1. **Option #1: Explication**

Choose one of the poems from the reading for Modules 4 or 5. The poem you select must be sophisticated enough to sustain a detailed analysis.

* Analyze one or more of the poem's elements.
	+ Your explication is not a summary of what the poem is about. Nor are you expected to unravel the poem’s “meaning.” Rather, you are explaining how the poet used a particular poetic element, and you are analyzing how that element affects the rest of the poem.
* Include a thesis statement that states the element you are analyzing and why.
* Follow a systematic writing pattern by analyzing the element on which you are focusing line-by-line or stanza-by-stanza.
* Provide textual examples (words, phrases, and lines) from the poem to illustrate your analytical statements

**Writing Requirements**

* Should be 2-3 pages in length (not counting the title page and references page)
* Minimum of two scholarly references in addition to the course
* Use template paper located in the module folder
* Follow correct APA guidelines found with regard to the following:
	+ Font style and size
	+ Margins and spacing
	+ Cover page with a running header
* Reference page (Cite primary and secondary sources.)
* If you have questions about citing in APA,
* **Required**
* Sections in [*Introduction to Literature*](https://courses.lumenlearning.com/introliterature/chapter/how-to-analyze-poetry/)
	+ [Free Verse](https://courses.lumenlearning.com/introliterature/chapter/free-verse/)
	+ [How to Analyze Poetry](https://courses.lumenlearning.com/introliterature/chapter/how-to-analyze-poetry/)
* Arnold, M. (2019). Consolation. Retrieved from <https://www.poetryfoundation.org/poems/43587/consolation-56d2225a06c7e> (Original work published 1852)
* Brooks, G. (2019). We real cool. Retrieved from <https://www.poetryfoundation.org/poetrymagazine/poems/28112/we-real-cool> (Original work published 1963)
* Cummings, E.E. (2007, August 7). (Me Up at Does). Retrieved from <https://readalittlepoetry.wordpress.com/2007/08/07/me-up-at-does-by-e-e-cummings/> (Original work published 1963)
* Eliot, T. S. (2019). Aunt Helen. Retrieved from <https://www.poetryfoundation.org/poetrymagazine/browse?contentId=13224> (Original work published 1915)
* Hughes, L. (2019). I, too. Retrieved from <https://www.poetryfoundation.org/poems/47558/i-too> (Original work published 1926)
* Sartrapi, M. (2000). *Persepolis*. Retrieved from <https://rhinehartadvancedenglish.weebly.com/uploads/2/2/1/0/22108252/the-complete-persepolis-by.pdf>
* Spiegelman, A. (2016). *Maus*. Retrieved from <https://uniteyouthdublin.files.wordpress.com/2016/01/maus-a-survivors-tale-my-father-bleeds-history-by-art-spiegelman.pdf> (Original work published 1980-1991)
* Williams, W. C. (2019). 3 stances. Retrieved from <https://www.poetryfoundation.org/poetrymagazine/browse?contentId=28309> (Original work published 1960)

Instructor note: Moving forward, I would especially encourage you to work on research and examples. You may find this discussion of creative nonfiction useful: https://owl.purdue.edu/owl/subject\_specific\_writing/creative\_writing/creative\_nonfiction/index.html Please consult it at your leisure. Keep up the

1. **Option #1: Ibsen’s *A Doll’s House***

Choose one of the options below and develop an analysis:

* In “The Quintessence of Ibsenism,” George Bernard Shaw says that Ibsen, reacting against a common theatrical preference for strange situations, “saw that… the more familiar the situation, the more interesting the play. Shakespeare had put ourselves on the stage but not our situations. Our uncles seldom murder our fathers… marry our mothers… Ibsen… give us not only ourselves but ourselves in our own situations. The things that happen to his stage figures are things that happen to us. One consequence is that his plays are much more important to us than Shakespeare's. Another is that they are capable of both hurting us cruelly and filling us with excited hopes of escape from idealistic tyrannies, and with vision of intenser life in the future” (Shaw, 1922, 230-231). How much of this do you believe? Explain.
* How does the time of Christmas reinforce the ideas in the play?
* Near the beginning of the play, how does Mrs. Linde’s presence help to define Nora’s character? How does Nora’s response to Krogstad’s entrance tell us something about Nora?
* What does Dr. Rank contribute to the play? If he were eliminated, what would be lost? What suddenly renders Nora incapable of asking Dr. Rank for a loan?
* Ibsen very reluctantly acceded to a request for an alternate ending to a German production. In the new ending, Helmer forces Nora to look at their sleeping children and reminds her that “tomorrow when they wake up and call for their mother, they will be—motherless.” Nora “struggles with herself as the play concludes by saying, “oh, this is a sin against myself, but I cannot leave.” In view of the fact that this last act moves toward a happy ending, what is wrong with this alternative ending?
* Can it be argued that—although at the end Nora goes out to achieve self-realization—her abandonment of her children is a crime? Nora seems to imply, in some passages, that because she forged a signature that she is unfit to bring them up. How do you see this situation?
* The play is not so much about women’s rights as about the need to find out the kind of person he or she really is, and to strive to become a better person. What evidence can you offer to support this interpretation?

