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Pre-AP High School English for New Pre-AP Teachers



Jerry Brown

jerry@jerrywbrown.com

Pre-AP English High School APSI 2014
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AP Access and Equity and Pre-AP (Taken directly from the CollegeBoard)

AP Access and Equity Initiative

Access for All Students

The College Board and the Advanced Placement Program encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access for AP courses to students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

Preparing Every Student for College

Pre-AP is based on the following two important premises. The first is the expectation that all students can perform well at rigorous academic levels. This expectation should be reflected in curriculum and instruction throughout the school such that all students are consistently being challenged to expand their knowledge and skills to the next level.

The second important premise of Pre-AP is the belief that we can prepare every student for higher intellectual engagement by starting the development of skills and acquisition of knowledge as early as possible. Addressed effectively, the middle and high school years can provide a powerful opportunity to help all students acquire the knowledge, concepts, and skills needed to engage in a higher level of learning.

Labeling Courses Pre-AP

The College Board does not officially endorse locally designed courses labeled "Pre-AP." Courses labeled "Pre-AP" that inappropriately restrict access to AP and other college-level work are inconsistent with the fundamental purpose of the Pre-AP initiatives of the College Board.

The College Board strongly believes that all students should have access to preparation for AP and other challenging courses, and that Pre-AP teaching strategies should be reflected in all courses taken by students prior to their enrollment in AP. The College Board discourages using "Pre-AP" in the title of locally designed courses and listing these courses on a student's transcript, because there is no one fixed or mandated Pre-AP curriculum that students must take to prepare for AP and other challenging coursework. Rather than using Pre-AP in course titles, the College Board recommends the adoption of more comprehensive Pre-AP programs that work across grade levels and subject areas to prepare the full diversity of a school's student population for AP and college.

CollegeBoard Access and Equity:

<http://apcentral.collegeboard.com/apc/public/program/initiatives/22794.html>

Pre-AP Programs <http://apcentral.collegeboard.com/apc/public/preap/index.html>

About the Exam

The three-hour and fifteen-minute exam usually consists of a one-hour multiple-choice section and a two-hour and fifteen-minute free-response section.

Section I: Multiple-Choice

The multiple-choice questions test your ability to read closely and analyze the rhetoric of prose passages. Total scores on the multiple-choice section are based on the number of questions answered correctly. Points are not deducted for incorrect answers and no points are awarded for unanswered questions.

Section II: Free-Response

After a fifteen-minute reading period, you'll write three essays to demonstrate your skill in composition. Free response questions require close reading, thoughtful rhetorical analysis, and purposeful argumentation, and include a synthesis question that tests your ability to effectively make an argument of your own by combining and citing several supplied sources, including at least one visual source.

Scoring the Exam

The multiple-choice section counts for 45 percent of your grade. The free-response section contributes the remaining 55 percent.

Study Skills: Reading

In an AP English course, you may feel you have never been given so much to read. AP English demands plenty of serious reading, and you might be tempted to "speed-read." You may try to scan paragraphs and pages as fast as you can while hunting for main ideas. In a word: Don't. First, main ideas usually aren't quickly accessible from "speed-reading" complex texts.

Also, if you race through good writing, you are likely to miss the subtlety and complexity. A paragraph of text by Frederick Douglass or Joyce Carol Oates, a speech by Abraham Lincoln, or a letter by E. B. White cannot be appreciated—or even minimally understood—without careful, often-repeated readings.

In reading your AP assignments, be sure to:

Read slowly

Reread complex and important sentences

Ask yourself often, "What does this sentence, paragraph, speech, stanza, or chapter mean?"

Make Your Reading Efficient How can you balance the careful reading AP English requires with your demanding chemistry and calculus workloads, plus get in play practice, soccer games, and whatever else you've got on your busy schedule? We've compiled some helpful tips to make your AP reading more efficient, fun, and productive.

- **Get a head start.**
Obtain copies of as many assigned texts as you can. Then you won't waste time searching for a text when you absolutely need it.
- **Preview important reading assignments.**
By previewing, you carefully note:

- Exact title
 - Author's name
 - Table of contents
 - Preface or introduction; this section often states the author's purpose and themes
 - In essays and certain types of prose, the final paragraph(s).
- **Pause to consider the author's principal ideas and the material the author uses to support them.**
Such ideas may be fairly easy to identify in writings of critical essayists or journalists, but much more subtle in the works of someone such as Virginia Woolf or Richard Rodriguez.
 - **Know the context of a piece of writing.**
This technique will help you read with greater understanding and better recollection. A knowledge of the period in which the authors lived and wrote enhances your understanding of what they have tried to say and how well they succeeded. When you read Truman Capote's *In Cold Blood*, find other sources to learn about social attitudes and cultural conditions that prevailed in the late 1950s.
 - **Read text aloud.**
Slow down when you are having trouble with complex prose passages, and read them aloud. Reading aloud may help you to understand the tone of the passage.
 - **Reread difficult material to help you understand it.**
Complex issues and elegant expression are not always easily understood or appreciated on a first reading.
 - **Form the habit of consulting your dictionary, thesaurus, encyclopedia, or atlas.**
Through such resources, you'll discover the precise meanings of words as well as knowledge about the content of what you are reading. Similar resources are available online or as computer software.

Study Skills: Writing

Writing is central to the AP English courses and exams. Both courses have two goals: to provide you with opportunities to become skilled, mature, critical readers, and to help you to develop into practiced, logical, clear, and honest writers. In AP English, writing is taught as "process" -- that is, thinking, planning, drafting the text, then reviewing, discussing, redrafting, editing, polishing, and finishing it. It's also important that AP students learn to write "on call" or "on demand." Learning to write critical or expository essays on call takes time and practice.

Here are some key guidelines to remember in learning to write a critical essay:

Take time to organize your ideas.

Make pertinent use of the text given to you to analyze.

Quote judiciously from the text to support your observations.

Be logical in your exposition of ideas.

If you acquire these skills -- organizing ideas, marshalling evidence, being logical in analysis, and using the text judiciously -- you should have little trouble writing your essays on the AP Exam. Practice in other kinds of writing -- narrative, argument, exposition, and personal writing -- all

have their place alongside practice in writing on demand.
As you study and practice writing, consider the following points.

Reading Directly Influences Writing Skills & Habits

Reading and writing are intertwined. When you read what published authors have written you are immersed not just in their ideas, but in the pulsing of their sentences and the aptness of their diction. The more you read, the more that the rhythm of the English language will be available to influence your writing. Reading is not a substitute for writing, but it does help lay the foundation that makes good writing possible.

Writing is Fun

When you have penned what you think is a great sentence or a clean, logical paragraph, read it over to yourself out loud. Enjoy it. Delight in the ideas, savor the diction, and let the phrases and clauses roll around in your mind. Claim it as part of your self. You may discover you have a voice worthy of respect.

A Tip from E. M. Forster

He is reputed to have said that he never knew clearly what it was he thought until he spoke it; and once he had said it, he never knew clearly what it was that he said until he had written it down. Then, Forster noted, he could play with it and give it final form. Be like Forster: think, speak, write, analyze your writing, then give it final shape.

Write Purposefully with Rhetorical Awareness

When you write, fashion your text with awareness of key rhetorical elements. What is the message of your text? How do you intend to convey your message to your particular audience? Give shape to your thinking with language that enlightens your readers and lets you achieve your aims.

AP English Literature and Composition Exam (Taken directly from the CollegeBoard)

http://www.collegeboard.com/student/testing/ap/english_lit/exam.html?englit

About the Exam

The three-hour exam usually consists of a one-hour multiple-choice section and a two-hour free-response section.

Section I: Multiple-Choice

The multiple-choice section tests your critical reading skills. You'll read several passages and answer questions about the content, form, and style of each. Total scores on the multiple-choice section are based on the number of questions answered correctly. Points are not deducted for incorrect answers and no points are awarded for unanswered questions.

Section II: Free-Response

In this section you'll write essays to show your ability to analyze and interpret literary texts in clear and effective prose.

Scoring the Exam

The multiple-choice section counts for 45 percent of your grade. The free-response section contributes the remaining 55 percent.

Study Skills: Reading

See Language Exam (The skills are the same with the following additions or changes)

- **Pause to consider the author's principal ideas and the material the author uses to support them.**
Such ideas may be fairly easy to identify in writings of critical essayists or journalists, but much more subtle in the works of someone like Virginia Woolf or Emily Dickinson.
- **Know the context of a piece of writing.**
This technique will help you read with greater understanding and better recollection. A knowledge of the period in which the authors lived and wrote enhances your understanding of what they have tried to say and how well they succeeded. When you read John Steinbeck's *The Grapes of Wrath*, find other sources to learn about the difficult conditions for migrant laborers in California in the 1930s.

To understand and appreciate much of English and American literature, you should have some acquaintance with the major themes of Judaic and Christian religious traditions and with Greek and Roman mythology. These religious concepts and stories have influenced and informed first English and then American literary traditions from the Middle Ages through modern times.

As you study Literature and Composition, you should study extensively several representative works from various genres and periods from the Renaissance forward. You are advised to concentrate on works of recognized literary merit, worthy of scrutiny because of their richness of thought and language.

Study Skills: Writing

See Language Exam (The skills are the same with the following additions or changes)

Grammar, Mechanics, and Rhetoric

Think of them as elements that you can order to clean up your ideas, to sharpen your statements, to make your words and sentences glisten and stick.

AP English Literature and Composition Exam (Taken directly from the CollegeBoard)

http://www.collegeboard.com/student/testing/ap/english_lit/exam.html?englit

Vocabulary

Writers and critical readers have a "technical vocabulary" they use when talking about the language of drama, poetry, and fiction. Compile a list of such words. Notice writing that uses such vocabulary. Here are some of the words you should already know: *syntax, tone, rhetoric, attitude, antecedent, denouement, exposition, climax, atmosphere, voice, speaker, stock character, thesis, ideology, persuasion, paradox, allusion, ambivalence, syllogism, and aphorism.*

Audience

Your teachers may specify an audience that you are supposed to keep in mind when writing a paper. Most of us in daily life are not writing for a particular person or audience, but rather for someone called "the general reader." The general reader is someone, anyone, who possesses an average intelligence and has a fairly sound general education. This general reader is interested in the events of the day and in the world as a whole. He or she has a good measure of sympathy for humankind, appreciates the happy as well as the unhappy accidents of life. This reader also is blessed with a good sense of humor and the ability to listen to others; to writers like you, in fact. Keep the general reader in mind when you write.

What to Bring

- Several sharpened No. 2 pencils with erasers for all responses on your multiple-choice answer sheet.
- Pens with black or dark blue ink for completing areas on the exam booklet covers and for free-response questions in most exams.
- Your six-digit school code. Home-schooled students will be given a code at the time of the exam.
- A watch.
- AP-approved calculator with the necessary capabilities if you are taking the AP Calculus, Chemistry, Physics or Statistics Exams.
- A ruler or straightedge only if you're taking an AP Physics Exam.
- A government-issued or school-issued photo ID if you do not attend the school where you are taking the exam.
- Your Social Security number* for identification purposes (optional). If you provide your number, it will appear on your AP score report.
- If applicable, your SSD Student Accommodation Letter, which verifies that you have been approved for extended time or another testing accommodation.

What Not to Bring

- Cell phones, digital cameras, personal digital assistants (PDAs), BlackBerry smartphones, Bluetooth-enabled devices, MP3 players, email/messaging devices, or any other electronic or communication devices.
- Books, compasses, mechanical pencils, correction fluid, dictionaries, highlighters,**notes or colored pencils.**
- Scratch paper; notes can be made on portions of the exam booklets.
- Watches that beep or have an alarm.
- Portable listening devices** or portable recording devices (even with headphones) or photographic equipment.
- Computers.**
- Clothing with subject-related information.
- Food or drink.**

* Some colleges and universities use Social Security numbers as student identifiers when assigning AP credit or advanced placement for qualifying AP scores. While the College Board does not require you to provide your Social Security number, you may want to check with the college or university where you are sending scores to see if they prefer for you to provide a Social Security number on your AP Exam answer sheet.

**Unless this has been preapproved as an accommodation by the College Board Services for Students with Disabilities office prior to the exam date.

Levels of Reading and Questioning the text

Level One – Literal – Factual

You can actually put your finger on the answer in the text. You are reading “on the” lines.

Level One questions can be answered explicitly by using the facts in the text.

You should be able to provide an accurate and complete *summary* of text because the information is “in front of you”.

(The AP tests seldom ask level one questions. Why?)

Level Two – Interpretive – Inferential

You can put your finger on *evidence* in the text to support your answer. You are reading “between” the lines.

Level Two questions are implied, requiring the reader to analyze and/or interpret specific parts of the text. They are inference-based. You must read between the lines for the answers.

A good answer will probably lead to an identification of the significant patterns in the text.

Level Three – Experiential – Connecting – Abstract

You *cannot* put your finger on the answer in the text. You are reading “beyond” the lines.

Level Three questions are open-ended and go beyond the text. These questions will provoke discussion of an *abstract idea or issue*. In addition to evidence from the text, you may bring your own personal experience into the discussion **if** it has a connection and a bearing to the abstract idea or issue.

Good answers lead to an appreciation of the text and further discussion.

(Adapted from Ayn Grubb, Broken Arrow Public Schools, Broken Arrow, Oklahoma)

| Remember Close Reading Written, spoken, and visual products | Understand Grammar Written, spoken, and visual products | Apply Grammar Written, spoken, and visual products | Analyze Grammar Written, spoken, and visual products | Evaluate Composition Written, spoken, and visual products | Create Composition Written, spoken, and visual products |
|---|---|--|--|---|---|
| Reading Strategies | Mechanics | Types (modes) | | | |
| Annotation | <i>Capitalization</i> | <i>Descriptive</i> | | | |
| Determining Audience | <i>Punctuation</i> | <i>Expository</i> | | | |
| Determining Author's Purpose | <i>Spelling</i> | analytical | | | |
| Determining Fact and Opinion | Usage | cause/effect | | | |
| Determining Main Idea | <i>Direct/Indirect objects</i> | classification | | | |
| Generalization | <i>Predicate</i> | comparison/contrast | | | |
| Inference | <i>Nominatives/Adjectives</i> | definition | | | |
| Paraphrase | <i>Pronoun/</i> | illustration | | | |
| Prediction | <i>Antecedent Agreement</i> | process | | | |
| Seminar/Discussion | <i>Subject/Verb Agreement</i> | research-based | | | |
| Summary | <i>Use of Subjective and</i> | documentation | | | |
| Literary Elements | <i>and Objective Pronouns</i> | <i>Narrative</i> | | | |
| <i>Archetype</i> | Parts of Speech | <i>Persuasive (argumentation)</i> | | | |
| Character | Phrases | challenge | | | |
| Journey of the hero | <i>Absolute</i> | deductive/inductive | | | |
| Setting | <i>Appositive</i> | reasoning | | | |
| <i>Character</i> | <i>Gerund</i> | defend | | | |
| Antagonist/protagonist | <i>Infinitive</i> | persuasive appeals | | | |
| Dynamic/static | <i>Participial</i> | emotional | | | |
| Epiphany | <i>Prepositional</i> | Ethical | | | |
| Flat/round | Clauses | logical | | | |
| Foil | <i>Dependent/Subordinate</i> | qualify | | | |
| Motivation | <i>Independent</i> | request | | | |
| Stock | Sentences | Multiple Mode | | | |
| <i>Detail</i> | <i>Purpose</i> | <i>Expressive</i> | | | |
| <i>Diction</i> | declarative | <i>Imaginative</i> | | | |
| Connotation | exclamatory | <i>Personal</i> | | | |
| Denotation | imperative | The Process of Composition | | | |
| Dialect | interrogative | <i>Prewriting</i> | | | |
| Euphemism | <i>Structure</i> | consideration of audience | | | |
| Idiom | antithetical | determination of purpose | | | |
| vocabulary | balanced | generation of ideas | | | |
| <i>Imagery</i> | complex | organization of ideas | | | |
| <i>Mood</i> | compound | selection of topic | | | |
| <i>Plot</i> | compound-complex | <i>Drafting</i> | | | |
| Conflict | loose/cumulative | extended time | | | |
| Flashback | periodic | timed | | | |
| Foreshadowing | simple | <i>Revision of Multiple Drafts</i> | | | |
| suspense | Sentence Variety | concision | | | |
| <i>Point of View</i> | <i>Sentence Beginnings</i> | content | | | |
| Person | <i>Sentence Combining</i> | organization | | | |
| Perspective | Syntax Techniques | precise diction | | | |
| Shift | <i>Antithesis</i> | sentence variety | | | |
| <i>Rhetorical Shift</i> | <i>Juxtaposition</i> | unity | | | |
| <i>Setting</i> | <i>Omission</i> | <i>Editing</i> | | | |

| Remember | Understand | Apply | Analyze | Evaluate | Create |
|--------------------------------------|-------------------|--------------------------------------|----------------|--------------------------------------|--------------------------------------|
| Close Reading | | Grammar | | Composition | |
| Written, spoken, and visual products | | Written, spoken, and visual products | | Written, spoken, and visual products | |
| <i>Style</i> | | asyndeton | | | mechanics |
| <i>Theme</i> | | ellipsis | | | sentence structure |
| <i>Tone</i> | | <i>Parallelism</i> | | | usage |
| tone determined through | | <i>Polysyndeton</i> | | | Structural Elements |
| diction, imagery, detail, | | <i>Repetition</i> | | | <i>Introduction</i> |
| point of view, and syntax | | anadiplosis | | | thesis |
| tone shift | | anaphora | | | <i>Body</i> |
| multiple tones | | epanalepsis | | | incorporation of quotes |
| vocabulary associated with | | epistrophe | | | topic sentence |
| tone | | <i>Reversal</i> | | | use of commentary |
| Figures of Speech | | antimetabole | | | use of evidence |
| Figurative Language | | inverted order (inversion) | | | <i>Conclusion</i> |
| <i>apostrophe</i> | | <i>Rhetorical Fragment</i> | | | Organization |
| <i>metaphor</i> | | <i>Rhetorical Question</i> | | | <i>Patterns (spatial, order of</i> |
| extended/controlling | | Analysis of a Text | | | <i>importance, chronological,</i> |
| <i>metonymy</i> | | Meaning and Effect related | | | <i>etc.)</i> |
| <i>oxymoron</i> | | to parts of speech, phrases, | | | <i>Transitions</i> |
| <i>paradox</i> | | clauses, sentences, and | | | Style/Voice |
| <i>personification</i> | | syntax | | | <i>Active/Passive Voice</i> |
| <i>pun</i> | | Rhetorical Analysis focused | | | <i>Conscious Manipulation of</i> |
| <i>simile</i> | | on syntax | | | <i>Sentence Patterns</i> |
| epic (Homeric) | | | | | <i>Coordination/Subordination</i> |
| <i>synecdoche</i> | | | | | <i>Deliberate Manipulation of</i> |
| Sound Devices | | | | | <i>Point of View</i> |
| <i>alliteration</i> | | | | | <i>Experimentation with Original</i> |
| <i>assonance</i> | | | | | <i>Forms and Structures</i> |
| <i>consonance</i> | | | | | <i>Experimentation with Sentence</i> |
| <i>meter</i> | | | | | <i>Variety</i> |
| <i>onomatopoeia</i> | | | | | <i>Imitation of Stylistic Models</i> |
| <i>rhyme</i> | | | | | <i>(beyond sentences)</i> |
| <i>rhythm</i> | | | | | <i>Less/No Formulaic Writing</i> |
| Literary Techniques | | | | | <i>Selection of Detail</i> |
| <i>Allusion</i> | | | | | <i>Selection of Vocabulary</i> |
| historical | | | | | <i>Tone Shifts</i> |
| literary | | | | | <i>Use of Figures of Speech</i> |
| mythological | | | | | <i>(Figurative Language)</i> |
| <i>Antithesis</i> | | | | | <i>Use of Literary Elements</i> |
| <i>Argumentation</i> | | | | | <i>Use of Literary Techniques</i> |
| cause/effect | | | | | <i>Use of Sound Devices</i> |
| classification | | | | | <i>Use of Various Sentence</i> |
| comparison/contrast | | | | | <i>Openings</i> |
| deductive/inductive | | | | | Use of Technology |
| reasoning | | | | | |
| emotional appeals | | | | | |
| ethical appeals | | | | | |
| logical appeals | | | | | |

| | | | | | |
|--------------------------------------|-------------------|--------------------------------------|----------------|--------------------------------------|--------------------|
| Remember | Understand | Apply | Analyze | Evaluate | Create |
| Close Reading | | Grammar | | | Composition |
| Written, spoken, and visual products | | Written, spoken, and visual products | | Written, spoken, and visual products | |

| | | |
|--------------------------------------|--|--|
| <i>Characterization</i> | | |
| direct | | |
| indirect | | |
| <i>Dialogue</i> | | |
| <i>Hyperbole</i> | | |
| <i>Irony</i> | | |
| dramatic | | |
| situational | | |
| verbal | | |
| sarcasm | | |
| <i>Motif</i> | | |
| <i>Satire</i> | | |
| <i>Symbolism</i> | | |
| <i>Understatement</i> | | |
| Literary Forms | | |
| <i>Drama</i> | | |
| Aristotle's rules for tragedy | | |
| catharsis | | |
| dramatic unities | | |
| hamartia | | |
| (character weakness) | | |
| hubris | | |
| recognition | | |
| reversal | | |
| <i>Fiction</i> | | |
| <i>Nonfiction</i> | | |
| <i>Verse</i> | | |
| Elements of Research | | |
| <i>Ethics of Research</i> | | |
| <i>Evaluation of Sources</i> | | |
| <i>Reading of Literary Criticism</i> | | |
| <i>Use of Print Sources</i> | | |
| <i>Use of the Internet</i> | | |

Question 1 (1992)

(Suggested time—40 minutes. This question counts one-third of the total essay section score.)

In 1588 Queen Elizabeth I of England made the following speech to her troops. They were assembled at Tilbury, a town on the Thames River, to repel an expected invasion of England by troops serving the king of Spain. Read the speech carefully. Then write an essay in which you identify the purpose of the queen's remarks and analyze how she uses the resources of language—such as diction, imagery, and sentence structure—to achieve her purpose.

My loving people,

We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust. I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field. I know already, for your forwardness you have deserved rewards and crowns¹; and we do assure you in the word of a prince, they shall be duly paid you. In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.

¹An English monetary unit

Step One—Analyze the directions.

1. What is the occasion of Queen Elizabeth I's speech?
2. What is the obvious reason she would be there speaking to the troops in person just before a battle?
3. What are the two main **verbs** in the directions given about writing the essay?
4. Must you address all three of the given “resources of language”?

Step Two—Annotate (after highlighting every other sentence)

1. **Greeting**: “My loving people,”—What is significant about the **pronoun** in the greeting? The **adjective**? What **tone** does she establish?
2. **Sent. 1**: We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people.
 - a. Explain the shift in pronouns.
 - b. What risk is Elizabeth taking?
 - c. What appeal does she make in the last part of the sentence?
 - d. What does she want the troops to think of her?

3. Sent. 2: Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust.

- a. Who are *tyrants*? Why/What should they fear?
- b. How is Elizabeth different from “tyrants”?
- c. What is the impact of the prepositional phrase *under God*?
- d. Why is she here?
- e. Why does she include the phrases *in the midst and heat of the battle*?
- f. What is she willing to have happen?
- g. Explain the order of who/what she is willing to die for? (Why is God first? What does she want her people to believe about her?)
- h. Explain the impact of the polysyndeton on the last part of the sentence.

4. Sent. 3: I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.

- a. What objection does she address in the first part of the sentence? (Concession?)
- b. What qualities does she possess that vanquish this problem?
- c. Explain the synecdoches she uses—“heart” and “stomach.”
- d. Why does she mention Parma, Spain, or “any prince of Europe”?
- e. What idea does she repeat in this sentence?
- f. Why does she add the unnecessary word *myself* (twice)?
- g. What is the triple role she promises to play?
- h. How does she appeal to her troops here?

6. Sent. 4: I know already, for your forwardness you have deserved rewards and crowns¹; and we do assure you in the word of a prince, they shall be duly paid you.

- a. She makes a different appeal here—to what in human nature is she appealing? Why?
- b. Why does she refer to herself here as a *prince* rather than a *queen*?
- c. Why does she save this promise for last?
- d. This is the shortest sentence in the speech—what effect does it have?

7. Sent. 5: In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.

- a. How does she persuade the troops that her lieutenant general is acceptable?
- b. What three things does she expect of the troops?

- c. What will be the outcome if the troops do as she pleads?
- d. What two examples of parallelism are in this sentence?
- e. What effect do they have?

What's next?—Shaping the Essay:

Introduction:

Sentence 1: Tell what Queen Elizabeth I's purpose is.

Next in a sentence or two: Tell ways she achieves it.

Body Paragraph 1:

Sentence 1, Topic Sentence: What is one way Elizabeth connects to her troops?

[Possibilities: appeals to greed, to pride and obedience, to nationalism; words and images of inspiration; the connection between the queen and her people; the risk to her safety; the unity of the people; reassurance; etc., etc., etc.]

Next several sentences: What kinds of “resources of language” (language devices, rhetorical strategies, rhetorical techniques) does she use to do this? Don't just point them out or label them; go on to explain why she uses them to accomplish her goal.

[Possibilities: diction, imagery, appeals, organization, sentence structure, pronouns, etc., etc., etc.]

Last Sentence: Offer a “mini-conclusion” to this one way Elizabeth connects.

Body Paragraph 2:

Sentence 1, Topic Sentence: What is another way Elizabeth connects to her troops?

(Follow the same pattern as above.)

Note: You might wish to write another body paragraph, but you don't have to if you have thoroughly discussed your first two observations—there's no “magic number” of body paragraphs. Remember to start with a point about Elizabeth's purpose and then support this point with examples of her “resources of language.”

Conclusion: Explain how the powerful choices she makes help her achieve her purpose.

| | |
|--|--|
| <p>My loving people,</p> <p>We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people.</p> <p>Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust.</p> <p>I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.</p> <p>I know already, for your forwardness you have deserved rewards and crowns¹; and we do assure you in the word of a prince, they shall be duly paid you.</p> <p>In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.</p> <p>¹An English monetary unit</p> | <p>→ (shaping)</p> <p>→</p> <p>→</p> <p>→</p> <p>→</p> <p>→</p> <p>→</p> |
|--|--|

Sample Essay, Score “9”

Queen Elizabeth persuades the people of England to defend it through use of rhetoric which helps her subjects identify with her. By making the soldiers feel as though she is there in the battle at all times, she gives them a sense of security. She also feeds the nationalism throughout the speech by constantly reminding the soldiers of their country. Through her use of words, she inspires the people.

Elizabeth establishes a common ground with the soldiers by presenting herself effectively. First, she is at the battlefield with them. Her actual presence is more reassuring than the appearance of a royal messenger. Her speech is full of rhetoric which also reinforces the common ground. In lines 9-13, she states that she has come to “to lay down for my God, my kingdom, and my people, my honour and my blood, even in the dust.” She assures them that she would defend her country with her blood, just as she is asking them to do. In lines 18-20, she further associates herself with the soldiers by claiming to “take up arms.” These statement[s] let the soldiers know that she is willing to die to save her country. It inspires them to do the same. The presence of the Queen is a stirring one, and when she proposes to fight with the soldiers, they respond by assuming a defensive role for the country.

Elizabeth also stirs the fires of nationalism in the people. By constantly extolling their virtues, she fills them with a sense of pride. She always refers to them as “my loving people” (line 1) or “my faithful and loving people” (line 5). In lines 26-28, she commends their virtue, while in line[s] 4-6, she places her trust in them. All of these examples give the people spirit and life. Then, in lines 14-17, she directs this energy towards defense of the country. The thought of foreign invasion by any army is enough to stir any people into patriotism. By feeding the soldiers compliments and giving them a purpose, Elizabeth further persuades them to defend England.

Finally, the Queen places her full trust in the soldiers and entices them with promises of reward. She denounces the thought of distrusting the armed peoples. She calls her people “my chiefest strength and safeguard.” Her trust in the people is unwavering, and this reassures them. Instead of cautiously regulating and controlling her subjects for fear of rebellion, she gives them the power to defend her and her homeland. They respect their queen for this and so do her bidding. The “rewards and crowns” persuades those concerned with monetary and influential matters to fight by promising reward for valor and virtue on the battlefield.

All of these matters lend Elizabeth the loyalty of the people. They are willing to die for a Queen who cares as much about England as they do. By touching on the values of trust, nationalism, and material rewards, she convinces the people to defend their homeland. By lowering herself to their level, she makes the soldiers more comfortable with the prospect of death in battle. She gives them a cause, and they rise to the occasion.

Question 3 1992

(Suggested time—40 minutes. This question counts one-third of the total essay section score.)

In the following passage Nancy Mairs, who has multiple sclerosis, calls herself a "cripple." Read the passage carefully. Then write an essay in which you analyze how Mairs presents herself in this passage. In addition to discussing the significance of Mairs' choice of the word "cripple" to name herself you should consider such rhetorical features as tone, word choice, and rhetorical structure.

I am a cripple. I choose this word to name me. I choose from among several possibilities, the most common of which are "handicapped" and "disabled." I made the choice a number of years ago, without

⁽⁵⁾ thinking, unaware of my motives for doing so. Even now, I'm not sure what those motives are, but I recognize that they are complex and not entirely flattering. People —crippled or not—wince at the word "cripple," as they do not at "handicapped" or "disabled."

