English/Language Arts Unit Plan

Grade/Target Level: 11th-12th grade through English 1101

The Southern Gothic: Differentiating genres, analyzing components of literature, employing a variety of literary analysis techniques and synthesis

Adapting for grade level: Include vocabulary from stories according to needs of class.

Essential question: What is the literary genre known as the Southern Gothic? How can this literature be identified through analysis?

Unit objectives:

1. Students will be able to identify pertinent literary terms to assist in their literary analysis of this time period.
2. Students will analyze style of author’s writing and its effect on text, while examining their own writing style.
3. Students will write routinely over extended time frames (research, reflection, and revision) and shorter time frames for a range of tasks, purposes, and audiences.
4. Students will produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Students will conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriated; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
6. Students will examine different modes of sentence combining, including identifying comma splices, run-ons, and fragments. They will employ this skill in analyzing their writing and the writing of selected authors.

Class time: 10 to 15 days with 50 minute class periods.
*** Students will have been given pre-test, prior to beginning the unit, with two questions:

1. Can you name a Southern author that you enjoy reading?  
2. What are some examples of Gothic writing?  What is Southern Gothic writing?

**Day 1:** Grammar lesson on punctuation patterns (primary ones) to assist in proofreading for comma splices, run-ons, and fragments. Students will assess their own punctuation style and experiment with the six ways to join ideas. Enticer for unit: Honey Boo-Boo clips shown to introduce the “grotesque” characterizations used in the Southern Gothic unit.

**Standards achieved:** ELACC4L1f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons. ELACC4L3b. Choose punctuation for effect. ELACC6L3a. Vary sentence patterns for meaning, reader/listener interest, and style.

**Introductory Activity:** Have students write on topic of reality tv; their favorite character/show and why they like the character/show. They must write ten sentences. Then, tell them to put this aside and hand out sheet “Six Ways to Join Ideas”(Appendix A)

**Lesson:** On overhead, illuminate “Six Ways to Join Ideas” with accompanying sentence examples with each. Tell students that if they understand these *connecting patterns* in using independent and dependent clauses that they will not write comma splices, run-ons, and dependent clause fragments. Go through each example, stressing how coordination patterns are used to show a balance between the independent clauses, how the semicolon is used like the Southern expression “first cousin, once removed” to show more connection than using a period, how conjunctive adverbs give more transition of thought (less abruptness) in using the semicolon, and how the subordinating conjunctions, if beginning the thought, must end with an independent clause to prevent the dependent clause fragments. After showing the example sentence, using all the different modes of connecting with the same sentence to vary sentence length, emphasis, etc., have the students take a sentence and run it through the paces of connecting it in the six different ways. Then, tell the students that they have a type of “punctuation graphology” and use certain patterns subconsciously. Have them take their beginning paragraph and try to analyze the patterns they most use (usually there
are at least two). The point is not to strain your writing to adapt to a pattern, but to be familiar with different patterns that can help to evolve your writing and also to use the patterns you ordinarily use correctly.

**Concluding Activity:** Students will view Honey Boo-Boo clip, with introduction to the idea that writers, such as the Southern Gothic writers, often use characters with exaggerated traits in their stories.

YouTube clip:
Funniest Parts of Here Comes Honey Boo- Boo
http://www.youtube.com/watch?v=T5NM1DXXT5k&feature=em-share_video_user
(3:10. Copy & paste into browser)

**Day 2:** Literary terms to employ for critical reading and analysis of literature discussed. Definition of the Southern Gothic discussed.

**Standards achieved:** ELAC11-12W9: Draw evidence from literary or informational texts to support analysis, reflection, and research. ELACC11-12RL4: Determine two or more themes or central ideas of text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

**Introductory Activity:** Have students write down their definition of Gothic. (in their journals). Share some answers. Next, introduce the Oxford English Dictionary and explain term etymology. (L. root “grotto”, Greek “krypte”: “hidden place” (put on overhead projector or board). Discuss briefly the early examples leading to the Southern Gothic period, often interchangeably identified with the Southern Grotesque genre. Ask students if they know the etymology of their names? Take a couple of examples and look up. What is the difference in the word “Gothic/Grotesque” as opposed to “freak”? How are they similar? Define the components which differentiate the Southern Gothic/Grotesque genre from other genres. (Here forward, the interchangeable term Southern Gothic/Grotesque will be referred to its more prevalent usage termed as Southern Gothic.)
Discuss specific features of Southern Gothic: A defining feature is the cast off of “off-kilter” characters. Broken bodies, minds, or souls are used to symbolize problems created by the established pattern and are also used to question established pattern’s morality and ethical justification. Other specific features include the following:

**The “Innocent”:** a common character, who may or may not be “broken”, but who often acts as a redeemer for others.

**Grotesque:** a character or location that is irregular, extravagant or fantastic in form. (this may be used to parody human qualities or is a distorted reflection of a familiar place).