You should work on answering the question as related to the story. How you answer the initial question in the introduction will help you to develop your thesis. There is no need to include a summary of the play, as your instructor has read the material; instead focus on writing a [reader-response (Links to an external site.)](https://courses.lumenlearning.com/introliterature/chapter/reader-response-criticism/) essay, or choose a literary theory for the basis of your analysis. The following video provides a great introduction to writing a thesis for your literary analysis:

[(Links to an external site.)](https://www.youtube.com/watch?v=9R0ivCaLtnY)
For each main point that you select, support that point with quotes from the text, and then share your analysis of how and why the main point and evidence/quotes/examples fit together.

Be sure to refer to Module 0 should you have questions about developing an academic paragraph.

Your writing should use one of the traditions of [critical literary theory. (Links to an external site.)](https://courses.lumenlearning.com/introliterature/chapter/introduction-to-critical-theory/) Use third-person point of view.

**For a successful critical thinking assignment, you must do the following:**

* Have a strong [thesis statement  (Links to an external site.)](https://courses.lumenlearning.com/styleguide/chapter/how-to-write-a-thesis-statement/)that you craft after constructing your [evidence-based paragraphs (Links to an external site.)](https://courses.lumenlearning.com/styleguide/chapter/the-perfect-paragraph/).
* Use specific textual support from the text in the body of your paper.
* Apply literary terms and theory to provide analysis and rationale for your assertions.
* Include quotations with your close readings. This is important so you can work to analyze the author’s words and is an essential part of literary analysis.
* Proofread for errors in spelling, grammar, and writing mechanics. Vary sentence structure and sentence length to add interest.

**Writing Requirements**

* Should be 2-3 pages in length (not counting the title page and references page)
* Minimum of two scholarly references in addition to the course
* Use template paper located in the module folder
* Follow correct APA guidelines with regard to the following:
	+ Font style and size
	+ Margins and spacing
	+ References page (Cite primary and secondary sources.)
* If you have questions about citing in APA

**Reference**

Shaw, B. (1922). [The quintessence of Ibsenism (Links to an external site.)](https://babel.hathitrust.org/cgi/pt?id=mdp.39015005308674&view=1up&seq=9). New York: Brentano's.

**Required**

* Sections in [*Introduction to Literature*](https://courses.lumenlearning.com/introliterature/)
	+ [Reviews of *Importance of Being Earnest*](https://courses.lumenlearning.com/introliterature/chapter/critical-reviews-of-film-version-of-the-importance-of-being-earnest/)
* Garland, P. (Director). (1973). *A doll’s* *house* [Video file]. United States. Retrieved from <https://csuglobal.idm.oclc.org/login?url=https://fod.infobase.com/PortalPlaylists.aspx?wID=257764&xtid=128844>
* Ibsen, H. (2018). *A doll’s house*. Retrieved from<http://www.gutenberg.org/ebooks/2542?msg=welcome_stranger> (Original work published 1879)
* Parker, O. (Director). (2002). *Importance of being earnest* [Video file]. United States. Retrieved from<https://csuglobal.idm.oclc.org/login?url=https://fod.infobase.com/PortalPlaylists.aspx?wID=257764&xtid=155941&loid=516984>
* Wilde, O. (2006). *The importance of being earnest: A trivial comedy for serious people*. Retrieved from <https://www.gutenberg.org/ebooks/844> (Original work published 1895)