⁽¹⁰⁾ Perhaps I want them to wince. I want them to see me as a tough customer, one to whom the fates/gods/viruses have not been kind, but who can face the brutal truth of her existence squarely. As a cripple, I swagger. But, to be fair to myself, a certain amount of

⁽¹⁵⁾ honesty underlies my choice. "Cripple" seems to me a clean word, straightforward and precise. It has an honorable history, having made its first appearance in the Lindisfarne Gospel in the tenth century. As a lover of words, I like the accuracy with which it describes my

⁽²⁰⁾ Condition: I have lost the full use of my limbs. "Disabled," by contrast, suggests any incapacity, physical or mental. And I certainly don't like "handicapped," which implies that I have deliberately been put at a disadvantage, by whom I can't imagine (my

⁽²⁵⁾ God is not a Handicapper General), in order to equalize chances in the great race of life. These words seem to me to be moving away from my condition, to be widening the gap between word and reality. Most remote is the recently coined euphemism "differently

⁽³⁰⁾ abled," which partakes of the same semantic hopefulness that transformed countries from "undeveloped" to "underdeveloped," then to "less developed," and finally to "developing" nations. People have continued to starve in those countries during the shift. Some realities do not obey the dictates of language.

⁽³⁵⁾ Mine is one of them. Whatever you call me, I remain crippled. But I don't care what you call me, so long as it isn't "differently abled," which strikes me as

pure verbal garbage designed, by its ability to describe

⁽⁴⁰⁾ anyone, to describe no one. I subscribe to George Orwell's thesis that "the slovenliness of our language makes it easier for us to have foolish thoughts." And I refuse to participate in the degeneration of the language to the extent that I deny that I have lost

⁽⁴⁵⁾ anything in the course of this calamitous disease; I refuse to pretend that the only differences between you and me are the various ordinary ones that distinguish any one person from another. But call me "disabled" or "handicapped" if you like. I have long since grown

⁽⁵⁰⁾ accustomed to them; and if they are vague, at least they hint at the truth. Moreover, I use them myself. Society is no readier to accept crippledness than to accept death, war, sex, sweat, or wrinkles. I would never refer to another person as a cripple. It is the word I use to name only myself.

Scoring Guide

General Directions: Scores should reflect the quality of the essay as a whole. Reward the writers for what they do well. Remember that students had 40 minutes to read and write; the resulting essays should thus be thought of as comparable to essays produced in final exams, not judged by standards appropriate for out-of-class writing assignments. All essays, even those scored 8 and 9, are likely to exhibit occasional flaws in analysis or in prose style and mechanics; such lapses should enter into your holistic judgment of the essay's quality. Essays with many distracting errors in grammar and mechanics may not be scored higher than 2.

9 Meets all the criteria for an 8 paper and, in addition, is particularly full or apt in analysis or demonstrates particular stylistic command.

8 Analyzes aptly and specifically how Nancy Mairs presents herself in this passage. Analysis recognizes Mairs's self-conscious bravado in calling herself a cripple and shows how selected rhetorical features help to convey the complexity of her stance. Prose demonstrates the writer's ability to control a wide range of the elements of effective writing, but need not be without flaws.

7 Fits the description of a 6 essay but is distinguished by fuller analysis or stronger prose style.

6 Analyzes adequately how Nancy Mairs presents herself in this passage. Often recognizes Mairs's "courageous" or "honest" attitude but not its self-conscious "swagger"; discussion of rhetorical features is usually correct but may not present any insight beyond literal comprehension. A few lapses in diction or syntax may be present, but prose usually conveys the writer's ideas clearly.

5 Analyzes adequately how Nancy Mairs presents herself in this passage, but its discussion of rhetorical features may be particularly limited and/or inconsistently pertinent. A few lapses in diction or syntax may be present, but usually prose conveys the writer's ideas clearly.

4 Responds inadequately to the question's tasks. May misidentify Mairs's stance, discuss various rhetorical features in the passage without relating them to Mairs's self presentation, recapitulate Mairs's consideration of alternatives to "cripple" with little attention to rhetorical features, or catalog rhetorical features with limited purpose or accuracy. Prose of 4 essays usually conveys the writer's ideas adequately, but may suggest inconsistent control over such elements of writing as organization, diction, and syntax.

3 Meets the criteria for the score of 4 but is particularly unperceptive in its attempts to discuss Mairs's self-presentation or particularly inconsistent in its control of the elements of writing.

2 Demonstrates little or no success in analyzing how Nancy Mairs presents herself in this passage. May substitute a simpler task, such as paraphrasing the passage, embroidering *on* Mairs's consideration of alternatives to "cripple," discussing euphemism in general, discussing some rhetorical features in general, or praising the courage of those who overcome handicaps. Prose may reveal consistent weaknesses in grammar or another of the basic elements of composition.

1 Meets the criteria for the score of 2 but is particularly simplistic in its responses to the passage or particularly weak in its control of grammar or another of the basic elements of composition.

0 This score is for off-topic responses.

- Indicates blank response.

Sample Essays

EXCELLENT

Ms. Mairs presents herself as strong, intelligent, and funny. She is also frank and even blunt, and she seems to challenge the reader, as well as challenging currently accepted beliefs and ideas. In calling herself "a cripple", she shows her desire to face facts and her firm grip on reality. What she does not say is as obvious as what she does: she is clearly a very courageous woman who has persevered over a difficult situation.

Mairs' frankness is obvious from the first line: "I am a cripple." Later she says, "I refuse to participate in the degeneration of the language to the extent that I deny that I have lost anything in the course of this calamitous disease." Additionally, she indicates a kind of contempt for those who pretend nothing is wrong with or different about anyone. The bluntness which characterizes the passage is evident in word choice, too, in that many words are sharp and hard-sounding, regardless of their meanings: "tough...brutal truth...straightforward...shift...dictates."

The ironic tone used by Mairs is blatant in lines such as, "As a cripple, I swagger." Obviously, since she cannot walk, she cannot swagger. Her metaphorical swaggering is, therefore, the brave front she puts forward. In her choice of the word 'swagger' it is possible that Mairs gave away more than she intended and confessed to vulnerability behind her bold comments. Whether or not it is intentional, Mairs has presented herself as multidimensional; although she seems extremely open, she is probably not telling the reader everything.

Mairs' intelligence is demonstrated in her use of impressive vocabulary and complex sentence structures: "Most remote is the recently coined euphemism 'differently abled,' which partakes of the same semantic hopefulness..." Such a sentence could not have been written by a person who is not smart, and Mairs even admits to being a "lover of words."

Mairs shows a flair for sarcastic humor when she notes that "my God is not a Handicapper General." She is subtle but sharp, and she makes her points slyly. In the conclusion, she says that "society is no readier to accept crippledness than to accept death, war, sex, sweat, or wrinkles." An element of humor can be found in this comment in that although humans can in certain circumstances avoid some of these, no one can avoid "sweat" or "death." Mairs pokes at the consciousness of Americans who have closed minds to what is real and true, as her disease is.

That Mairs uses the word cripple to describe herself is not surprising. After reading the passage, the reader is familiar with Mairs' refusal to hide from the truth. However, one wonders Whether Mairs truly doesn't "care what you call me, so long as it isn't 'differently abled*.'" When she says that she "would never refer to another person as a cripple. It is the word I use to name only myself," Mairs admits that the word 'cripple' is an insult in most arenas. Another question is raised with this realization: does Mairs feel so negatively about herself that she willingly identifies herself by a name which is quite unflattering? Mairs is frank about most sides of her illness, but perhaps even she has not dealt with some elements of it. **Comment:** *This essay, scored 9, is distinguished by its unwavering focus on Mairs's self-presentation and by the perceptiveness with which it reads the passage. The third sentence of the first paragraph states concisely the significance of Mairs's choice of the word "cripple" to name herself; the paragraph accurately characterizes Mairs as "frank and even blunt," "challenging," "strong, intelligent, and funny." The following paragraphs demonstrate cogently how Mairs's stylistic choices convey the traits that define and unify, the paragraphs; frankness, irony, intelligence, sarcastic humor. Two paragraphs show particular insight: the treatment of the irony implicit in Mairs's, choice of the metaphor of swaggering (paragraph three), and the suggestion that Mairs's implicit recognition that "cripple" is a term not usually valued may admit a vulnerability that most of the passage denies (paragraph six).*

As a whole, this essay conveys a subtle understanding of Mairs's stance. It also couches that understanding in specific, economical prose. In contrast to many other responses to Question 3, this essay also demonstrates skill by choosing apt, brief quotations to illustrate or spark analysis. Many less accomplished and less focused essays tended to quote at length and analyze relatively little, apparently believing the passage would speak for itself. While in fact this passage is more direct than many on previous AP Exams—after all, it does explicitly state Mairs's stance at the end of paragraph one—it nonetheless remains the student's responsibility to explain how the rhetoric of the passage works. This essay does so particularly well.

AVERAGE

In this passage Mairs presents herself as a "cripple." She uses this word to symbolize her independence and strength, and through features such as word choice, tone, and structure, Mairs persuades the reader that her choice of the word "cripple" is the correct one for her.

In this passage, Mairs appears to be a person who knows who she is, what she can do, and what others think she is capable of accomplishing. With the succinct tone of the passage, Mairs implies that she is no-nonsense about her illness and will only reveal her true reasons for calling herself a cripple. She states that words such as handicapped, and disabled have other meanings that she does not wish to be associated with. In lines 11-13 she states clearly what she is. "One to whom the fates/gods/viruses have not been kind, but who can face the brutal truth of her existence squarely." Also by utilizing choice words and phrases such as "wince", "incapacity", "disadvantage", she describes the situations of the handicapped and differently abled while she herself explicitly states that she knows the full meanings and consequences of what she says. Mairs states that by using other words than cripple she would be "...widening the gap between word and reality." However, Mairs' tone also seems to have a condescending manner to it. "Most remote is the ...euphemism "differently abled", which partakes of the same semantic hopefulness..." Through words such as "semantic" and "verbal garbage" (line 39) Mairs seems to disdain those who do not perceive things the same way she does.

One can see that through the conciseness of the passage, the choice words and structure, Mairs presents herself to be a strong, independent woman who does not feel as much sorrow for herself as for those who call themselves, handicapped or differently abled. **Comment:** *Scored 6, this essay is typical of those at the bottom of the upper half of the scoring guide. It does convey an awareness that Mairs intends the passage to present her as*

"a strong, independent woman," one who "knows who she is [and] what she can do," and who can also be viewed as "condescending" to those less tough-minded than she. The quotations the writer chooses do illustrate these traits. Particularly in comparison to the preceding essay, however, this response is not well focused on Mairs's self-presentation. Like many of the acceptable but less accomplished essays, it makes its observations about Mairs's character almost as asides in a rehearsal of Mairs's rationale for the choice of "cripple" to name herself. The faculty consultants agreed that the essay should be rewarded for what it does well in response to the question, but recognized that the essay's analysis, like its prose, is serviceable at best.

Lesson for Synthesis

1. How are each of you a “synthesis”?
2. Can you think of ways that people synthesize beside writing?
3. Show the video "Dots" and maybe “Begone Dull Care”. Why are these good examples of synthesis?
4. Examine the directions from all the past prompts. How do you need to be ready for a “verb change” on the actual test? Can you be open-minded about the kind of essay you may be asked to write.
5. NOW think of yourselves as members of a Presidential committee as you prepare your essays—“You've been invited by President Obama to serve on a committee of 15 people to consider the issue. He has invited Nobel Prize winners, professors, business people, experts in the field, and YOU to represent the young people of the nation. YOUR voice will be heard and considered as seriously as anyone else's, and you will be expected to hear and consider the views of the others, some of whom you may not agree with, some who may change your mind, etc.”
6. For the next 3 minutes write about your own view of your education experiences. How do you feel about your own education experience? Do you feel you’ve been challenged? Have you been able to pursue some of your own interests? Have you ever taken a class you didn’t like but ended up learning from it? Why do we have required courses? Etc.
7. Read the prompts with the kids. Stop. Have them write what they think—a tentative thesis.
8. Read/rate the 7 documents.
9. Write a 2-sentence introduction and a topic sentence for the first body paragraph.
10. Examine a well written student essay.

Synthesis Essay Directions from Past Exams:

2007—

Form A: ...**develop a position on the effects of** [advertising].

Form B: ...**develop a position on the most important considerations facing the person responsible for** [securing a new work of art or artifacts for a museum].

2008—

Form A: ...**develop a position on whether or not** [the penny coin should be eliminated].

Form B: Write an essay that **develops a position on whether or not** [there should be specific texts that all of students of high school English must read].

2009—

Form A: ...**develop a position about what issues should be considered most important in making decisions about** [space exploration].

Form B: (1) **Choose an issue related to** [the tension in schools between individuality and conformity]. (2) Write an essay in which you **use this issue to argue the extent to which** [schools should support individuality or conformity].

2010—

Form A: ...**evaluate the most important factors that** [a school] **should consider before** [using particular technologies in curriculum and instruction].

Form B: ...in an essay that **evaluates** [daylight saving time] **and offers a recommendation about** [its continued use].

2011—

Form A: ...in an essay that **identifies the key issues associated with** [the locavore movement] **and examines their implications for** [the community].

Form B: ...**develops a position on the extent to which** [government should be responsible for fostering green practices].

2012—

Form A: ...**argues a clear position on whether** [the USPS should be structured to meet the needs of a changing world], **and if so, how**.

Form B (not released)

2009 AP[®] ENGLISH LANGUAGE AND COMPOSITION
FREE-RESPONSE QUESTIONS (Form B)

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts for one-third of the total essay section score.)

Directions: The following prompt is based on the accompanying seven sources.

This question requires you to synthesize a variety of sources into a coherent, well-written essay. When you synthesize sources you refer to them to develop your position and cite them accurately. *Your argument should be central; the sources should support this argument. Avoid merely summarizing sources.*

Remember to attribute both direct and indirect references.

Introduction

Mass public schooling has traditionally proclaimed among its goals the following: (1) to help each student gain personal fulfillment and (2) to help create good citizens. These two goals—one aimed at the betterment of individuals and the other aimed at the betterment of society—might seem at odds with one another. At the very least, these two goals are a cause of much tension within schools at every level: schools want students to be allowed or encouraged to think for themselves and pursue their own interests, but schools also believe that it is right in some circumstances to encourage conformity in order to socialize students.

Assignment

Read the sources that follow (including the introductory information) carefully. Then choose an issue related to the tension in schools between individuality and conformity. You might choose an issue such as dress codes, mandatory classes, or the structure of the school day. You do not have to choose an issue that you have experienced personally. **Then, write an essay in which you use this issue to argue the extent to which schools should support individuality or conformity. Synthesize at least three of the sources for support.**

You may refer to the sources by their titles (Source A, Source B, etc.) or by the descriptions in the parentheses.

- Source A (Gatto)
- Source B (Bell schedule)
- Source C (Book cover)
- Source D (Postman)
- Source E (Holt)
- Source F (Photo)
- Source G (Expectations)

**2009 AP® ENGLISH LANGUAGE AND COMPOSITION
FREE-RESPONSE QUESTIONS (Form B)**

Source A

Gatto, John Taylor. "Against School: How Public Education Cripples Our Kids, and Why."
Harper's Magazine Sept. 2003.

The following is excerpted from an essay by a former high school teacher who advocates educational reform.

Do we really need school? I don't mean education, just forced schooling: six classes a day, five days a week, nine months a year, for twelve years. Is this deadly routine really necessary? And if so, for what? Don't hide behind reading, writing, and arithmetic as a rationale, because 2 million happy homeschoolers have surely put that banal justification to rest. Even if they hadn't, a considerable number of well-known Americans never went through the twelve-year wringer our kids currently go through, and they turned out all right. George Washington, Benjamin Franklin, Thomas Jefferson, Abraham Lincoln? Someone taught them, to be sure, but they were not products of a school *system*, and not one of them was ever "graduated" from a secondary school. . . . We have been taught (that is, schooled) in this country to think of "success" as synonymous with, or at least dependent upon, "schooling," but historically that isn't true in either an intellectual or a financial sense. And plenty of people throughout the world today find a way to educate themselves without resorting to a system of compulsory secondary schools that all too often resemble prisons. Why, then, do Americans confuse education with just such a system?

**2009 AP[®] ENGLISH LANGUAGE AND COMPOSITION
FREE-RESPONSE QUESTIONS (Form B)**

Source B

High school bell schedule

The following is the daily schedule followed by students in a public high school.

**Your High School
DAILY BELL SCHEDULE**

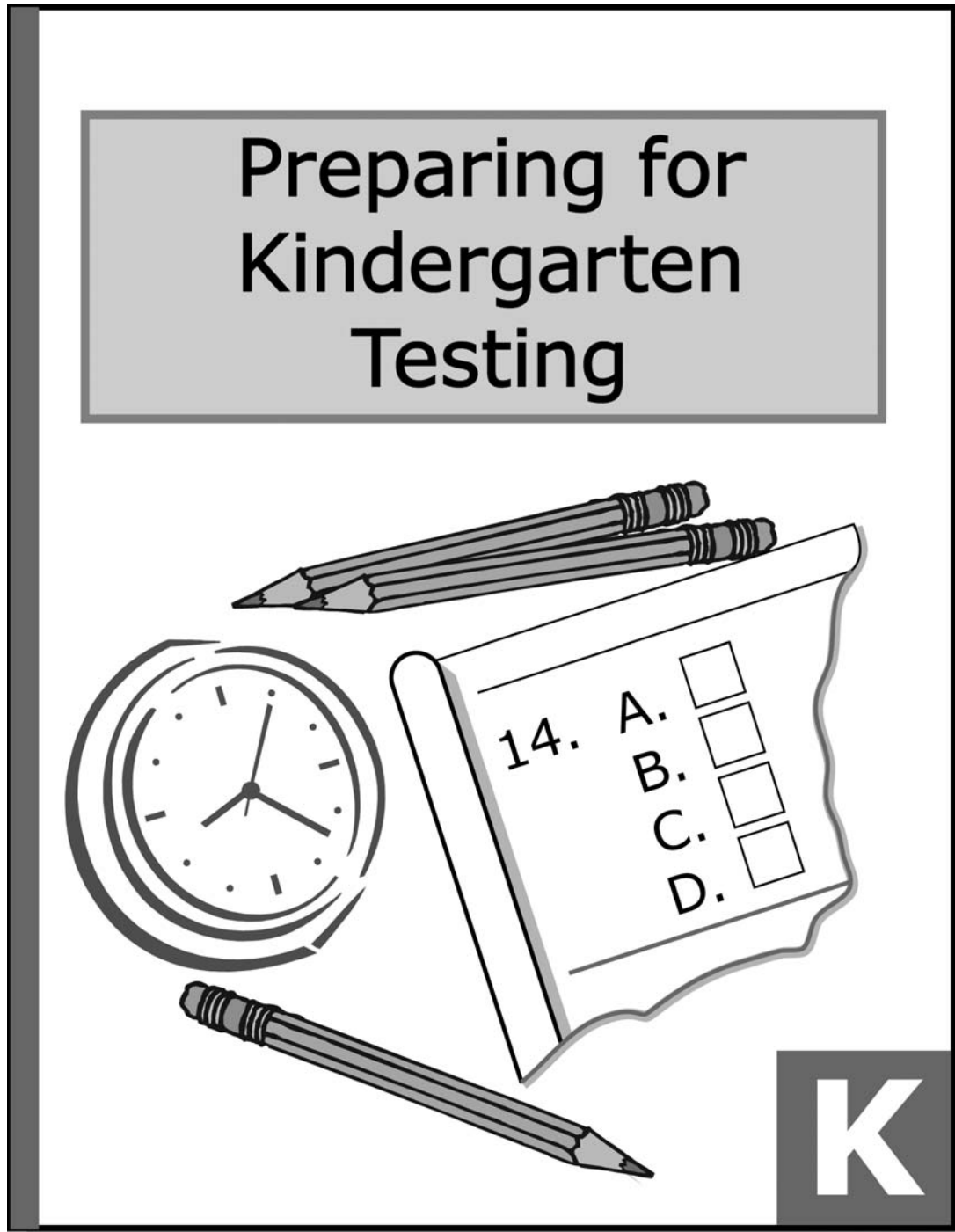
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|----------|-----------------------------------|-----------------|
| Period 1 | (1 st Bell 8: 16 a.m.) | 8: 20 - 9: 06 |
| Period 2 | | 9: 10 - 9: 56 |
| Period 3 | | 10: 00 - 10: 51 |
| Period 4 | | 10: 55 - 11: 41 |
| Period 5 | | 11: 45 - 12: 31 |
| Period 6 | | 12: 35 - 1: 21 |
| Period 7 | | 1: 25 - 2: 11 |
| Period 8 | | 2: 15 - 3: 01 |

2009 AP[®] ENGLISH LANGUAGE AND COMPOSITION
FREE-RESPONSE QUESTIONS (Form B)

Source C

Book cover

The following is a possible cover design for a book about how to prepare kindergarten students for standardized tests.



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FREE-RESPONSE QUESTIONS (Form B)**

Source D

Postman, Neil. The End of Education: Redefining the Value of School. New York: Knopf, 1995.

The following is excerpted from a book about education in the United States.

There is, for example, the traditional task of teaching children how to behave in groups. You cannot have a democratic—indeed, civilized—community life unless people have learned how to participate in a disciplined way as a part of a group. One might even say that schools have never been essentially about individualized learning. It is true, of course, that groups do not learn; individuals do. But the idea of a school is that individuals must learn in a setting in which individual needs are subordinated to group interests.

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FREE-RESPONSE QUESTIONS (Form B)**

Source E

Holt, John. "School Is Bad for Children." Saturday Evening Post 8 Feb. 1969.

The following is excerpted from an essay written by an educational theorist.

And so, in this dull and ugly place, where nobody ever says anything very truthful, where everybody is playing a kind of role, as in a charade, where teachers are no more free to respond honestly to the students than the students are free to respond to the teachers or each other, where the air practically vibrates with suspicion and anxiety, the child learns to live in a daze, saving his energies for those small parts of his life that are too trivial for the adults to bother with, and thus remain his. It is a rare child who can come through his schooling with much left of his curiosity, his independence or his sense of his own dignity, competence and worth.

So much for criticism. What do we need to do? Many things. Some are easy—we can do them right away. Some are hard, and may take some time. Take a hard one first. We should abolish compulsory school attendance. At the very least we should modify it, perhaps by giving children every year a large number of authorized absences. Our compulsory school-attendance laws once served a humane and useful purpose. They protected children's right to some schooling, against those adults who would otherwise have denied it to them in order to exploit their labor, in farm, store, mine, or factory. Today the laws help nobody, not the schools, not the teachers, not the children. To keep kids in school who would rather not be there costs the schools an enormous amount of time and trouble—to say nothing of what it costs to repair the damage that these angry and resentful prisoners do every time they get a chance.

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FREE-RESPONSE QUESTIONS (Form B)**

Source F

Photo of children singing in school

The following is a photo taken in a school.



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FREE-RESPONSE QUESTIONS (Form B)**

Source G

Expectations of high school students published in the student handbook

The following expectations are published for students in a public high school.

**SCHOOL CLIMATE and
STUDENT EXPECTATIONS**

All Students are expected to:

- report to class on time and attend all classes regularly;
- accept responsibility for their learning -
 - complete homework assignments,
 - bring required materials to class each day,
 - be attentive in class, and listen, speak and discuss when appropriate;
- respect the teacher's position as leader in the classroom -
 - follow the teacher's directions,
 - adhere to individual classroom guidelines;
- be considerate to and respectful of others -
 - refrain from teasing, interrupting or criticizing others,
 - refrain from using vulgar or obscene language,
 - refrain from acting out anger and frustration through fighting or other inappropriate behaviors,
 - keep all food and drink in the cafeteria and patio areas except when authorized by a teacher;
- cooperate with the specific rules of the school -
 - dress in appropriate attire which does not distract or offend others (wearing shoes is required by law),
 - refrain from running in the halls and speaking loudly and banging lockers while classes are in progress;
- respect the rights of others to learn -
 - do not create excessive noise in the halls, library, commons, quadrangle or other outside areas (radios and personal listening devices are generally inappropriate for classroom use unless approved by the teacher for a specific educational purpose),
 - obey the laws of society, including prohibitions against assault, theft, vandalism, possession of illegal substances and possession of weapons.

AP[®] ENGLISH LANGUAGE AND COMPOSITION

2009 SCORING GUIDELINES (Form B)

Question 1

The score should reflect a judgment of the essay's quality as a whole. Remember that students had only 15 minutes to read the sources and 40 minutes to write; the essay, therefore, is not a finished product and should not be judged by standards appropriate for an out-of-class assignment. Evaluate the essay as a draft, making certain to reward students for what they do well.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into the holistic evaluation of an essay's overall quality. In no case may an essay with many distracting errors in grammar and mechanics be scored higher than a 2.

-
- 9 Essays earning a score of 9 meet the criteria for a score of 8 and, in addition, are especially sophisticated in their argument, thorough in development, or impressive in their control of language.

8 Effective

Essays earning a score of 8 **effectively** argue the extent to which schools should support individuality or conformity. They develop their position by effectively synthesizing* at least three of the sources. The evidence and explanations used are appropriate and convincing. Their prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

- 7 Essays earning a score of 7 meet the criteria for a score of 6 but provide more complete explanation, more thorough development, or a more mature prose style.

6 Adequate

Essays earning a score of 6 **adequately** argue the extent to which schools should support individuality or conformity. They develop their position by adequately synthesizing at least three of the sources. The evidence and explanations used are appropriate and sufficient. The language may contain lapses in diction or syntax, but generally the prose is clear.

- 5 Essays earning a score of 5 argue the extent to which schools should support individuality or conformity. They develop their position by synthesizing at least three sources, but how they use and explain sources is somewhat uneven, inconsistent, or limited. The argument is generally clear, and the sources generally develop the student's position, but the links between the sources and the argument may be strained. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas adequately.

4 Inadequate

Essays earning a score of 4 **inadequately** argue the extent to which schools should support individuality or conformity. They develop their position by synthesizing at least two sources, but the evidence or explanations used may be inappropriate, insufficient, or less convincing. The sources may dominate the student's attempts at development, the link between the argument and the sources may be weak, or the student may misunderstand, misrepresent, or oversimplify the sources. The prose generally conveys the student's ideas but may be less consistent in controlling the elements of effective writing.

* For the purposes of scoring, *synthesis* means referring to sources to develop a position and citing them accurately.

AP[®] ENGLISH LANGUAGE AND COMPOSITION
2009 SCORING GUIDELINES (Form B)

Question 1 (continued)

- 3** Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less success in arguing the extent to which schools should support individuality or conformity. They are less perceptive in their understanding of the sources, or their explanation or examples may be particularly limited or simplistic. The essays may show less maturity in control of writing.

2 Little Success

Essays earning a score of 2 demonstrate **little success** in arguing the extent to which schools should support individuality or conformity. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. These essays may misread the sources, fail to develop a position, or substitute a simpler task by merely summarizing or categorizing the sources or by merely responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose of these essays often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

- 1** Essays earning a score of 1 meet the criteria for a score of 2 but are undeveloped, especially simplistic in their explanation, weak in their control of writing, or do not cite even one source.
- 0** Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.
- Indicates a blank response or one that is completely off topic.

I am now a junior at my high school. In order to graduate this particular high school, I must take a required course of 'Professional and technical studies.' This doesn't sound at all bad or make it seem like I am being suppressed to conformity, but it actually is.

My interests and goal as a major is to be in the communications area. I requested to take journalism as one of my classes to have experience in that field of study. It was to my dismay that I was no longer able to take that class for my senior year because of a required class I had to take. If schools traditionally have 2 goals, (1) To help each student gain personal fulfillment and (2) To help create good citizens, why are they forcing upon classes that you don't want to take? Why am I not able to take journalism when it is fulfilling my personal goals?

In source A, John Taylor Gatto makes the case that ~~education~~ schools aren't necessarily needed for education. He says, "And plenty of people throughout the world today find a way to educate themselves without resorting to a system of compulsory secondary schools that all too often resemble ~~a~~ prisons." He makes a very true point. Most kids today are living in a world where technology makes learning easy access. I believe I would've done very well at



1

Write in the box the number of the question you are answering on this page as it is designated in the exam.

learning microsoft tutorials online rather than having to ~~sacrifice~~ sacrifice a class that would've helped in college. Education is everywhere, and people learn to find ways to it without having to go to school and be imprisoned for almost 8 hours every day.

we supposedly live in a democratic nation but ~~if~~ it is so often that tyranny and communism is being practiced, especially in schools. The structure of the school day and the classes you must attend are all forced onto students. It is like a routine they must follow, or their futures will be 'destroyed.'

Source B shows a daily bell schedule of a public high school. Each passing time is 4 minutes long and the schedule doesn't even point out lunch. School schedules are so strict and confined, nothing must be out of place. If a student is a minute late they receive even more of a confinement — detention.

Schools should be there to support individuality and only conformity to a certain point. They are trying to ~~standardize~~ ~~is~~ standardized all kids to be the same in order to 'fit into society.' They must all take the required courses, the standardized tests, and sometimes even wear the same attire.

~~Source~~ Source C shows a cover design for a kindergarten class in preparing for standardized tests.



~~Q~~ @ Even at such a young age, are the schools trying to conform the minds from evolving into individuals. Conformity does not always mean it'll ensure socialization among students. Schools should help to ensure or ~~help~~ aid socialization but they should not go ~~so~~ deep as forcing them / students to be all alike. In source D, Neil Postman said, "But the idea of a school is that individuals must learn in a setting which individual needs are subordinated to group interests." In a way, schools should teach the students to get along and cooperate, but they don't need to go to an extreme as to suppress the individual's mind to conform to society. Isn't that what communism is?

Schools are there to teach students the ways to survive in a society and get along. The schools these days are getting stricter and stricter. ~~So~~ school hours are increasing, and students such as I, are being confined longer and longer. ~~It is to~~ school should be a place where students want to go to be educated and develop their own thoughts. Not a place we feel we have to go in order to fit in. The feeling of being watched, controlled, and conformed isn't a feeling of nationalism or a feeling we'd want to have when asked why we defend our country.



Write in the box the number of the question you are answering on this page as it is designated in the exam.

Source G shows the list of expectations a public high school has for their students. All the "expectations" are more like laws a citizen must abide to in a society. "Respect the teacher's position as leader in the classroom -" sounds like a statement of a tyrant. These "expectations" seem forced upon with no freedom. If schools want students to be successful citizens, they should allow students to take the courses they want, ^{let them} breathe.