**Outsider:** The feeling of being an outsider is a main concept of this tradition. These are characters that do not follow the cultural mainstream, yet often become heroes in their own right because of their unique ways of seeing things and help people perceive a situation of their predicament in a different way.

**Imprisonment:** Often the idea of imprisonment is both expressed on both levels literal and figurative. In some stories, the character is sent to jail or locked up. She/he could also be the victim of his or her own emotional or physiological imprisonment.

**Violence:** Racial, social and class difference often create underlying tension in Southern Gothic stories that threaten, and usually do, erupt in violent ways.

**Sense of Place:** One can’t read this genre without understanding what a Southern town “feels” like: old small towns, houses that have front porches with rocking chairs, old downtown with stately but worn-down buildings.

**To sum up, the Southern Gothic tradition** is a genre, or “type” of literature within the American literary canon that emphasizes the supernatural or the grotesque. Beyond the characteristic of decay, dark forests, eerie houses, lies a common thread.

E-mail or run off these characteristics of the Southern Gothic for each student.

Optional: As an added visual supplement, provide students with copies of the concept map (Appendix B)

Assign students literary vocabulary list and explain this will be essential to their discussion/analysis of stories of any time period.

Write on board: Point of View
- Voice (examine person and tense)
- Narrator
- Setting

Figurative language
- foreshadowing
- metaphor
Style
  simile
In medias res  irony
  (other modes of introductions: double entendre
     Socratic, quotations, etc.)
Characters
  a. Protagonist
  b. Antagonist
  c. Round, dynamic
  d. Flat, static
Plot
  a. Flashback
  b. Exposition
  c. Conflict
  d. Resolution/denouement
Theme

Concluding Activity: On an index card, have students write out their definition of the Southern Gothic as they understand it and turn it in before they leave.

Homework: Look up etymology of their name. Look up literary terms and write out in journals. Check for these in journals next day.

Day 3: Review literary terms and share homework answers. Continue discussion of the Southern Gothic genre and introduce author Flannery O’Connor. Give relevance of the times in which she lived and of her personal life in relation to her writing. Tell students to notice elements of her writing style. How does she start her story, what type of diction does she use, list foreshadowing examples. Look at her sentence structure: long, short, or combined length sentences? Listen to YouTube clip of Flannery O’Connor and begin reading “A Good Man Is Hard to Find” in class aloud.

Standards Addressed: ELACC11-12RL4: Determine two or more themes or central ideas of text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. ELACC11-12RL3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where story is set, how the action is ordered, how the characters are introduced and developed).
**Introductory activity:** Check for homework (literary term definitions) and allow some sharing of the name etymology assignment.

**Lesson:** Tell students that the Gothic genre evolved in part from O’Connor’s writings and that in turn, they evolved from her limitations in her own life. Give bio about O’Connor. (See Bio attached to lesson plan - Appendix C)

**Play Parts 1 & 2 of O’Connor reading “A Good Man is Hard to Find”**
- Part 1: 10:05 [http://www.youtube.com/watch?v=QZZgs46t9Z0](http://www.youtube.com/watch?v=QZZgs46t9Z0)
- Part 2: 10:23 [http://www.youtube.com/watch?v=7O_NdKz_jCw](http://www.youtube.com/watch?v=7O_NdKz_jCw)

Have students read along with their own copies. Continue listening and reading along until the last 5 minutes of class. Within the last 5 minutes, address the terms: in medias res, foreshadowing, and voice/tense. Have students tell what they have learned from the story in first few paragraphs. Emphasize that close reading is important in all literature. The author means for the title to be significant. No details are just haphazardly put in; everything has significance; thus, they must closely read for hints of foreshadowing and intent.

