



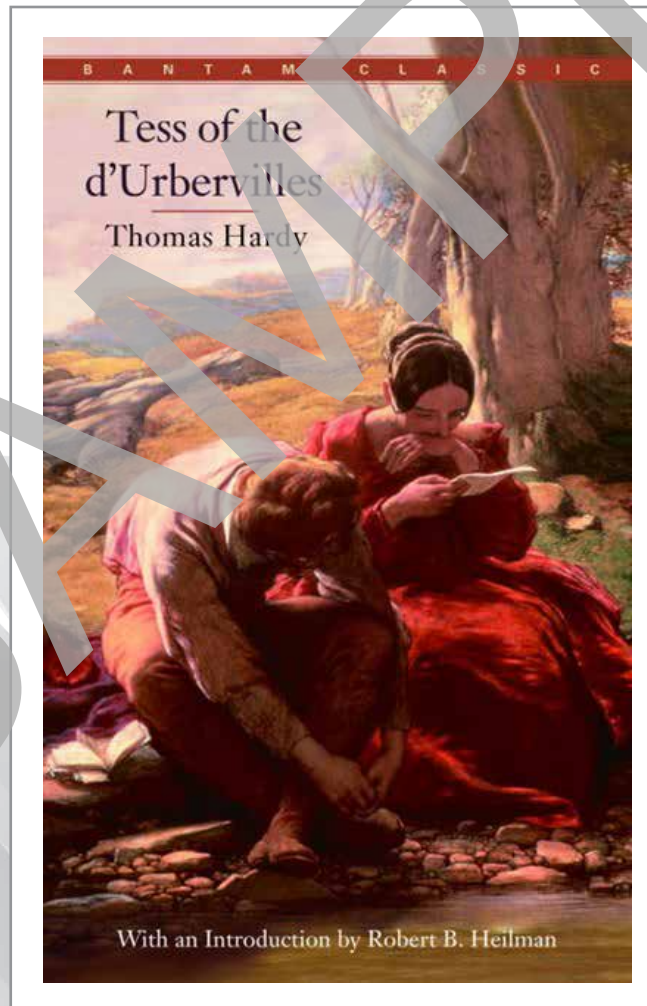
**TEACHER GUIDE**

**GRADES 9-12**

COMPREHENSIVE CURRICULUM BASED LESSON PLANS

# **Tess of the D'Urbervilles**

Thomas Hardy



**READ, WRITE, THINK, DISCUSS AND CONNECT**

# Tess of the D'Urbervilles

Thomas Hardy

## TEACHER GUIDE

**NOTE:**

The trade book edition of the novel used to prepare this guide is found in the Novel Units catalog and on the Novel Units website. Using other editions may have varied page references.

Please note: We have assigned Interest Levels based on our knowledge of the themes and ideas of the books included in the Novel Units sets, however, please assess the appropriateness of this novel or trade book for the age level and maturity of your students prior to reading with them. You know your students best!

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## NOVEL UNITS: RATIONALE

How do you ensure that the needs of individual students are met in a heterogeneous classroom? How do you challenge students of all abilities without losing some to confusion and others to boredom?

With the push toward “untracking” our schools, these are questions that more and more educators need to examine. As any teacher of “gifted” or “remedial” students can attest, even “homogeneous” classrooms contain students with a range of abilities and interests.

Here are some of the strategies research suggests:

- cooperative learning
- differentiated assignments
- questioning strategies that tap several levels of thinking
- flexible grouping within the class
- cross-curriculum integration
- process writing
- portfolio evaluation

*Novel Units* are designed with these seven facets in mind. Discussion questions and projects are framed to span all of the levels of Bloom’s Taxonomy. Graphic organizers are provided to enhance critical thinking. Tests have been developed at two levels of difficulty (Level 1 = lower; Level 2 = higher). While most activities could be completed individually, many are ideal vehicles for collaborative effort. Throughout the guides, there is an emphasis on collaboration: students helping other students to generate ideas, students working together to actualize those ideas, and students sharing their products with other students. Extension activities link literature with other areas of the curriculum—including writing, art, music, science, history, geography, and current events—and provide a basis for portfolio evaluation.

