







Tess of the d'Urbervilles: (a) Style

 refers to links on www.crossref-it.info

- ❖ **Lesson focus:** To examine Hardy's style in the novel.
 - ❖ **Opening exercise:** Each student chooses a writer that s/he knows well
 - It might be a good idea to warn students in the previous lesson, and ask them to bring in examples of their chosen writer's work
 - The quality or type does not matter (for example, some sports writers or columnists would work well)
 - Each student should identify two characteristics of their writer's style
 - Try to comment on how well these stylistic features work for the reader
 - Discuss style generally
 - Some students might be able to identify aspects of their own style.
 - ❖ **Discussion ideas:** Write the following words on the board (or write them on cards to distribute)
 - Wordy / romantic / realistic / awkward / intense / poetic / visual / formal / simple / humorous / difficult / symbolic / inconsistent
 - 'Vote' on which students think apply to Hardy's style (you could allow 'yes', 'no', or 'sometimes' as responses)
 - Discuss responses, including differences of opinion.
 - ❖ **Textual examination:** Look together at Chapter 2
 - Identify as many stylistic features as you can
 - Look, for example, for:
 - Direct, straightforward language
 - Rhythmic sentences
 - Visual description
 - Use of colour
 - Other senses as well as sight
 - Dialogue including dialect
 - Technical terms
 - 'Learned' vocabulary
 - Similes
-  Narrative in *Tess of the d'Urbervilles* > Style in *Tess of the d'Urbervilles*
 -  Narrative in *Tess of the d'Urbervilles* > Nature as sympathetic or indifferent > Hardy's use of Nature
 -  Imagery and symbolism in *Tess of the d'Urbervilles* > Colour symbolism in *Tess*
 - Also look at the example of style in Chapter 5  Imagery and symbolism in *Tess of the d'Urbervilles* > Hardy's use of imagery in *Tess*.
- ❖ **Recreative task:** Write an account of a day (or part of a day) in your life, in the style of Thomas Hardy
 - Try to include as many of his stylistic features as possible.
 - ❖ **Critical task:** Write a commentary on Hardy's style in the passage in Chapter 19 beginning, 'It was a typical summer evening in June...' and ending, '...to pry into each others' history.'
 -  Imagery and symbolism in *Tess of the d'Urbervilles* > Hardy's use of imagery in *Tess*
 - ❖ **Extension task:** Examine two or three of Hardy's poems
 - Compare the style and language of Hardy's poetry with that of his prose in this novel.

Tess of the d'Urbervilles:

(b) The 'country' theme

Tess of the d'Urbervilles: (b) The 'country' theme

☞ refers to links on www.crossref-it.info

- ❖ **Lesson focus:** To understand the rural background of the novel, its significance and Hardy's interest in this theme.
- ❖ **Opening exercise:** Briefly brainstorm the differences between living in a town or city, compared to living in the countryside, in the early 21st Century
 - A few recent newspaper cuttings on urban and rural issues could be examined
 - Think about changes which are taking place and resistance to them.
- ❖ **Discussion ideas:** The critic Arnold Kettle described the thesis of the novel as: 'The destruction of the English peasantry, allied to the fate of a pure woman'.
 - ☞ Social / political background > Agricultural and social conditions. Hardy's presentation of this theme is largely symbolic.
 - Students, in teams, should find examples from throughout the novel under the following headings
 - Each team of students could examine one of the 'Phases'
 - The examples provided can either be given to help students get started or held back in case help is needed.
 - ☞ About the text > Hardy's Wessex
 - **Events** - These provide images of the theme (for example the death of Prince)
 - **Description** - This creates prevailing moods (for example in the ways Talbothays and Flintcomb Ash are described)
 - **Coincidences** - The dice seems to be loaded against Tess in particular (for example the letter under the rug). This heading links with the second half of Arnold Kettle's quotation
- Students need to explain the significance of their examples and how they relate to the theme.
- ❖ **Textual examination:** The interest that Hardy has in this theme, and his symbolic (rather than entirely naturalistic) approach, has been said by some critics to lead to weaknesses in his style
 - Consider the following suggested weaknesses:
 - 'Preaching' directly by the narrator
 - 'Preaching' through the characters
 - Consequent unconvincing dialogue
 - Lack of psychological realism
 - Tendency for characters to be caricatures
 - Students could argue for or against the notion that Hardy is a weak stylist, finding examples to support their view.
 - ☞ Imagery and symbolism in *Tess of the d'Urbervilles* > Geographical symbolism in *Tess*
 - ☞ Imagery and symbolism in *Tess of the d'Urbervilles* > Landscapes of desire vs. landscapes of community
- ❖ **Recreative task:** Script or improvise a conversation between Tess's parents
 - This should be set at a point early in the novel, perhaps the day when Mr Durbeyfield receives the 'news' about his family connections
 - It should include discussion of the rural lifestyle of the family.
- ❖ **Critical task:** In his Preface, Hardy says, 'A novel is an impression, not an argument.'
 - How far do you think this is true of *Tess of the D'Urbervilles*?
 - ☞ Themes in *Tess of the d'Urbervilles* > Nature as sympathetic or indifferent > Hardy's use of Nature
- ❖ **Extension task:** Find some description of an urban scene in one of Dickens' novels (in *Hard Times*, for example, or Pip's arrival in London in *Great Expectations*) and compare it with a passage of rural description in *Tess of the d'Urbervilles*.

