

A Jury Of Her Peers Epc Library

A Main Selection of the Book-of-the-Month Club and Quality Paperback Book Club Naomi Roth has lived in New Hampshire for nearly a decade-and she is still an outsider. Also an outsider-though native-born-is Heather Pratt, a seemingly serene, self-contained young woman who's made the mistake of having an affair with a married man, and unapologetically bearing his child. Now, Naomi has found the body of a newborn baby, floating in the Sabbathday River. After accusing Naomi first, the police have turned their attention to Heather Pratt, recently rumored to be hiding another scandalous pregnancy. And Heather has confessed. Naomi, convinced that the police aren't telling the truth, now believes that Heather isn't either. But as the trial draws near, she has no idea what truths will be revealed-both inside the courtroom and outhellip;

This Squid Ink Classic edition of A Jury of Her Peers includes the full text of the work plus MLA style citations for scholarly secondary sources, peer-reviewed journal articles and critical essays for when your teacher requires extra resources in MLA format for your research paper.

On a wharf in Provincetown, Massachusetts, where Greenwich Village bohemians gathered in the summer of 1916, Susan Glaspell was inspired by a

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sensational murder trial to write *Trifles*, a play about two women who hide a Midwestern farm wife's motive for murdering her abusive husband. Following successful productions of the play, Glaspell became the "mother of American drama." Her short story version of *Trifles*, "A Jury of Her Peers," reached an unprecedented one million readers in 1917. The play and the story have since been taught in classrooms across America and *Trifles* is regularly revived on stages around the world. This collection of fresh essays celebrates the centennial of *Trifles* and "A Jury of Her Peers," with departures from established Glaspell scholarship. Interviews with theater people are included along with two original works inspired by Glaspell's iconic writings.

Analyzing plays from the early *Trifles* (1916) through *Springs Eternal* (1943) and the undated, incomplete *Wings*, author Emeline Jouve illustrates the way that Susan Glaspell's dramas addressed issues of sexism, the impact of World War I on American values, and the relationship between individuals and their communities, among other concerns. Jouve argues that Glaspell turns the playhouse into a courthouse, putting the hypocrisy of American democracy on trial. A must for students of Glaspell and her contemporaries, as well as scholars of American theatre and literature of the first half of the twentieth century.

As a little girl climbs off a school bus on the Upper East Side of New York, a man

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named Trent rushes from the shadows to stab her viciously, instantly becoming the city's latest pariah and setting into motion an increasingly bizarre chain of occurrences. At one end of the chain is Sybylla Muldoon, the Legal Aid attorney who must somehow overcome eyewitness accounts, devastating forensic evidence, and the brutal disfigurement of an innocent child in her struggle to defend Trent; at the other is the mystery of why a previously peaceful and rational man should suddenly commit such an abhorrent crime. Sybylla's client may be inescapably guilty of the act, but everything about the case feels unaccountably wrong. Raised to argue both sides of anything by her father, a conservative judge whom she adores even as she rejects his politics, Sybylla is committed to the principles of public defense but growing increasingly weary in its practice. Now as she readies Trent's case for trial, Sybylla makes a series of seemingly unrelated discoveries that bind together a thriving trial consulting firm dealing exclusively with conservative prosecuting attorneys, a pattern of unnoticed abductions among New York's homeless, a long-abandoned avenue of medical research, and Sam, Sybylla's new colleague at Legal Aid whom she falls for but can't quite trust. In the end, Trent's mystery leads her to the very summit of the American legal system—the confirmation hearings of a Supreme Court nominee—and to the heart of her own family history, until Sybylla must reconsider

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virtually everything she believes she knows about her own life. With its captivating protagonist and its timely consideration of juries, trial consultants, and that elusive notion, justice, *A Jury of Her Peers* is a chilling novel about the law—and those who seek to corrupt it.

From the New York Times bestselling author of *You Should Have Known* and *Admission*, a twisty new novel about a college president, a baffling student protest, and some of the most hot-button issues on today's college campuses. Naomi Roth is the first female president of Webster College, a once conservative school now known for producing fired-up, progressive graduates. So Naomi isn't surprised or unduly alarmed when Webster students begin the fall semester with an outdoor encampment around "The Stump"—a traditional campus gathering place for generations of student activists—to protest a popular professor's denial of tenure. A former student radical herself, Naomi admires the protestors' passion, especially when her own daughter, Hannah, joins their ranks. Then Omar Khayal, a charismatic Palestinian student with a devastating personal history, emerges as the group's leader, and the demonstration begins to consume Naomi's life, destabilizing Webster College from the inside out. As the crisis slips beyond her control, Naomi must take increasingly desperate measures to protect her friends, colleagues, and family from an unknowable adversary. Touching on some of the

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most topical and controversial concerns at the heart of our society, this riveting novel examines the fragility that lies behind who we think we are-and what we think we believe.