**Day 4:** Continue story and discussion.

**Introductory Activity:** Have students answer these questions in their journals:
- What details are given in the first paragraph that you believe will have later significance? Write a brief synopsis of the characters in your journal. What is your impression of the following (at this point): the grandmother, Bailey, John Wesley, the mother, and June Star?
- Put students in small groups of three or four and have each share their answers and look for similarities in their quick analysis.

Continue the read-along with Part 3 of O’Connor reading her story from YouTube:
- Part 3: 12:05 [http://www.youtube.com/watch?v=dcpGhlCup9M](http://www.youtube.com/watch?v=dcpGhlCup9M)

**Homework:** Students should be prepared for a short quiz on the story and how it relates to their notes on literary terms.
**Day 5:** Quiz on story. Discussion of story, including O’Connor’s style of writing. Relate literary terms given in class and ask students to give four examples of foreshadowing.

**Standards Addressed:** ELACC11-12RL4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings of language that is particularly fresh, engaging, or beautiful. ELACC11-12RL5: Analyze how an author’s choices concerning how to structure specific parts of text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

**Assessment:** At beginning of class, have students answer the following questions with short answers using their text of the story and notes: 1. How does this story begin and what does the term in medias res mean? 2. What is the symbolism of the hearse, the woods, the graves, and the sky without a sun? 3. What is the significance of the Tower and Red Sam? What can you tell about Red Sam and the grandmother’s nature/character through their exchanges? 4. Why do they get “off course”? What happens?

**Lesson:** Students hand in quiz and are asked to take notes as you lecture and discuss the following:
Define irony. What is the irony of where they end up and the consequences? Relate back to the significance of the beginning of the story. Is the grandmother to blame? Who is the Misfit? What does he represent? Have students volunteer for discussion.
What are the similarities between the Misfit and the grandmother? Again, class discussion.
What does the Misfit believe is the meaning of life? What happens in the end?

**Assignment:** Students will write in journals to share the next day and address the following: Why does the grandmother say to the Misfit, “Why you’re one of my babies. You’re one of my own children”? Why does he kill her when she touches him?
Day 6:  ELACC11-12/W2: Discussion of story, analyzing and comparing answers, writing informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. ELACC11-12SL1(a-d): Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

**Introductory Activity:** Have students get in small groups of four (you assign groups) and discuss the answers they have written in journals to the previous assignment. Take about 10 -15 minutes for this exercise. Then, have each group elect a spokesperson from their group to give what they believe are the best answers (can incorporate several opinions). Each group will give their opinions.

**Lesson:** Next, have students in same groups study the meaning of the title “A Good Man is Hard to Find”. What is the relationship of this title to the story; what is the significance? Relate your reasoning to the text and give supportive answers. Again, they will discuss this with a representative from each group. (Again, give 10- 15 minutes on this).

Journal activity: Students now will return to seats and write in their journals the following (to be shared the next day):

Write a different ending for this story. Try to keep the characters’ personalities in mind but with a different result.
If you do not finish this in class, finish this at home. Definitely polish it up at home as some of you will be reading your answers to the class.

**Assignment for next day:** Bring your ending for the story and be ready to share it.

Day 7: Review aspects of the Southern Gothic in relation to story read. Correlate aspects of genre to specific examples.
**Standards:** ELACC11-12W9: Draw evidence from literary or informational texts to support analysis, reflection, and research. ELACC11-12W9 (a): Demonstrate knowledge of early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics. ELACC11-12SL1 (a-d) (continued from previous day).

**Introductory activity:** Have students draw the Misfit as they imagine him in their journals.

**Lesson:** Students, in groups of four, will share their endings for the story. Again, allow enough time for each in the group to share. At beginning of activity, have them decide on one or two stories from the group that are to be shared with whole class. (This activity should take 10-20 minutes, including the selected reading of stories from each group)

Introduce next Southern Gothic story written by Carson McCullers. Ask students what elements they will be looking for in this next example of the Southern Gothic. Tell them to look for comparisons to O’Connor’s story in relation to the elements of the Southern Gothic. Texts will be given on *The Ballad of the Sad Café*. (A set of copies for class use will be run off; in future, the paperback book could be ordered for a class set to be issued in class. Because of length, the students will be asked to read outside of class, with some reading by teacher inside of class.

Introduce this lesson with a bio of Carson McCullers. (included – see Appendix D). Have students read 1st 50 pages for assignment and discussion.

