and sharing your insights.

Dick Forrest: It has been my pleasure contributing to this interview. Thank you for having me—it's been an insightful conversation about my journey.

5. *Book Review: "The Little Lady of the Big House" — A Literary Critique of the Beginning Chapters*

As an avid reader and lover of literature, I'm always on the lookout for novels that promise to take me on a journey through compelling characters and intricate plots. "The Little Lady of the Big House" by Jack London is one such novel that caught my attention with its intriguing title and promise of exploring complex relationships and societal dynamics. In this review, I will delve into the strengths and weaknesses of the beginning chapters of this book.

Strengths:

Engaging Prose: From the very first page, Jack London's prose captivates the reader with its lyrical quality and vivid descriptions. The opening scene sets the stage for the unfolding drama, drawing the reader into the world of the characters with skillful storytelling.

Character Development: One of the strengths of the beginning chapters is the nuanced portrayal of the main characters. From the enigmatic protagonist to the supporting characters, each character is fleshed out with depth and complexity, making them feel like real individuals with their own desires and motivations.

Exploration of Themes: London adeptly introduces several thematic elements in the beginning chapters, including love, power, and the clash of societal expectations. These themes are woven into the narrative with subtlety, inviting the reader to ponder the deeper implications of the characters' actions and choices.

Weaknesses:

Pacing Issues: While the prose is engaging, the pacing of the beginning chapters feels somewhat uneven. There are moments of

slow buildup interspersed with sudden bursts of action, which can disrupt the flow of the narrative and leave the reader feeling disoriented.

Overreliance on Dialogue: In certain sections, the narrative relies heavily on dialogue to convey information and advance the plot. While dialogue can be an effective storytelling tool, an overabundance of it can lead to a lack of narrative depth and immersion, leaving the reader craving more descriptive prose and internal monologue.

Lack of Context: The beginning chapters introduce several characters and plot threads without providing sufficient context for the reader to fully understand their significance. This can be frustrating for readers who crave a deeper understanding of the story world and its inhabitants.

In conclusion, the beginning chapters of "The Little Lady of the Big House" show promise with engaging prose, well-developed characters, and thought-provoking themes. However, pacing issues and a reliance on dialogue detract from the overall reading experience. Despite these weaknesses, I am intrigued to see how the story unfolds and whether it will live up to its potential in the chapters to come.

Appendix 2

Literary analysis

Literary analysis involves the process of closely examining, interpreting, and evaluating various aspects of a literary work. It delves into themes, symbols, characters, settings, plot structures, and stylistic devices, among other elements, to reveal the deeper meanings and implications conveyed by the author. Furthermore, literary analysis enables us to bridge the gap between personal interpretation and a broader, shared understanding of literature's richness and diversity.

1. Social and historic background.

For successful literary analysis, it is important to understand the conditions in which the text was written and what was happening at that time in the life of the author and his contemporary society.

"The novel "Name/name" describes the events of the _____ rebellion/war/period, which lasted from 1_____ to 1_____".

2. The meaning and symbolism of the title.

The title of the text often carries some meaning, so you need to pay attention to this point. The exception is often poetry, which is sometimes not named at all.

"The symbolic meaning of the title of the play "_____" is in the contact of eras, manifested in relation to_____."

3. Genre of the text.

To correctly identify the genre, you need to pay attention to the form of the work and its specifics. The form of the work and its features (the nature of the story, characters, theme, etc.) will help you decide on the genre.

"The genre of the ____ " " is a social drama. The author defines the genre as _____, which is explained by the _____."

4. Setting

Describing the setting in a literary analysis is an essential aspect of helping readers visualize and understand the environment

in which the narrative takes place: provide a Sense of Place: Start by establishing the physical location of the story. Is it set in a specific country, region, city, or town; describe the geographical features, climate, and natural landmarks that define the place.

"The story is set in the rugged mountains of Alaska, where towering peaks and glaciers shape the isolated landscape……."

5. Theme, idea, subject.

The key point of any literary text analysis. Theme is what the main lesson or moral the author would like the reader to learn. It's the author's message to the reader. The main idea is what the book is mostly about. Typically, the disclosure of ideas occurs through the illumination of certain problems, which also need to be reflected in the analysis. The subject is a topic that acts as the foundation for a work of literature.

"The main theme of _____novel "_____" is disagreements between generations, which the writer reflects through the problem of the relationship between_____. The main idea of the work is the ideological contradictions between _____."

6. Compositional structure and key plot points.

In order to describe the key plot points, you need to focus on the main elements of the structure: exposition; development of the main action (rising action); climax; falling action; denouement.

7. Conflict.

The core of most literary works is conflict: external (hero and society or protagonist and antagonist) or internal (hero with himself). The conflict often acts as the engine of the plot and finds resolution in the denouement.

8. Characters and images.

At this point in the literary analysis of the work, it is necessary to describe the main characters (both positive and negative) and the images that are used in the text to represent them.

9. Author's position.

Literary text analysis will not be complete without displaying the author's attitude to what is happening in the plot. It should be indicated which side the author adheres to, the thoughts and actions of which characters are closer to him.

10. Stylistic and literary devices.

Figurative language helps, even in a small form, to reveal the key thoughts of the author, to understand what is behind this or that image. Here it is necessary to find not only lexical units and syntactic structures, but also figures of speech: epithets and metaphors; hyperboles and litotes; metonymy and synecdoche, etc.

11. Conclusions.

The conclusion is an integral element of a complete analysis of the text, in which the key idea of the literary work is once again noted and its comprehensive characteristics are given.

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CONTENTS

Предисловие 3
Jack London (1876–1916) 5
Tasks 7
Chapter 1 7
Chapter 2 9
Chapter 3 11
Chapter 4 13
Chapter 5 15
Chapter 6 17
Chapter 7 19
Chapter 8 21
Chapter 9 23
Chapter 10 25
Chapter 11 27
Chapter 12 29
Chapter 13 31
Chapter 14 33
Chapter 15 35
Chapter 16 37
Chapter 17 39
Chapter 18 41
Chapter 19 43
Chapter 20 45
Chapter 21 47
Chapter 22 49
Chapter 23 51
Chapter 24 53
Chapter 25 55

Chapter 26 57
Chapter 27 59
Chapter 28 61
Chapter 29 63
Chapter 30 65
Chapter 31 67
Questions for in-depth study or discussion 69
Ideas for the final project 71
Appendices 72
Appendix 1 72
Appendix 2 82
References 85