Passion, infidelity, social climbing, and one very special white rose weave a seductive narrative in this intelligent and tender novel. At forty-eight, Marian Kahn, a professor of history at Columbia, has reached a comfortable perch. Married, wealthy, and the famed discoverer of the eighteenth-century adventuress, Lady Charlotte Wilcox, she ought to be content. Instead, she is horrified to find herself profoundly in love with twenty-six-year-old Oliver, the son of her eldest friend. When Marian's cousin, the snobbish Barton, announces his engagement to Sophie, a graduate student in Marian's department, Marian, Oliver, and Sophie find their lives woefully entangled, and their hearts turned in unfamiliar directions. All three of them will learn that love may seldom be straightforward, but it's always a gift. From the West Village to the Upper East Side, from the Hamptons to Millbrook, *THE WHITE ROSE* is at once a nuanced and affectionate reimagining of Strauss's beloved opera, *Der Rosenkavalier*, and a mesmerizing novel of our own time and place.

Here in one convenient volume are the two versions of the same story that Susan Glaspell wrote. 'Trifles', her first play, was performed and published in 1916; the

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following year, Glaspell wrote 'A Jury of Her Peers as a short story version of the same story in order to reach a wider audience. Both texts are early feminist masterpieces, and with this edition readers can read both versions of this classic story which challenges male prejudice.

A Truly Beautiful Story That Transcends Time and Place The Quilt is the story of Mary, an elderly grandmother whose gnarled, arthritic hands have a beauty all their own. They represent so many skills, so many memories, so many stories to be told. Anyone who had met Mary described her as beautiful--she had always been there to listen and comfort and encourage those who were in pain, those who had lost their way. And yet in the twilight of her days, Mary felt a gentle yearning in her heart, the whisper of a melody she strained to hear.... There was something left undone. When Mary becomes convinced that the task still unfinished is to make one more very special quilt, with every stitch sewn in prayer and thankfulness, the impact on her family and the surrounding community cannot be contained. No one who gets involved with this quilting project will ever be quite the same again!

'Embodied in The Properties of Breath is an unforced sense of how the speaking voice can be conveyed as music - an ear for the properties of language, for pause, for cadence, and syntactical decorum, such as constitute the mark of the true, the born poet. This disturbance is finally inseparable from the properties that underlie it, an acute, even sardonic eye for the telling detail. counterbalanced by a remarkable depth

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and generosity of feeling, a readiness to listen for what is submerged, what does not come easily to the surface, what may indeed never be entirely uncovered. A strain of demonic intensity hints at the presence of Sylvia Plath, the feeling and the cadence are both the poet's own.' - Amy Clampitt

In this instant New York Times bestseller, Angela Duckworth shows anyone striving to succeed that the secret to outstanding achievement is not talent, but a special blend of passion and persistence she calls “grit.” “Inspiration for non-genius everywhere” (People). The daughter of a scientist who frequently noted her lack of “genius,” Angela Duckworth is now a celebrated researcher and professor. It was her early eye-opening stints in teaching, business consulting, and neuroscience that led to her hypothesis about what really drives success: not genius, but a unique combination of passion and long-term perseverance. In *Grit*, she takes us into the field to visit cadets struggling through their first days at West Point, teachers working in some of the toughest schools, and young finalists in the National Spelling Bee. She also mines fascinating insights from history and shows what can be gleaned from modern experiments in peak performance. Finally, she shares what she’s learned from interviewing dozens of high achievers—from JP Morgan CEO Jamie Dimon to New Yorker cartoon editor Bob Mankoff to Seattle Seahawks Coach Pete Carroll. “Duckworth’s ideas about the cultivation of tenacity have clearly changed some lives for the better” (The New York Times Book Review). Among *Grit*’s most valuable insights: any effort you make

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ultimately counts twice toward your goal; grit can be learned, regardless of IQ or circumstances; when it comes to child-rearing, neither a warm embrace nor high standards will work by themselves; how to trigger lifelong interest; the magic of the Hard Thing Rule; and so much more. Winningly personal, insightful, and even life-changing, *Grit* is a book about what goes through your head when you fall down, and how that—not talent or luck—makes all the difference. This is “a fascinating tour of the psychological research on success” (*The Wall Street Journal*).