As a student, I understand the school wanting to educate us on Microsoft Word or Home Economics, however forcing these courses on us and then threatening us that we won't be able to graduate if we don't, seems too controlling and unreasonable. Schools should support conformity to a certain level that will push us off into society where from then, our individualism determines our fate. They shouldn't suppress our natural character to what they think is acceptable to become a good citizen. After all, aren't the famous historical figures the ones who spoke out of conformity and embraced their individualistic thoughts? Like Martin Luther King, society and schools taught everyone to be quiet about race, but he didn't, and now look at the impact ~~was~~



Write in the box the number of the question you are answering on this page as it is designated in the exam.

1A (5 of 5)

he has left on the world. Individualism is good, and student should embrace it. Schools should recognize the individual ability everyone has, without questioning it, or putting their own twist on it.

#

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The story of Odysseus' encounter with the Sirens and their enchanting but deadly song appears in Greek epic poetry in Homer's *Odyssey*. An English translation of the episode is reprinted in the left column below. Margaret Atwood's poem in the right column is a modern commentary on the classical story. Read both texts carefully. Then write an essay in which you compare the portrayals of the Sirens. Your analysis should include discussion of tone, point of view, and whatever poetic devices (diction, imagery, etc.) seem most important.

... our trim ship was speeding toward
the Sirens' island, driven by the brisk wind.

...

Line
5 Now with a sharp sword I sliced an ample wheel of beeswax
down into pieces, kneaded them in my two strong hands
and the wax soon grew soft, worked by my strength
and Helios' burning rays, the sun at high noon,
and I stopped the ears of my comrades one by one.
They bound me hand and foot in the tight ship—
erect at the mast-block, lashed by ropes to the mast—
10 and rowed and churned the whitecaps stroke on stroke.
We were just offshore as far as a man's shout can carry,
scudding close, when the Sirens sensed at once a ship
was racing past and burst into their high, thrilling song:
'Come closer, famous Odysseus—Achaëa's pride and glory—
15 moor your ship on our coast so you can hear our song!
Never has any sailor passed our shores in his black craft
until he has heard the honeyed voices pouring from our lips,
and once he hears to his heart's content sails on, a wiser man.'

...

20 So they sent their ravishing voices out across the air
and the heart inside me throbbed to listen longer.
I signaled the crew with frowns to set me free—
they flung themselves at the oars and rowed on harder,
Perimedes and Eurylochus springing up at once
to bind me faster with rope on chafing rope.
25 But once we'd left the Sirens fading in our wake,
once we could hear their song no more, their urgent call—
my steadfast crew was quick to remove the wax I'd used
to seal their ears and loosed the bonds that lashed me.

SIREN SONG

This is the one song everyone
would like to learn: the song
that is irresistible:

Line
5 the song that forces men
to leap overboard in squadrons
even though they see the beached skull
the song nobody knows
because anyone who has heard it
is dead, and the others can't remember
10 Shall I tell you the secret
and if I do, will you get me
out of this bird suit?*

I don't enjoy it here
squatting on this island
15 looking picturesque and mythical
with these two feathery maniacs
I don't enjoy singing
this trio, fatal and valuable.
I will tell the secret to you,
20 to you, only to you.
Come closer. This song
is a cry for help: Help me!
Only you, only you can,
you are unique
25 at last. Alas
it is a boring song
but it works every time.

"Siren Song" from *You Are Happy*, SELECTED POEMS 1965-1975. Copyright © 1976 by Margaret Atwood. Reprinted by permission of Houghton Mifflin Co. (www.hmco.com). All rights reserved. Also from the Canadian collection SELECTED POEMS 1966-1984 © 1974, 1990 Margaret Atwood, published by Oxford University Press. First appeared in POETRY, February 1974.

*In Greek mythology, Sirens are often represented as birds with the heads of women.

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Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In the following passage from *The Spectator* (March 4, 1712), the English satirist Joseph Addison creates a character who keeps a diary. Read the passage carefully. Then, in a well-organized essay, analyze how the language of the passage characterizes the diarist and his society and how the characterization serves Addison's satiric purpose. You may wish to consider such elements as selection of detail, repetition, and tone.

MONDAY, *eight o'clock*.—I put on my clothes and walked into the parlour.
Nine o'clock, ditto—Tied my knee-strings and washed my hands.
5 *Hours ten, eleven, and twelve*.—Smoked three pipes of Virginia. Read the *Supplement* and *Daily Courant*. Things go ill in the North. Mr. Nisby's opinion thereupon.
One o'clock in the afternoon.—Chid Ralph for mislaying my tobacco-box.
10 *Two o'clock*.—Sat down to dinner. *Mem.*: Too many plums and no suet.
From three to four.—Took my afternoon's nap.
From four to six.—Walked into the fields.
15 Wind S.S.E.
From six to ten.—At the club. Mr. Nisby's opinion about the peace.
Ten o'clock.—Went to bed, slept sound.
TUESDAY (*being holiday*), *eight o'clock*.—Rose as usual.
20 *Nine o'clock*.—Washed hands and face, shaved, put on my double-soled shoes.
Ten, eleven, twelve.—Took a walk to Islington.
One.—Took a pot of Mother Cob's mild.
25 *Between two and three*.—Returned; dined on a knuckle of veal and bacon. *Mem.*: Sprouts wanting.
Three.—Nap as usual.
From four to six.—Coffee-house. Read the news. A dish of twist.¹ Grand Vizier² strangled.
30 *From six to ten*.—At the club. Mr. Nisby's account of the great Turk.
Ten.—Dream of the Grand Vizier. Broken sleep.
WEDNESDAY, *eight o'clock*.—Tongue of my shoe-buckle broke. Hands, but not face.
35 *Nine*.—Paid off the butcher's bill. *Mem.*: To be allowed for the last leg of mutton.
Ten, eleven.—At the Coffee-house. More work in the North. Stranger in a black wig asked me how stocks went.
40 *From twelve to one*.—Walked in the fields. Wind to the south.
From one to two.—Smoked a pipe and a half.
Two.—Dined as usual. Stomach good.
Three.—Nap broke by the falling of a pewter dish.
45 *Mem.*: Cookmaid in love, and grown careless.
From four to six.—At the coffee-house. Advice from Smyrna, that the Grand Vizier was first of all strangled and afterwards beheaded.
Six o'clock in the evening.—Was half-an-hour in the club before anybody else came. Mr. Nisby of opinion, that the Grand Vizier was not strangled the sixth instant.
50 *Ten at night*.—Went to bed. Slept without waking till nine next morning.
THURSDAY, *nine o'clock*.—Stayed within till two o'clock for Sir Timothy; who did not bring me my annuity according to his promise.
55 *Two in the afternoon*.—Sat down to dinner. Loss of appetite. Small-beer sour. Beef overcorned.
Three.—Could not take my nap.
Four and five.—Gave Ralph a box on the ear. Turned off my cookmaid. Sent a message to Sir Timothy. *Mem.*: did not go to the club to-night. Went to bed at nine o'clock.
60 FRIDAY.—Passed the morning in meditation upon Sir Timothy, who was with me a quarter before twelve.
Twelve o'clock.—Bought a new head to my cane and tongue to my buckle. Drank a glass of purl³ to recover appetite.
65 *Two and three*.—Dined and slept well.
From four to six.—Went to the coffee-house. Met Mr. Nisby there. Smoked several pipes. Mr. Nisby of opinion that laced coffee⁴ is bad for the head.
Six o'clock.—At the club as steward. Sat late.
70 *Twelve o'clock*.—Went to bed, dreamt that I drank small-beer with the Grand Vizier.
SATURDAY.—Waked at eleven; walked in the fields; wind N.E.
Twelve.—Caught in a shower.
80 *One in the afternoon*.—Returned home, and dried myself.
Two.—Mr. Nisby dined with me. First course marrow-bones, second ox-cheek, with a bottle of Brooke's and Hellier.
85 *Three o'clock*.—Overslept myself.
Six.—Went to the club. Like to have fallen into a gutter. Grand Vizier certainly dead, &c.

¹ A beverage

² Chief administrative officer of the Ottoman Empire

³ A liquor

⁴ Coffee containing spirits

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Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

You may choose a work from the list below or another novel or play of similar quality.

Absalom, Absalom
Agnes of God
Alias Grace
All the King's Men
Bleak House
Cat on a Hot Tin Roof
Crime and Punishment
Equus
Fifth Business
Frankenstein
A Gathering of Old Men
Ghosts
Great Expectations
The Good Soldier
The Great Gatsby
Hamlet
Heart of Darkness

Hedda Gabler
In the Lake of the Woods
Jane Eyre
Joe Turner's Come and Gone
Lord Jim
The Mayor of Casterbridge
Monkey Bridge
Oedipus Rex
The Remains of the Day
Rosencrantz and Guildenstern Are Dead
Snow Falling on Cedars
Song of Solomon
Tom Jones
The Trial
Trifles
The Turn of the Screw
Who's Afraid of Virginia Woolf?

END OF EXAMINATION

II

Oh, the mythical siren's - the women with "honeyed" voices pouring from their lips. For centuries famous sirens have been celebrated and scorned. From Cleopatra to Mata Hari the siren has symbolized the wanton woman? Or is she really all that bad?

In the *Odyssey* by Homer the Sirens are described to have "ravishing voices" that cause the heroes "heart inside me throbbed to listen longer." They sing thrilling songs of praise to lure the weak men in. Men must stop the ears with wax to be tied up to avoid these evil women. Harsh words such as sliced and lashed are used while describing the preparation for encounter. Using false promises the cunning evil females lure the worlds bravest strongest heroes on to an island where they then kill them for fun. The men who hear the song are powerless and fly into a sexual frenzy begging to be released. But after the Sirens island is passed all is forgotten.

In *Siren Song* by Margret Atwood the author cast a decidedly feminist spin on the subject. The sirens are not beautiful enchanters but rather oppressed women crying out for help. They are trying to be successful to break out of their demeaning "bird suits" and stop singing there boring song. Atwood implies the only way these women could have any power was by controlling men who really held all the power seducing and influencing powerful men was, until recently, the only way clever women could make an impact. The sirens are made to look and seem slightly ridiculous, pathetic creatures, singing empty songs. Rhythmic and soft words and diction make the poem almost like a never ending cycle.

In the *Odyssey* men are victims of the sirens. In *Sirens Song* the Sirens are victims of the circumstances and the men are stupid because they jump off ships to the island even though they see "beached skulls." The *Odyssey* is told from a manspoint of view, while *Siren Song* is from the female sirens point of view. Women are something to oppress to fight and beat down in the *Odyssey*, just another Trojan army to defeat. Women are something to pity and save in *Sirens Song*.

HHH

These two poems written about the Sirens from the "*Odyssey*" can be interpreted in two very different ways, yet they hold such similarity. The tone, point of view and diction are three very important poetic devices to be examined when discussing the two different poems.

The tone of the first poem is cautious and even adventuresome. Odysseus knows what the luring sirens will do to him, so he is taking precautions by stopping his crew's ears and asking them to bind him. Odysseus knows better than to let the Sirens take over him. In the second poem by Margaret Atwood, the tone is much more a warning, even a bit taunting.

The point of view of each poem is a very important device. In the first poem, the poem is from Odysseus' point of view (first person). He speaks of his experience when passing the Sirens. He feels the danger; he is scared to be lured in. In the *Siren Song*, we also see a first person point of view, but instead this time the narrator is the siren. "Help me!", (ln 22), the Siren cries out as she is webbing her next victim.

There are very two different types of diction being used in these two poem, and that is what distinguishes them from one another. In the first poem, the writer used words like strength, ravishing, throbbing, and thrilling to create a more adventurous tone. On the other hand in the "*Siren Song*", Atwood uses words such as irresistible, dead, maniacs, and fatal again to create a more taunting and even perhaps a more lugubrious tone.

B

Homer and Atwood present the complexity of the myth of the Sirens through different points of view, with different tones, and telling imagery. Homer tells the story of a man clever enough to hear the siren's song and not lose his life, while Atwood is a siren, a predator, waiting to trick men on to her island.

The tones of the passages are quite different. In both works, however, trickery and cleverness is used. Odysseus escapes with his life, and the Siren wins, saying "Alas it is a boring song but it works every time." The tone in Homer's passage is strong, and powerful. "Now with a sharp sword . . . Helios' burning rays . . . ship was racing past," are phrases used to illustrate this tone. However, as Homer's tone has masculine qualities, Atwood's has feminine ones. Her tone is crafty, then pleading. "Come closer. . . help me! Only you, only you can" the Siren screams, pleading for attention. These two passages are like two halves of a whole. Odysseus is prey, trying frantically to escape death, while the Siren is a carnivorous predator, singing for her supper. The tempo of the two passages is also quite different. Homer's is quicker, like a scurrying animal, while Atwood's is deliberate. Atwood even uses punctuation to her advantage in the last three stanzas. The last line of each stanza is broken, forcing the reader's eye to the next stanza without realizing the trickery. In the same way the Sirens lure men into their clutches. Homer splits his passage into three sections according to the crew's state: at first they are sailing, then preparing and finally escaping.

The imagery both passages is also quite different and revealing. Homer's words are masculine, powerful, and battle ready. He uses words like "sharp," "strength," "strong hands," "churned," "racing," "sharp sword." The imagery is that of a man who is not only sailing by the Sirens, but going to war with them. Homer describes the Sirens' song as "ravishing," "high", "thrilling", and "urgent." Their voices make Odysseus' heart throb and there almost is a sense of sensuality taken from this imagery. Atwood's imagery is far from masculine and less sexual. The words "bird suit" and "squatting" almost give the image of a ridiculous situation. However, "feathery maniacs" and "fatal and valuable" give off a more serious image and tone. The imagery makes the reader identify and feel pity for this poor Siren, for she hates what she is. By the end of her pleading, the reader has been sucked in, like the men who "leap overboard in squadrons" mentioned in the first stanza. The poem begins seductively menacing, then becomes almost whiny and innocent, and finally ends with the same grave and clever (fatal) tone.

These two passages each sing the song of opposing sides, yet they have much in common. They both use trickery to escape or catch their kill, and they both are confident in their abilities except for the equal moments of weakness (Odysseus begging his men to untie him, Siren not "enjoy (ing) either... I don't enjoy singing) in both passages. Yet the two songs are the natural songs of an animal and its hunter.

FFF

In the English translation of this episode, the Sirens are portrayed as seductive and mystical creatures". . . sails on, a wiser man!" indicates that they feel like they are helping men, however they are just luring them in. The tone is a much more positive one than Margaret Atwood's poem. The poem portrays the Sirens in need of help. The Sirens pretend to be in need of assistance and call out to any passing ships.

The point of view also changes variety. In the translation Odysseus is telling the story of how he heard the Sirens' song and lived to tell about it. The portrayal is influenced by a man, who is the primary target of the Sirens. In the poem one of the sirens is speaking about how she feels about singing. Now it seems that the Sirens are the ones who need the help.

Question 2

M

If one's life were as boring as this diarist's is, then the world would be filled with boring, proper people. In Joseph Addison's passage, the diarist's day shows the monotony of not only the diarist's life, but the monotony of English society. The concise phrases and formality of the diary helps to provide Addison with a satirical characterization of the Society he lives in, and how boring it really is.

The character knows when he wakes up, knows when he eats, and when he takes his afternoon naps. The daily repetition of his activities, show the monotony of his life. There is no spontaneity in the

diarist's life. The only thing that comes close to spontaneity is when the "tongue of [his] shoe-buckle broke" (lines 33-34), but even then he makes it sound boring. The clipped phrases with no detail, except for the occasional memo about what not to eat again, show how uninspiring the daily routine of this man was. For example, he says "Coffee-House" (li.28) and that is all. No explanation is made for why he went there, or no elaboration was contributed as to what he did there.

The lack of elaboration and constant repetition of daily routine can also be shown in the society. When the diarist talks of reading the news, he says, "Grand Vizier strangled" (line 29). Most likely, no detail into what had happened was given until later the next day, when it was discovered he was "strangled and afterward beheaded" (47-48). This statement, though, may not be correct because another opinion is given. Therefore most likely no one knows the truth. The society is as much monotonous and boring as the diarist is. Everyone goes to "the club", that is, those who can afford it, and everyone discusses the same topic, like the death of the Grand Vizier.

Addison's satirical interpretation of the diarist only shows the monotony of the society that he lives in. The mundane and drab daily routines are repeated over and over, and the somewhat interesting topics (like the Grand Vizier's death) are played down. In all, Addison shows the society he lives in, that their life is as boring as the diarist's.

JJJ

By reading a diary one can find out a lot of information on a person. At times people keep a log of their innermost thoughts and dreams. Other times it is just a day by day account of what is happening in their life. The character that Joseph Addison creates simply writes down occurrences of the day. The language which he chooses is monotone. Perhaps the character is monotone himself and lives in a monotone society. These simple diary entries also support Addison's satiric purposes. Through detail (or lack thereof) tone and repetition, we as readers are faced with the common everyday life of the diarist.

The diarist often uses phrases such as "as usual", "ditto", and "once again". This suggests that there is a great amount of repetition in the diarist's life. Also every night, with the exception of Thursday, the character dined and carried on discussions with Mr. Nisby. It is noticeable that the diarist only accounts what Mr. Nisby's opinions were of various subjects. Not once does he state his own opinion or thoughts. This suggests a sense of insecurity. The diarist's surroundings also do not seem to stimulate the diarist. He takes walks in cornfields and often contemplates the death of Grand Vizier. Other than that he does not respond to what is going on around him.

There do seem to be, however, two things that are of importance to the diarist. Food and sleep. He takes his daily naps and records when he does not sleep. If something went bad with either of these subjects, it is very apparent on the rest of his day. For example, on Thursday he first slept and then at two he has a loss of appetite. After a bad meal he could not take his nap. Since he did not take his nap, he did not go out that night and went to bed early. The tone of his day was then less than pleasant.

Addison's purpose in writing this diary entry was to perhaps support his satirist viewpoints. He wanted to display how certain things in life, such as food and sleep, can play such a large role in a person's life while the larger things such as a holiday (Tuesday) or the death of a chief administrative officer are so unimportant. Addison wanted a monotone feeling over this character's life, and that is what he gave to this character's life, consistency and boredom.

D

In "The Spectator", Joseph Addison effectively characterizes an individual and satirizes his society through a diary created by the character himself. Significant elements of Addison's work which allow him to do this successfully are his use of detail, repetition, and tone.

The detail in Addison's piece plays an incredibly significant role in the characterization of the

diarist, and more importantly, the sanitization of a society. Composing this fictitious diary of very detailed and insignificant events such as "walk(ing) into the parlour" and t[ying] knee-strings," the author emphasizes the fact that there are no truly significant events that occur in this man's life, and he must therefore focus on the trivial, everyday occurrences. By documenting things such as wind direction during his afternoon walks and the tastes of his meals, the author suggests that the upper class "gentlemen" in this society are utterly unproductive and must fill their minds with such empty thoughts, for lack of any with greater meaning.

The repetition of the piece serves nearly the same purpose as the detail, but points out that the same insignificant events occur from day to day with little or no variation at all. For example, three days list "coffee-house" as one of their major events, and one day even lists it twice, from 10-11 and again from 4-6. This shows the man's acceptance of routine inaction, which further emphasizes the insignificance expressed by the incredible detail that Addison provides. Tone is also incredibly significant to Addison's criticism of this man and his entire social class because the entire work seems to express a tone of inflated self-importance. Addison emphasizes the arrogance of these people in lines like "Chid Ralph for mislaying my tobacco box." (9-10).

The details, repetition, and tone of Joseph Addison's piece all help to characterize the diarist as a lazy, egotistical, and insignificant man. Addison uses this diarist as a representative of his entire social class and satirizes the society through this fictional character.

BBB

The diary of the spectator reveals the life of a man that is very much the same, day after day. His daily routine has no enjoyment nor does it have anything appetizing to the person.

The language of the passage is very simple. It's very short and it's very sweet. They are incomplete sentences that tell a lot about the life of the character and the society he is living in. It seems that where the character lives, there is not a lot to do. They seem to be very interested in politics, especially that of Mr. Nisby. The character does things that are normal to our everyday life, like reading the newspaper, taking a shower, dressing up, etc. The society seems to be very plain and working class people. It seems like a nice town except that like in every place violence and murders occur.

This serves the satirical purpose of Addison because of the things the character writes in his diary. A diary has to have more elaboration on interesting topics. It involves writing about your feelings that day. It's also satirical because of the repetition used. Every day the character would go down to the club and everyday Mr. Nisby would be talking or giving his opinion about something political or historical. Also, talking or writing about the direction of the wind was very funny. People don't really write that in their diaries. It really isn't important.

This diary consisted more of his private schedule rather than his person, private stuff.

Question 3

N

Jane Eyre, by Charlotte Bronte, although a Victorian novel, contains an element of mystery. While investigating the mysterious laughter, Jane, the heroine, learns that people are not always what they seem to be.

When Jane is first employed by Mr. Rochester as a governess, she classifies him as a cynical, dark man who shows no emotion. She soon finds out that she is not exactly right. Rochester first shows real emotion when looking up at a third floor window. Jane, remembering the evil laughter she heard coming from the same location earlier, wonders what deep, dark secret Mr. Rochester is hiding that could pain him so. She begins to develop sympathy for her employer and sees him as someone who has been hurt. When Jane saves Rochester from the mysterious fires in his bed (set by the person on the third floor) she sees yet another side to this complex man. He is genuinely grateful to his rescuer. Rochester clasps Jane's hands and is disappointed that she will go back to her own room. Jane is

confused by Rochester's display of tenderness which she thought he could not show or even possess. As the story progresses and the mystery unfolds, Jane's relationship with Rochester grows and she eventually loves him. As a result of the mystery that threw them together, Jane discovers the real Rochester, a man opposite from the public opinion and from what Jane herself first believed.

Jane receives a shock concerning a second character as her mystery is being solved. On her first visit to the third floor, she sees a woman named Grace Poole. Jane assumes the sounds she hears and the mysterious deeds are committed by Grace. She wonders why Mr. Rochester even keeps this strange woman in the house. When Jane discovers the true source of confusion, she discovers Grace Poole's purpose. She was the "keeper" of the terror upstairs. Jane develops a new respect for this woman she formerly feared. Once again, her first impressions were proven wrong .

The mystery of the fiend on the third floor of Mr. Rochester's house is a key to the development of Jane's character and the work as a whole. Although Jane is surprised by characters in other situations, her major misconceptions are related to the mystery which is central to the plot. Jane, and the reader, by the end of the work, has learned not to judge people by first impressions.

B

Shakespeare's King Lear tragically illustrates a man searching for answers to the mystery of his daughters. His journey leads him to an answer only when he loses his pride and investigates himself.

Lear loved all three daughters, but the youngest, Cordelia, was the apple of his eyes. She was much different from her sisters but Lear never realized how much until she was gone and he had to deal with their cruelty. When he asked how much each loved him when dividing his kingdom he never contemplated the true meaning of Cordelia's answer of "nothing" until she was dismissed. It wasn't until after his stay with his older daughters that he even discovered they had any dislike for him. It was only after going mad and nearly dying that he could find that he may have been the cause for all the havoc. He was a proud man and the sickening and false flattery of his two other daughters clouded the clarity of Cordelia's answer and he could only blame himself. The irony behind his stay in the wilderness was his main companion was his fool, but the king was actually the fool, and the fool was wise. Lear overcomes his insolence to late and realizes that "nothing" Cordelia could say would change the love she had for her father and he already knew was there.

King Lear found love a mystery. He could not understand his daughter Cordelia, how she could love so much and say so little. Only after being bent and broken did he solve the mystery, love and flattery are not synonymous.

E

In Joseph Conrad's Heart of Darkness, Marlow makes his journey to the Congo and travels upriver to the Inner Station, in search of "the enigmatic Kurtz." He travels with many questions in mind, all of which relate to his largest one: What will Kurtz be like? He takes in much detail on the subject as he encounters people along the way who have known Kurtz or heard about him, and the mystery surrounding Kurtz grows. By the end of the book, however, Marlow has answered this question as well as many he never realized he would ask.

Marlow set off expecting to change. It would be interesting, he knew, if one were to document the change he would undergo along the way. Over the course of his trip to the Inner Station, his perspective on many things has changed; the natives have begun to humanize, he feels more acutely the evils of colonization. These two interlocked perceptions are based on: The use of contrasting images, set forth by Conrad, between the often heartless and idiotic, in the case quite specifically of the men he encountered at the Outer and Central Stations; the bricklayer and other, colonists, and the natives, whose first presence in the book is as rather animal like, pitiable creatures. By the time he transports Kurtz back, the natives of the Inner Station are golden and vibrant in glittering contrasts of shadow and sunlight, very removed from the twin, angular men who lay and crouched in fatigue when Marlow saw them first at the Outer Station. These changes in Marlow occur over the course of his journey up the

river, and augment the greater feeling with which Heart of Darkness leaves the reader, and of setting, and the importance of perspective on a journey. The journey was a process of realization, abetted by the search for something concrete, Kurtz himself, and something more abstract, a sense of Kurtz, as well as the other emotional change, Marlow underwent.

The role of the wilderness is very important in Heart of Darkness, as it is both, for Marlow, the physical and emotional landscape. As Marlow makes his way to Kurtz, his goal, he travels a night jungle. He recognizes the effect this environment can have, speaking of Kurtz, who he said, heard in the silence a call that identified parts of himself he hadn't before, consciously. The recognition had forced him forward, and Kurtz had stepped to the edge of the great wilderness with himself, and dared to say what he saw there. Kurtz's dying words, "The horror, the horror," demonstrated through consciousness. For Marlow, however, the wilderness had a similar but strikingly different effect. He had stepped to the edge, but he hadn't said anything, and for that he admired Kurtz.

All this came, for the greater part, upon his meeting Kurtz. For all he had heard of him, Marlow was only able to summarize; he was a remarkable man. The amount of foreshadowing of his character and personality had been great, and in the end the reader encounters only the end of Kurtz, the Kurtz who has gone into the wilderness of himself and won't return, and while much of the old Kurtz is still there, he is a very different man. Marlow meets him, and gets his answer, but it is really no longer the question, rather, everything which has happened, up until Kurtz's death, and indeed, up to Marlow's meeting with his fiancée, is the answer to Marlow's question.

Marlow entered into his voyage with the intent of finding Kurtz, and meeting and speaking with him. The greater question with which he entered was a less discernible one; that of how he would change, and whether he would really be any different. So this question illuminates the meaning of the work as a whole, not, to use Marlow's words, as a kernel within a shell is the meaning, but as a mist will bring out the halo around the moon, meaning surrounding the shell. Without his initial curiosity, Marlow would not have reached the end he did.

C

In the novel, Siddhartha, the mystery of enlightenment is explored. Siddhartha and Govinda both investigate this path of life and for many years they delve into new life styles. In the end they each find enlightenment but the true meaning of the tale is in how each gets there, (through each other)

Siddhartha and Govinda start their journey at a young age. They have a religious group in the forest and try to obtain enlightenment through nature. However, neither is satisfied. They discover...
{omission is student's}

In the end Govinda finds Siddhartha again for the third time. Siddhartha has found enlightenment from a river boat man and through listening to the river. Govinda in turn finds enlightenment through Siddhartha. In all the searches and investigations the true meaning came from working through ones love ones.

Step 1: Analyze the Prompt.

WHAT?

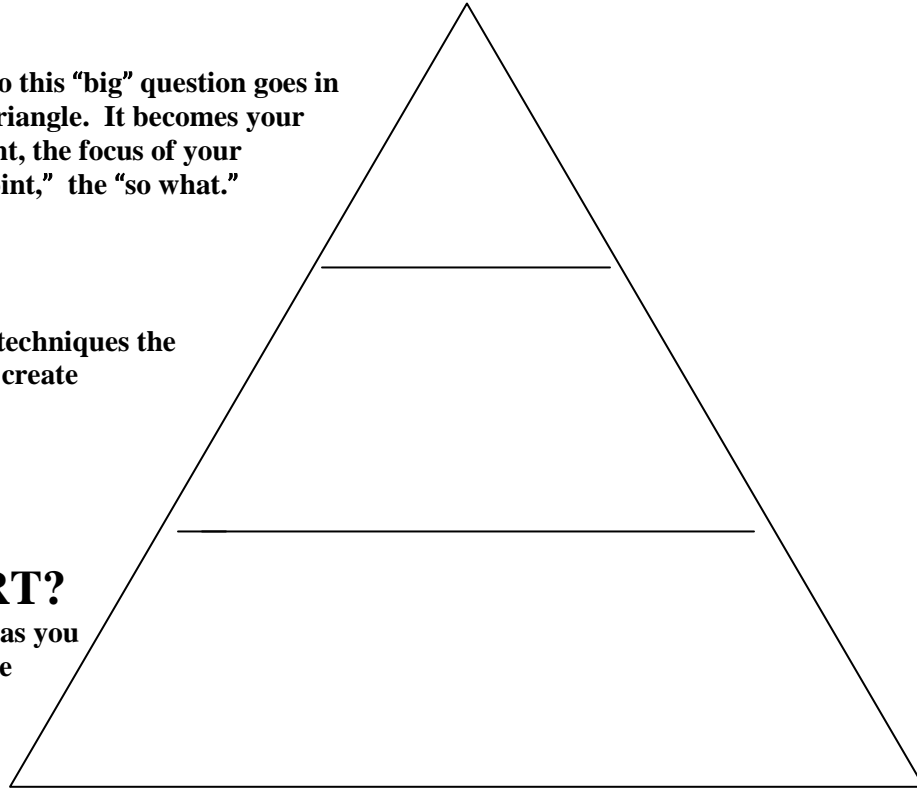
Your answer to this “big” question goes in the tip of the triangle. It becomes your thesis statement, the focus of your essay-your “point,” the “so what.”

HOW?

Make a list of techniques the author uses to create meaning.