Tess of the d'Urbervilles: (c) Comparing two settings

☞ refers to links on www.crossref-it.info

- ❖ **Lesson focus:** To compare the settings of Talbothays and Flintcomb-Ash, and to examine the references and hints which Hardy uses.
- ❖ **Opening exercise:** Look at the first three paragraphs of Chapter 2.
 - ☞ Synopses and commentary > Chapter 2
 - There are nine sentences (not including 'Such is the Vale of Blackmoor.')
 - Allocate one to each student (or pair) and ask them to make a comment about the effect and implications of their sentence
 - Paragraph four can be used as well, if more are needed.
 - This is where Tess starts from in her journey (literal and metaphorical).
- ❖ **Discussion ideas:** Spend a short time allowing students to re-read Chapters 16, 42 and 43.
 - ☞ Synopses and commentary > Chapter 16 & 42
 - Distribute the phrases and sentences on **Worksheet a)** around the group
 - The students should find their extract in the novel and stick their phrase onto a separate piece of paper and write annotations on it
 - Divide the board (or a noticeboard, etc.) into two columns, headed Chapter 16 and Chapters 42/43
 - Students should attach their sheets in the appropriate columns, drawing links between comments in opposite columns
 - This can be done with pens, or pieces of coloured wool if more appropriate
- ❖ **Textual examination:** As a follow on from the above, the coloured links may be similarities or contrasts, and may include:
 - Use of language/vocabulary
 - Types of reference
 - Imagery
- Themes of the novel
- Any other ideas.
- Discussion of Hardy's methods and effects should follow
 - ☞ Narrative in *Tess of the d'Urbervilles* > Perspectives and viewpoint in *Tess of the d'Urbervilles* > Landscape and painting
- ❖ **Recreative task:** Describe a scene you know well (or, perhaps, the view from the classroom window) in such a way as to make it sound friendly and welcoming
 - Repeat the description, this time creating an unfriendly, even threatening, scene.
 - ☞ Themes in *Tess of the d'Urbervilles* > Nature as sympathetic or indifferent > Hardy's use of Nature
 - You could experiment with looking down from an upstairs window, and other perspectives.
 - ☞ Narrative in *Tess of the d'Urbervilles* > Perspectives and viewpoint in *Tess of the d'Urbervilles* > Views from the heights and the depths
- ❖ **Critical task:** '...impoverished and unorthodox individuals are ostracized.' (Patricia Ingham, *Authors in Context: Thomas Hardy*, Oxford World's Classics, 2003)
 - Do the descriptions of the various settings in this novel accentuate Tess's inability to 'fit in' with society?
 - ☞ Themes in *Tess of the d'Urbervilles* > Tess as an outsider+ Tess as a secular pilgrim
 - ☞ Imagery and symbolism in *Tess of the d'Urbervilles* > Hardy's use of imagery + Colour symbolism in *Tess of the d'Urbervilles* + Geographical symbolism in *Tess of the d'Urbervilles*
- ❖ **Extension task:** Research into rural conditions in Victorian England, particularly for women. You could start with <http://www.victorianweb.org/history/sochistov.html>. See also ☞ Social / political background > Agricultural and social conditions.