Fifth-grader Nina Zabin happens upon a strange powder that causes events in her life to change, and not always for the better, as the school's Brain Buster Extravaganza approaches and she takes her best friend's place as representative for their class.

A Study Guide for Susan Glaspell's "Jury of Her Peers," excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

Depicts the murder of Iowa farmer John Hossack in 1900 and the subsequent trial of his wife who was accused and found guilty of the crime and sentenced to life in prison before being released.

SuperSummary, a modern alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 26-page guide for "A

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"Jury of Her Peers" by Susan Glaspell includes detailed chapter summaries and analysis, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on major characters, 25 important quotes, essay topics, and key themes like Gender Roles and Duty of Neighbors to Help One Another.

of those problems in law which we inherit and/or retrieve in order to reconstruct and interpret in the light of legal semiotics, however defined. In addition to three main areas of underlying metaphysical assumptions there are also three main areas of possible editorial focus and these should be mentioned. The three areas of focus are: 1) the state-of-the-art of legal semiotics; 2) the dynamic, intense and exceptionally interactive quality of conference participation, and 3) the content of the papers presented which is the material of this volume. My choice of this triad of focal possibilities is to exclude the last since the papers speak for themselves and need but a brief reportorial caption. I also eliminate the second possible focus as the main focus since the discussion was not taped for editing into this volume and must remain for all those who participated a quality of scholarly meetings to be remembered, savored and hoped for. My main focus is on the "state-of-the-art" of legal semiotics. II At the conclusion of the First Round Table on Law and Semiotics (1987) it was noted that there were no working paradigms,

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in Kuhn's sense, that thus far emerged but rather that several problematic areas were disclosed which warrant attention. Therefore the first concern of Legal Semiotics should be to address the surface, i. e.

A comprehensive history of American women writers explores the contributions of more than 250 female authors--both famous and little-known--to every field of literary endeavor and reflects on their role in the evolution of our American literary heritage.

A young girl delights in her grandmother's stories of days gone by, sparked by keepsakes and simple questions, Grandma shares marvelous stories of mischief, discovery, and laughter, such as the time she accidentally lost the family buggy. Part of the bestselling Grandma's Attic series, these charming tales—updated with delightful new illustrations—will whisk you away to another time and place. And you'll find something worth far more than any treasure or keepsake...timeless lessons of life and faith!

For the first time, this volume brings together essays by feminist, Americanist, and theater scholars who apply a variety of sophisticated critical approaches to Susan Glaspell's entire oeuvre. Glaspell's one-act play, "Trifles," and the short story that she constructed from it, "A Jury of Her Peers," have drawn the attention of many feminist critics, but the rest of her writing—the short stories,

plays and novels—is largely unknown. The essays gathered here will allow students of literature, women’s studies and theater studies an insight into the variety and scope of her oeuvre. Glaspell’s political and literary thinking was radicalized by the turbulent Greenwich Village environment of the first decades of the twentieth century, by progressive-era social movements and by modernist literary and theatrical innovation. The focus of Glaspell studies has, till recently, been dominated by the feminist imperative to recover a canon of silenced women writers and, in particular, to restore Glaspell to her rightful place in American drama. Transcending the limitations generated by such a specific agenda, the contributors to this volume approach Glaspell’s work as a dialogic intersection of genres, texts, and cultural phenomena—a method that is particularly apt for Glaspell, who moved between genres with a unique fluidity, creating such modernist masterpieces as *The Verge* or *Brook Evans*. This volume establishes Glaspell’s work as an “intersection of textual surfaces,” resulting for the first time in the complex aesthetic appreciation that her varied life’s work merits.

Two women uncover the truth in a rural murder investigation.