SUPPORT?

Jot notes here as you read and notice techniques the author uses.



Remember to answer “So what?”

Jerry W. Brown

How to read "Difficult Texts"

A difficult text, by definition, is one that permits, stands up to, even insists upon interpretive works. Students cannot learn to do interpretive work in a curriculum devoid of difficult texts.

...read like a detective and write like an investigative reporter. -David Coleman

There are no uninteresting things in the world, only uninterested people. ~Lord Chesterton

Anything becomes interesting if you look at it long enough. ~ Gustave Flaubert

Active Reading summarized/adapted from John Bean, *Engaging Ideas*, Chapter. 8***Roots of poor student reading skills***

- Assuming that reading should be speed reading, not laborious and slow
 - Experts read slowly and reread often
 - They write "gist" statements in the margins as they read
 - They question the text as they read
 - They link the text with other readings and/or personal experience
- Failing to adjust reading strategies for different texts and circumstances
 - Experts use skimming, close scrutiny, application
- Failing to perceive an argument's structure as they read
 - Experts "chunk" the complex material into parts with describable functions
- Difficulty in assimilating or accepting the unfamiliar
 - The deep harbors the strange and sometimes terrifying
- Difficulty seeing the rhetorical/cultural context in which a text exists
 - Appreciate political biases, varying levels of scholarship, **author as real person...**
- Difficulty in seeing themselves engaged in the text's (the author's) broader conversation
 - Carry on a silent conversation as both skeptic and believer
- Failing to know the allusions and cultural references of a text
 - Knowledge of cultural codes is often essential to making meaning of the text
- Possessing an inadequate vocabulary, and resistance to looking up words
 - How does the context affect word meanings
 - Develop an "ear" for irony and/or humor
- Difficulty in understanding difficult and unfamiliar syntax (sentence structure)
 - Isolate main clauses in complex sentence structure
- Failing to see how discourse varies from discipline to discipline
 - Need to examine highly metaphorical and/or allusive styles

Tips for Students: Getting “Unstuck”

1. Trust the author. Don't panic if at first the text doesn't make sense. The author will slowly reveal clues.
2. Ask questions. Someone else may have the same question. Someone else may be able to clear up confusion.
3. Slow down. Give yourself time to read, reread, and paraphrase what you've read.
4. It is okay to go back. Sometimes readers go back and reread several times before parts of the text make sense.

Getting Started With Marking the Text

1. Annotate in different color with each reading (silently, aloud...) or *throw away your highlighter* and **Stop, Think, and Write** a note in the margin
Write the thinking next to the words on the page that caused you to have the thought or question
2. Don't copy the text; respond to it.
3. Merely underlining text is not enough. Thinking about the text must accompany the underlining.
4. There is no one way to respond to the text. Here are some possible options:

| | |
|---|--|
| <ul style="list-style-type: none"> ✓ Ask a question ✓ Make a connection to something familiar | <ul style="list-style-type: none"> ✓ Give an opinion ✓ Draw a conclusion ✓ Make a statement |
|---|--|
5. Engage in a dialogue with the author.
6. Map, or outline, the writer's argument
Engage in outside/independent reading of all kinds.
Newspapers, Magazines, Internet articles, facebook, books of any kind, cereal boxes, can labels, etc.

Writing the Essay

1. Open with an detailed and engaging first sentence (answer the prompt, let the reader know you understand the text)
Address the What and How of the prompt
Explain the What of the prose and the introduce the techniques to explain the How
2. Write chronologically through the piece. You are less likely to miss something if you do
3. Support your "What" (thesis/theme) with literary elements
Provide examples from the text to support the "What"
Explain in detail how the examples relate to the "What"
4. Don't repeat the same ideas. State it once and move on
5. Use your best vocabulary
Use apt verbs to describe how an author uses a particular literary technique and how that contributes to the "What" (thesis/theme)
Use strong vocabulary for tone and mood
Think of the exact tone/mood you are describing
Mature analysis of mood/tone and theme requires close reading and strong vocabulary

2005 AP English Literature and Composition Free-Response Question 2

Printed below is the complete text of a short story written in 1946 by Katharine Brush. Read the story carefully. Then, write an essay in which you show how the author uses literary devices to achieve her purpose.

The Birthday Party

They were a couple in their late thirties, and they looked unmistakably married. They sat on the banquette opposite us in a little narrow restaurant, having dinner. The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat. There was nothing conspicuous about them, nothing particularly noticeable, until the end of their meal, when it suddenly became obvious that this was an Occasion—in fact, the husband’s birthday, and the wife had planned a little surprise for him.

It arrived, in the form of a small but glossy birthday cake, with one pink candle burning in the center. The headwaiter brought it in and placed it before the husband, and meanwhile the violin-and-piano orchestra played “Happy Birthday to You” and the wife beamed with shy pride over her little surprise, and such few people as there were in the restaurant tried to

help out with a pattering of applause. It became clear at once that help was needed, because the husband was not pleased. Instead he was hotly embarrassed, and indignant at his wife for embarrassing him.

You looked at him and you saw this and you thought, “Oh, now don’t be like that!” But he was like that, and as soon as the little cake had been deposited on the table, and the orchestra had finished the birthday piece, and the general attention had shifted from the man and woman, I saw him say something to her under his breath—some punishing thing, quick and curt and unkind. I couldn’t bear to look at the woman then, so I stared at my plate and waited for quite a long time. Not long enough, though. She was still crying when I finally glanced over there again. Crying quietly and heartbrokenly and hopelessly all to herself, under the gay big brim of her best hat.

2005 AP ENGLISH LITERATURE SCORING GUIDELINE
Question #2: Katharine Brush's "Birthday Party"

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, its style, its mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

- 9-8** These essays offer a persuasive analysis of how the author uses literary devices to achieve her purpose. The writers make a strong case for their interpretation of the story. They explore possibilities of character and situation; consider literary elements such as characterization, point of view, syntax, diction, and tone; and engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear, precise, and effectively organized. Generally, essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).
- 7-6** These essays offer a reasonable analysis of how the author uses literary devices to achieve her purpose. The writers provide a sustained, competent reading of the story, with attention to literary elements such as characterization, point of view, syntax, diction, and tone. Although these essays may not be error-free and may be less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Generally, essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).
- 5** These essays respond to the assigned task with a plausible reading of the story, but tend to be superficial or undeveloped in their treatment of how the author uses literary devices to achieve her purpose. While exhibiting some analysis of the story, implicit or explicit, the discussion of how literary elements contribute to the author's purpose may be slight, and support from the text may be thin or tend toward paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. Generally, essays scored a five (5) lack the more effective organization and more sustained development characteristic of 7-6 papers.
- 4-3** These essays offer a less than thorough understanding of the task or a less than adequate treatment of how the author uses literary devices to achieve her purpose. Often relying on plot summary or paraphrase, the writers may fail to articulate a convincing basis for understanding situation and character, or they may misread the story. These papers may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Generally, essays scored a four (4) exhibit better control over the elements of composition than those scored a three (3).
- 2-1** These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the story or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the writer's ideas are presented with little clarity, organization, or support from the story. Essays scored a one (1) are especially inept or incoherent.
- 0** These essays make no more than a reference to the task.
- These essays are either left blank or are completely off-topic.

2005-Essay #2-Katharine Brush's "The Birthday Party"

Sample Essays

Sample MM

"The Birthday Party" by Katherine Brush is truly a story with an objective to depict the cruelty of some people in the world. It does not go far enough to explain it; however her descriptions, perspective, diction and syntax portray the husband's insolence so well that its purpose to induce the reader's disgust is utterly achieved.

Initiating the short story by introducing her subjects immediately the author describes the couple of no extraordinary people but as merely a married "couple in their late thirties." She begins by describing simple physical characteristics, and then lets the reader know that it was the husband's birthday celebration at a restaurant.

Next, the author describes the situation in great detail so as to bring the reader into the shoes of a viewer of the situation. She describes the look of the birthday cake, the sound of the orchestra, the reactions of the patrons in the restaurant—almost so detailed that the reader can hear the clapping and see the lit candle. In this way, the author is able to present a typical situation which any reader can relate to, and bring him/her directly to the scene.

The last paragraph, however, is by far the most significant in assisting and evoking the reader's disgust. Primarily, the author introduces the pronoun 'you.' In this way, the reader is brought even more intimate with the situation at hand; the author realizes that almost every reader would think "Oh, now, don't be like that!" persuading the reader to keep reading to see what happens next. The next sentence is very important because it portrays a series of events all happening very quickly; and to portray this, the author deliberately uses a run on sentence. She writes, "But he was like that, and as soon as the little cake had been deposited on the table, and the orchestra [finished] . . . and the general attention had shifted. . . ." to keep the reader entertained and hoping to see how the husband reacts. Just as the answer is about to be revealed, the author now does something she hasn't done yet, and this is introduce "I." The author now introduces "I" because this, again, brings the reader closer to the incident; by doing this, the reader is not only reading about it, but he is reading a personal account of it. She writes that she, "couldn't bear to look at the woman," after the husband cruelly said something to his wife because she accidentally embarrassed him, and this puts the reader in the author's shoes.

The author finishes the third paragraph with potency and by evoking the most sympathy and disgust from the reader. She includes the fragment, "Not long enough, though," to explain the misfortunate reaction of the wife, crying for a long time for simply trying to please her husband. The last sentence is extremely important because it leaves the reader with a lasting impression of sympathy for the wife and anger at the husband. This sentence includes the wife "crying quietly" (as to not make her cruel husband any angrier), "and heartbrokenly" (for she tried her best to please her husband yet was condemned), "and hopelessly" (as to explain there was no redeeming herself). The wife was "all to herself" because she was emotionally conflicting with her husband. The author then leaves us with the idea that this was meant to be a happy and special celebration, yet she was left sobbing under the "gay big brim of her best hat."

Although we as a reader do not know the husband or the wife personally, and although only a simple celebration of a birthday party is described, the detailed and fascinating use of description by the author easily places the reader into the author's shoes, viewing every facial expression, hearing every clap, and smelling the burning candle personally. In this way, the author's purpose of conveying the husband's cruelty to the point of evoking much disgust and sympathy from the reader is achieved greatly.

Sample DD

Katharine Brush uses literary techniques in Birthday Party to convey the sense of helplessness an abused person feels in an abusive relationship.

The point of view Brush uses keeps the reader distanced and reserved from the events in the story. The couple's thoughts are unreachable. The narrator is merely an observer to the situation; a customer in the restaurant. This point of view gives the reader a frustration at the distance between the abused woman and the narrator, as if it were impossible to be other than a removed observer.

Imagery is used to positively describe the pains the wife took to make r husband happy. Even though described as "fadingly pretty" and "shy," the woman wears a big hat to hide what she may lack in appearance. And when the cake comes out, "she beams with shy pride." And she would be prideful of the present because went through a great deal of effort to order the cake and have the orchestra play "Happy Birthday to You."

The wife's hat is used a metaphor for how the abusive relationship affects her. She tries hard to cover up her sadness by putting forth a cheerful demeanor, like putting on her best hat to celebrate not her own, but her husband's birthday. Yet when her husband criticizes her hard work, she is crushed inwardly. Her cheer and pride of hard work means nothing after her husband is "indignant" with her. The facade she put on for the benefit of her husband means nothing when she lies "heartbrokenly and hopelessly" under the "big brim of her best hat." Neither her actions or the wishes of the narrator have any effect on the husband, which adds the sense of helplessness of the abused wife in a relationship that seems impossible to mend.

Sample EE

In the short story Birthdays Party written by Katherine Brush in 1946, she used literary devices to achieve her purpose. Brush uses imagery in line 4 describing the couple, “The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat”. This helps to visualize the couple.

When the husband let her have it, she became disappointed. “crying quietly” is the wife weeping in small volume. The fact that the “heartbroken” woman hides behind her “gay” (happy) hat is ironic.

Sample NN

As clichéd as it is, many times appearances can be deceiving. People are adept at putting on a facade to cover up the true state of their lives, as putting on a happy face even when they are collapsing inside. In her short story, Katharine Brush writes about a seemingly happy incident in which a wife prepares a birthday surprise for her husband. However, the husband’s cruel ingratitude causes the facade of normalcy to collapse, and his wife is left devastated. Through the use of detailed description, anonymity of the characters, and repetition of sounds and phrases, Brush suggests that even songs and birthday cake can’t fix or hide a marriage that is broken inside, and we can’t always put on a smile.

Brush creates a very detailed description of the husband and wife at the restaurant. The man has a “round, self-satisfied face”, and the wife is “fadingly pretty.” As the author suggests, there is nothing out of the ordinary about them. Once the narrator realizes that his is actually an Occasion with a capital O, she begins to notice and describe the details that the wife tried so hard to include. The cake is glossy with a pink candle, and there is an orchestra with both violin and piano. These details suggest the time and effort the wife put into surprising her husband and it serves to make it all the more pathetic when her husband rejects her. Brush’s use of detail emphasizes that adornment cannot substitute for substance, especially in a relationship.

Another technique Brush employs is anonymity of character. We don’t know anything about the narrator, and the husband and wife have no names. They are simply an average “couple in their late thirties.” This anonymity adds universality to the situation. They are not just a husband and wife; they are every husband and wife who have tried to make their relationship seem happy and gay when it is not. There are few things more painful than making a sincere effort to reach out to someone and getting it thrown back in your face. We have all experienced this, and we project our own experiences onto this hapless wife and feel her pain as our own. At once, we are the creators and observers of a façade that just doesn’t hold up to reality, and this is made possible by the anonymity and universality of the characters.

Another technique Brush utilizes is repetition of particular phrases and sounds that add pathos to the wife’s situation. Her plans are constantly referred to in a pejorative (“Little surprise”, “Little cake”, etc.) making them seem like they lack importance, when really, they were everything to the wife. Though the surprise is little, she “beam(s) with shy pride.” The repetition of “little” foreshadows the husband’s cruel rejection later in the story and his lack of respect for wife’s efforts. Another place repetition is very effectively employed is in the last sentence of the story. Brush uses alliteration when she describes the wife crying “under the gay big brim of her best hat.” It is truly pathetic that the wife went to the effort to get dressed up fancy for her husband’s birthday, only to be reprimanded for it. The repetition of the B sound almost sounds like someone crying to themselves as their lips quiver, adding to the pain of the wife. Her efforts to add romance and fun to an already dead relationship blew up in her face.

Marriages and relationships in general can be destroyed by a lack of respect and sensitivity. Though we do not know the circumstances of the husband and wife’s relationship, his utter cruelty in rejecting her kindness could not have been an isolated event. The public display of the birthday surprise suggests that the wife was trying to convince her herself and the world that she had a healthy marriage, when clearly she did not. Through the use of specific details, anonymous characters, and repetition, brush shows that appearances really can be deceiving.

Sample YY

In the story, Birthdays Party, the author achieved her purpose by using literary devices.

When the man was described as being “round-faced” and “self-satisfied” it made me dislike him instantly. He sounded like an arrogant aristocrat who believes he is better than anyone else. The woman who was married to him was “fadingly pretty, in a big hat” also sounded like an arrogant aristocrat at first. It made me think of someone who is no longer beautiful, but wants to maintain the guise of being a young beauty. When I learned that she was surprising him with a cake for his birthday I realized that I had underestimated the woman. This small thing gave her character some depth and made her seem more kind. If she had been arrogant she would have thrown him a huge party or simply told him to pick out his own gift. Since she was pleased, but he seemed embarrassed it proved that he thought himself too good for a simple gesture like the cake. When he muttered at her under his breath and made her cry it demonstrated that he thought a birthday cake was childish and unworthy of him. He may have also believed that getting older could be avoided by not celebrating and that being old would be seen as a weakness among his friends and colleagues. When she cried he showed that he was heartless and undeserving of such endearments by not comforting her.

The literary devices make you feel sorry for the woman and indignant at the husband.

Sample PP

In “Birthday Party,” a wife in her late thirties hopes to surprise her husband with a glossy cake as a symbol of her love. However, the husband reacts with embarrassment and anger. The author, Katharine Brush, makes the reader feel disgusted by the man’s heartlessness. Brush asserts that these small gestures of affection are of the greatest importance, and represent a potential heartbreak.

The first section of the passage creates an inconspicuous scene which is interrupted by the sweet surprise the wife has planned for her husband. The narrator uses the words “unmistakenly married” to describe the couple’s relationship. They seem ordinary at first, as does the story. However, by capitalizing “Occasion,” Brush reveals that this dinner has a special significance. Although the cake is small, it is also glossy. This description conveys that despite the surprise seeming small, it is entirely genuine. The narrator’s intimate description of the event draws the reader into the story. One cannot help but smile when the wife “beams with shy pride over her little surprise.” In other words, the poignant and sweet tone of the cake scene endears the reader to the wife. Her gesture is one of genuine, heartfelt affection. Brush employs a light but honest tone in creating a mood of endearing love for the reader.

As a result, when the husband responds with cruelty, the reader actually hates him for not acknowledging his wife’s affection. The volta comes when the narrator expresses the husband’s obvious displeasure. The word “Instead” seems to reveal that the husband’s reaction is the opposite of what one expects. Again, Brush draws the reader into the narrator’s disappointment with the repetition of “you.” Additionally the wish of the narrator is an example of understatement. Therefore, Brush enhances the reader’s anger at the husband. When describing the husband’s nasty whisper, the narrator’s words mirror the husband’s tone: they are short and harsh, involving hard consonants. The reader can’t bear to look at the wife along with the narrator because the experience seems somehow all too common, the pain too familiar. Brush ends with an ironic juxtaposition that highlights the despair of the wife. The dinner should have been happy and gay like her hat. Instead, the young woman is crying under it, “heartbroken and hopeless.” A seemingly harmless and loving gesture has tremendous implications. The wife seems “all to herself,” a subtle foreshadowing that their marriage will never be the same. Her husband has pointlessly caused irreparable emotional damage only because of his selfish fear of receiving public attention. By ending with “her best hat,” Brush emphasizes the sincerity of the woman’s attempt to surprise her husband. The reader finds himself absolutely disgusted by the husband.

Brush believes that these seemingly small gestures have the utmost importance. When the narrator witnesses along with the reader the husband’s rejection of his wife’s sincere affection, the tragedy of such heartlessness is clear.

Sample BBB

The story starts out in a fancy tone. The way both couples were described, the restaurant and the way the man looked when his cake came. I think her purpose was to make the reader feel sorry for the women who is trying so hard to please her husband.

She uses her word choice very carefully to describe her characters. “the wife beamed with shy pride”. These words shy and pride usually do not go right next to each other. The author uses these words for the wife because it explains that she probably does not do these little thing for her husband often. She’s shy because she is unsure how he will react.

The imagery the reader gets in their head is very vivid. I can almost see the couple sitting there; him “hotly embarrassed” and her with “shy pride”. The author uses very descriptive words which helps the reader to picture what is going on, in their head.

Using quotation in the middle of the story was a great idea. That was what I was really thinking and it was nice to have had it said.

In the beginning it talks about the women begin fadingly pretty and wearing a big hat. The author then brings up the big hat again but not until the very end. But instead of it being something pretty she uses it to hide herself. Her hat is a metaphor for how she feels. In the beginning she feels pretty and proud, and her hat is standing tall and is a beautiful hat. Then in the end she has become heartbroken and has become smaller, just like her hat.

Sample KK

In her short story, “Birthday Party”, author Katharine Brush uses pedestrian diction and simplistic imagery to convey her disapproval for the patriarchal traditions of society and for the lack of appreciation of a wife by her husband.

Brush’s diction is not overly elevated or complex. She creates a common scene of an “unmistakably married” couple celebrating “the husband’s birthday.” The husband wears “glasses” and the wife is “fadingly pretty”. By using such descriptions, Brush makes the situation average and common. The couple becomes an appropriate manifestation for a typical American couple. Thus, as the story progresses and the reader is presented with a cruel and unappreciative husband, the situation serves a criticism of a male-dominated society. The “hotly embarrassed” husband says something “punishing” and “unkind” to his wife. The man is cruel to the woman. He intentionally hurts her because his own pride has been damaged.

The mistreated wife resorts to “crying quietly and heartbrokenly and hopelessly” to herself. Her “indignant” and dominating husband cannot show love to anyone except for himself. He is the alpha-male, “self-satisfied” and full of pride. Brush criticizes the traditions of male-dominance by generating disgust for the husband and sympathy for the wife.

Complimenting her rather simplistic diction is Brush’s use of common imagery. She does not trouble herself (or the reader) with lengthy metaphors or allusion. Instead, she describes the “little narrow restaurant” and the small cake with “one pink candle” in a very real fashion. This enables the reader to better relate to the situation taking place. The restaurant is average, and the couple traditional and common. Again, by making the situation universal, Brush is able to point out the flaws in a male-dominated society.

Sample O

Katherine Brush’s “The Birthday Party” is a short story about a wife’s birthday surprise for her husband gone terribly wrong. By the end of the story, the reader is left quite sympathetic of the woman. To achieve this effect, the writer uses diction, imagery, structure, and characters’ actions.

Brush is a quite descriptive in creating her restaurant scene, employing a wide array of words to present setting, character, and action. With words such as “unmistakably married,” “shy pride,” and “hotly embarrassed,” the reader’s attention is focused exactly when and where the author wants the reader to notice or feel something a certain way.

The diction of the story also creates vivid imagery. The entire first paragraph presents such a well formulated description of the couple sitting at the table in the restaurant that one can almost reach out and touch them. In the final scene, the woman’s heartbreak is so apparent and so real that the reader can feel genuine pity for her.

The narrator, although no significant figure by any means in the birthday story whatsoever, nonetheless plays an integral role in conveying the mood of the room surrounding the couple. When the narrator sees the man reprimand the woman, he or she instantly thinks, “don’t be like that!” - a sentiment that is also generated in the reader. The narrator is then forced to look away, and sees the woman is still crying when he or she looks up again, further emphasizing a strong sense of pity.

Finally, the very structure of the story enhances its meaning. Although only three paragraphs in length, the story brings us full circle with a build-up to a climactic point and drops into a tragic ending. The tale builds up with happy images of a couple and warm feelings generated with the birthday surprise. However, the husband’s quiet remarks and the woman’s quiet tears cause the story to collapse on itself into pity and melancholy.

Such a short story cannot easily have such a strong effect on a reader as “The Birthday Party.” Katharine Brush is able to achieve such an impact with her careful employment of literary devices turning a joyful situation into a heart wrenching tragedy.

Sample H

One very overused saying in the US is “Things aren’t always what they seem”, and I think that this well-known saying describes the idea of Katharine Brush’s short story. Her use of metaphor, along with other techniques, shows just how things aren’t always what they seem.

The story starts off in a happy, light-hearted manner, describing a charming married couple. The man’s description, “round, self-satisfied face” (line 3) and the woman’s description, “fadingly pretty, in a big hat” (line 3) tell us some much about them. The imagery used to convey physical descriptions of these two also creates character descriptions. The “self-satisfied face” gives off an impression of arrogance and pulls the reader back from the man. The woman, on the other hand, pulls the reader in. Her pretty appearance is inviting & her big hat is really just a metaphor for her heart. She’s a very kind hearted woman whose eager to please. She is later on said to have “beamed with shy pride” (line 10), which also adds to her warmth. She is so simple and kind that she wouldn’t even hurt a fly.

Another technique is the tone shift. The story goes from a happy birthday surprise to an angry word ending in tears. The shift comes at line 11 when the narrator says, “It became clear at once that help was needed, because the husband was not pleased”. This is surprising, since most people would enjoy a birthday surprise. The original description of the husband was a foreshadow of how his character would come out later.

Needless to say the heart-broken & teary wife gets blamed by the husband. She is sad and now embarrassed herself. The last lines really show the woman’s characters through the use of metaphor, “Crying quietly and heartbrokenly and hopelessly, all to herself, under the gay big brim of her best hat.” (lines 20-21).

The couple that seemed so happy and perfect is now torn apart and weeping. Brush has certainly shown that things aren’t always as they seem, but also that some things never change. Whether she is “fadingly pretty” in it, or crying “under the gay big brim” the woman still had her big heart & that never changed.

Some things to remember when reading poetry

1. **Read the syntax literally.** What the words say literally in normal sentences is only a starting point, but it is the place to start. Not all poems use normal prose syntax, but most of them do, and you can save yourself embarrassment by paraphrasing accurately (that is, rephrasing what the poem literally says, in plain prose) and not simply free-associating from an isolated word or phrase.
2. **Articulate for yourself what the title, subject, and situation make you expect.** Poets often use false leads and try to surprise you by doing shocking things, but defining expectation lets you be conscious of where you are when you begin.
3. **Identify the poem's situation.** What is said is often conditioned by **where** it is said and by **whom**. Identifying the speaker and his or her place in the situation puts what he or she says in perspective.
4. **Take a poem on its own terms.** Adjust to the poem; don't make the poem adjust to you. Be prepared to hear things you do not want to hear. Not all poems are about your ideas, nor will they always present emotions you want to feel. But be tolerant and listen to the poem's ideas, not only to your desire to revise them for yourself.
5. **Look up anything you don't understand:** an unfamiliar word (or an ordinary word used in an unfamiliar way), a place a person, a myth, an idea—anything the poem uses. When you can't find what you need or don't know where to look, ask for help.
6. **Remember that poems exist in time, and times change.** Not only have the meanings of words changed, but whole ways of looking at the universe have varied in different ages. Consciousness of time works two ways: your knowledge of history provides a context for reading the poem, and the poem's use of a word or idea *may* modify your notion of a particular age.
7. **Find out what is implied by the traditions behind the poem.** Verse forms, poetic kinds, and metrical patterns all have a frame of reference, traditions of the way they are usually used and for what. For example, the anapest (two unstressed syllables followed by a stressed one, as in the word *Tennessee*) is usually used for comic poems, and when poets use it "straight" they are aware of their "departure" and are probably making a point by doing it.
8. **Be willing to be surprised.** Things often happen in poems that turn them around. A poem may seem to suggest one thing at first, then persuade you of its opposite, or at least of a significant qualification or variation.
9. **Assume there is a reason for everything.** Poets do make mistakes, but in poems that show some degree of verbal control it is usually safest to assume that the poet chose each word carefully; if the choice seems peculiar to us, it is often we who are missing something. Try to account for everything in a poem and see what kind of sense you can make of it. **Poets make choices;** try to figure out a coherent pattern that explains the text as it stands.
10. **Discuss.** Discussion usually results in clarification and keeps you from being too dependent on personal biases and preoccupations that sometimes mislead even the best readers. Talking a poem over with someone else (especially someone very different) can expand your perspective.

Thanks to Doris Rutherford for sharing.

Some things to remember when analyzing poetry

1. **Answer the prompt. Remember: AP means Answer the Prompt**
2. **Mark the poem** and make a plan.
3. The poet is not the speaker; the poet is not the speaker; the poet is not the speaker. The poet uses literary devices and the **speaker** speaks.
4. Write in **literary present tense**.
5. One very useful approach is to begin by identifying three key elements of the poem: the speaker, his/her subject, and the dramatic situation.
6. Make sure your topic sentences are explicit about your structural choices. Frost opens the poem (lines 1-14)... or Frost's first two stanzas...
7. Almost every poem has a series of natural divisions. Look for transitions in theme, subject matter, tone, or chronology and use those for dividing the essay.
8. You are proving a thesis in a poetry explication. Don't forget to write your paper with the central thesis in mind.
9. As you read, look for unusual, distinct or clever phrasing of words or phrases. If a poet violates an expectation of language or presents an idea in an entirely new way, there is likely a reason that you can explore.
10. Look for powerful phrases that have an impact, because of meaning or sound quality. Look for metaphor, symbolism, sound devices.
11. Identify "cool" ideas that you can write about. In other words, if a poem references a historical event or philosophical ideal that you are familiar with, you certainly want to write about it.
12. **Don't fixate on the things that you don't know**; focus on the things that you do. In a poetry explication where you are only given ten minutes to read a poem, there is no way that you can expect to get everything. Emphasize your strengths and focus on those.
13. **Weave in nuggets** from the text of the poem(s). Don't use full quotations, but brief critical nuggets from the text.
14. **Weave** in the use of poetic devices; don't force them in. You want to demonstrate knowledge of the devices and their application, but they are tools, not the **focal point** of your writing.
15. Don't write excessively about sound devices, meter, and rhythm unless you a) have little else to write about or b) are very good at it. They can be really powerful tools for analysis, but are often over-used and trite observations.
16. Make sure that you do more than identify particular devices and techniques. Readers of the essays expect analysis of how the devices function in the piece.

Organizational Structures: **Best:** Natural divisions of the poem—ideas, stanzas, themes. The best papers follow the chronological order of the poem. This ensures that you cover the essay from top to bottom and do not miss any important literary concepts in the piece. This technique also makes your essay easier for the AP readers to read and score.

Remember, the essay is not about the literary techniques or an interpretation of the poem. The essay should be an analysis of **why the poem is effective in portraying a theme**. Every

sentence that you write about the poem should be used to convince the reader that the author is working toward a particular idea.