Finally, teachers are encouraged to adapt the guides to meet the needs of individual classes and students. You know your students best; we are offering you some tools for working with them. Here are some of the “nuts and bolts” for using these “tools”: a glossary of some of the terms used above that will facilitate your use of the guides.

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PHASE THE SECOND, CHAPTERS 12-15, PP. 90-117

**Vocabulary:**

sojourn 90	impetuously 92	latent 92	perfunctorily 93
artisan 94	stile 95	vermilion 95	defacement 95
tremulously 95	edification 96	bogus 98	evanescent 99
innuendoes 99	despondency 99	attenuated 101	anomaly 101
encompassment 101	concatenation 102	sentient 102	ephemeral 103
flexuous 104	gauntlet 104	bevy 104	quadrille 105
palpitating 106	Aholah 108	Aholibah 108	salvation 108
malignant 109	lurid 109	transfiguring 110	augmented 111
efficacy 111	apotheosized 111	diapason 111	waif 111
doctrinally 112	extemporized 112	ordinance 112	incapacitating 113
gnomic 114	singular 114	reflectiveness 114	demoralize 115
chastity 115	alluded 116		

**Discussion Questions:**

1. What does Tess mean, a few weeks after the night ride in the Chase, when she tells Alec, "I didn't understand your meaning until it was too late"?—p.92  
*She didn't consent to intimacy. What does Alec mean when he replies that "That's what every woman says." He is implying that she said "no" while meaning "yes." Does this conversation remind you of any you have had or heard?*
2. Why does Tess allow Alec to kiss her? Why does he wish to, knowing that she does not want to?  
*She acts indifferent and says "See how you've mastered me." Perhaps she half-believes that it is now his right—but also knows that by showing her indifference, she makes it clear that she—not he—is in charge of her emotions. He wants to show her "who's boss"—and also wants the kiss because "zest had not yet quite died out."*
3. What does Alec say to Tess before she leaves him? Do you think she should try to stay with him? How do they seem to feel about each other.  
*He asks her to come back to him, but she flatly refuses, saying that she could never love him.*
4. Why is Tess upset by what the man with the red paint has written?  
*The signs—condemning sinners, especially those who commit adultery—spark her sense of guilt over her involvement with Alec.*
5. How does Tess' mother react to her return?  
*She rebukes Tess for not getting Alec to marry her—or at least, for not being more "careful"—but soon relents and talks of "making the best of it."*

- 
6. How do Tess' family and fellow townspeople treat her during the months after she returns? How does she act? What does she do with herself? What else could she have done?

*At first—before it becomes clear that Tess isn't marrying Alec—many are curious and envious; Tess is very depressed and withdraws for a while, then starts going to church again, has her baby and works in the fields "sheaving;" many pity Tess and realize that Alec forced himself on her.*

7. How does Tess feel about the baby? How does she show her feelings toward the child? How do the other sheavers treat Tess, now that she has a baby?

*She seems neutral about the baby, until he gets sick; the other workers demonstrate acceptance—the women helping her with the baby, the men turning away as she nurses it.*

8. Do you think Tess ever wanted the baby to die? How does she react when he does die? What emotions does she experience?

*She has said that she wished both she and the baby were dead—but she is fond of the baby, and as soon as the child weakens, Tess grows remorseful, concerned for the baby's soul and begging God to have pity on him.*

9. What sort of baptism does the baby have? Why?

*Tess gets her younger siblings out of bed and "baptizes" the baby by sprinkling water on his head and saying a prayer; her father had refused to allow the vicar in since Tess had "shamed" the family so—and the vicar subsequently refuses to give the child a "Christian burial"—although he relents by assuring Tess that the "baptism" she had given would do for the child.*

10. Why does Tess leave Marlott? Would you? How long is it after the baby's death? What are her plans?

*She remains working in her father's house for the winter, then leaves in the spring when she learns about a job as a milkmaid—she hopes that she can find happiness in a place that holds no memories; most people have nearly forgotten Tess' "trouble," but she feels that she cannot stay in Marlott until she herself forgets her past.*

**Prediction:**

Will Tess find happiness at the dairy? How successful will she be in forgetting about the past?

**Writing Activity:**

Tess is very depressed after returning home, but she does several things that cheer her up. Make a list of suggestions about how to cure the blues.