

Examining Language in *Miss Brill*

Duration

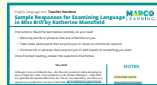
Two class sessions (of approximately 40 minutes each)

Resources

1. Student Handout: Examining Language in *Miss Brill* by Katherine Mansfield



2. Teacher Handout: Sample Responses for Examining Language in *Miss Brill* by Katherine Mansfield



Objectives of the Lesson

- To identify figurative language in a short story
- To analyze nuances in word meanings and their effect on story meaning

Common Core Objectives

- **CCSS.ELA-LITERACY.L.9-10.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Activities

- Students will read a short story and analyze the language used in the text.
- Students will answer questions about the story.
- Students will write a short analytical response to a prompt about the story.

Lesson Plan

This lesson offers students the opportunity to practice examining language and the way nuances in word choice and figurative language impact the meaning of a story. Using *Miss Brill* by Katherine Mansfield, students will read and answer questions about the text before ultimately crafting an analytical paragraph about the impact of word choice.

Step One

Distribute the Student Handout and have students read the story and take notes independently.

NOTES

Write or type in this area.

Step Two

After reading the story, students will answer the questions that follow the text. Depending on student needs, you may wish to lead a brief discussion of the story or even discuss the questions together in class. Alternatively, students could work on the questions in pairs or small groups.

Step Three

Once students have finished answering the questions, they will work on the final question, which is writing a paragraph connecting nuance and figurative language to the theme of isolation.

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Examining Language in *Miss Brill* by Katherine Mansfield

Instructions: Read the text below carefully. As you read:

- Mark any words or phrases that are unfamiliar to you.
- Take notes about parts that surprise you or cause an emotional reaction.
- Circle words or phrases that surprise you or add impact to something you read.

Once finished reading, answer the questions that follow.

Miss Brill

Although it was so brilliantly fine—the blue sky powdered with gold and great spots of light like white wine splashed over the Jardins Publiques— Miss Brill was glad that she had decided on her fur. The air was motionless, but when you opened your mouth there was just a faint chill, like a chill from a glass of iced water before you sip, and now and again a leaf came drifting—from nowhere, from the sky. Miss Brill put up her hand and touched her fur. Dear little thing! It was nice to feel it again. She had taken it out of its box that afternoon, shaken out the moth-powder, given it a good brush, and rubbed the life back into the dim little eyes. “What has been happening to me?” said the sad little eyes. Oh, how sweet it was to see them snap at her again from the red eiderdown!...But the nose, which was of some black composition, wasn’t at all firm. It must have had a knock, somehow. Never mind—a little dab of black sealing-wax when the time came—when it was absolutely necessary...Little rogue! Yes, she really felt like that about it. Little rogue biting its tail just by her left ear. She could have taken it off and laid it on her lap and stroked it. She felt a tingling in her hands and arms, but that came from walking, she supposed. And when she breathed, something light and sad—no, not sad, exactly—something gentle seemed to move in her bosom.

There were a number of people out this afternoon, far more than last Sunday. And the band sounded louder and gayer. That was because the Season had begun. For although the band played all the year round on Sundays, out of season it was never the same. It was like some one playing with only the family to listen; it didn’t care how it played if there weren’t any strangers present. Wasn’t the conductor wearing a new coat, too? She was sure it was new. He scraped with his foot and flapped his arms like a rooster about to crow, and the bandsmen sitting in the green rotunda blew out their cheeks and glared at the music. Now there came a little “flutey” bit—very pretty!—a little chain of bright drops. She was sure it would be repeated. It was; she lifted her head and smiled.

Only two people shared her “special” seat: a fine old man in a velvet coat, his hands clasped over a huge carved walking-stick, and a big old woman, sitting upright, with a roll of knitting on her embroidered apron. They did not speak. This was disappointing, for Miss Brill always looked forward to the conversation. She had become really quite expert, she thought, at listening as though she didn’t listen, at sitting in other people’s lives just for a minute while they talked round her.

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She glanced, sideways, at the old couple. Perhaps they would go soon. Last Sunday, too, hadn't been as interesting as usual. An Englishman and his wife, he wearing a dreadful Panama hat and she button boots. And she'd gone on the whole time about how she ought to wear spectacles; she knew she needed them; but that it was no good getting any; they'd be sure to break and they'd never keep on. And he'd been so patient. He'd suggested everything—gold rims, the kind that curved round your ears, little pads inside the bridge. No, nothing would please her. "They'll always be sliding down my nose!" Miss Brill had wanted to shake her.