**Homework:** Read and look up info on when *The Ballad of the Sad Café* was written and when *A Good Man is Hard to Find* was written. Compare dates written, dates when the authors lived and where they lived.
Day 8: Students will be given a short survey to answer. They will relate their experiences and those they know to the story. Some answers will be shared aloud, but all students will respond in their journals.

Standards: ELACC11-12W7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem, narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Introductory Activity: Students answer two questions in their journals: 1. Have you or someone you know ever been in a love triangle? 2. Do you believe in a relationship that there is always one who loves more than the other? Why?

Lesson/activities: If you did not finish Carson McCullers’s bio, do so now. Then, hand each student a complete quote from The Ballad of the Sad Café and have them follow as you read the first part of the quote “…. there are the lover and the beloved, but these two come from different countries. Often the beloved is only a stimulus for all the stored-up love which had lain quiet within the lover for a long time hitherto. And somehow every lover knows this. He feels in his soul that his love is a solitary thing. He comes to know a new, strange loneliness and it is this knowledge which makes him suffer…. ” (See appendix E)

Discuss this as the story line and have students relate to this quote aloud.

Then read aloud selections/or just beginning of novella and have them follow. Note McCullers’ writing style and compare it to O’Connor’s.

Since this is rather long, discuss the characters, plot, and theme with class and ask them to continue in their own reading for homework.

Homework:
- Continue reading story- try to complete over next few days as they will be viewing the movie The Ballad of the Sad Café beginning the next day.
- Take a survey of their friends (using Facebook or other social media if desired), asking the two questions introduced earlier in their journals:
1. Have you or someone you know ever been in a love triangle? 2. Do you believe in a relationship that there is always one who loves more than the other?

**Days 9-10:** Students will view film to strengthen text. At end of film, the students will give feedback on the characters, the plot, the theme, and symbolism. They will relate this to the aspects of the Southern Gothic writing.

**Standards Achieved:** ELACC11-12RL7: Analyze multiple interpretations of a story, drama, or poem (e.g. recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

**Lesson:** The movie is 100 minutes long, so there may be a few minutes- no more than 5 or 6 minutes- depending on class, left over to finish.

**Homework:** Students need to use these days to finish reading text of *Ballad of the Sad Café* out of class. Students will write how this movie relates to the Southern Gothic, compares to text, and lastly, analyze the success of film. We will discuss this further on day 10.

**Day 11:** Students will assess the strengths and limitations of the film compared to text (ELACC11-12W8) and apply and write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**Standards achieved:** ELACC11-12W8; see above.

**Lesson/Activity:** Discuss story according to literary analysis approach for beginning discussion. Ask class following questions for class discussion: These questions should be handed out for students to fill out before they discuss as a class.
What is the setting of the story? Why is this important to story? Symbolism used?
Why does Amelia marry Marvin Macy? What happens? What does he vow upon leaving?
Flash forward eleven years after Macy leaves town. Who is “Cousin Lymon”? What does Amelia see in him?
Any foreshadowing?
How are Macy and Lymon similar?
How does Amelia’s relationship with Cousin Lymon differ with that of Marvin Macy?
What is the significance of Amelia’s breaking the rules?
Have students discuss these points and then share their opinions on the success of the film in representing the characters, the theme, the plot. Rate it.

Some students may share the results of their poll (assigned on day 8)

Lastly, write these two questions: What triangle develops? What character emerges as the most powerful at the end? Have them use the quote you handed out at beginning of discussion to relate to these questions (..... there are the lover and the beloved, etc.). Explain the dynamics of the relationship of the three characters through this quote. If time, share aloud. They must write this in their journals. Can continue wrap up on following day. Announce in class assessment over two stories in class for next day, covering the two stories and aspects of the Southern Gothic. Have them study their notes.

Day 12: ELACC11-12W9 (a) Students will correlate quote to text, demonstrating and understanding of the subject through synthesizing and using multiple sources on the subject (personal opinion, discussion, film, text).

Standards addressed: ELACC11-12W9 (a)

Lesson: Discussion of journal entry from day before on the dynamics of Amelia, Marvin Macy, and Uncle Lymon’s triangular relationship as related to the quote from the story. (allow only a few minutes)
**Assessment:** Students will take a post test at this point covering the twelve day lesson on the Southern Gothic. Have the students discuss the following (there should be between 40 and 45 minutes to do this

1. Discuss the elements that make the Southern Gothic a separate genre.

2. Discuss the theme, plot, characters in “A Good Man is Hard to Find” and explain how the story is of the Southern Gothic genre.