Tess of the d'Urbervilles: Worksheet (c)i

Comparing two settings

Tess of the d'Urbervilles:

Worksheet (c)i Comparing two settings

Chapter 16
A. a thyme-scented, bird-hatching morning in May
B. now in a direction almost opposite to her first adventuring.
C. She went through Stourcastle without pausing, and onward to a junction of highways
D. In the church of which parish the bones of her ancestors - her useless ancestors - lay entombed.
E. The journey over the intervening uplands and lowlands of Egdon, when she reached them, was a more troublesome walk than she had anticipated
F. The valley in which milk and butter grew to rankness, and were produced more profusely, if less delicately, than at her home
G. It was two hours, owing to sundry wrong turnings, ere she found herself on a summit commanding the long-sought-for vale
H. The world was drawn to a larger pattern here.
I. The green lea was speckled as thickly with them as a canvas by Van Alsloot or Sallaert with burghers.
J. The ripe hues of the red and dun kine absorbed the evening sunlight, which the white-coated animals returned to the eye in rays almost dazzling
K. It lacked the intensely blue atmosphere of the rival vale, and its heavy soils and scents; the new air was clear, bracing, ethereal.
L. The Fromm waters were as clear as the pure River of Life shown to the Evangelist, rapid as the shadow of a cloud
M. Her hopes mingled with the sunshine in an ideal photosphere which surrounded her as she bounded along against the soft south wind.
N. Not quite sure of her direction Tess stood still upon the hemmed expanse of verdant flatness, like a fly on a billiard-table of indefinite length, and of no more consequence to the surroundings than that fly.

Tess of the d'Urbervilles: Worksheet (c)i


Comparing two settings






Tess of the d'Urbervilles:

Worksheet (c)i Comparing two settings

Chapters 42 & 43	
1.	Thus Tess walks on; a figure which is part of the landscape; a fieldwoman pure and simple, in winter guise
2.	Thus she went forward from farm to farm in the direction of the place whence Marian had written to her
3.	The stubborn soil around her showed plainly enough that the kind of labour in demand here was of the roughest kind
4.	At the entrance to the village was a cottage whose gable jutted into the road
5.	She warmed her hands upon them, and also put her cheek - red and moist with the drizzle - against their comforting surface. The wall seemed to be the only friend she had.
6.	Tess could hear the occupants of the cottage - gathered together after their day's labour - talking together within
7.	There was not a tree within sight; there was not, at this season, a green pasture - nothing but fallow and turnips everywhere
8.	There was no exaggeration in Marian's definition of Flintcomb-Ash farm as a starve-acre place.
9.	The swede-field in which she and her companion were set hacking was a stretch of a hundred odd acres, in one patch
10.	Every leaf of the vegetable having already been consumed, the whole field was in colour a desolate drab; it was a complexion without features, as if a face, from chin to brow, should be only an expanse of skin.
11.	The sky wore, in another colour, the same likeness; a white vacuity of countenance with the lineaments gone.
12.	The two girls crawling over the surface of the former like flies.
13.	Nobody came near them, and their movements showed a mechanical regularity

Tess of the d'Urbervilles: (d) Angel

 refers to links on www.crossref-it.info

- ❖ **Lesson focus:** To examine the character of Angel, and Hardy's presentation of him.
 - how far they agree with the statement. Confident students can be asked to justify their position.
- ❖ **Opening exercise:** In Chapter 2, our first, fleeting, view of Angel tells us only that
 - He is of 'a superior class'
 - He is undecided in his life's purpose
 - He is attracted by the girls
 - How accurate does this turn out to be as a picture of him?
 - What is Hardy's purpose in including this episode?
 -  Synopses and commentary > Chapter 2
- ❖ **Discussion ideas:** Cut up and distribute the statements on **Worksheet d)i** around the group
 - Students should be given some time to consider their responses and gather evidence
 - Reassemble the students to discuss findings
 - This task could be structured as a series of formal debates, or set up as, say, specifically three pieces of evidence for and against each statement.
 -  Characterisation > Angel
 -  Themes in *Tess of the d'Urbervilles* > Modernity > Angel's modernity
- ❖ **Textual examination:** Responses to some of the statements could be written up more formally
 - As a starting point, or if there are too many for the size of the group, some could be read out, and students stand nearer one wall or the other in the room, according to
- ❖ **Recreative task:** Search through magazines, and/or internet pictures, and create a collage of images that could be of – or relate to – Angel
 - This task could also be used for Alec, to be placed alongside the findings for Angel (or even Tess herself).
 -  Characterisation > Angel / Alec / Tess
- ❖ **Critical task:** Othello 'lov'd not wisely but too well.'
 - Is this true of Angel, in your view?
- ❖ **Extension task:** Look at
 -  Characterisation > Angel > Angel as an outsider
 - Research the role of the outsider in:
 - Other Hardy novels
 - Other Victorian novels
 - Any other literature that you know well
 - Why do you think writers seem to show such an interest in outsiders?