Only if you must: Literary Devices

Remember your time limit; Make decisions accordingly

Poetry Terms

| | | |
|---|---|--|
| <p style="text-align: center;">language</p> <p>allusion: brief reference to a person, place, thing, event, or idea in history or literature</p> <p>antithesis: the juxtaposition of contrasting ideas, often in parallel structure</p> <p>hyperbole: the use of exaggerated terms for the purpose of emphasis or heightened effect</p> <p>image: a short, vivid description that creates a strong sensory impression</p> <p>imagery: a combination of images</p> <p>irony (verbal): use of a word in such a way as to convey a meaning opposite to the literal meaning of the word</p> <p>litotes: deliberate use of understatement</p> <p>metaphor: implied comparison between two things of unlike nature</p> <p>metonymy: substitution of some attributive or suggestive word for what is actually meant</p> <p>paradox: A statement that initially appears to be contradictory but then, on closer inspection, turns out to make sense.</p> <p>parallelism: similarity of structure in a pair or series of related words, phrases, or clauses</p> <p>personification: investing abstractions or inanimate objects with human qualities</p> <p>simile: explicit comparison between two things of unlike nature</p> <p>synecdoche: figure of speech in which a part stands for the whole</p> | <p>trope: one of the two major divisions of figures of speech (the other being rhetorical figures) which refers to the figurative turning or twisting of some word or phrase to make it mean something else. Metaphor, metonymy, simile, personification, and synecdoche are the principal tropes.</p> <p style="text-align: center;">-----</p> <p style="text-align: center;">sounds</p> <p>Accent and Duration</p> <p>foot: a pair of syllables</p> <p>iamb or iambic foot: a pair of syllables, with the first syllable less prominent than the second</p> <p>accent or stress: the sound of a syllable as affected by a change in pitch when spoken</p> <p>duration or quantity: shortness or length of a syllable when pronounced relative to the syllables surrounding it</p> <p>Syntax and Line</p> <p>line: the characters that appear on a single line regardless of grammatical structure</p> <p>syntax: the words in their arrangement, and the dynamic energy the arrangement creates</p> <p>syntactical unit: a sentence, phrase, or clause</p> <p>enjambment: a run-over line</p> <p>Technical Terms</p> <p>trochee: an inverted iamb, where the first syllable is more prominent than the second, as in "Tell me"</p> <p>anapest: the unstressed half of a foot divided into two, as in "the expense"</p> | <p>sprung rhythm: the omission of an unstressed syllable, resulting in the jamming of two stressed syllables together, as in "saw, who" in the line "Wonders I saw, who can tell?" rather than "Wonders I saw, that who can tell?"</p> <p>spondee: a foot of two long syllables, as in the spondaic line "And with old woes new wail my dear time's waste"</p> <p>caesura: a pause in a line often indicated by punctuation, as in the first and third lines of "First, prepare you to be sorry/That you never knew till now,/Either whom to love, or how:"</p> <p>dimeter, trimeter, tetrameter, pentameter, hexameter: lines consisting of two, three, four, five, and six feet , respectively</p> <p>Like and Unlike Sounds</p> <p>assonance: repetition at close intervals of the vowel sounds of accented syllables or important words: <i>hat-ran-amber, vein-made</i></p> <p>consonance: repetition at close intervals of the final consonant sounds of accented syllables or important words: <i>book-plaque-thicker</i></p> <p>alliteration: repetition at close intervals of the initial consonant sounds of accented syllables or important words: <i>map-moon, kill-code, preach-approve</i></p> |
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ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The poems below, published in 1789 and 1794, were written by William Blake in response to the condition of chimney sweeps. Usually small children, sweeps were forced inside chimneys to clean their interiors. Read the two poems carefully. Then, in a well-written essay, compare and contrast the two poems, taking into consideration the poetic techniques Blake uses in each.

The Chimney Sweeper

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry "'weep! 'weep! 'weep! 'weep!'"*
So your chimneys I sweep & in soot I sleep.

Line
5 There's little Tom Dacre, who cried when his head
That curl'd like a lambs back, was shav'd, so I said,
"Hush, Tom! never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair."

And so he was quiet, & that very night,
10 As Tom was a-sleeping he had such a sight!
That thousands of sweepers, Dick, Joe, Ned, & Jack,
Were all of them lock'd up in coffins of black;

And by came an Angel who had a bright key,
And he open'd the coffins & set them all free;
15 Then down a green plain, leaping, laughing they run,
And wash in a river and shine in the Sun;

Then naked & white, all their bags left behind,
They rise upon clouds, and sport in the wind.
And the Angel told Tom, if he'd be a good boy,
20 He'd have God for his father & never want joy.

And so Tom awoke; and we rose in the dark
And got with our bags & our brushes to work.
Tho' the morning was cold, Tom was happy & warm;
So if all do their duty, they need not fear harm.

* The child's lisp attempt at the chimney sweep's street cry,
"Sweep! Sweep!"

William Blake, "The Chimney Sweeper," *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1789; 1794; Berkeley: University of California Press, 1965).

(1789)

The Chimney Sweeper

A little black thing among the snow
Crying "'weep, 'weep,'" in notes of woe!
"Where are thy father & mother? say?"
"They are both gone up to the church to pray."

Line
5 "Because I was happy upon the heath,
And smil'd among the winter's snow;
They clothéd me in the clothes of death,
And taught me to sing the notes of woe."

"And because I am happy, & dance & sing,
10 They think they have done me no injury,
And are gone to praise God & his Priest & King,
Who make up a heaven of our misery."

William Blake, "The Chimney Sweeper," *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1789; 1794; Berkeley: University of California Press, 1965).

(1794)

2005 AP ENGLISH LITERATURE SCORING GUIDELINE**Question #1: William Blake's Chimney Sweeper Poems**

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, its style, its mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

- 9-8** These essays offer a persuasive comparison/contrast of the two poems and present an insightful analysis of the relationship between them. Although the writers of these essays offer a range of interpretations and choose to emphasize different poetic techniques, these papers provide convincing readings of **both** poems and demonstrate consistent and effective control over the elements of composition in language appropriate to the analysis of poetry. Their textual references are apt and specific. Though they may not be error-free, these essays are perceptive in their analysis and demonstrate writing that is clear **and** sophisticated, and in the case of a nine (9) essay, especially persuasive.
- 7-6** These essays offer a reasonable comparison/contrast of the two poems and an effective analysis of the relationship between them. They are less thorough or less precise in their discussion of the themes and techniques, and their analysis of the relationship between the two poems is less convincing. These essays demonstrate the writer's ability to express ideas clearly with references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. While essays scored 7-6 are generally well written, those scored a seven (7) demonstrate more sophistication in both substance and style.
- 5** These essays respond to the assigned task with a plausible reading of the two poems and their relationship, but they may be superficial in analysis of theme and technique. They often rely on paraphrase, but paraphrase that contains some analysis, implicit or explicit. Their comparison/contrast of the relationship between the two poems may be vague, formulaic, or inadequately supported by references to the texts. There may be minor misinterpretations of one or both poems. These writers demonstrate control of language, but the writing may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.
- 4-3** These lower-half essays fail to offer an adequate analysis of the two poems. The analysis may be partial, unconvincing, or irrelevant, or may ignore one of the poems completely. Evidence from the poems may be slight or misconstrued, or the essays may rely on paraphrase only. The writing often demonstrates a lack of control over the conventions of composition: inadequate development of ideas, accumulation of errors, or a focus that is unclear, inconsistent, or repetitive. Essays scored a three (3) may contain significant misreadings and/or demonstrate inept writing.
- 2-1** These essays compound the weaknesses of the papers in the 4-3 range. Although some attempt has been made to respond to the prompt, the writer's assertions are presented with little clarity, organization, or support from the poems themselves. They may contain serious errors in grammar and mechanics. These essays may offer a complete misreading or be unacceptably brief. Essays scored a one (1) contain little coherent discussion of the poems.
- 0** These essays give a response with no more than a reference to the task.
- These essays are either left blank or are completely off-topic.

AAAA William Blake's two poems, both titled "The Chimney Sweeper" can be compared through an analysis of Blake's use of poetic structure, rhyme scheme, religious and non-religious imagery, and rhythm and meter.

There are many remarkable similarities between the two poems. Both are composed of quatrains, featuring an AABB rhyme scheme. Both poems also feature a large amount of religious reference and imagery. In his 1789 poem, Blake writes of "an Angel who had a bright key." he uses

UU The overall moods of both poems differ, first of all. Poem A (published in 1789) is about misery in life like Poem B (published in 1794), but unlike Poem B, Poem A ends in a happier, more joyful mood, while poem B ends in hypocritical irony and misery. Blake uses words as he describes Tom's dream that enhance feelings of happy rebirth into a new life as the children are freed from coffins by an angel. It's as if they have died and revived. Blake also uses setting of a river, and green plains covered in sunlight to further enhance feelings of happiness as the children wash filthy soot off their bodies. This action represents their passing on to new lives. Blake, however casts very sympathetic feelings on us with Poem B. The speaker who was "happy upon the heath", was "clothed in clothes of death". His/her search for happiness and result in misery gives us feelings of depression.

Poetic techniques are also used differently in both poems. In poem A, Blake maintains six stanzas with four lines in each stanza and rhyming pattern AABB. Meanwhile, poem B is only half as long, having only 3 stanzas with four lines. One Stanza's rhyming pattern is AABB, while the remaining two are of ABAB patterns.

CCC William Blake wrote two poems in which he displayed similar conditions that the young chimney sweepers have to live through and what brings happiness to their lives.

The first poem is formed from couplets and iambic pentameter with variations in almost every stanza. In the first stanza, Blake talks about how the boy came to be a sweeper. The next stanza introduces "Tom Dacre" who has a dream through stanzas three, four, and five. Then, in stanza six, Tom awakes with happiness and contentness that the dream has given him. This poem showed some hard times that sweepers had to go through and how they find some peace.

The second poem has a set of couplets and is also in iambic pentameter with some variations. The second poem is much different from the first in that it doesn't tell a story but instead it just tells of a chimney sweepers thoughts. In the first poem, the sweeper has a dream in which the author uses imagery to portray to the reader how "Tom awoke" to be "happy and warm" In the second poem, however, the sweeper never needs a dream to tell him to be happy because he is and no one can drag him down.

In both poems, it is made apparent that God has made the sweepers content and happy

with their lives. In the first poem, Tom has a dream in which God sends an angel to him to tell him be happy and not sad, for as long as he is good, he will "have God for his father and never want joy." In the second poem, God also provides the sweeper with happiness because he says that God "make up a heaven of our misery" which means that God will be good to those who have suffered and this thought makes the sweeper happy.

Although the two poems are very different, the author still portrays to the reader the same message that God will always watch out for the ones who suffer.

L William Blake portrays two young boys in his poems *The Chimney Sweeper*. These poems not only share the same title but they have similar story lines, characters, and dialect. If it had not been for the stylistic techniques, and small details these poems would be one in the same.

These poems were not written that far apart and share many of the same qualities. Both poems are about young boys who are chimney sweepers. These boys don't have parents, caused either by death or abandonment. They were both forced into this work because of their lack of family. Not only do they share similar backgrounds but their dialect is the same. Both boys are unable to say sweep. Blake shows this by using "'weep! 'weep!"

Another thing both poems share are their view on God. The message conveyed about God through Blake's poems is that of misery and joylessness. In the first poem, line 20 says, "He'd have God for his father + never want joy." Basically if Tom has god he will never want anything more than that. He will spend his life joyless until he is in god's kingdom. This similar message is conveyed in lines 11 and 12 in the second poem, "and are gone to praise God + his Priest + King,/Who make up a heaven of our misery." God has made life miserable for this boy. There is no hope for either of these boys to change their fates, so they stay stuck in their similar situations.

Although these poems share some qualities they do vary in other aspects. For instance the boy in the first poem is not completely alone. He knows other chimney sweepers and has a friend Tom who sweeps with him. On the other hand, the second boy is alone, without a parent or a friend.

That is only the beginning the poems tones also vary. The first poem has an uplifting and positive tone toward the end. This is conveyed through "warm", "not fear harm", "happy". The second poem is ended on misery which gives the poem a negative tone.

As far as techniques go the rhyming differs between the two. The first is made up of rhyming couplets, while the second every other line rhymes. although each varies in length their stanzas are the same length at four lines.

Although these poems share the same title they do vary in their styles and stories slightly. Overall it seems you could add them together and not tell the difference.

T The attitudes Blake conveys in the two poems are distinctly different. The poem written in 1789 begins much like the one written in 1794 does, but then continues in a more optimistic attitude than the latter one. Both begin with the rhyme scheme AABB. In the first quatrain of each, Blake provides the background that the chimney sweepers were very young. The parents in both have abandoned their children. The speaker in the first poem, though, seeks to make the best of the circumstances he's in: "Hush, Tom! never mind it, for when your head's bare/you know that the soot cannot spoil your white hair." The sweeper in the second poem resorts to "notes of woe."

The poem written in 1789 consists of rhyming couplets in six quatrains. At one point Blake conveys the image of "coffins in black," but then the angel released the children from the coffins and the poem is then sprinkled with happier imagery, such as "green plain," "sun," "clouds," and "wind." The poem ends with the optimistic line: "So if all do their duty, they need not fear harm."

While in the first poem an angel had released the children from the coffins, no such freedom is bestowed upon the child in the 1794 poem. The rhyme scheme following the first quatrain is also different. In the first poem, Blake employs CCDD, but in the second switches to CDCD. The clash in attitudes is signified by the difference in the rhyme scheme following the first quatrain. In the second poem, we see the image of "a little black thing among the snow." The contrast in colors signifies the child's dark existence, a life lacking in joy. While in the first poem God was looked upon as a benefactor: "He'd have God for his father and never want joy," in the second poem God does nothing to alleviate the child's misery: ".God and his Priest..who make up a heaven of our misery."

It is apparent from the two poems that Blake's opinion regarding the employment of children as chimney sweeps had changed from 1789 to 1794. by 1794, his poem no longer expressed hope for the children. Through the use of rhyme and imagery, Blake differentiates between the attitudes he had held at the different times. The children in the 1794 poem are fated for a life of misery. Even God has abandoned these children.

OOO God, the all-knowing being, is often used to connect people, places, and things through a common idea. However, while comparing both "chimney Sweepers" by William Black, his mere presence divides the poems, while the true saving grace that connects the poems is structural.

"The angel told Tom, if he'd be a good boy, he'd have God for his father and never want joy." "Chimney Sweeper-1789" uses religious imagery as a positive, a saving grace for young chimney sweeps everywhere. By accepting God, according to Tom's dream, their lives would improve immensely until one day they rejoined their father and "leaping" and "laughing" they would play in the great Kingdom of Heaven. By doing their duty and risking their lives in unstable conditions the boys would be "happy and warm." God in "chimney Sweeper 1789" is portrayed as a benevolent savior, while in chimney Sweeper 1794" the opposite is true.

In "Chimney Sweeper 1794," a young sweep depicts God as a malevolent, heartless character. It is He who "makes up a heaven of our misery." God destroys all happiness in the far more cynical version of "Chimney Sweeper." While Tom finds "happiness" in his "duty," the second sweep believes his work to be dangerous and full of "woe." He dresses in "clothes of death," believing he will never ascend to the kingdom that Tom believes in. The second narrator's life is far too cynical and depressing to ever believe that a benevolent God is possible. In "Chimney Sweeper 1789" and "Chimney Sweeper 1794" the very thing that should connect these poems proves to divide them and the sweeps.

The poems are divided in ideology, yet in structure they are remarkably similar. In fact they are identical! both poems employ quatrains as stanzas that help progress the respective stories of Tom and the second sweep. Both are also written in rhyming couplets with a rhyme scheme of aabbcc. Along with quatrains and rhyme schemes the poems employ the use of caesuras, for natural pauses. Yet aside from these structural similarities that most likely reflect the author's style-the poems maintain an extremely obvious similarity-both poems are entitled "Chimney Sweeper," perhaps to contrast the ideologies in both poems, employing the use of irony, but none the less both poems have the same title.

William Blake, perhaps found cynicism and atheism at a later date, within the time period of 1789 and 1794, thus explaining the ideological differences of both his "chimney sweeper" poems. Whatever the case may be, new found atheism or not, Blake retained his style and structure in both.

LLLL In his poems, The Chimney Sweeper, William Blake uses different poetic techniques such as employing imagery, evoking certain moods, and using different structures for each of his poems to express a common theme of pity for the chimney sweep's situation. In his first poem, 3 quatrains longer than the second, his theme is more focused on a more subtle warning to the late 18th century English public, whereas his second is a more direct and concise criticism of the practice of using children for chimney sweeps.

In his first poem, Blake's tone, which is critical of the child labor undertaken by the particular chimney sweep the poem is about, is developed by first evoking pity in lines 1-4 when the speaker relates how his mother died and his father sold him into becoming a chimney sweep. The rest of this poem, composed of Tom Dacre's dream, and the boy's resolution to be good and do what they are told are meant to be empathetic to the reader, drawing on the boy's innocent picture of death and life after death where "He'd have God for his father & never want joy" (line 20).

In contrast to the first poem, the authorial tone is much more mournful than it is empathetic and cautionary. The images of death that are present in the first poem (coffins, line 14) are also present in the second quatrain of the second poem, but the speaker's tone has

become much more mournful and pathetic as he exclaims his woeful situation. This poem can be seen as a more direct didactic, aimed at those who are either in support of child labor, or those neglectful parents whose children work as chimney sweeps.

The imagery in the first poem of bright fields, coupled with death in Tom's dream, is a contrast to the imagery in the second poem, which does not appear to be bright in any case but is all dark, also dealing with death. The bleak images in the second poem contrast the speaker's views and understanding of the life and death as a chimney with that of the first. Blake's incorporation of the Church into his poetry as an institution that encourages and espouses the child labor can be seen as a criticism of the church at the time.

The structures of the two poems, including slight differences in rhyme scheme and poem length, the first being 6 quatrains and the second poem only 3, do not add up to much of a contrast between the two poems, but the length of the first poem, coupled with Tom Dacre's dream, help to emphasize the more warning tone of the poem itself. The brevity of the second poem helps to emphasize its sharp and harsh message that is critical of the child labor of the time.

Through using different poetic techniques, William Blake was able to express his feeling of pity for chimney sweeps and his criticisms of the church and conventions of late 18th century England.

TTTT The chimney sweep children live a life of woe, sleeping in soot & working day after day. This life is accepted, even praised by their parents, as the children suffer their lives away with smiles on their faces.

William Blake's "The Chimney Sweeper" from 1789 opens in tragedy. The speaker, narrating his experiences in first person to directly relate his life to the readers, lost his mother at a very young age. He cannot turn to his father, for his father "sold" him to be a chimney sweep. This idea of being "sold" connotes the image of a slave, worthless & owned by society. If the child's own father treats his chimney sweep son as a slave then how must the rest of society regard him? Certainly not very well, as he tell us, "in soot I sleep." The child is sleeping in dirt, symbolizing his very low standing in society. sadly, the child in this position is so young that he "could scarcely cry " 'week!" He cannot even fully pronounce his words, yet society (including his father) throws him on the street to sleep in soot.

But it seems that these children can't hold on to their youth & innocence very long, as seen in the narrator's consolation to Tom Dacre that having a bald head means that "the soot cannot spoil your white hair." The connotation of the word "spoil" is one of decay & degradation, of ruin. Not only can the soot spoil white hair, but it can also spoil lives, childhood, and innocence. In fact, the color white often symbolizes purity & innocence, something that can clearly be robbed by chimney sweeping, as seen in the soot's ability to spoil the children's white hair. This idea is reaffirmed in Tom's vision of his chimney sweeping companions "lock'd up in

coffins of black." Opposite white, black is a symbol of death & loss, portraying once again the lives of these boys wasting away.

Also in this vision, we see an angel, who tells Tom that, "if he'd be a good boy,/He'd have God for his father & never want joy." This seems to be almost bribery for the children to comply with their poor state of living, coming from an Angel of God! In addition, the lack of a need for joy is portrayed as a reward almost as if you won't want it, so you'll be content," a promise of a sad life paired with a request for compliance. In the end, the narrator says "So if all do their duty, they need not fear harm, advocating an obedience to the duty he had previously described as black & spoiling, as if he had been brainwashed by the Angel, representative of those above him.

5 years later, in Blake's other "The Chimney Sweeper," we are introduced to "a little black thing." The connotation of "thing" here is rather negative, not really considering the boy as a human being. This seems to dually represent society's lack of concern for the sweep and the inability to recognize him under the soot from his job. As in the first poem, the boy is crying "weep, 'week," with "crying" portraying a sadness for his predicament. Yet unlike the first poem, this boy cries "in notes of woe," with an even more despairing connotation. This boy has a mother & father (unlike the first), but they have "gone up to the church" in order to "praise God & and his Priest & King," reminiscent of the angel that seemed to brainwash the first boy; now the parents are the ones brainwashed by a higher power despite the fact that they "taught" their son "the notes of woe." (they must have known them themselves to be able to teach them.).

Like the "happy & warm" Tom, this second boy also appears happy, causing his parents to "think they have done (him) no injury." But they clearly think wrong as they worship those who are a "heaven of our misery." Unlike the first boy, this chimney sweep cannot be brainwashed by a higher power; he knows of the pain of his job, yet cannot convince those above him of it.

YYY William Blake's two poems entitled "The Chimney Sweeper" both illustrate the injustice of forcing children to perform some of the dirtiest work in British cities: sweeping the black soot out of chimneys. Both also contain religious imagery and a consistent rhyme scheme. But, the anonymity of the second poem cause it to serve as a more universal condemnation of the practice, and the hypocrisy behind it, than the longer version.

Upon first glance, an immediate difference between the two poems is in their length; while the first poem is over twenty lines long, the second version is barely ten. After looking more closely, though, certain striking similarities present themselves to the reader. In the first stanza of each, the youth of the subject is made apparent. The first poem begins, "When my mother died I was very young," (ln. 1) while the second starts, "A little black thing." (ln. 1). The use of "little" and "young" establish the youth and vulnerability of both subjects. Both first stanzas also include the line "crying ' 'weep! 'weep! 'weep!" The lisp, combined with the

similarity between the speakers "weep" and the very "to weep" or "to cry," also highlight the helplessness and sadness of the child's situation.

After establishing the age of the subject, though, the poems start to differ substantially in terms of narrative perspective and their impact upon the reader. The first version starts off as a first person narrative whose speaker is speaking of himself. He says, "When my mother died I was young.my father sold me.I sweep.I sleep." (lns. 1-4). The use of so many "i"s and "me"s immediately establishes an intimacy between reader and speaker; we feel as if we are becoming involved in his experiences. After the first stanza, the speaker shifts the subject from himself to "Tom Dacre", a friend of his. While the poem has shifted to a third person perspective, the use of the name "Tom Dacre" (ln. 5) keeps the reader intimately connected with the story; we are personally attached not to an anonymous figure, but to a boy with a name. The bond is strengthened by further characterization of Tom. The speaker says, ".little Tom..cried when his head was shaved.the soot cannot spoil your white hair." (lns. 5-8). Now, the reader understands physical aspects of Tom such as his recently shorn white hair. The imagery created by the specific details of Tom allows the reader to form a mental picture of Tom or put a specific face to this name. More names are mentioned in subsequent lines. Boys such as "Dick, Joe, Ned and Jack," are also now involved in the story. The personalization and familiarization created by the use of names draws the reader in, making the horror of chimney sweeping feel much stronger and hit "closer to home". In a dream of Tom's, not arbitrary children, but "Tome and Dick" are "locked up in coffins of black." (ln. 12).

The second poem maintains an anonymity that, while distancing the reader from one individual subject, universalizes the plight of the children. No names are mentioned; the subject is not "tom" but "A little black thing among the snow." (ln. 1) After the first stanza, this version, too, switches perspective. Here, the switch is to first person but the use of quotations keeps the story distant. In this version, the real impact comes from the contrasting images in the speaker's lines. The child says, "Because I was happy.they clothed me in clothes of death.Because I am happy.they think they have done me no injury and are gone to praise God." (lns. 5-8). The contrast between "happy" and "death" highlight the irrationality of essentially condemning innocent children to the dirty, black, almost deadly, as implied by the negative, death-related religious imagery in the first version in lines like ".an Angel.opened the coffins." (lns 13-14), labor. The hypocrisy of the adults is brought through in these lines as well. They manage to go to church, pray to God for benevolence and mercy, and think themselves pious while they simultaneously ignore what they have done to their children. In the first version, the child was "sold" (ln. 2) like a slave into the black deadly profession.

The combination of pure, white religious imagery, such as the angel's "bright" key and the naked, white children in Tom's dream, and the dark, sooty, deadly images of chimney sweeping along with the contrast between the dark labor the children perform and the play, "leaping and laughing. in the sun." (version 1, lns. 15-16) in which they should be engaged is used in both

versions to highlight the injustice of the treatment of the children. The first poems personalization through the use of names and vivid description heightens the impact of their injustice on the reader while the second poem accomplishes a universalization of the injustice by omitting such names.

Multiple Choice General Instructions: The multiple choice section of the recent exams consists of 50-55 questions on four to six passages which have to be answered in one hour. Strategies that help students consist of reading comprehension practices and familiarity with the exam structure.

1. Quickly survey ALL of the reading passages and note the number of questions attached to each one. Start with the passage that you think you might understand the best AND has a significant number of questions attached to it. After you have worked through that passage, attack the passage that is your second favorite, and so on. This means that you might complete the last passage first if you think that is your best passage, while leaving the first passage for last (because you feel it is your weakest).
2. Skim the questions, not the choices or distracters, to identify what the constructors of the test think is important in the passage.
3. The directions are always the same for each section: "Read the following passage carefully before you choose your answer." **Remember** that the questions that say "Not, Least, and Except are really well crafted true/false or yes/no questions which are **time bandits**.
4. Aggressively attack the questions. Remember that questions do NOT become more difficult as they progress.
5. Don't be afraid to use the test as a source of information. Sometimes, another question will help you answer the one you are stuck on.
6. Read the questions CAREFULLY! Many wrong answers stem from misreading the question; know what is being asked.
7. Read the introductory paragraph and the last paragraph and mark the key topic.
8. Mark any rhetorical shifts usually identified with conjunctions such as But, Although, Since, etc.
9. Read the passages actively by circling the items that seem to be addressed in the questions. Draw lines from the question to the line reference in the passage to save time finding the lines later.
10. Read a few lines before and a few lines after a line question (usually a sentence) to make sure your inference is correct.
11. Be deliberate in your reading; words are there for a reason. Do not imagine what isn't there.
12. Read the questions crossing out obvious wrong answers: a question that contradicts the passage, is irrelevant to the passage, or repeats the same information in more than one question. Remember: Read all the choices, but there is only **one right answer**: mark and move on.
13. All questions follow the order of appearance in the passage; nothing is out of sequence.
14. In paired passages the first questions address the first passage; then, the second passage is addressed. Questions that deal with both passages are at the end of the selection.

15. Watch your time by avoiding a re-reading the passage. READ CAREFULLY the first time.
16. Do not linger, obsess, or dither over any one question. You should move at a brisk, but comfortable pace throughout the questions.
17. Go over the test when you are finished. When you go over the test, make sure you read the question correctly and that you answered what it asked. Do not change answers unless you are certain that you made a mistake. If you are not absolutely sure the answer you want to change is incorrect, go with your first impression. Almost without fail, first associations are correct.
18. With approximately 90 seconds left to go in this one-hour section, pick a letter and bubble in any remaining answers. You should complete the test as thoughtfully as possible for 58-59 minutes and then fill in any remaining empty bubbles in the last 90 seconds.

Since this is a **skill-based test**: there is little chance that you will have seen the passages before, but the questions the test asks focus on **higher-level reading skills**.

Helpful Reminder: Until your brain is warm and focused, you will have a tendency to miss questions. So, be very careful with your first few questions of the test and your first couple of questions on a new passage.

Reminder Two: Students tend to lose focus and confidence during this section of the test. As a result, students will miss a series of questions because of lost concentration and internal doubts.

For this first section of the AP Literature exam, you are allotted 1 hour to answer between 45 and 55 objective questions on five to seven prose and poetry selections. The prose passages may come from works of fiction or drama. You can expect the poems to be complete and from different time periods and of different styles and forms. In other words, you will not find two Shakespearean sonnets on the same exam.

These are not easy readings. They are representative of the college-level work you have been doing throughout the year. You will be expected to:

- Follow sophisticated syntax
- Respond to diction
- Be comfortable with upper-level vocabulary
- Be familiar with literary terminology
- Make inferences
- Be sensitive to irony and tone
- Recognize components of style

The multiple choice questions are designed to assess your understanding of:
The meaning of the selection,
Your ability to draw inferences,
Your ability to see implications,
How a writer develops ideas;
Therefore, the questions will be **factual, technical, analytical, and inferential**

Some Other Tips for Multiple-Choice Tests

Multiple choice items consist of a question or an incomplete statement, called the "stem," followed by five choices. Most often only one is the correct or "best" answer and the others are called distracters or decoys. A few strategies can help you do your best on multiple choice tests.

First, cover the answers to an item and read only the stem of the question. See if you can provide the correct answer without having to be prompted by the choices. If an answer comes to mind, then look at the choices and select it if it is listed there.

If you apply the first strategy and no answer pops into your head, try the second: join each choice to the question or the stem and consider it as a true/false item. The answer that sounds most valid or "most true" should be your choice.

And third, test designers are often limited in their "supply of decoys," and as a result will make up terms to use for that purpose or utilize obscure terms. If you have been studying regularly and have done a good job of preparing for the test, you should not choose an answer that sounds totally new to you.

Remember that the "distracters" are usually written as almost correct. It is your task to effectively think through the question to make sure that you select the correct answer.

If you find yourself having to guess on multiple-choice items, you might keep the following tip in mind.

If two of the choices have balanced phrasing or echo each other, choose one or the other. Again, human nature comes into play in this tendency. If the correct answer on a nursing test on the effect of a given drug is "lowers body temperature," it might be logical for the first decoy item that pops into the teacher's mind to be "raises body temperature." When researchers analyzed a wide range of teachers' tests, they found that the correct answer is often one of the phrases that has a parallel or "echoed" decoy item.

Types of Questions

Below are broad categories of AP Literature and Composition multiple-choice questions and question stems. Examine the list. Determine which types of question give you the most difficulty.

Literary Technique

Questions about technique ask that students examine devices and style.

- What dominant technique/rhetorical strategy is the speaker using in lines...
- All of the following may be found in the passage EXCEPT
- The rhetorical strategy employed in lines...is best described as....
- The style of the passage is best determined as...

Main Ideas

Questions about main ideas often require students to make a generalization about the passage or section of a passage based on key details presented. Examine the first and last sentence of each paragraph and the first and last paragraph. Read around key details mentioned in a passage to put the phrases in context.