3. Choose your favorite character in “The Ballad of the Sad Café” and discuss his/her traits which relate to the Gothic.
Six Ways to Join Ideas:

IC= Independent clause
DC= Dependent clause
CC= coordinating conjunctions: For acronym to remember (FANBOYS)
   And
   Nor
   But
   Or
   Yet
   So

Conjunctive Adverbs: consequently, furthermore, however, indeed, in fact, moreover, in addition, nevertheless, then, therefore, for example, or a connecting phrase

Subordinating Conjunctions/Danger Words: after, although, as (as if), because, when, whenever, if, since, unless, until, when, whereas, while, even, even though

(1) IC. IC . Mr. Rogers is 80 years old. He plays tennis.
(2). IC, cc IC. Mr. Rogers is 80 years old, but he plays tennis.
(3). IC; IC . Mr. Rogers is 80 years old; he plays tennis.
(4). IC; conj. adv., IC . Mr. Rogers is 80 years old; however, he plays tennis.
(5) ICDC Mr. Rogers plays tennis even though he is 80 years old.
(6). DC,IC Although Mr. Rogers is 80 years old, he plays tennis.

Interrupter pattern: Mr. Rogers, although 80 years old, plays tennis.

Faulknerian sentences: DC, IC;IC,ccICDC;DC,IC,ccIC.
DC,IC,ccIC.

Comma Splices: Joining two independent clauses with a comma. IC,IC.

Run Ons: Joining two independent clauses without correct punctuation, etc. ICIC.
Southern Gothic Genre

- The "Innocent"
- Imprisonment
- Violence
- Grotesque
- The Outsider
- Sense of Place

Appendix B
Times and Life of Flannery O’Connor, author of “A Good Man Is Hard to Find”:

Mary Flannery O’Connor was born March 25, 1925, in Savannah, Georgia. She was raised in a family of devout Roman Catholics, so she started her education in parochial school. Some of her classmates remembered her as a girl who “chewed snuff in class and shot the rubber bands off her braces behind the nuns’ back”. (Cash, Jean W. Flannery O’Connor: A Life. Knoxville: U of Tennessee P.) Her teachers remembered her as a good student who “Had a habit of speaking to adults as though she was on the same level with them …. In fact, O’Connor always referred to her parents by their first names. (Cash).

She took a liking to fowls because when she was five, she had a chicken that could walk backward and forward, which attracted the attention of the media (made into a newsreel). She also liked to drink Coca-Cola mixed with coffee, gave her mother a mule for Mothers’ Day and sewed outfits for her chickens and wanted to be a cartoonist. Later at her farm in Andalusia, in Milledgeville, Georgia she collected all manner of fowl, including peacocks, with which she felt a special affinity. (She mailed peacock feathers to friends).

After finishing college, O’Connor moved away from the South and attended the State University of Iowa in 1945, to take creative writing. Here, O’Connor felt separated from her other students, partly because of her thick Southern accent, and also because of her deep spiritual beliefs. A major premise in O’Connor’s thinking is that the realm of the Holy interpenetrates this world and affects it…. And by her own explanation, the Gothic of her stories is directly related to her Christian perspective.” (McFarland 1)

She also suffered from lupus (her father died from this when she was 15). Her last 13 years of life, she spent on crutches, her bones and joints ravaged by lupus. She also had to take massive doses of cortisone, a drug which is known to affect the mind- speeding it up and as O’Connor noted, made her think night and day. During 1955-1963, O’Connor traveled a few times around the country giving lectures and reading her works. (Can show you tube clip of this). She received O.Henry awards for “A Circle in the Fire”, and two Honorary Doctor of Letters from St. Mary's College, Notre Dame.