Tess of the d'Urbervilles:
Worksheet (d)i Angel

Tess of the d'Urbervilles:
Worksheet (d)i Angel

A. Angel is never a part of his family, nor one of the country folk, and this explains his behaviour.	B. Angel is really very conventional in all his decisions (read the final paragraph of Chapter 39).
C. Angel's reaction to Tess's news about her relationship with Alec is justified, from the point of view of a man of the time.	D. Angel often shows an impulsive streak (think about his asking Izz Huett to go to Brazil with him).
E. Angel is badly treated by Tess (she should have told him before the marriage - see Chapter 33).	F. Angel is an exact parallel to Alec.
G. Angel has a stubborn streak (see the end of Chapter 40).	H. Angel deserves all the suffering he experiences in Brazil.
I. Angel is used by Hardy to explore controversial subjects of the time.	J. Angel, overall, is a character that the reader likes.

Tess of the d'Urbervilles:

(e) Parallels with Genesis

Tess of the d'Urbervilles: (e) Parallels with Genesis

☞ refers to links on www.crossref-it.info

- ❖ **Lesson focus:** To explore the subtext of the book of Genesis in the novel
 - Why does Hardy use this?
 - Would it have meant more to Victorian readers than it does to modern ones?
 - ❖ **Opening exercise:** Look at Alan and Janet Ahlberg's *The Jolly Postman*
 - Explore how it is necessary to know the nursery rhymes etc. which are referred to, in order to understand the book fully
 - Explore the idea and effect of a subtext.
 - ❖ **Discussion ideas:** Discuss the students' knowledge and understanding of the account of Adam and Eve
 - ☞ Aspects of Literature > Impact of the Bible > Big ideas from the Bible > Garden of Eden, Adam and Eve, 'Second Adam'.
Make clear that this would have been a well-known and generally believed text in Hardy's day.
 - ☞ Narrative in *Tess of the d'Urbervilles* > Subtexts in *Tess of the d'Urbervilles*
 - ❖ **Textual examination:** Allocate the strips of paper cut out from **Worksheet e)j** around the group according to numbers
 - For each reference, students should report back on:
 - The context of the extract
 - The connection with the Genesis account (look carefully at the appropriate chapter)
 - What Hardy seems to be suggesting by the subtext
- It may be useful to have Bibles available.
- ☞ Synopses and commentary > [relevant chapters]
 - Try to formulate an overview of Hardy's use of Genesis in the novel.
 - The findings above could be presented as a poster-type display, or a PowerPoint presentation.
- ❖ **Recreative task:** Write a response to a Victorian publisher who will not publish the novel because he considers it contrary to the Bible and its teaching.
 - ☞ Subtexts in *Tess of the d'Urbervilles* > The Bible
 - ☞ Themes in *Tess of the d'Urbervilles* > Tess as a pure woman
- ❖ **Critical task:** How far is an understanding of Hardy's use of Genesis essential to an interpretation of the subtitle of the novel, *A Pure Woman*?
 - ☞ Subtexts in *Tess of the d'Urbervilles* > *Paradise Lost* > Parallels between *Tess of the d'Urbervilles* and Genesis
 - ☞ Themes in *Tess of the d'Urbervilles* > Tess as a pure woman
- ❖ **Extension task:** Research Hardy's views of traditional religion, and collect some quotations both from his fiction and his other writings.
 - ☞ The context of *Tess of the d'Urbervilles* > Religious / philosophical context > Challenges to established religious belief

A. ... for since her eyes last fell upon it she had learnt that the serpent hisses where the sweet birds sing ...
(Ch.12)

B. ... a Sunday morning before she had eaten of the tree of knowledge ...
(Ch.16)

C. ... a feeling of isolation, as if they were Adam and Eve.
(Ch.20)
Note: look back at the description of the garden in Ch.19.