- The speaker is concerned with...
- The first seventeen lines deal with...
- The narrator would argue that...
- The first paragraph highlights which of the following concerns of the narrator...
- The point of the speaker's statement is...
- The speaker's primary purpose in the passage is...

Inference

Inference questions ask students to define words, read for main ideas and understand tone. Words, Phrases, Lines

Remember to read around the line numbers in order to establish context.

- In context line 28 most nearly means...
- In line 22, the word "other" most probably refers to...

Paragraphs/Sections

These questions require close reading over the course of a section.

- The metaphor developed in the second paragraph suggests primarily that...
- The speaker emphasizes in lines 20-30 that...

Tone/Mood/Style

Examine the first and last sentence of each paragraph and the first and last paragraph.

- The tone of the passage is best described as...
- The atmosphere established in the passage is mainly one of...

Organization/Grammar

Questions of this sort examine the patterns, order and grammar in the passage.

- The phrase _____ signals a shift from _____ to _____....
- The phrase _____ refers to which of the following?

| Projected Score | Multiple Choice Correct | Weighted Score MC | Multiple Choice % | Essay 1 Score | Essay 2 Score | Essay 3 Score | Composite Score | Possible/Impossible |
|-----------------|-------------------------|-------------------|-------------------|---------------|---------------|---------------|-----------------|---------------------|
| 3 | 42 | 51.5424 | 76.4% | 3 | 3 | 3 | 79 | Impossible |
| 3 | 44 | 53.9968 | 80% | 3 | 3 | 3 | 81 | Possible |
| 3 | 36 | 44.1792 | 65.6% | 4 | 4 | 4 | 81 | Possible |
| 3 | 29 | 35.5888 | 52.7% | 5 | 5 | 5 | 81 | Possible |
| 3 | 26 | 31.9072 | 47.3% | 5 | 5 | 6 | 81 | Possible |
| 4 | 45 | 55.224 | 81.8% | 4 | 5 | 5 | 98 | Possible |
| 4 | 38 | 46.6336 | 69.1% | 5 | 6 | 6 | 99 | Possible |
| 4 | 37 | 45.4064 | 67.3% | 5 | 6 | 6 | 97 | Impossible |
| 4 | 37 | 45.4064 | 67.3% | 6 | 6 | 6 | 100 | Possible |
| 4 | 37 | 45.4064 | 67.3% | 7 | 6 | 6 | 103 | Possible |
| 5 | 41 | 50.3152 | 74.5% | 7 | 7 | 7 | 114 | Possible |

To Calculate your Score

Multiple-Choice

Number Correct _____ x 1.2272 = _____
(out of 55) (Do not round)

Question 1 _____ x 3.0556 = _____
(Do not round)

Question 2 _____ x 3.0556 = _____
(Do not round)

Question 3 _____ x 3.0556 = _____
(Do not round)

Sum = _____
(Do not round)

Composite Score _____ + _____ = _____
Multiple Choice Essays Composite Score

AP Score Conversion

| Composite Score Range | AP Score |
|-----------------------|----------|
| 114-150 | 5 |
| 98-113 | 4 |
| 81-97 | 3 |
| 53-80 | 2 |
| 0-52 | 1 |

The Language of Literary Analysis

by Carol Jago
Santa Monica High School
Santa Monica, California

The problem that the teacher faces first of all, then, is the creation of a situation favorable to a vital experience of literature. Unfortunately, many of the practices and much of the tone of literature teaching have precisely the opposite effect.

-- Louise Rosenblatt

Teaching Terminology

In common with any other academic discipline, literary analysis employs a language all its own. While this specialized vocabulary may at first pose obstacles for students in AP English Language and Literature classes, literary terminology is a tool for readers to explain what they see. Terms like *assonance*, *motif*, and *synesthesia* give us words to describe how an author achieves an effect. Banishing them from our classroom in order to simplify the study of literature makes students less, not more, articulate. I believe that without the words, without knowledge of this specialized vocabulary of the discipline, students actually see less in the texts they read.

This is not to suggest that reading poetry should become an exercise in identification: spot the synecdoche, find the foil, highlight the hyperbole -- a game of literary Trivial Pursuit. Instead we should make literary terminology the natural language of the AP classroom. The first time I use a particular term, I write it on a prominently posted list. This word wall of literary language grows over the first few weeks of class until the chart includes most of the essential vocabulary students will need for the AP Exam. Every time I use a term in class, I include the definition in my question, "How would you interpret the paradox in Donne's line 'Die not, poor Death, nor yet canst thou kill me'? You know, a paradox is a statement that appears self-contradictory and yet reveals a kind of truth." On another day I might ask, "How would you describe the tone of *Candide*? Remember? Tone is the writer's attitude toward his subject." As I speak I point to the word on our chart. Like water dropping on stone, over time students become so familiar with the terms that they begin using them both in classroom discussion and in their papers. No need for a quiz when everyone knows the answers.

It is important to remember that although AP students may be intellectually gifted, they are only 16 to 17 years old. Teaching methods have to reflect students' actual as well as mental age. It is interesting to note that the teaching of literary terminology appears in most states' English language arts standards from about sixth grade onward. California expects all students in grades 9 and 10 to be able to "evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism." Despite the mandate from the State House, few of my students arrive knowing much about figurative language. As a result they often find themselves tongue-tied when attempting to interpret poetry. Robert Scholes explains in *Textual Power* that "reading is the first step in all thought and all communication. It is essential; but it is incomplete in itself. It requires both interpretation and criticism for completion." Without the specialized language of literary analysis, students have no words with which to formulate an interpretation. They read but can't see how to take the next steps towards interpretation and criticism.

The 2002 AP English Literature Exam asked students to read Thomas Hardy's "Convergence of the Twain" and to analyze how the poetic devices convey the speaker's attitude toward the sinking of the ship. The prompt does not suggest devices for students to examine and therefore demands that test-takers be familiar with an arsenal of literary devices. They must also be able to recognize them as they read and interpret how these poetic tools demonstrate Hardy's feelings about the sinking of the Titanic. (The poem, the prompt, a scoring guide, and sample student papers are all available on the English Literature and Composition Exam page, available in "See also," below.) As we talked our way through the poem, students comfortable with the language of literary analysis pointed out how Hardy's use of alliteration -- "cold currents," "mirrors meant," "gilded gear" -- suggests the inevitability of the meeting of iceberg and ship. They saw how his rhetorical question, "What does this vaingloriousness down here?" marks the spot where the poem turns and prepares the reader for Hardy's answer that as man was building the proud ship, nature was preparing its nemesis. They discussed the connotations of "consummation" and how the word completes the image of the shipwreck as a strange wedding and the metaphor of ship and iceberg as bride and groom. I had read the poem many times, yet saw much more than ever before as a result of our discussion.

While some students moan that their teacher destroys literature with endless talk of imagery and diction, I believe that approaching a poem like Hardy's with the tools of literary analysis actually helps us think our way through the work. Exploring how he constructed the text leads to deeper understanding, richer interpretations. In the epigraph to this essay, Louise Rosenblatt warns against classroom practices that get in the way of students having a vital experience of literature. I cannot imagine that anyone reading this would disagree. If we can avoid the "Gotcha!" tone created by quizzes on meter and metonymy, teaching literary terms will help, not hinder, authentic reader response.

Works Cited

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Carol Jago teaches English at Santa Monica High School in Santa Monica, California, and directs the California Reading and Literature Project at UCLA. She has served as director of the National Council of Teachers of English Commission on Literature and is currently a member of NCTE's Secondary Section. NCTE published her books Nikki Giovanni in the Classroom, Alice Walker in the Classroom, and Sandra Cisneros in the Classroom. Her other books for teachers, With Rigor for All: Teaching the Classics to Contemporary Students, Beyond Standards: Excellence in the High School English Classroom, and Cohesive Writing: Why Concept Is Not Enough, are published by Heinemann.

1982 Exam Stems

1. The headings of the stanzas, _____, indicate which one of the two is being/acting/winning/speaking
2. In the poem, which of the following best describes the relationship between ____ and ____?
3. Which of the following devices is dominant in the first stanza?
4. The notion of an ____ that can ____ and an ____ that can ____ (lines __) suggests that
5. In the context of the first stanza, the lines __ express a longing to be freed/separated/saved/cured/released
6. Which of the following best sums up what is said in lines ____?
7. What does line __ suggest about the nature of _____?
8. Which of the following best restates the question posed in lines __?
9. Lines __ are best understood to mean that
10. " _____ " (line __) refers metaphorically to
11. Which of the following best describes the effect of the metaphor in lines __?
12. The last four lines, which extend the length of the last stanza, have the effect of?
13. Which of the following most fully expresses the cleverness of _____ in its impingement on the _____
14. The primary distinction made in the first paragraph is one between
15. Which of the following best describes the function of the first sentence in the passage?
16. The phrase " _____ " (line __) is best read as a metaphor relating to
17. In context, the clause " _____ " (lines __) suggests which of the following?
18. According to the passage, writers who are most aware of _____ would be those who _____
19. In the first paragraph, the author is most concerned with explaining/berating/defining/developing/summarizing
20. In lines __, the repeated linkage of the words ____ and ____ can be interpreted as an emphasis on the
21. According to lines __, which of the following would be a ____ and ____ attitude for a young writer to hold?
22. The author implies that " _____ " (lines __) because following it leads to
23. The " _____ " (line __) is best understood as that which
24. In line __, " _____ " refers to which of the following?
25. In lines __, the author refers to " _____ " as an example/a part/evidence
26. Which of the following is implicit before " _____ " (lines __)?
27. The function of the quotation in lines __ is primarily to support/refute/ridicule/show/add
28. The development of the argument can best be described as progressing from the assertion/summary/statement/criticism/description
29. Taken as a whole, the passage is best described as a narrative/a technical discussion/an argument/an expository/a descriptive
30. The speaker assumes that the _____ referred to in lines __ will come proclaiming
31. According to the speaker, the prophet's " _____ " (line __) will probably not be heeded because

32. In the phrase, " _____ " (line __) , the speaker is suggesting that
33. In line __ the speaker is doing which of the following
anticipating/despairing/exchanging/heeding/prescribing
34. In lines __, the speaker is asserting that
35. The speaker implies that without " _____ " we would
36. The phrase " _____ " (line __) implies
37. The " _____ " (line __) refers to
38. The phrase " _____ " (line __) is best understood as
39. According to the speaker, we use the images of " _____ " (line __), " _____ " (line __), and the
" _____ " (line __) literally/as metaphors/as similes/to reinforce/to explain
40. Which of the following best describes an effect of the repetition of the phrase " _____ " (line __)
41. Which of the following best paraphrases the meaning of line __
42. Which of the following best describes the poem as a whole?
43. Which of the following best describes the " _____ " in the passage?
44. The opening sentence can best be described as
45. In line __ "which" refers to
46. The speaker contrasts his preferred _____ with which of the following?
47. In lines _____, which of the following does NOT modify " _____ " (line __)
48. Which of the following is true about the syntax of the clause " _____ "(lines __)
49. The phrase " _____ " (lines __) modifies
50. In lines __ " _____ " means which of the following?
51. The best contrast with the image of " _____ " (lines __) is
52. After line __. the author's tone becomes more
53. The most explicit suggestion that _____ is contained in
54. When the author says, " _____ " (lines __) , he is commenting on
55. Which of the following best describes the passage as a whole?

1987 Exam Stems

1. The phrase " _____ " (line __) is best interpreted to mean that
2. The phrase " _____ " (lines __) evokes
3. The phrase " _____ " (lines __) presents an example of
4. _____ had hated her _____ primarily for
5. The image of " _____ " (line __) is a reference to
6. In context, which of the following depends on " _____ " (line __)
7. in context, the phrase " _____ " (line __) is best interpreted to mean
8. The parable of _____ (lines __) serves primarily to
9. _____ believed that the very best characteristic of human nature is
10. In the parable of _____, " _____ " (line __) most likes represents
11. It can be inferred that each _____ who _____ " _____ " (line __) to see _____ was
12. Which of the following best describes _____ at the end of the passage?
13. The tone of the last two paragraphs (lines __) is best described as
14. Which of the following best describes how _____ felt about the influence of _____ and _____ on her character?
15. All of the following represent figurative language EXCEPT
16. The _____ pictured in lines __ is best described as which of the following
17. The _____ described in lines __ is pictured chiefly in his role as
18. The change referred to in line __ is described as one from " _____ to _____ "
19. In line __, the phrase " _____ " is best taken to mean which of the following
20. The relationship between lines __ and lines __ is best described by which of the following
21. In lines __, the desire to _____ is seen chiefly as
22. In lines __, the speaker regards himself as
23. The main point made about _____ and _____ is lines __ is that
24. Lines __ suggest that
25. Beginning in line __, the speaker does which of the following
26. In line __ the phrase " _____ " refers to
27. According to the speaker, " _____ " (line __) lack all of the following vices EXCEPT
28. In lines __, the speaker attempts to do which of the following
recapitulate/recount/offer/draw/chastise
29. According to line __, the speaker finds value in which of the following aspects of poetry?
30. According to the speaker, a positive aspect of poetry is its
31. According to the speaker, poets are despicable if they imitate/become/fail/mock/compose
32. This excerpt is written in which of the following?
33. The passage contains all of the following rhetorical devices EXCEPT
34. It can be inferred from the passage that the speaker would agree with which of the following statements about _____?
35. In the passage's second sentence the speaker uses language that might best describe a
36. It is most likely that the _____ " _____ " (line __) in order to
study/admit/remind/trick/hide

37. The speaker's _____ is concerned that his _____'s fear may make/weaken/subvert/cause/prompt
38. The comparisons in lines __ of _____ with the _____ and " _____ " suggest that _____ is all of the following EXCEPT
39. In lines _____, that speaker suggests that _____ is motivated by
40. The sentence beginning " _____ " (lines __) supports the speaker's proposition that _____ is /may/cannot
41. One could at least partially rebut the implication of lines__ by noting that a man who is " _____ " might
42. "They" in line__ refers to
43. A more conventional, but still accurate, replacement for "nor" in line __ would be
44. " _____ " (lines __) appears to be a contradictory statement because
45. At the conclusion the speaker finds that he
46. Which of the following seems LEAST compatible with the speaker's _____?
47. In the first section of the poem (lines_), the speaker seeks to convey a feeling of
48. In context, " _____ " (line__) suggests that
49. The speaker give symbolic significance to which of the following?
50. Lines __ and __ (" _____ ") are best understood to mean which of the following?
51. In lines __, the _____ is compared to
52. Which of the following occurs directly because the _____ is " _____ " (line __).
53. The speaker's description of the _____ of the _____ emphasizes all of the following EXCEPT its
54. In lines __, " _____ " suggests that
55. In line __, " _____ " functions as which of the following an adjective modifying/an adverb modifying
56. in lines __, the speaker compares
57. In the poem, the _____ is, for the speaker, all of the following EXCEPT
58. Lines __ can best be described as a digression/change/counterargument/metaphorical/simile
59. In the last section of the poem, the speaker implies that to try to _____ the " _____ " (line __) is
60. It can be inferred that _____'s attitude toward the speaker's speculations is one of
61. The poem is an example of which of the following verse forms?

1991 Exam Stems

1. The speaker of the passage is most likely a
2. In the first paragraph, the speaker characterizes the _____ primarily by describing their
3. The dominant technique in the first paragraph is the use of
4. Which of the following best describes the order in which objects are presented in paragraph one?
5. In context, " _____ " (line __) is best interpreted as
6. The words " _____ " (line __) and " _____ " (line __) contribute which of the following to the development of the passage?
7. The _____ and _____ are characterized in terms of which of the following aspects of their lives?
8. The characterization of the _____ in lines __ is marked by
9. In line __, "they" refers to
10. In the second paragraph, the author develops a contrast between
11. In the second paragraph, the speaker characterizes the _____ primarily by describing their
12. The primary rhetorical purpose of the passage is to
13. Which of the following best describes the organization of the passage?
14. The speaker is best described as
15. It can be inferred that the rhythm and diction of the concluding lines (" _____ ") are intended to reflect
16. The phrase " _____ " emphasizes which of the following?
17. In lines __, there is an implied comparison between _____ and
18. In lines __, _____ implies that " _____ " are
19. In lines __, _____ makes use of
20. The two quotations in lines _____ by _____ are seen by _____ as
21. _____'s " _____ " (line __) are not comforting because they
22. In line __, the " _____ " are mentioned as which of the following?
subjects/rabble/people/criminals
23. In line __, " _____ " refers to the idea that the
24. When _____ says " _____ " (line __), he means that he
25. In line __, " _____ " is best interpreted as meaning
26. Which of the following best restates the meaning of lines __?
27. In the passage, _____ uses language primarily to
28. In the passage, _____ reflects on all of the following EXCEPT
29. In the passage, _____ exhibits which of the following?
30. The speaker implies that the _____ is
31. The speaker implies that there is a similarity between the
32. An example of the literary device of apostrophe is found in line
33. In line __, " _____ " refers to the
34. Which of the following is an irony presented in the poem?
35. A major rhetorical shift in the poem occurs in line
36. Which of the following lines is closest in meaning to lines __ and __?
37. The final stanza of the poem primarily expresses the speaker's

38. The basic meter of the poem is
39. The speaker characterizes the life of the _____ as
40. In line __, "its" refers to
41. In the first sentence (lines ____) of the passage is characterized by which of the following
42. The succession of phrases " _____ " in lines _____ emphasizes the
43. The antecedent of the word "them" is
44. The chief effect of the diction in the sentence " _____ " (lines __) is to provide
45. The predominant tone of the speaker toward the _____ is one of
46. The function of the sentence beginning " _____ " (lines __) is to
47. The description " _____ " (lines __) serves to
48. The description in the _____ sentence (lines __) is characterized by all of the following EXCEPT
49. Which of the following indicates the major shift in the development of the speaker's exposition?
50. In the passage, the _____ functions as
51. Which of the following is the most logical deduction from the speaker's assertions?
52. Which of the following are the most prominent images in the passage?
53. The central rhetorical strategy of the passage is to

1994 Exam Stems

1. The passage is primarily concerned with
2. In lines ____, the words "_____" have which of the following effects? they retard/they satirize/they highlight/they change/they emphasize
3. Which of the following best describes the effect produced by the repetition of the phrase "_____" in lines __ and ____
4. It can be inferred from the phrase "_____" (line __) that _____
5. In lines ____, the pronoun "it" in the phrase "_____" refers to
6. The depiction of _____'s "_____" and _____'s "_____" (lines __) serves what specific function in the narrative progress of the passage? it diverts/it retards/it provides/it counters/it offers
7. In context, "_____" (line __), "_____" (line __), and "_____" (line __) serve to evoke/situate/highlight/mask/endorse
8. The qualifiers "_____" (lines __) and "_____" (lines __) suggest that
9. The image of "_____" (line __) suggests all of the following EXCEPT
10. The attention the speaker pays to the details of _____ serves primarily to
11. The style of the passage as a whole is characterized by
12. The irony in the passages as a whole rests chiefly on the conflict between
13. The point of view in the passage is that of
14. Which of the following best describes the effect produced by the repetition of the words "_____" and "_____" throughout the passage?
15. The poem dramatizes the moment when the speaker
16. The poem contains which of the following?
17. In the context of the poem, the phrase "_____" (line __) is best paraphrased as
18. Which of the following pairs of words refers to different entities?
19. When the speaker says the _____ will deny ever having seen him (lines __), he means that
20. A principle purpose of the use of "_____" (line __) is to foreshadow/emphasize/serve/compensate/contrast
21. In the context of the poem, the expression "_____" (line __) is best interpreted to mean
22. Lines ____ describe an example of
23. In line __ "_____" is best paraphrased as
24. By the expression "_____" (line __), the speaker means that he will have
25. Which of the following pairs of phrases most probably refers to the same moment in the sequence of events in the poem?
26. In the final stanza, the speaker anticipates
27. Which of the following is LEAST important to the theme of the poem?
28. The tone throughout the poem is best described as one of
29. Which of the following descriptions is an example of the narrator's irony?
30. Which of the following phrases most pointedly refers to _____'s _____ character?
31. In context, the adjective "_____" (line __) is best interpreted as meaning
32. The use of the word "_____" in line __ is an example of which of the following?

33. In the context of the sentence, the phrases " _____ " (line __) and " _____ " (line __) are used to show _____'s
34. Which of the following terms is (are) meant to be taken ironically?
35. The passage suggests that, as member of _____, _____ was
36. Which of the following statements best defines _____'s relationship with _____?
37. Which of the following best describes the effect of the last paragraph?
38. The narrator attributes _____'s attitude and behavior to which of the following factors?
39. The style of the passage as a whole can be best characterized as
40. The narrator's attitude toward _____ can best be described as one of
41. In the first stanza, the _____ is presented chiefly as
42. The _____ is most probably called a " _____ " (line __) because it
43. How many reasons does the speaker give to try to explain why the _____
" _____ " (line __)
44. The speaker hypothesizes that _____ might be
45. The diction used to describe _____ in lines _____ suggests that
46. In line _____, " _____ " refers to something that
47. The object of "to" in line __ is
48. For the speaker, the _____ and _____ are similar in that they both
49. In line __, the speaker implies that the _____ had/was/understood/preferred
50. In line _____ the cause of the _____ is described in language most similar to that used by the speaker to describe
51. In the poem as a whole, the speaker views _____ as being essentially
52. The speaker makes a categorical assertion at all of the following places in the poem EXCEPT
53. Which of the following lines contains an example of personification?
54. Lines _____ have all of the following functions EXCEPT to return/illustrate/link/emphasize/evoke
55. The _____'s words (lines __) convey a sense of

1999 MC Stems

1. Which of the following is the primary meaning of the word " _____ " as it is used in the passage?
2. _____ 's first words (" _____ ") are surprising because _____ prevents/claims/thinks/implies/is not responding
3. From the context, the reader can infer that " _____ " (line __) is
4. _____ probably calls the quotation in lines __ " _____ " because he considers/knows/believes/sees
5. _____ 's view of _____ might best be described as
6. In lines ____ (" _____ "), the speaker makes use of all of the following EXCEPT
7. The primary rhetorical function of the sentence " _____ " (lines __) is to introduce/provide/undermine/distinguish
8. In line __, the " _____ " refers to English
9. The second of _____ 's two speeches repeats the argument of the first that
10. Which of the following does _____ explicitly endorse?
11. From the passage, we can infer that the art _____ would most value would be characterized by all of the following EXCEPT
12. In the passage, _____ ridicules all of the following commonly accepted ideas about _____ EXCEPT
13. The comedy of the passage derives chiefly from
14. The central opposition of the poem is between
15. The speaker views the _____, _____, and the _____ as
16. The " _____ " (line __) most probably refer to
17. In line __, " _____ " most probably refers metaphorically to
18. For the speaker, the _____ and the _____ have which of the following in common?
19. One effect of " _____ " (line __) is to emphasize the speaker's feeling of
20. In line __, " _____ " is best understood to mean
21. Grammatically, the word " _____ " (line __) functions as
22. The speaker perceives the coming of _____ chiefly in terms of
23. Which of the following is a subject treated in the poem?
24. The most conventional, least idiosyncratic aspect of the poem is its
25. The sentiments expressed in the poem are closest to those expressed in which of the following quotations from other poets?
26. Throughout the passage, _____ is addressing
27. Which of the following adjectives best describes _____ 's speech?
28. In the simile in line __, " _____ " is used to stand for
29. The phrase " _____ " (line __) refers to
30. Lines ____ are based on which of the following?
31. In line __, " _____ " means
32. Which of the following best paraphrases lines _____ (" _____ ")?
33. _____ 's comment " _____ " (lines __) does which of the following? asserts/implies/compares/suggests/contrasts

34. Which of the following is used most extensively in the passage?
35. The poem is best described as
36. Line __ suggests which of the following
37. Line __ presents an example of
38. Lines ____ most strongly convey the speaker's
39. What does the speaker convey in lines ____?
40. The _____ quality of the _____ allows the speaker to experience all of the following in the poem EXCEPT
41. All of the following contrasts are integral to the poem EXCEPT
42. The imagery of the poem is characterized by
43. The title suggest which of the following?
44. The narrator provides the clause " _____ " most probably as
45. In line __, " _____ " refers to _____'s belief that
46. Lines ____ chiefly serve to show that _____ was capable of
47. In lines ____, " _____ " is best interpreted to mean that
48. The dominant element of ____ and _____'s meeting (lines __) is
49. The images in lines _____ suggest that
50. In line __, " _____ " is best interpreted to mean _____'s
51. The chief effect of the imagery and figures of speech in lines _____ is to
52. By comparing _____ to " _____ " (line __) the narrator invites further comparison between
53. The excerpt is chiefly concerned with a plan/decision/hope/dispute/problem
54. Which of the following best describes _____'s speech?
55. At the ____ of the excerpt, _____ probably believes that _____ had been

2004 MC stems

1. The narrator's use of the adverbs "____" and "____" as nouns signifying types of _____ helps to emphasize the _____s' essential/concern/style/indifference/sense
2. The _____ in the passage are characterized chiefly by description of their _____
3. In context, "_____" (line__) suggests which of the following about the conversation of the _____?
4. The use of the sentence "_____" in line__ and again in line __ suggests that the points of view of the _____ and the _____ are equally _____
5. From line __ to line __ the passage is best described as an example of _____
6. What do lines __ suggest about the relationship portrayed between _____ and _____?
7. The narrator implies that the situation in which the _____ and _____ find themselves is a kind of _____
8. In line __, the word "_____" might be ironic because the _____
9. Overall, the passage suggests that immortality _____
10. The last sentence of the passage is characterized by _____
11. Both the _____ and the _____ are portrayed as _____
12. In lines ____ ("_____"), the narrator does which of the following?
suggests/introduces/emphasizes/supplies
13. The _____ and _____ mentioned in the first paragraph primarily serve to
reveal/show/suggest/present/illustrate
14. In line __, the author uses the word "_____" to form a connection between _____
15. The effect of quoting _____'s words in line __ is to
characterize/represent/emphasize/suggest/illustrate
16. _____ submits to having her "_____" (line __) primarily because she
chooses/is/wants
17. Which of the following words associated with _____ best conveys how her _____ would like
her to be?
18. In line ____, the reference to "_____" does which of the following? gently
mocks/sincerely endorses/affectionately endorses/scathingly criticizes/ruefully echoes
19. Why is _____'s _____ disturbed by her "_____" (line__)
20. _____ could find no comfort in his _____'s developing qualities because _____
21. Which of the following most aptly describes _____'s interactions with her _____?
22. In this passage, _____ is presented as _____
23. In context, which phrase most directly indicates a judgment made by the narrator?
24. The passage employs all of the following contrasts EXCEPT one between _____
25. The poem is best described as a _____
26. In lines _____, the speaker conveys a sense of _____
27. The phrase "_____" (line __) refers specifically to _____
28. The images in lines __ ("_____") contrast most directly with _____
29. In line __ ("_____"), the speaker suggests which of the following?
30. In the context of the poem, the term "_____" (line __) suggests _____
31. By deciding to "_____" (line __), the speaker in effect does which of the _____

following? apologizes/accepts/questions/dramatizes

32. The description of the " _____ " (line __) most directly suggests that
33. In line __, " _____ " probably refers to the _____'s
34. The structure of the poem is determined by the speaker's emotions/movements/ideas/values/history
35. The main purpose of the passage is to urge/explain/unmask/ridicule/condemn
36. In the context of the passage, the first sentence is best viewed as
37. In line __, " _____ " is best understood to mean
38. In the second paragraph, the goddess criticism is portrayed as being
39. In line __, " _____ " is best understood to mean
40. Which of the following is personified in the passage?
41. In the third paragraph, the speaker primarily portrays the _____ as being
42. In the passage as a whole, the speaker portrays _____ as being especially
43. The speaker characterizes the _____ as being all of the following EXCEPT
44. It can be inferred from the passage that _____ in the speaker's time were most concerned with
45. In the section of the essay that immediately follows this passage, the speaker probably does which of the following? shows/gives/discusses/explains/urges
46. Which of the following best describes the speaker's present situation?
47. In the context of the entire poem, it is clear that " _____ " (line __) expresses the speaker's inability/belief/desire/failure/assumption
48. In line __, " _____ " means
49. In the poem, the _____ and _____ are characterized as hostile/indifferent/favorable/exploitable/fickle
50. In context " _____ " (line __) refers to
51. Which two lines come closest to stating the same idea?
52. In line __, " _____ " refers to the
53. What is the function of the final couplet (lines __)? explains/comments/describes/undercuts/suggests
54. The speaker is best described as displaying which of the following?
55. Taken as a whole, the poem is best described as

2009 MC stems

1. The use of the present tense throughout the poem helps reinforce the speaker's
2. The speaker experiences a tension primarily between
3. The speaker considers her work at the _____ to be
4. Lines ____ seem to suggest the
5. The interjection in line ____ serves primarily to
6. In line __, the description of the _____ helps to do which of the following
emphasize/link/convey/cause/show
7. Which of the following lines best conveys the speaker's sense of time which at the _____?
8. Which two lines come closest to contradicting each other?
9. The speaker and the _____ are portrayed through descriptions of their
mannerisms/attitudes/clothing/relationships/tastes
10. Which of the following literary devices is most used in the poem?
11. In line __, "____" refers to
12. The first sentence makes use of which of the following literary techniques?
13. The description of the _____ in lines __ ("_____") functions as sustained metaphor that
effectively
14. All of the following verbs have the same subject EXCEPT
15. Lines ____ ("_____") are primarily characterized by
16. Which of the following is true of the sentence "_____" (lines __)?
17. Which of the following best describes the author's figurative treatment of "_____" (lines __)?
18. The description of the "_____" as "_____" (line__) suggests which of the following?
19. The passage establishes a mood of
20. the primary purpose of the passage is
21. Which of the following best describes the tone of the passage?
22. In line __ "_____" most directly means
23. In context, "_____" (line __) suggests which of the following?
24. The brief sentence in line __ emphasizes the
25. The "_____" (line__) most directly refers to the
26. The central metaphor in the _____ stanza compares the _____ to
27. Which statement best defines the role of the _____ stanza? It shifts/amplifies/reveals/re-
creates/anticipates
28. The image of the _____ in lines ____ is that of both a
29. All of the following convey a striking visual effect produced by the _____ EXCEPT lines
30. "_____" (lines ____) emphasizes the _____'s
31. The final _____ line ("_____") suggest that _____ can
32. The last two lines of each stanza comprise
33. The tone of the speaker is best described as
34. In the context of the paragraph in which it appears, "_____" (line__) connotes all of the
following EXCEPT
35. The reference to "_____" (lines__) serves to introduce/comment/describe/present/establish