The old people sat on the bench, still as statues. Never mind, there was always the crowd to watch. To and fro, in front of the flower-beds and the band rotunda, the couples and groups paraded, stopped to talk, to greet, to buy a handful of flowers from the old beggar who had his tray fixed to the railings. Little children ran among them, swooping and laughing; little boys with big white silk bows under their chins, little girls, little French dolls, dressed up in velvet and lace. And sometimes a tiny staggerer came suddenly rocking into the open from under the trees, stopped, stared, as suddenly sat down "flop," until its small high-stepping mother, like a young hen, rushed scolding to its rescue. Other people sat on the benches and green chairs, but they were nearly always the same, Sunday after Sunday, and—Miss Brill had often noticed—there was something funny about nearly all of them. They were odd, silent, nearly all old, and from the way they stared they looked as though they'd just come from dark little rooms or even—even cupboards!

Behind the rotunda the slender trees with yellow leaves down drooping, and through them just a line of sea, and beyond the blue sky with gold-veined clouds.

Tum-tum-tum tiddle-um! tiddle-um! tum tiddley-um tum ta! blew the band.

Two young girls in red came by and two young soldiers in blue met them, and they laughed and paired and went off arm-in-arm. Two peasant women with funny straw hats passed, gravely, leading beautiful smoke-coloured donkeys. A cold, pale nun hurried by. A beautiful woman came along and dropped her bunch of violets, and a little boy ran after to hand them to her, and she took them and threw them away as if they'd been poisoned. Dear me! Miss Brill didn't know whether to admire that or not! And now an ermine toque and a gentleman in grey met just in front of her. He was tall, stiff, dignified, and she was wearing the ermine toque she'd bought when her hair was yellow. Now everything, her hair, her face, even her eyes, was the same colour as the shabby ermine, and her hand, in its cleaned glove, lifted to dab her lips, was a tiny yellowish paw. Oh, she was so pleased to see him—delighted! She rather thought they were going to meet that afternoon. She described where she'd been—everywhere, here, there, along by the sea. The day was so charming—didn't he agree? And wouldn't he, perhaps?...But he shook his head, lighted a cigarette, slowly breathed a great deep puff into her face, and even while she was still talking and laughing, flicked the match away and walked on. The ermine toque was alone; she smiled more brightly than ever. But even the band seemed to know what she was feeling and played more softly, played tenderly, and the drum beat, "The Brute! The Brute!" over and over. What would she do? What was going to happen now? But as Miss Brill wondered, the ermine toque turned, raised her hand as though she'd seen some one else, much nicer, just over there, and pattered away. And the band changed again and played more quickly, more gayly than ever, and the old couple on Miss Brill's seat got up and marched away, and such a funny old man with long whiskers hobbled along in time to the music and was nearly knocked over by four girls walking abreast.

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Oh, how fascinating it was! How she enjoyed it! How she loved sitting here, watching it all! It was like a play. It was exactly like a play. Who could believe the sky at the back wasn't painted? But it wasn't till a little brown dog trotted on solemn and then slowly trotted off, like a little "theatre" dog, a little dog that had been drugged, that Miss Brill discovered what it was that made it so exciting. They were all on the stage. They weren't only the audience, not only looking on; they were acting. Even she had a part and came every Sunday. No doubt somebody would have noticed if she hadn't been there; she was part of the performance after all. How strange she'd never thought of it like that before! And yet it explained why she made such a point of starting from home at just the same time each week—so as not to be late for the performance—and it also explained why she had quite a queer, shy feeling at telling her English pupils how she spent her Sunday afternoons. No wonder! Miss Brill nearly laughed out loud. She was on the stage. She thought of the old invalid gentleman to whom she read the newspaper four afternoons a week while he slept in the garden. She had got quite used to the frail head on the cotton pillow, the hollowed eyes, the open mouth and the high pinched nose. If he'd been dead she mightn't have noticed for weeks; she wouldn't have minded. But suddenly he knew he was having the paper read to him by an actress! "An actress!" The old head lifted; two points of light quivered in the old eyes. "An actress—are ye?" And Miss Brill smoothed the newspaper as though it were the manuscript of her part and said gently; "Yes, I have been an actress for a long time."

The band had been having a rest. Now they started again. And what they played was warm, sunny, yet there was just a faint chill—a something, what was it?—not sadness—no, not sadness—a something that made you want to sing. The tune lifted, lifted, the light shone; and it seemed to Miss Brill that in another moment all of them, all the whole company, would begin singing. The young ones, the laughing ones who were moving together, they would begin, and the men's voices, very resolute and brave, would join them. And then she too, she too, and the others on the benches—they would come in with a kind of accompaniment—something low, that scarcely rose or fell, something so beautiful—moving...And Miss Brill's eyes filled with tears and she looked smiling at all the other members of the company. Yes, we understand, we understand, she thought—though what they understood she didn't know.

Just at that moment a boy and girl came and sat down where the old couple had been. They were beautifully dressed; they were in love. The hero and heroine, of course, just arrived from his father's yacht. And still soundlessly singing, still with that trembling smile, Miss Brill prepared to listen.

"No, not now," said the girl. "Not here, I can't."