O’Connor developed kidney failure (lupus related) and passed away on August 3, 1964 at the age of 39. That same year she again won first prize in the O. Henry awards for “Revelation” and seven years after her death, “The Complete Stories of Flannery O’Connor won the National Book Award.
Bio of Carson McCullers, author of “The Ballad of the Sad Café”

Carson McCullers, like O’Connor, was born in the deep South during a conflicting time of identity and an evolving new era for the South. Born in Columbus, Georgia on February 19, 1917, Carson wrote her first short story “Sucker” at the age of only 17. She was the daughter of a jewelry store owner and was privy to an upper middle class lifestyle. Carson decided to study music at the famed Juilliard School of Music when she was 17 and left, by herself, for New York. However, when her money for tuition was stolen her first day on arrival, she abandoned music and worked a variety of jobs while taking creative writing classes at Columbia University and New York University. She (drawing of course in some substance from her own life), gained instant notoriety from her story “Wunderkind”, published in December 1936. (The story explored the painful revelation of a young girl who discovers that she is not a musical prodigy).

Around this time McCullers was back in Columbus, Georgia recuperating from an illness and met James Reeves McCullers Jr. whom she married the following year. The relationship turned into a stormy one, with some of her husband Reeves’ directed towards Carson’s success in writing as he also wrote. In 1940 the couple moved to New York, where The Heart is A Lonely Hunter was published when Carson was just 23. She and Reeves subsequently separated from 1941 to 1945 as a result of her writing success and his envy.

Carson and Reeves were both heavy drinkers and bisexual. Carson and Reeves alternately separated and reunited, and at one point, while reconciled, both fell in love with the American composer, David Diamond. This complicated love triangle finds a voice in Carson’s novella The Ballad of the Sad Cafe.

McCullers' writings influenced what became known as the Southern Gothic/Grotesque genre with her writing manly concerned with, as Virginia Carr, a noted biographer states “…the terrible juxtaposition of love and aloneness.”

The Heart Is a Lonely Hunter (1940) has the elements of the Gothic whereas a deaf mute finds himself the listener for four members of a small Georgina town. Through their stories, the characters reveal their frustrations, their loneliness, and their isolation from those around them.

The Ballad of the Sad Café also conveys this (autobiographical) juxtaposition of complicated love, and recites a story of jealousy and obsession in a triangular love relationship involving characters such as an Amazon-like Miss Amelia, a hunch-
backed midget Cousin Lymon, and an ex-convict Marvin Macy, set in a small southern mill town (as was Columbus at that time). During this time, she continues to have a very difficult marriage, separating and reuniting once again with her husband, Reeves. Later, joining Reeves for a short time in Europe, Carson is asked by Reeves to make a suicide pact with him. Carson instead returns to Columbus and Reeves commits suicide. Plagued by poor health, she had several strokes which caused debilitating head pains and led ultimately to vision loss and paralysis in her left side. She subsequently attempted suicide, survived and was hospitalized. However, she suffered her final cerebral stroke and died the Nyack Hospital in New York.
From The Ballad of the Sad Café -- Carson McCullers quote:

“First of all, love is a joint experience between two persons—but the fact that it is a joint experience does not mean that it is a similar experience to the two people involved. There are the lover and the beloved, but these two come from different countries. Often the beloved is only a stimulus for all the stored-up love which had lain quiet within the lover for a long time...And somehow every lover knows this. He feels in his soul that his love is a solitary thing. He comes to know a new, strange loneliness and it is this knowledge that makes him suffer. So there is only one thing for the lover to do. He must house his love within himself as best he can; he must create for himself a whole new inward world- a world intense and strange, complete in himself. Let it be added here that this lover about whom we speak need not necessarily be a young man saving for a wedding ring—this lover can be man, woman, child, or indeed any human creature on this earth.

Now the beloved can also be of any description. The most outlandish people can be the stimulus for love. A man may be a doddering great-grandfather and still love only a strange girl he saw in the streets of Cheehaw one afternoon two decades past. The preacher may love a fallen woman. The beloved may be treacherous, greasy-headed, and given to evil habits. Yes, and the lover may see this as clearly as anyone else—but that does not affect the evolution of his love one whit. A most mediocre person can be the object of a love which is wild, extravagant, and beautiful as the poison lilies of the swamp. A good man may be the stimulus for a love both violent and debased, or a jabbering madman may bring about in the soul of someone a tender and simple idyll. Therefore, the value and quality of any love is determined solely by the lover himself.

It is for this reason that most of us would rather love than be loved. Almost everyone wants to be the lover. And the curt truth is that, in a deep secret way, the state of being beloved is intolerable to many. The beloved fears and hates the lover, and with the best of reasons. For the lover is forever trying to strip bare his beloved. The lover craves any possible relation with the beloved, even is this experience can cause him only pain.”