36. In lines ____ ("_____"), the narrator is most concerned with providing a sense of the
37. The use of the word "_____" in lines __ and __ serves to disparage/emphasize/convey/point out/suggest
38. Lines ____ imply that "_____" likely experienced feelings of
39. Lines ____ ("_____") serve to emphasize/link/signal/develop/juxtapose
40. The two views described in line ____ can be characterized as
41. In the _____ paragraph, the response of the ____ to the _____ is best described as
42. The phrase "_____" (line __) emphasizes which quality of the _____?
43. Which of the following best describes how _____ regards his own situation?
44. The tone of the last paragraph is best described as
45. Which of the following happens at the end of the passage?
46. The speaker's question in line__ is justified based on the logic of
47. In line __, the speaker refers to one who
48. In context, "_____" (line__) most nearly mean
49. The second stanza (lines _____) suggests the relationship between
50. Which of the following best paraphrases lines _____?
51. The "_____" (line __) refers to the _____'s
52. In lines _____, the speaker explains that he would have
disrespected/disappointed/demeaned/denied/shortchanged
53. In the final stanza (lines _____), the speaker claims that he will support/maintain/win/revel/try
54. In the final stanza (lines _____), the speaker's attitude toward his situation is best described as
55. The poem can best be described as the speaker's attack/plea/lament/argument/defense

1982 Exam Poetry and Prose

A Dialogue Between the Soul and Body -- Andrew Marvell (1621-1678) Questions 1 - 13
A selection from *Tradition and the Individual Talent* -- T.S. Eliot (1888-1965) Questions 14 - 29
Advice to the Prophet - Richard Wilbur (1959) Questions 30 - 42
Walden by Henry David Thoreau -- Chapter 13 - *House-Warming*(1817-1862) Questions 43 - 55

1987 Exam Poetry and Prose

Their Eyes Were Watching God (selection) - Zora Neale Hurston (1937) Questions 1 - 15
The First Epistle of the Second Book of Horace, imitated (selection) - Alexander Pope (1688 - 1744)
Questions 16 - 32
Meditation VI - John Donne (1572 - 1631) Questions 33 - 46
The Eolian Harp - Samuel Taylor Coleridge (1772-1834) Questions 47 - 61

1991 Exam Poetry and Prose

White Noise (selection) - Don DeLillo - 1985 -- Questions 1 - 15
Richard II, Act V, scene v - Shakespeare - 1564 -1616 - Questions 16 - 29
Lady with A Falcon - May Sarton - 1978 - Questions 30 - 38
Mountain Beauty - John Ruskin - 1819 -1900 - Questions 39 - 53

1994 Exam Poetry and Prose

Go Tell It on the Mountain (selection) - James Baldwin (1924 - 1987) Questions 1 - 14
My Picture - Abraham Cowley - 1656 - Questions 15 - 28
Vanity Fair (selection) - William Makepeace Thackeray - 1811 - 1863 Questions 29 - 40
A Whippoorwill in the Woods - Amy Clampitt - 1990 - Questions 41 - 55

1999 Exam Poetry and Prose

The Decay of Lying - Oscar Wilde - 1891 - Questions 1 - 13
I dreaded that first Robin - Emily Dickinson - 1862 - Question 14 - 25
Volpone - Ben Jonson - 1601 Questions 26 - 34
Facing It - Yusef Komunyakaa - 1988 - Questions 35 - 43
A New England Nun - Mary E. Wilkins - 1891 - Questions 44 - 55

2004 Exam Poetry and Prose

A Brief Version of Time (article) - Alan Lightman - 1993 - Questions 1 - 11
The Mill on the Floss (selection) - George Eliot - 1860 - Questions 12 - 24
The Albuquerque Graveyard - Jay Wright - 1987 - Questions 25 - 34
The Critic (Part 1) (selection) - Samuel Johnson - 1759 - Questions 35 - 45
Sonnet 90 - William Shakespeare - 1609 - Questions 46 - 55

2009 Exam Poetry and Prose

Patty's Charcoal Drive-in - Barbara Crooker - 1992 - Questions 1 - 10
A Tale of Two Cities: Part 1 Chapter 5 (selection) Charles Dickens -1859 - Questions 11 - 21
The Imaginary Iceberg - Elizabeth Bishop - 1979 - Questions 22 - 33
Jude the Obscure (selection) - Thomas Hardy - 1895 - Questions 34 - 45
To an Inconstant One - Sir Robert Ayton - 1570 - 1638 - Questions 46 - 55

| Words | 1982 | 1987 | 1991 | 1994 | 1999 | 2004 | 2009 |
|-------------------------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| according | 4 | 4 | | | | | |
| as a whole | 3 | | | 4 | | 2 | |
| author | 5 | | 1 | | | 1 | 1 |
| best | 18 | 12 | 6 | 11 | 8 | 9 | 11 |
| best be described | 2 | 1 | | 1 | 1 | | 1 |
| best characteristic (ized) | | 1 | | 1 | | | |
| best contrast | 1 | | | | | | |
| best conveys | | | | | | 1 | 1 |
| best defines | | | | 1 | | | 1 |
| best describe(s) | 7 | 3 | 2 | 3 | 2 | 1 | 3 |
| best described | 1 | 3 | 1 | 1 | 1 | 4 | 4 |
| best interpreted (as) to mean | | 2 | 2 | 2 | 2 | | |
| best paraphrases (ed) | 1 | | | 2 | 1 | | 1 |
| best read | 1 | | | | | | |
| best restates | 1 | | 1 | | | | |
| best sums | 1 | 0 | | | | | |
| best taken to mean | | 1 | | | | | |
| best understood | 3 | 1 | | | 1 | 2 | |
| best viewed | | | | | | 1 | |
| contrast(s) | 2 | | 1 | 1 | 2 | 2 | |
| effect(s)(ively) | 3 | | 1 | 4 | 2 | 2 | 2 |
| express(es)(ed)/expression | 2 | | 1 | 2 | 2 | 1 | |
| function(s) | 2 | 1 | 2 | 2 | 2 | 1 | 1 |
| image(s)/imagery | 2 | 1 | 1 | 1 | 3 | 1 | 1 |
| implicit | 1 | | | | | | |
| imply/implies | 3 | 1 | 3 | 1 | 2 | 1 | 1 |
| in context | 1 | 3 | 1 | 2 | | 3 | 2 |
| indicate(s) | 1 | 1 | 1 | | | 1 | |
| infer(red) | | 3 | 1 | 1 | 2 | 1 | |
| irony/ironic(ally) | | | 1 | 3 | | 1 | |
| literally | 1 | | | | | | |
| mean(s)/meaning/meant | 3 | 4 | 4 | 5 | 5 | 3 | 2 |
| metaphor(s)/metaphorical(ly) | 4 | 1 | | | 1 | | 2 |

| | | | | | | | |
|-------------------------------|----|----|----|----|----|----|----|
| narrator | | | | 3 | 2 | 4 | 1 |
| paraphrase(s)(ed) | 1 | | | 2 | 1 | | 1 |
| personified/personification | | | | 1 | | 1 | |
| phrase(s) | 6 | 6 | 2 | 7 | 1 | 2 | 1 |
| primary | 1 | | 1 | | 2 | | |
| primary purpose | | | | | | | 1 |
| purpose | | | 1 | 1 | | 1 | |
| refers (red)/reference | 6 | 4 | 4 | 5 | 5 | 5 | 5 |
| relationship | 1 | 1 | | 1 | | 1 | 2 |
| speaker | 8 | 21 | 11 | 12 | 8 | 12 | 12 |
| suggest/suggesting/suggestion | 5 | 5 | | 4 | 4 | 11 | 6 |
| syntax | 1 | | | | | | |
| tone | 1 | 1 | 1 | 1 | | | 3 |
| which | 25 | 17 | 15 | 15 | 13 | 14 | 17 |
| which of the following | 21 | 17 | 14 | 15 | 13 | 11 | 12 |

a syllogism/1999
abstract idea/1982/1994
abstraction/1982/1994
adjective modifying/1987
adverb modifying/1987
allegorical /1982/1999/2009
allegory /1982/1999/2009
allegory/1982/1999/2009
allusion/1982/1994/1999/2009
allusion/1982/1994/1999/2009
allusion1982/1994/1999/2009
Amassment of imagery to convey a sense of chaos/1991
ambiguity/1987
ambiguity/1987/2009
analogy/1987
analogy/1999
analysis of a process/2004
analysis/1999
anecdotal narrative/1987/1999/2004
anecdote/1987/1999/2004
anecdote/1987/1999/2004
antecedent/1991
anticlimax/2009
antithesis/1999/2009
antithesis/1999/2009
apology/2004
apostrophe/1987/1991
apostrophic speech/1987/1991
appositive/1999
assert/1982/1991/1999
assertion (vocabulary/device)/1982/1991/1999
assertion/1982/1991/1999
auditory/1999
Ballad meter/1987
Biblical allusions/1982//1991/1994/1999
biblical story of Noah (allusion)/1982//1991/1994/1999
Blank verse1/1987
capitalization/1999
categorical assertion/1994
cause-and-effect analysis/3004
character/1987
circular reasoning/1999
classification and comparison/2004
colloquial/1999
comical/2004
compare/1999
complex sentence/1994
complex structure/2004
conclusive logic2004
concrete evidence/1982
connotation/2009
contradiction/2009
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
contrast/1982/1987 /1991/1994/1999/2004
conventional metrical patterns/1991
counterargument/1987
couplet/1987/2004/2009
couplet/1987/2004/2009

cynical/1987
Dactylic hexameter/1987
deduction/1991
description/1982/1987
descriptive/1982/1987
diction/1994/1999
diction/1994/1999
dimeter/1991
direct object/1999
discursive memoir/2004
dramatic dialogue/2004
dramatic irony/1987/1999/2009
dramatic irony/1987/1999/2009
dramatic irony/1987/1999/2009
elaborate metaphors/2004
elegiac/2009
elevated romantic atmosphere/1991
emblem/1991/1994
emblem/1991/1994
ends justifying means/2009
end-stopped lines/1982
entreaty/2004
euphemism/1991/1994
euphemisms/1991/1994
evaluative argument/2004
exaggerated description/1987/1994/1999
exaggeration/1987/1994/1999
exaggeration/1987/1994/1999
exclamatory sentence/1994
exposition/1982/1991/1994/1999
exposition/1982/1991/1994/1999

expository sentences/1982/1991/1994/1999
expository/1982/1991/1994/1999
extended allegory/1994
extended definition /1982
extended metaphor/1994
figurative language/1987
first-person who speaks of himself in third-person/1994
foreboding/2009
foreshadow/1994/2009
foreshadow/1994/2009
Free verse/1987
Heroic couplets/1987/2004/2009
hexameter/1991
hyperbole/1991/1999
hyperbole/1991/1999
hypothesis/1982
hypothesizes/1994
hypothetical/2004
iambic pentameter/1982
iambic tetrameter/1987
illustration of an abstract idea by extended definition/1991
image/1982
image/1987/1991/1999/2004/2009
image/1987/1991/1999/2004/2009
image/1987/1991/1999/2004/2009
image/1987/1991/1999/2004/2009
imagery/1987/1991/1999/2004/2009
images/1987/1991/1999/2004/2009
images/1987/1991/1999/2004/2009
imply/1999
independent clauses/2009

indirect object/1999
insult/1999
interjection/2009
internal rhyme/1982
interpretive sentences/1994
interrelated impressions/1999
ironic commentary/see irony
ironic reference/see irony
ironic wit/see irony
ironic/1982/1987/1991/1994/1999/2004/2009
ironic/1982/1987/1991/1994/1999/2004/2009
ironic/1982/1987/1991/1994/1999/2004/2009
ironically/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
linkage (vocabulary/device)/1982
lists/1987
logical paradigms/1987
lyric verse/1987
main thesis/1982
metaphor (x)/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphoric/1982 /1987/1991/1994/1999/2004/2009
metaphorical/1982 /1987/1991/1994/1999/2004/2009
metaphorical/1982 /1987/1991/1994/1999/2004/2009
metaphorically/1982 /1987/1991/1994/1999/2004/2009
metaphysical conceits/1991
meter/1999
mixed metaphors/1999
mock heroic style/2009
mood/2009
multiple modifiers/1991
mutual consensus/2009
Narration of a series of events/1991
narrative/1982
nonparticipating spectator/1994
omniscient narrator/1994
opposition/1999
oxymoron/1991/1999
oxymoron/1991/1999
parable/1982 /1987
parable/1982/1987
paradox/1987/1991/1999/2009
paradox/1987/1991/1999/2009
paradoxical hyperbole/1999
paradoxical/1987/1991/1999/2009
paradoxical/1987/1991/1999/2009
parallel structures/1987/1991/2004
parallel syntax/1987/1991/2004
parallel syntax/1987/1991/2004
paraphrase(s)(ed)1982/1994/1999/2009
paraphrase(s)(ed)1982/1994/1999/2009
paraphrase(s)(ed)1982/1994/1999/2009
Paraphrase paraphrase(s)(ed)1982/1994/1999/2009
parenthetical/1999
parody/1982
participating observer/1994

pastoral elegy/2004
pathos/1999
pentameter/1991
periodic form and balance/1991
personification/1987/1994//1999/2004/2009
personification/1987/1994//1999/2004/2009
personification/1987/1994//1999/2004/2009
personification/1987/1994/2004/2009
personified/1987/1994/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
phrase(s) (ed) 1982/1987/1991/1994/1999/2004/2009
poetic drama/2004
point of view/1994
pronoun antecedent/1994
puns/1991
rationalization/2004
reciprocal action/2009
redundant/2004
reference (vocabulary/device)/1982
reflective narrative/2004
refrain/2009
religious imagery/1991
reminiscence/1999
repetition/1982
repetition/1987/1999/2009
repetition/1987/1999/2009

repetitive syntax/1987/1999/2009
reproof/2004
reverse psychology
rhetorical facility/1991
rhetorical innovation/1987
rhetorical purpose/1991
rhetorical question/1982
rhetorical shift/1991
Rhyme royal/1987
rhymes/1999/2009
rhymes/1999/2009
rhythm/2009
romantic diction and imagery/1991
sarcasm /1982 /1987/1999
sarcasm /1982 /1987/1999
sarcastic /1982 /1987/1999
sardonic humor/1991/1994
sardonic mood and atmosphere/1991/1994
satire/1982/1994
satirize/1982/1994
scenarios/2009
self-parody/1991
series of sentences similar in style/2009
simile/1982/1987/1999/2009
simile/1982/1987/1999/2009
simile/1982/1987/1999/2009
simile/1982/1987/1999/2009
simple declarative sentence/1994
soliloquy/1987
Specific description to a generalization/1991
subject/1999

subtle irony/2004
surrealism/2009
sustained metaphor/2009
symbol/1982/1987/1991/1994/
symbol/1982/1987/1991/1994/
symbol/1982/1987/1991/1994/
symbol/1982/1987/1991/1994/
symbolic/1982/1987/1991/1994/
synecdoche/2009
tactile/1999
technical discussion/1982
Terza rima/1987
tetrameter/1991
theme/1994/2004/2009
theme/1994/2004/2009
theme/1994/2004/2009
thesis/1987/1999
thesis/1987/1999
third-person narrator aware of one character's thoughts/1994
third-person narrator providing insight into several characters' thoughts/1994
tone/1982 /1987/1991/1994/1999/2009
tone/1982 /1987/1991/1994/1999/2009
tone/1982 /1987/1991/1994/1999/2009
tone/1982 /1987/1991/1994/1999/2009
tone/1982 /1987/1991/1994/1999/2009
tone/1982 /1987/1991/1994/1999/2009
topic/2004
trial and error/2009
trimeter/1991
understated/1991/1999/2004/2009
understatement and economy/1991
understatement/1991/1999/2004/2009
understatement/1991/1999/2004/2009
understatement/1991/1999/2004/2009
universal symbol/1999
Use of pronoun "it"/2009
versification/1987
witty repartee/1999

| | |
|--|-----------------|
| abject | capricious |
| admonition | chaos |
| admonition | charlatans |
| adversity | chastise |
| advocacy | chastisement |
| alienated | chronic |
| alienation | chronicles |
| altered | circumspect |
| altruism | clamorous |
| ambiguity | complicated |
| ambivalence | composure |
| ambivalence | compulsion |
| ambivalent | conceited |
| ambivalent | conciliatory |
| amorous | concomitants |
| amorphous | condemnation |
| analogous | condescending |
| animistic | condescension |
| annihilation | confinement |
| antiromantic | congenital |
| apologetic | consolation |
| arbiter | constraints |
| ardor | contemplation |
| arrogant | contemplation |
| artificiality | contemporaneity |
| ascetic | contentment |
| assail | contradict |
| assuaging | contradictory |
| assumption | conventional |
| astuteness | convinced |
| aura | convivial |
| aura | corruptible |
| autonomy | criteria |
| awe | cultivated |
| balanced sentence (vocabulary/grammar) | cynical |
| berating | cynical |
| biases | cynicism |
| brevity | deceptive |
| brevity | dedication |
| brilliant | deem |
| cajoles | defensible |
| camaraderie | defiance |
| candidly | deliberate |

delicacy
deluded
delusions
demeaning
denigrating
deposition
deprivation
derives
despicable
despondency
desultory
detachment
deterred
devious
devout
dictates
didactic
didactic
digression
digression
dilemma
discretion
discriminate
disdain
dismayed
disparate
dissipation
diversions
duality
duplicitous
dwindles
dynamic
efficacy
egotism
elegant
elusive
enchanting
enigma
ennobles
enumerate
ephemeral
epigrammatic

epiphany
epitomizes
equivocating
exhaust
exhortation
exploited
exposition
expounds
exultation
facade
fallibility
feigned
ferocity
fluctuating
foreboding
fraudulence
frigid
frivolity
functional
futility
glee
gluttony
Golden Rule
gratification
gullible
habitually
hackneyed
haphazard sentence that scrambles and repeats its topics
(vocabulary/grammar)
hypocritical
hypocritical
hysterical
idiosyncratic
idolatrous
idyllic
illustrate
immobility
impartial
impassive
impede
impingement
impish
implication

| | |
|--------------------------|-------------------------------|
| implications | meditation |
| implicitly | meditation |
| inclination | melancholy |
| incomprehensible | melancholy |
| incongruous | menace |
| inconsequential | mendacious |
| inconspicuous | meticulous |
| incorrigible | meticulousness |
| indignant | mirthful |
| Industrial Revolution | misconstrued |
| industriousness | mocks |
| industriousness | modifies (vocabulary/grammar) |
| ineffectual | molded |
| inexplicable | monotony |
| inherently | moral purpose |
| insensitivity | moralist |
| insights | murmuring |
| insistent | muse |
| instability | naïveté |
| intact | naïveté |
| integral | negligible |
| integrity | nostalgic |
| interrelated impressions | oblique |
| interrogation | obsessed |
| intervening | obsession |
| intuitive | obsolete |
| invariably | ominous |
| ironic | ominous |
| ironic | omnipotence |
| irrelevant | oppressively |
| irrepressible | optimism |
| irresistible | optimistic |
| irreverent | ostentation |
| justification | overweening |
| justification | pace |
| liturgies | paradoxical |
| lustrous | pastoral |
| lute | pastoral |
| lyrical | patriarch |
| Maladies | pedantic |
| malady | perceive |
| malicious | perception |
| meditation | permanence |

| | |
|---|-------------------------------------|
| philistinism | rollicking |
| Physic | ruefully |
| pinnacles | ruination |
| pious | salvage |
| piousness | sarcasm |
| pitiable | sarcasm |
| plight | sarcastic (vocabulary/devise) |
| plight | scathingly |
| pompous | scorn |
| possessive pronoun (vocabulary/grammar) | seclusion |
| pragmatic | seditionsness |
| precariously | seductiveness |
| precision | segregation |
| predictable | self-awareness |
| pristine | self-deluded |
| proWess | self-demeaning |
| pulsating | self-effacement |
| quarry | self-indulgence |
| quasi-religious | self-respect |
| rabble | sensuality |
| recapitulate | sensuousness |
| reckless | sentimental |
| recluse | sentimental |
| reclusive | serendipitous appeal |
| reclusive | shift in tense (vocabulary/grammar) |
| refute | sinister |
| relevant | sinister |
| remorse | smug |
| remoteness | solace |
| remoteness | solitude |
| renounce | somber |
| repentant | somber |
| repetition | soothe |
| repressing | sophistication |
| reproof | sterile |
| resentment | stylistic |
| resignation | subtlety |
| retribution | subtly |
| rhetoric | subvert |
| rhymesters | summarize |
| ridicule | supercilious |
| ridicule | superficiality |
| ridiculous | suppress |

susceptible
syntactically complex (vocabulary/grammar)
systematically
tactfulness
tactile
talon
tedious
temperamental
temporal
tentative
testy
the Golden Age
the Iron Age
the Renaissance
timid
tranquility
tranquility
transience
trite
trivial
triviality
trivializes
ultimatum
understated
undiscriminating
unique
unwavering
vanity
vengefulness
vexes
Victorian
vindictive
vivid
volcanic
whimsical
witty repartee

“Grandmother”—1987 Exam ©College Board/ETS

When we were all still alive, the five of us in that kerosene-lit house, on Friday and Saturday nights, at an hour when in the spring and summer there was still abundant light in the air, I would set out in my father’s car for town, where my friends lived. I had, by moving ten miles away, at last acquired friends: an illustration of that strange law whereby, like Orpheus leading Eurydice, we achieved our desire by turning our back on it. I had even gained a girl, so that the vibrations were as sexual as social that made me jangle with anticipation as I clowned in front of the mirror in our kitchen, shaving from a basin of stove-heated water, combing my hair with a dripping comb, adjusting my reflection in the mirror until I had achieved just that electric angle from which my face seemed beautiful and everlastingly, by the very volumes of air and sky and grass that lay mutely banked about our home, beloved.

My grandmother would hover near me, watching fearfully, as she had when I was a child, afraid that I would fall from a tree. Delirious, humming, I would swoop and lift her, lift her like a child, crooking one arm under her knees and cupping the other behind her back. Exultant in my height, my strength, I would lift that frail brittle body weighing perhaps a hundred pounds and twirl with it in my arms while the rest of the family watched with startled smiles of alarm. Had I stumbled, or dropped her, I might have broken her back, but my joy always proved a secure cradle. And whatever irony was in the impulse, whatever implicit contrast between this ancient husk, scarcely female, and the pliant, warm girl I would embrace before the evening was done, direct delight flooded away: I was carrying her who had carried me, I was giving my past a dance, I had lifted the anxious care-taker of my childhood from the floor, I was bringing her with my boldness to the edge of danger, from which she had always sought to guard me

1. The speaker might best be described as someone who is
 - a. unwilling to forsake his family in order to gain his freedom
 - b. long overdue in obtaining maturity and acceptance in the adult world
 - c. struggling to find his own identity and sense of purpose
 - d. disturbed by the overbearing attentiveness and attitudes of his family
 - e. defining his passage from the role of protected to that of protector

2. The mythological reference in lines 6-7 reinforces the “strange law” (line 6) that
 - a. wishes are often best fulfilled when they are least pursued
 - b. conflict between youth and old age is inevitable
 - c. anticipation is a keener emotion than realization
 - d. in our search for heaven, we may also find hell
 - e. to those who examine life logically, few things are exactly as they seem to be

3. The effect of the words “vibrations” (line 8) and “jangle” (line 9) is most strongly reinforced by which of the following?
- “adjusting my reflection” (lines 11-12)
 - “electric angle” (lines 12-13)
 - “frail brittle body” (line 21)
 - “irony was in the impulse” (line 25)
 - “implicit contrast” (lines 25-26)
4. Which of the following best restates the idea conveyed in lines 11-15?
- There are moments in youth when we have an extravagant sense of our own attractiveness.
 - We can more easily change people’s opinions of ourselves by adjusting our behavior than by changing our appearances.
 - Vanity is a necessary though difficult part of the maturing process.
 - How others see us determines, to a large degree, how we see ourselves and our environment.
 - Adolescence is a time of uncertainty, insecurity, and self-contradiction.
5. In line 13, “everlastingly” modifies which of the following words?
- “I” (line 12)
 - “my face” (line 13)
 - “beautiful” (line 13)
 - “lay” (line 14)
 - “beloved” (line 15)
6. The image of the “very volumes of air and sky and grass that lay mutely banked about our home” (lines 14-15) is used to show the speaker’s
- desire to understand his place in the universe
 - profound love of nature
 - feelings of oppression by his environment
 - expansive belief in himself
 - inability to comprehend the meaning of life
7. The attitude of the speaker at the time of the action is best described as
- understanding
 - exuberant
 - nostalgic
 - superior
 - fearful
8. The passage supports all of the following statements about the speaker’s dancing EXCEPT:
- He danced partly to express his joy in seeing his girl friend later that night.
 - His recklessness with his grandmother revealed his inability to live up to his family’s expectations for him.
 - In picking up his grandmother, he dramatized that she is no longer his caretaker.
 - He had danced that way with his grandmother before.
 - His dancing demonstrated the strength and power of youth.
9. The description of the grandmother in lines 21 and 26 emphasizes which of the following?
- Her emotional insecurity
 - The uniqueness of her character
 - Her influence on the family
 - Her resignation to old age
 - Her poignant fragility
10. Which of the following statements best describes the speaker’s point of view toward his grandmother in the second paragraph?
- Moving to the country has given him a new perspective, one that enables him to realize the importance of his grandmother.
 - Even as a young man, he realizes the uniqueness of his grandmother and her affection for him.
 - He becomes aware of the irony of his changing relationship with his grandmother only in retrospect.
 - It is mainly through his grandmother’s interpretation of his behavior that he becomes aware of her influence on him.
 - Comparing the enduring love of his grandmother to his superficial feelings for the young girl heightens his appreciation of his grandmother.

11. Which of the following patterns of syntax best characterizes the style of the passage?
- a. Sparse sentences containing a minimum of descriptive language
 - b. Long sentences interspersed with short, contrasting sentences
 - c. Sentences that grow progressively more complex as the passage progresses
 - d. Sentences with many modifying phrases and subordinate clauses
 - e. Sentences that tend toward the narrative at the beginning, but toward the explanatory at the end of the passage
12. In this passage, the speaker is chiefly concerned with
- a. presenting the grandparents as symbols worthy of reverence
 - b. demonstrating the futility of adolescent romanticism
 - c. satirizing his own youthful egocentricity
 - d. considering himself as an adolescent on the brink of adulthood
 - e. revealing his progression from idealism to pragmatism

| <p>The “What” What is he literally saying? <i>In other words, Dickens says...</i></p> | <p>The “How” Mark the stylistic devices: diction, details, imagery, syntax, allusions, etc.</p> | <p>The “Meaning” What is he saying about Coketown? <i>Dickens says that Coketown is...</i></p> |
|---|--|--|
| | <p>COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.</p> <p>It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.</p> <p>These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the</p> | |

| | | |
|--|--|--|
| | <p>world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.</p> <p>You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there - as the members of eighteen religious persuasions had done - they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.</p> | |
|--|--|--|

The following questions refer to the “Coketown” passage

1. As used in this passage, *fact* means most nearly the
 - (A) true
 - (B) unconcerned
 - (C) functional
 - (D) important
 - (E) helpless

2. The point of view of the passage is that of
 - (A) a sardonic and omniscient observer
 - (B) an objective and omniscient observer
 - (C) an uninvolved minor character with restricted vision
 - (D) an unbiased major participant in the action who wants the best for his town
 - (E) an involved minor character who is unaware of the significance of what he says

3. The metaphor of the key-note in the first paragraph indicates chiefly that
 - (A) Coketown was probably a one time a happy place
 - (B) the description of Coketown is a digression from the main subject
 - (C) there is a need for music in an industrial town
 - (D) one needs to know more about Coketown to understand and appreciate Mrs. Gradgrind
 - (E) Mrs. Gradgrind is particularly proficient in the arts and Coketown admires her abilities

4. In line 9 “serpents” is used primarily as
 - (A) a sign that pride leads to a fall
 - (B) an emblem of industrial blight
 - (C) a symbol of the creeping progress of industry
 - (D) a symbol of man’s animal nature
 - (E) a representation of the world of illusions

5. In the second paragraph, which qualities of the town receive the greatest emphasis?
 - (A) Its savagery and incipient wickedness
 - (B) Its apathy and sameness of color
 - (C) Its dinginess and predictability
 - (D) Its failure to live and its wastefulness
 - (E) Its indifference and its withdrawal from reality

6. The third paragraph links what comes before and what follows by which of the following pairs of words?
 - (A) “attributes” and “comforts”
 - (B) “world” and “features”
 - (C) “sustained” and “elegancies”
 - (D) “Coketown” and “life”
 - (E) “inseparable” and “voluntary”

7. The parody at the very end of the passage does which of the following?
- (A) Suggests a hidden hope.
 - (B) Adds irony.
 - (C) Ignores the hypocrisy prevalent.
 - (D) Reveals the Christian character of the town.
 - (E) Suggests the sinfulness of the town.
8. Which of the following functions as the unifying element for the passage?
- (A) The repetition of the word *fact*
 - (B) The animal imagery
 - (C) The reference to the spiritual life of the town
 - (D) The characters of Gradgrind and Bounderby
 - (E) The contrasts between luxury and poverty
9. Which of the following best describes the overall method of development in the passage?
- (A) Progression by the repeated use of thesis and antithesis
 - (B) General statement followed by specific illustrations
 - (C) Progression from the literal to the symbolic
 - (D) Circular reasoning
 - (E) Frequent use of analogies
10. The passage can best be described as
- (A) a personal essay commenting on the social environment
 - (B) a character sketch with political overtones
 - (C) a social commentary within a work of fiction
 - (D) an allegorical analysis of domestic problems
 - (E) a political tract for the times

Beasts (from *Things of this World*)

by Richard Wilbur

Beasts in their major freedom
Slumber in peace tonight. The gull on his ledge
Dreams in the guts of himself the moon-plucked waves below;
And the sunfish leans on a stone, slept
By the lyric water. 5

In which the spotless feet
Of deer make dulcet splashes, and to which
The ripped mouse, safe in the owl's talon, cries
Concordance. Here there is no such harm
And no such darkness. 10

As the self-same moon observes
Where, warped in window-glass, it sponsors now
The werewolf's painful change. Turning his head away
On the sweaty bolster, he tries to remember
The mood of manhood. 15

But lies at last, as always
Letting it happen, the fierce fur soft to his face,
Hearing with sharper ears the wind's exciting minors,
The leaves' panic, and the degradation
Of the heavy streams. 20

Meantime, at high windows
Far from thicket and pad-fall, suitors of excellence
Sigh and turn from their work to construe again the painful
Beauty of heaven, the lucid moon,
And the risen hunter, 25

Making such dreams for men
As told will break their hearts as always, bringing
Monsters into the city, crows on the public statues,
Navies fed to the fish in the dark
Unbridled waters. 30

DIRECTIONS: For the following questions and/or statements, choose the BEST answer among those given.