"But why? Because of that stupid old thing at the end there?" asked the boy. "Why does she come here at all—who wants her? Why doesn't she keep her silly old mug at home?"

"It's her fu-ur which is so funny," giggled the girl. "It's exactly like a fried whiting."

"Ah, be off with you!" said the boy in an angry whisper. Then: "Tell me, ma petite chere—"

"No, not here," said the girl. "Not yet."

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... On her way home she usually bought a slice of honey-cake at the baker's. It was her Sunday treat. Sometimes there was an almond in her slice, sometimes not. It made a great difference. If there was an almond it was like carrying home a tiny present—a surprise—something that might very well not have been there. She hurried on the almond Sundays and struck the match for the kettle in quite a dashing way.

But today she passed the baker's by, climbed the stairs, went into the little dark room—her room like a cupboard—and sat down on the red eiderdown. She sat there for a long time. The box that the fur came out of was on the bed. She unclasped the necklet quickly; quickly, without looking, laid it inside. But when she put the lid on she thought she heard something crying.

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1. What were some of the words or phrases you didn't know? Copy them here and define them.

Write or type your response in this area.

2. What is your initial reaction to the story? How do you feel about Miss Brill?

Write or type your response in this area.

3. What is the central problem of the story?

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4. What details stand out to you? Why?

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- Find some meaningful examples of sensory details and figurative language (similes, metaphors, oxymorons, euphemisms, etc.) from the text. What value do they add to the story overall?

Fill in the rows of the table below.

QUOTE	VALUE ADDED TO THE STORY

- Look back over your answers and notes on the passage. Then, in a well-developed paragraph using textual evidence, answer the prompt below:

How does Katherine Mansfield use figurative language and nuance in word choice to explore the theme of isolation?

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Sample Responses for Examining Language in *Miss Brill* by Katherine Mansfield

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Unfamiliar words

Meaningful examples

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1. What were some of the words or phrases you didn't know? Copy them here and define them.

eiderdown: soft breast feathers from an eider bird
rogue: someone who misbehaves but is still likeable
ermine: a type of white weasel
toque: a toque is a woman's hat
fried whiting: a cooked white fish

2. What is your initial reaction to the story? How do you feel about Miss Brill?

Suggestions: she's lonely, hopeful, imaginative, observant, reclusive, superficial, judgmental, she perseveres

3. What is the central problem of the story?

Miss Brill enjoys her weekly routine and imagines herself a central part of the action, but she is confronted by her own irrelevancy and inability to truly connect with those around her.

4. What details stand out to you? Why?

Responses will vary; some are highlighted in blue (in the story above) and detailed below.

5. Find some meaningful examples of sensory details and figurative language (similes, metaphors, oxymorons, euphemisms, etc.) from the text. What value do they add to the story overall?

Fill in the rows of the table below.

QUOTE	VALUE ADDED TO THE STORY
"like a chill from a glass of iced water before you sip"	Shows hope, anticipation for what's to come
"He scraped with his foot and flapped his arms like a rooster about to crow, and the bandsmen sitting in the green rotunda blew out their cheeks and glared at the music."	Depicts the "show" of the summer garden concerts with the emotional intensity of the band
"They were odd, silent, nearly all old, and from the way they stared they looked as though they'd just come from dark little rooms or even—even cupboards!"	A repeated image of older people from cupboards, brought up later in reference to Miss Brill. Cupboard has such a specific connotation—like something that only comes out at specific times for a specific purpose.
"And then she too, she too, and the others on the benches—they would come in with a kind of accompaniment—something low, that scarcely rose or fell, something so beautiful—moving...And Miss Brill's eyes filled with tears and she looked smiling at all the other members of the company."	The way the contribution is described seems delicate and hopeful, which seems to insinuate that even the older audience members have something important to offer the group.
"It's her fu-ur which is so funny," giggled the girl. "It's exactly like a fried whiting."	The giggling is what makes this statement more cold.
But to-day she passed the baker's by, climbed the stairs, went into the little dark room—her room like a cupboard—and sat down on the red eiderdown.	The repeated cupboard imagery continues the metaphor, and the "but today" shows the sad difference of this day compared to others. Something is missing.
But when she put the lid on she thought she heard something crying.	Emphasizes the way Miss Brill deals with rejection or isolation by putting it away in a box, so to speak

6. Look back over your answers and notes on the passage. Then, in a well-developed paragraph using textual evidence, answer the prompt below:

How does Katherine Mansfield use figurative language and nuance in word choice to explore the theme of isolation?

Responses might include:

- *The cupboard as a motif about people coming out of "hibernation," so to speak*
- *The fur as a metaphor for Miss Brill herself*
- *The description of the young couple's tone and wording and why it impacts Miss Brill so deeply*
- *The description of the honey cake with the almond and passing by the bakery as a highlight of Miss Brill's deflation*