Seminar paper from the year 2005 in the subject American Studies - Literature, grade: 1,3, <http://www.uni-jena.de/>, 13 entries in the bibliography, language: English, abstract: Susan Glaspell’s (1876-1948) literary career increased in

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significance when she and her husband George Cram Cook moved to their summer residence in Provincetown, Massachusetts, in 1915. They founded the Provincetown Players, a group of dramatists who were about to change the development of American literature considerably. Against the more commercial and conventional Broadway plays, they shifted, as a part of the "little theatre' movement," the stage into a fisher's house and performed experimental plays. One of these plays was *Trifles*, Susan Glaspell's most reputed dramatic piece, which was first produced in 1916 and published in 1920. Her "first solo one-act play" is based on the Hossack's case, a real murder incident in Iowa on December 2, 1900 when she was a news reporter. Her reflection of this incident deals with an investigation process which takes place in the farmhouse of the murdered John Wright and his imprisoned wife Minnie. The officials, Mr. Peters (the Sheriff), the County Attorney and the neighbour Mr. Hale, search for evidences in this house to convict Minnie of the murder. At the same time, the Sheriff's and Mr. Hale's wives, Mrs. Peters and Mrs. Hale, are supposed to collect clothes for Minnie. While they are in the kitchen, they encounter the important evidences to draw conclusions of Minnie's miserable life, her deed and, hence, take the opportunity to influence the case by concealing the most crucial evidence from the men. The play is innovative, among other things, in the

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respect that the main characters are absent and that Glaspell, as a consequence, creates a second explanatory level by means of symbols underneath the plot surface. This level circumscribes in detail Minnie's misery and the reasons for killing her husband. By the same means Glaspell also generally criticizes the traditional gender roles by empowering the female characters and undercutting male authority.

The first in-depth examination of the theatrical achievements of this acclaimed playwright

One of the preeminent authors of the early twentieth century, Susan Glaspell (1876–1948) produced fourteen ground-breaking plays, nine novels, and more than fifty short stories. Her work was popular and critically acclaimed during her lifetime, with her novels appearing on best-seller lists and her stories published in major magazines and in *The Best American Short Stories*. Many of her short works display her remarkable abilities as a humorist, satirizing cultural conventions and the narrowness of small-town life. And yet they also evoke serious questions—relevant as much today as during Glaspell's lifetime—about society's values and priorities and about the individual search for self-fulfillment. While the classic "A Jury of Her Peers" has been widely anthologized in the last several decades, the other stories Glaspell wrote between 1915 and 1925 have

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not been available since their original appearance. This new collection reprints “A Jury of Her Peers”—restoring its original ending—and brings to light eleven other outstanding stories, offering modern readers the chance to appreciate the full range of Glaspell’s literary skills. Glaspell was part of a generation of midwestern writers and artists, including Sherwood Anderson, Sinclair Lewis, Willa Cather, and F. Scott Fitzgerald, who migrated first to Chicago and then east to New York. Like these other writers, she retained a deep love for and a deep ambivalence about her native region. She parodied its provincialism and narrow-mindedness, but she also celebrated its pioneering and agricultural traditions and its unpretentious values. Witty, gently humorous, satiric, provocative, and moving, the stories in this timely collection run the gamut from acerbic to laugh-out-loud funny to thought-provoking. In addition, at least five of them provide background to and thematic comparisons with Glaspell’s innovative plays that will be useful to dramatic teachers, students, and producers. With its thoughtful introduction by two widely published Glaspell scholars, *Her America* marks an important contribution to the ongoing critical and scholarly efforts to return Glaspell to her former preeminence as a major writer. The universality and relevance of her work to political and social issues that continue to preoccupy American discourse—free speech, ethics, civic justice, immigration, adoption, and

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gender—establish her as a direct descendant of the American tradition of short fiction derived from Hawthorne, Poe, and Twain.

Ted Thomasson tries to make Caroline Lomax see him in a new way when they are on jury duty together.

Eight vivid, poignant tales of self-reliant New England women. Well-known title story plus "A New England Nun," "Old Woman Magoun," "Gentian," "One Good Time," plus 3 others.

Called "a feminist classic" by Judith Shulevitz in the New York Times Book Review, this pathbreaking book of literary criticism is now reissued with a new introduction by Lisa Appignanesi that speaks to how *The Madwoman in the Attic* set the groundwork for subsequent generations of scholars writing about women writers, and why the book still feels fresh some four decades later. "Gilbert and Gubar have written a pivotal book, one of those after which we will never think the same again."--Carolyn G. Heilbrun, Washington Post Book World

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“Provocative and entertaining. ... A powerful and damning diatribe on Simpson’s acquittal.”—People Here is the account of the O. J. Simpson case that no one dared to write, that no one else could write. In this #1 New York Times bestseller, Vincent Bugliosi, the famed prosecutor of Charles Manson and best-selling author of *Helter Skelter*, goes to the heart of the trial that divided the country and made a mockery of justice. He lays out the mountains of evidence; rebuts the defense; offers a thrilling summation; condemns the monumental blunders of the judge, the “Dream Team,” and the media; and exposes, for the first time anywhere, the shocking incompetence of the prosecution.