D. ... she regarded him as Eve at her second waking might have regarded Adam.
(Ch.27)

E. ... he saw the red interior of her mouth as if it had been a snake's.
(Ch.27)

F. I never said you were Satan, or thought it.
(Ch.50)

Tess of the d'Urbervilles: (f) A tragic tale?

☞ refers to links on www.crossref-it.info

Tess of the d'Urbervilles: (f) A tragic tale?

- ❖ **Lesson focus:** To examine the concept of tragedy and how well it fits the novel.
- ❖ **Opening exercise:** Provide several recent newspapers (the teacher could pre-select and cut out appropriate reports, if this is seen as helpful)
 - Students identify, and discuss, which stories are tragic (in the common usage of the word and in a literary sense)
 - Look for any links to the characters and events of *Tess of the d'Urbervilles*
 - The website definitions.net > definitions > tragedy gives a series of images which represent tragedy and which could prompt interesting discussion. See also
 - ☞ Structure in *Tess of the d'Urbervilles* > Moral patterns in *Tess* > The moral structure of the traditional English novel + The moral pattern of romances + The significance of Tess's fall + Reward
- ❖ **Discussion ideas:** Divide the students into groups and give each group one of the definitions of tragedy found on **Worksheet f)i**
 - There are others available by doing an internet search, if required
 - Each group should decide how well the definition fits *Tess of the d'Urbervilles*, giving specific examples and references whenever possible
 - ☞ Themes > Coincidence, fate and destiny in *Tess of the d'Urbervilles*
 - Try to agree a group definition of tragedy which specifically fits both this novel and what you think are Hardy's intentions in writing it.
- ☞ Religious / philosophical background > Challenges to established religious belief + An alternative belief framework + Hardy's pessimism
 - ☞ Critical analysis > Philosophic analysis of *Tess* > Determinism)
- ❖ **Textual examination:** Re-read Chapter 59
 - How well does it fit as an ending to your definition of tragedy?
 - ☞ Synopses and commentary > Chapter 59; see especially the note on endings in Victorian novels
 - Discuss what other possible endings there could have been, and why you think Hardy did not choose them.
- ❖ **Recreative task:** Write a speech for the prosecution, and one for the defence, in Tess's trial
 - You could also write some witnesses' statements.
- ❖ **Critical task:** 'The characters, more sinned against than sinning, are helpless victims of fate.'
 - Consider the novel in the light of this remark.
 - ☞ Themes in *Tess of the d'Urbervilles* > Tess as a victim > Tess as a tragic heroine)
- ❖ **Extension task:** Apply your definition of tragedy to another Hardy novel you know
 - If you have not read any other ones, try to use a detailed summary of one of his other works, easily found on the internet
 - Alternatively, apply it to a modern novel which you might describe as tragic.

Tess of the d'Urbervilles:
Worksheet (f)i A tragic tale?

A. 'A drama or literary work in which the main character is brought to ruin or suffers extreme sorrow, especially as a consequence of a tragic flaw, moral weakness, or inability to cope with unfavourable circumstances.'

(Answers.com)

B. 'The bad end unhappily, the good unluckily. That is what tragedy means.'

(Tom Stoppard)

C. 'A plot, or tragedy, should arise from the gradual closing in of a situation that comes of ordinary human passions, prejudices and ambitions, by reason of the character taking no trouble to ward off the disastrous events produced by the said passions, prejudices and ambitions.'

(Thomas Hardy)

D. 'A tragedy is a story of exceptional calamity leading to the death of a man in high estate.'

(C. Bradley, *Shakespearean Tragedy*:1904)

E. 'The conflict between an individual and the forces that destroy him.' This includes: 'order and accident; the destruction of the hero; the irreparable action and its connections with death; and the emphasis on evil.'

(Raymond Williams, *Modern Tragedy*)