"A Jury of Her Peers" is about the discovery of and subsequent investigation of John Wright's murder. The story begins on a cold, windy day in fictional Dickson County (representing Dickinson County, Iowa) with Martha Hale's being abruptly called to ride to a crime scene. In the buggy is Lewis Hale, her husband, Sheriff Peters, the county sheriff, and Mrs. Peters, the sheriff's wife. She rushes out to join them in the buggy, and the group sets off. They arrive at the crime scene: the Wrights' lonesome-looking house. Immediately Mrs. Hale exhibits a feeling of guilt for not visiting her friend Minnie Foster since she married and became Mrs. Wright (the dead man's wife) twenty years prior. Once the whole group is safely inside the house, Mr. Hale is asked to describe to the county attorney what he had seen and experienced

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the day prior. Despite the serious circumstances, he delivers his story in a long-winded and poorly thought-out manner, tendencies he struggles to avoid throughout. The story begins with Mr. Hale's venturing to Mr. Wright's house to convince Wright to get a telephone. Upon entering the house, he finds Mrs. Wright in a delirious state and comes to learn that Mr. Wright has allegedly been strangled. The women's curious natures and very peculiar attention to minute details allow them to find evidence of Mrs. Wright's guilt and of her provocations and motives.

The Striding Place is a horror short story written by Gertrude Atherton and first published in 1896. Gertrude Franklin Horn Atherton (October 30, 1857 - June 14, 1948) was a prominent and prolific American author, many of whose novels are based in her home state, California. Her best-seller *Black Oxen* (1923) was made into a silent movie of the same name. In addition to novels, she wrote short stories, essays, and articles for magazines and newspapers on such issues as feminism, politics, and war. She was strong-willed, independent-minded, and sometimes controversial. Atherton's first publication was "The Randolphs of Redwood: A Romance," serialized in *The Argonaut* in March 1882 under the pseudonym Asmodeus. When she revealed to her family that she was the author, it caused her to be ostracized. In 1888, she left for New York, leaving Muriel with her grandmother. She traveled to London, and eventually returned to California. Atherton's first novel, *What Dreams May Come*, was published in 1888 under the pseudonym Frank Lin. In 1889, she went to Paris at the invitation of her sister-in-law Alejandra Rathbone (married to Major Jared Lawrence Rathbone). That year, she heard from British publisher G. Routledge and Sons that they would publish her first two books. William Sharp wrote in *The Spectator* praising her fiction and would later invite Atherton to stay with

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him and his wife, Elizabeth, in South Hampstead. In London, she had the opportunity through Jane Wilde to meet Oscar Wilde, her son. She recalled in her memoir *Adventures of a Novelist* (1932) that she made an excuse to avoid the meeting because she thought he was physically repulsive. In an 1899 article for *London's Bookman*, Atherton wrote of Wilde's style and associated it with "the decadence, the loss of virility that must follow over-civilization."

On a wharf in Provincetown, Massachusetts, where Greenwich Village bohemians gathered in the summer of 1916, Susan Glaspell was inspired by a sensational murder trial to write *Trifles*, a play about two women who hide a Midwestern farm wife's motive for murdering her abusive husband. Following successful productions of the play, Glaspell became the "mother of American drama." Her short story version of *Trifles*, "A Jury of Her Peers," reached an unprecedented one million readers in 1917. The play and the story have since been taught in classrooms across America and *Trifles* is regularly revived on stages around the world. This collection of fresh essays celebrates the centennial of *Trifles* and "A Jury of Her Peers," with departures from established Glaspell scholarship. Interviews with theater people are included along with two original works inspired by Glaspell's iconic writings.

Susan Glaspell is rapidly becoming recognized as a major American writer, ignored for too long. This economical edition combines her most famous collection of short stories 'Lifted Masks' with the story "A Jury of Her Peers" - a prose version of her celebrated play 'Trifles'. If you admire Glaspell as a dramatist, you will be astonished and delighted at her mastery of the short story form.

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