1. The phrase "slept/By the lyric water" (lines 4-5) is best understood to mean
- a. slept beside the lyric water
 - b. at rest like the lyric water
 - c. lulled to sleep by the lyric water
 - d. sleeping in spite of the lyric water
 - e. sleeping in the lyric water

2. The first important shift in the setting and perspective occurs in line
- a. 2
 - b. 6
 - c. 8
 - d. 12
 - e. 16

3. The description of the mouse (lines 8-9) suggests a natural event that is
- tragic for the animals involved
 - paradoxical for the speaker
 - ambiguous for the poet
 - uncharacteristic of the owl
 - meaningless to the reader
4. The cry of the mouse, "Concordance," (line 9) implies that
- forgiveness is instinctual
 - animals have no fear of death
 - violence is part of the natural order
 - the balance of nature is precarious
 - predators are to be pitied
5. The image that unites the gull, sunfish, deer, and mouse (lines 2-9) is
- "ledge" (line 2)
 - "guts of himself" (line 3)
 - "leans on a stone" (line 4)
 - "lyric water" (line 5)
 - "owl's talon" (line 8)
6. As controlled by context, which of the following has the most generalized meaning?
- "self-same" (line 11)
 - "sponsors" (line 12)
 - "bolster" (line 14)
 - "manhood" (line 15)
 - "face" (line 17)
7. The phrase "suits of excellence" (line 22) is best understood to mean
- visionaries in pursuit of the ideal
 - scholars who equate beauty with pleasure
 - ministers who pay tribute to those in power
 - moral authorities in charge of public virtue
 - politicians directing the affairs of government
8. The word "Making" (line 26) logically qualifies which of the following?
- "to his face" (line 17)
 - "at high windows" (line 21)
 - "to construe again" (line 23)
 - "the lucid moon" (line 24)
 - "the risen hunter" (line 25)
9. The violence and destruction depicted in the last stanza result most probably from the
- innate capacity of man for self-delusion
 - inordinate greed in human nature
 - influence of cosmic forces on man
 - betrayal of society by its powerful leader
 - cruel deception of man by the gods
10. In the poem, which of the following attributes is NOT associated with the moon?
- a natural force
 - a sympathetic divinity
 - an unattainable ideal
 - a power in folklore
 - a passive witness
11. The speaker's final vision of mankind's fate may best be described as
- pessimistic about the unsuspected consequences of man's idealism
 - hopeful for the elite but not for the masses of humanity
 - forecasting destruction as a result of uncontrolled technology
 - disturbed by man's tendency to dream and neglect essentials
 - darkened by the recognition of man's propensity to kill

Sonnet 130
by William Shakespeare

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white, 5
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound; 10
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

Sonnet 130
by William Shakespeare

DIRECTIONS: Respond to the following statements and/or questions with the BEST answer among those given.

1. Shakespeare's sonnet 130 is a (an)
 - a. satire on the deficiencies of the speaker's mistress
 - b. belittling of a loved one for the amusement of friends
 - c. playful expression of faults to irritate the lady
 - d. confession of love for a harlot
 - e. comment on the uniqueness and beauty of the speaker's mistress

2. The last two lines of the sonnet
 - a. express the true feeling of the speaker
 - b. seem out of place in the poem
 - c. express a love for someone whose beauty is of the spirit
 - d. reveal the speaker as a liar and boor
 - e. are an illustration of hyperbole

3. The first 12 lines of the sonnet are a (an)
 - a. ironic comment of female adornment
 - b. angry description
 - c. paradoxical evocation
 - d. parody of love sonnets
 - e. a play on metaphors

4. Seemingly, all of the following are criticisms of the mistress EXCEPT
 - a. Coral is more red than her lips.
 - b. I love to hear her speak.
 - c. There are no roses on her cheeks.
 - d. She treads the ground.
 - e. Music has a more pleasing sound than her voice.

5. By "false compare" the speaker states that
 - a. the conventional praise of mistresses by poets are romantic lies
 - b. to win love, one must compare the charms of mistresses with the beauties in nature
 - c. love poetry must abound in hyperbole
 - d. the women whom men love must be worshipped as goddesses
 - e. loves must be privileged to distort truth

6. The speaker in Shakespeare's sonnet
 - a. is a complainer
 - b. is an arrogant and egotistic lover
 - c. raises the reader's suspicions about his feelings and then tells honestly how he feels
 - d. envies the verbal dexterity of his fellow poets
 - e. engages in a poetic exercise for fun

7. The true intent of the speaker in the sonnet is revealed most by
 - a. the outrageousness of his metaphors
 - b. the rare words of praise that creep into his statement
 - c. his imaginative conceits
 - d. his sense of fun
 - e. the contrast between the first twelve lines and the last two

8. The reader of the sonnet must know that the criticism of the mistress is indeed a form of praise because
- the progress of fault-finding leads to the wrong conclusion
 - the fault-finding is imaginative and humorous
 - there are hidden romantic nuances in the judgments
 - the sequence of fault-finding eases in lines 9-12
 - there are paradoxical hints in the metaphors
9. All of the following are metaphors EXCEPT
- Her eyes are not the sun.
 - The hairs on her head are black ones.
 - No roses are her cheeks.
 - Music has a more pleasing sound than her voice.
 - The lady I love is rare.
10. An essential element of this sonnet is
- praise of a mistress
 - finding the blemishes in a loved one
 - a lover's compromise with reality
 - mockery of a convention in love poetry
 - ambiguity of intention
11. Love poetry of the age frequently contains the "Petrarchan ideal," that is, the beautiful, blond, blue-eyed goddess all men desire. Shakespeare implies that this "ideal" is
- more to be desired than his mistress
 - less to be desired than his mistress
 - foolish to contemplate
 - merely pleasant foolery
 - the impossible dream of every man
12. The tone of the sonnet is
- happy
 - sad
 - satirical
 - pessimistic
 - mischievous
13. The word "false" in line 14 refers to
- a lying woman
 - the lying speaker of the poem
 - the Petrarchan ideal
 - his mistress
 - a philandering mate
14. A device in which one uses unusual, exaggerated comparisons is a(an)
- allegory
 - conceit
 - metaphor
 - apostrophe
 - elegy
15. The speaker's mistress, based on his own description, can best be described as
- beautiful
 - ugly
 - ordinary
 - intellectual
 - unfaithful (false)

16. The assumption in line 12 is that other women
- do not walk
 - walk, but very slowly
 - float above the ground
 - walk on the ground
 - are carried when they need to go somewhere
17. Sonnets invariably ask a question, present a proposal, present a puzzle, make a statement in the first eight or twelve lines; the proposal here is
- women can never be understood
 - even though different, my woman is as beautiful as any other
 - even though she is ugly, I still love her
 - I really wish she had straight blond hair and blue eyes.
 - Her eyes, lips, skin are not the best of her.
18. The poetic device in line 1 is a(an)
- simile
 - metaphor
 - synecdoche
 - apostrophe
 - metonymy

Questions 1-10. Read the following poem carefully before you choose your answers.

Patty's Charcoal Drive-in

First job. In tight black shorts
and a white bowling shirt, red lipstick
and bouncing pony tail, I present
each overflowing tray as if it were a banquet.
I'm sixteen and college-bound, 5
this job's temporary as the summer sun,
but right now, it's the boundaries of my life.
After the first few nights of mixed orders
and missing cars, the work goes easily.
I take out the silver trays and hook them to the windows, 10
inhale the mingled smells of seared meat patties,
salty ketchup, rich sweet malteds.
The lure of grease drifts through the thick night air.
And it's always summer at Patty's Charcoal Drive-in—
carloads of blonde-and-tan girls 15
pull up next to red convertibles,
boys in black tee shirts and slick hair.
Everyone knows what they want.
And I wait on them, hoping for tips,
loose pieces of silver 20
flung carelessly as the stars.
Doo-wop music streams from the jukebox
and each night repeats itself,
faithful as a steady date.
Towards 10 P.M., traffic dwindles. 25
We police the lot, pick up wrappers.
The dark pours down, sticky as Coke,
but the light from the kitchen
gleams like a beacon.
A breeze comes up, chasing papers 30
in the far corners of the darkened lot,
as if suddenly a cold wind had started to blow
straight at me from the future—
I read that in a Doris Lessing book—
but right now, purse fat with tips, 35
the moon sitting like a cheeseburger on a flat black grill,
this is enough.
Your order please.

1. The use of the present tense throughout the poem helps reinforce the speaker's

- (A) ambivalence regarding her work as a waitress
- (B) surprise at the rich variety within her routine at the drive-in
- (C) sense of timelessness during that summer at the drive-in
- (D) failure to value other dimensions of life beyond pleasure seeking
- (E) regret for the brevity of her summer job at the drive-in

2. The speaker experiences a tension primarily between

- (A) the superficiality of the drive-in customers and her own sensitivity to her environment
- (B) the artificiality of the drive-in and the reality of the natural world
- (C) her desire to please others and her attempt to define her own identity
- (D) her satisfaction with her job at the drive-in and her undefined future life
- (E) her need for money and her quest for knowledge

3. The speaker considers her work at the drive-in to be

- (A) predictable and uncomplicated
- (B) educational and enlightening
- (C) unexpectedly demanding
- (D) increasingly disagreeable
- (E) genuinely amusing

4. Lines 30-33 seem to suggest the

- (A) possibility of an ominous change
- (B) need to make serious long-term plans
- (C) power of nature to disrupt idyllic scenes
- (D) rapid changes in the moods of adolescents
- (E) hope of a better future

5. The interjection in line 34 serves primarily to

- (A) emphasize the breadth of the speaker's reading experience
- (B) foreshadow the final line of the poem
- (C) comment ironically on the speaker's prospects for the future
- (D) alter the effect of the preceding image
- (E) suggest that the speaker thinks too highly of herself

6. In line 36, the description of the moon helps to do which of the following?

- (A) Emphasize the speaker's sense of foreboding
- (B) Link the changeable nature of the moon to that of the speaker
- (C) Convey a sense of the speaker's limitations
- (D) Cause the speaker to assess how her present position is relevant to her goal of becoming a writer
- (E) Show how the speaker's current situation influences her perception of her environment

7. Which of the following lines best conveys the speaker's sense of time while at the drive-in?

- (A) "I'm sixteen and college-bound" (line 5)
- (B) "And I wait on them, hoping for tips" (line 19)
- (C) "flung carelessly as the stars" (line 21)
- (D) "and each night repeats itself" (line 23)
- (E) "Towards 10 P.M., traffic dwindles" (line 25)

8. Which two lines come closest to contradicting each other?

- (A) Lines 5 and 13
- (B) Lines 6 and 14
- (C) Lines 18 and 23
- (D) Lines 19 and 38
- (E) Lines 27 and 30

9. The speaker and the drive-in customers are portrayed through descriptions of their

- (A) mannerisms and tones of voice
- (B) attitudes toward life
- (C) clothing and physical appearance
- (D) relationships to material possessions
- (E) tastes in music and literature

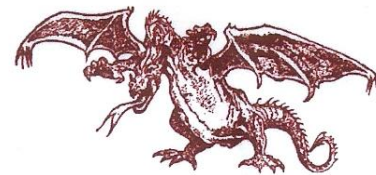
10. Which of the following literary devices is most used in the poem?

- (A) Allusion
- (B) Simile
- (C) Synecdoche
- (D) Paradox
- (E) Understatement

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Round Rock High School – Advanced Placement Program 2013-2014 Summer Reading

GRADE LEVEL: **Incoming 10th graders**
CLASS: **Pre-AP English II**



PURPOSE OF SUMMER READING

Your Pre-AP and AP teachers share your passion for knowledge and dedication to excellence, and they look forward to working with you next year. In order to increase your chances for success as a Pre-AP or AP student, it is important for you to stay intellectually engaged (especially during those long summer months of unstructured time) so that you continue to grow as a scholar. Therefore, RRHS requires that all Pre-AP or AP students participate in a summer reading program. The titles you read during the summer are a great way to begin the new school year with a shared experience for discussion and writing, and all of the books are appropriate both to the thematic focus of the upcoming year and to your particular grade level. In addition, the summer reading program will deepen your close reading and analysis skills, skills that are extremely important to your success in Pre-AP or AP English.

ACCOUNTABILITY FOR SUMMER READING

IT IS EXTREMELY IMPORTANT THAT YOU COMPLETE THE SUMMER READING!

You will have a **major assignment** over the summer reading during the 3rd week of school. This assignment will consist of an in-class writing assignment. You will be allowed to use your books on the assignment, as the assignment will consist of higher level thinking questions.

Summer reading provides you a fantastic opportunity to start the year successfully. Not only will you stay active intellectually during the summer, you will be prepared to succeed on the first major assignment of your sophomore year.

ASSIGNMENT

Choose a pairing from the options below. The books are linked thematically and have several concepts/ideas that are related to each other.

Read **both books** and make sure you understand the multiple ways the two texts connect.

We suggest you annotate the texts using the high level notations you learned your freshman year, not just summary, by either writing in your texts or using post-it notes throughout the texts. Make note of interesting ideas or passages, as well as questions you may have. Make note of literary or rhetorical devices and thematic connections. Annotating texts while reading helps connect our minds with the written word. Have a conversation with the texts! Your annotations are not graded, but they will help you on the major assessment. Consider the following guiding questions as you read:

1. What are the major thematic subjects (freedom, family, justice, etc.) present in your fiction selection? Pay attention to how these thematic subjects **develop** over the course of the novel.
2. What literary or rhetorical devices do the authors use in your selections? How do these devices help create meaning?
3. What major social issues (poverty, racism, survival, etc.) are present in your non-fiction selection (only consider if one selection is non-fiction)? Pay attention to how the author **organizes** and **supports** his or her position on these social issues.
4. What **connections** can be made between the themes and issues in your paired selection?

The assessment you take in class will focus on the thematic connections between your books and your ability to provide specific text evidence to support your connections.

The readings will provide you with a broad base of knowledge that will ultimately benefit you on the AP Language and AP Literature exams.

Text pairings for Pre-AP English II (10th grade) Summer Reading

Choose one pair from the list below and read both books.

The reading selections are based on their literary merit and their potential benefit to students on their AP exams. Selections are pulled from the RRISD reading list, as well as past AP exams. Your Pre-AP and AP teachers are always reading and analyzing new selections that will prepare students for success.

Options available (Choose ONE option pairing):

- 1st Option:** *Poisonwood Bible* by Barbara Kingsolver AND *Into Thin Air* (NF) by Jon Krakauer
- 2nd Option:** *The Lovely Bones* by Alice Sebold AND *Stiff: The Curious Lives of Human Cadavers* (NF) by Mary Roach
- 3rd Option:** *The Fault in Our Stars* by John Green AND *Enrique's Journey* (NF) by Sonia Nazario
- 4th Option:** *The Bean Trees* by Barbara Kingsolver AND *The Color of Water* (NF) by James McBride
- 5th Option:** *The Catcher In the Rye* by J. D. Salinger AND *One Flew Over the Cuckoo's Nest* by Ken Kesey

Round Rock students are readers! Read Dragons, Read!

**Round Rock High School – English 1 Pre-AP
2013 Summer Reading**

GRADE LEVEL: Incoming 9th graders
CLASS: English 1 Pre-AP

PURPOSE OF SUMMER READING

Your Pre-AP and AP teachers share your passion for knowledge and dedication to excellence, and they look forward to working with you next year. In order to increase your chances for success as a Pre-AP or AP student, it is important for you to stay intellectually engaged (especially during those long summer months of unstructured time) so that you continue to grow as a scholar. Therefore, RRHS requires that all Pre-AP or AP students participate in a summer reading program. The titles you read during the summer are a great way to begin the new school year with a shared experience for discussion and writing, and all of the books are appropriate both to the thematic focus of the upcoming year and to your particular grade level. In addition, the summer reading program will deepen your close reading and analysis skills, skills that are extremely important to your success in Pre-AP or AP English.

ACCOUNTABILITY FOR SUMMER READING

IT IS EXTREMELY IMPORTANT THAT YOU COMPLETE THE SUMMER READING!

You will have a **major assignment** over the summer reading during the 3rd week of school. This assignment will consist of an in-class writing assignment. You will be allowed to use your books on the assignment, as the assignment will consist of higher level thinking questions.

Summer reading provides you a fantastic opportunity to start the year successfully. Not only will you stay active intellectually during the summer, you will be prepared to succeed on the first major assignment of your junior year.

ASSIGNMENT

Choose a pairing from the list below. The books are linked thematically and have several concepts/ideas that are related to each other.

Read **both books** and make sure you understand the multiple ways the two texts connect.

We suggest you annotate the texts using high level notations, not just summary, by either writing in your texts or using post-it notes throughout the texts. Make note of interesting ideas or passages, as well as questions you may have. Make note of literary or rhetorical devices and thematic connections. Annotating texts while reading helps connect our minds with the written word. Have a conversation with the texts! Your annotations are not graded, but they will help you on the major assessment. Consider the following guiding questions as you read:

1. What are the major thematic subjects (freedom, family, justice, etc.) present in your fiction selection? Pay attention to how these thematic subjects **develop** over the course of the novel.
2. What literary devices does the author's use in your selections? How do these devices help create meaning? (metaphor, simile, personification, imagery, etc.)
3. What major social issues (poverty, racism, survival, etc.) are present in your non-fiction selection? Pay attention to how the author **organizes** and **supports** his or her position on these social issues.
4. What **connections** can be made between the themes and issues in your paired selection?

The assessment you take in class will focus on the thematic connections between your books and your ability to provide text evidence to support your connections.

The readings will provide you with a broad base of knowledge that will ultimately benefit you on the AP Language and AP Literature exams.

Text pairings for Pre-AP Language (9th grade) Summer Reading

Choose one pair and read both books.

The reading selections are based on their literary merit and their potential benefit to students on their AP exams. Selections are pulled from the RRISD reading list, as well as past AP exams. Your Pre-AP and AP teachers are always reading and analyzing new selections that will prepare students for success.

A Note for Parents

It is highly recommended that you review the novels below with your child before making a pairing decision. Each of these books is of literary merit, and will help to prepare your child for his or her future as an AP student. However, some contain adult themes and situations that you may not be comfortable with, and it is important that you and your student make selections with this idea in mind.

Pairs consist of the two books listed side by side.

| PAIRINGS (CHOOSE ONE) | |
|--|--|
| <i>A Long Way Gone</i> By Ishmael Beah | <i>Ender's Game</i> By Orson Scott Card |
| <i>My Losing Season</i> By Pat Conroy | <i>Friday Night Lights: A Town, a Team, and a Dream</i> By H.G. Bissinger |
| <i>The Alchemist</i> By Paulo Coelho | <i>Life of Pi</i> By Yann Martel |
| <i>The Secret Life of Bees</i> By Sue Monk Kidd | <i>A Yellow Raft in Blue Water</i> By Michael Dorris |
| <i>The Hobbit</i> By J.R.R. Tolkien | <i>The Curious Incident of the Dog in the Night-Time</i> By Mark Haddon |

Round Rock students are readers! Read Dragons, read!

DID I MISS ANYTHING?

(A question frequently asked by students after missing a class.)

Nothing. When we realized you weren't here we sat with our hands folded on our desks in silence, for the full two hours.

Everything. I gave an exam worth 40 percent of the grade for this term and assigned some reading due today on which I'm about to hand out a quiz worth 50 per cent.

Nothing. None of the content of this course has value or meaning
Take as many days off as you like:
any activities we undertake as a class
I assure you will not matter either to you or me
and are without purpose.

Everything. A few minutes after we began last time a shaft of light suddenly descended and an angel or other heavenly being appeared and revealed to us what each woman or man must do to attain divine wisdom in this life and the hereafter.

This is the last time the class will meet before we disperse to bring the good news to all people on earth.

Nothing. When you are not present how could something significant occur?

Everything. Contained in this classroom is a microcosm of human experience assembled for you to query and examine and ponder. This is not the only place such an opportunity has been gathered.

But it was one place

And you weren't here.

Poem written by Tom Wayman, a Canadian poet, and published in:
Wayman, T. (1993). *Did I miss anything? Selected poems 1973-1993*.
Vancouver, BC: Harbour Publishing.

Learning Objectives: Stems and Samples
by the Education Oasis Staff

http://www.educationoasis.com/curriculum/LP/LP_resources/lesson_objectives.htm

Generally, learning objectives are written in terms of learning outcomes: What do you want your students to learn as a result of the lesson? Follow the three-step process below for creating learning objectives.

1. Create a stem. Stem Examples:

After completing the lesson, the student will be able to . . .

After this unit, the student will have . . .

By completing the activities, the student will . . .

At the conclusion of the course/unit/study the student will . . .

2. After you create the stem, add a verb:

analyze, recognize, compare, provide, list, etc. For a list of action verbs see below.

3. Once you have a stem and a verb, determine the actual product, process, or outcome:

After completing these lesson, the student will be able to recognize foreshadowing in various works of literature.

Language Arts Examples

After completing the lesson, the student will be able to:

- listen for the purpose of following directions . . .
- record his or her understanding/knowledge by creating pictures . . .
- use the vocabulary of _____ (shapes, colors, etc.) to describe _____ (flowers, etc.)
- explain the meaning of the word(s): _____.
- generate ideas and plans for writing by using _____ (brainstorming, clustering, etc.)
- develop a draft . . .
- edit a draft for a specific purpose such as _____ (word choice, etc.)
- discuss the differences and similarities between the two main characters from _____ and _____.
- identify the definition of _____ (fables, fairy tales, etc.).
- understand and be able to identify the traditional elements in _____ (fables, fairy tales, etc.)
- define the literary term _____.
- re-tell in his/her own words _____.
- summarize the plot of _____.
- make inferences from the text . . .
- demonstrate understanding by writing three facts about . . .
- listen critically to interpret and evaluate . . .
- represent textual information by _____ (drawing, painting, etc.)
- recognize and list the literary devices found in _____.
- state an opinion about _____, using examples from the text to support the opinion
- compare the experience of _____ (a character in a text) to his or her own life

- list the primary plot details in _____ (a text, short story, novel, or drama)
- compare and contrast three different versions of _____ (Cinderella, The Three Little Pigs, etc.)
- write a narrative version of _____, with appropriate plot characteristics of the genre
- compare excerpts of _____ (a novel) to first-hand accounts of _____ (the Civil War, WWI, etc.)
- describe _____ (Victorian, Elizabethan, etc.) attitudes toward _____ (a social concern, a vice, a virtue, an event, etc.)
- analyze _____ (a character's) desire to _____
- list elements of _____ (a writer's) style in _____ (a text)
- identify and trace the development of _____ literature from _____ to _____
- define basic literary terms and apply them to _____ (a specific text or work)
- produce an effective essay which details _____
- produce an effective persuasive essay which takes a stand for/against _____
- use the work of _____ as inspiration for a representative piece about _____
- draw parallels between _____ (a text) and _____ (a text)
- explore the nature and implications of _____ (a vice, a virtue, a societal concern, a characteristic, etc.)
- explore allegory in various works of children's literature . . .
- recite a poem (or excerpt of text) with fluency
- use specific examples in _____ (a text) to illustrate an aspect of human behavior
- compose a _____ (haiku, verse, rhyme, poem, etc.)
- describe the traditional rules and conventions of _____ (haiku, the personal essay, etc.)
- demonstrate mastery in the study of _____ through cooperative learning and research.
- . .

Action Verbs for Learning Objectives

| | | | | | | |
|--------------|------------------|------------------|--------------------|-------------------|-------------------|------------------|
| Abstract | Breakdown | Calculate | Debate | Employ | Formulate | Identify |
| Activate | Build | Carry out | Decrease | Establish | Generalize | Illustrate |
| Acquire | | Catalog | Define | Estimate | | Implement |
| Adjust | | Categorize | Demonstrate | Evaluate | | Improve |
| Analyze | | Change | Describe | Examine | | Increase |
| Appraise | | Check | Design | Explain | | Infer |
| Arrange | | Cite | Detect | Explore | | Integrate |
| Articulate | | Classify | Develop | Express | | Interpret |
| Assemble | | Collect | Differentiate | Extrapolate | | Introduce |
| Assess | | Combine | Direct | | | Investigate |
| Assist | | Compare | Discuss | | | |
| Associate | | Compute | Discover | | | |
| | | Contrast | Distinguish | | | |
| | | Complete | Draw | | | |
| | | Compose | Dramatize | | | |
| | | Compute | | | | |
| | | Conduct | | | | |
| | | Construct | | | | |
| | | Convert | | | | |
| | | Coordinate | | | | |
| | | Count | | | | |
| | | Criticize | | | | |
| | | Critique | | | | |
| Judge | Maintain | Perform | Rank | Schedule | Tabulate | Update |
| | Manage | Plan | Rate | Score | Test | Use |
| | Modify | Point | Read | Select | Theorize | Utilize |
| Limit | | Predict | Recall | Separate Sequence | Trace | |
| List | Name | Prepare | Recommend | Sing | Track | Verbalize |
| Locate | | Prescribe | Recognize | Sketch | Train | Verify |
| | Observe | Produce | Reconstruct Record | Simplify | Transfer | Visualize |
| | Operate | Propose | Recruit | Skim | Translate | |
| | Order | | Reduce | Solve | | Write |
| | Organize | Question | Reflect | Specify | | |
| | | | Relate | State | | |
| | | | Remove | Structure | | |
| | | | Reorganize Repair | Summarize | | |
| | | | Repeat | Supervise Survey | | |
| | | | Replace | Systematize | | |
| | | | Report Reproduce | | | |
| | | | Research Restate | | | |
| | | | Restructure Revise | | | |
| | | | Rewrite | | | |

From *How to Read Literature Like a Professor*

Thomas C. Foster

Notes by Marti Nelson

- 1. Every Trip is a Quest (except when it's not):**
 - a. A quester
 - b. A place to go
 - c. A stated reason to go there
 - d. Challenges and trials
 - e. The real reason to go—always self-knowledge
- 2. Nice to Eat With You: Acts of Communion**
 - a. Whenever people eat or drink together, it's communion
 - b. Not usually religious
 - c. An act of sharing and peace
 - d. A failed meal carries negative connotations
- 3. Nice to Eat You: Acts of Vampires**
 - a. Literal Vampirism: Nasty old man, attractive but evil, violates a young woman, leaves his mark, takes her innocence
 - b. Sexual implications—a trait of 19th century literature to address sex indirectly
 - c. Symbolic Vampirism: selfishness, exploitation, refusal to respect the autonomy of other people, using people to get what we want, placing our desires, particularly ugly ones, above the needs of another.
- 4. If It's Square, It's a Sonnet**
- 5. Now, Where Have I Seen Her Before?**
 - a. There is no such thing as a wholly original work of literature—stories grow out of other stories, poems out of other poems.
 - b. There is only one story—of humanity and human nature, endlessly repeated
 - c. “Intertextuality”—recognizing the connections between one story and another deepens our appreciation and experience, brings multiple layers of meaning to the text, which we may not be conscious of. The more consciously aware we are, the more alive the text becomes to us.
 - d. If you don't recognize the correspondences, it's ok. If a story is no good, being based on Hamlet won't save it.
- 6. When in Doubt, It's from Shakespeare...**
 - a. Writers use what is common in a culture as a kind of shorthand. Shakespeare is pervasive, so he is frequently echoed.
 - b. See plays as a pattern, either in plot or theme or both. Examples:
 - i. Hamlet: heroic character, revenge, indecision, melancholy nature
 - ii. Henry IV—a young man who must grow up to become king, take on his responsibilities
 - iii. Othello—jealousy
 - iv. Merchant of Venice—justice vs. mercy
 - v. King Lear—aging parent, greedy children, a wise fool
- 7. ...Or the Bible**
 - a. Before the mid 20th century, writers could count on people being very familiar with Biblical stories, a common touchstone a writer can tap

- b. Common Biblical stories with symbolic implications
 - i. Garden of Eden: women tempting men and causing their fall, the apple as symbolic of an object of temptation, a serpent who tempts men to do evil, and a fall from innocence
 - ii. David and Goliath—overcoming overwhelming odds
 - iii. Jonah and the Whale—refusing to face a task and being “eaten” or overwhelmed by it anyway.
 - iv. Job: facing disasters not of the character’s making and not the character’s fault, suffers as a result, but remains steadfast
 - v. The Flood: rain as a form of destruction; rainbow as a promise of restoration
 - vi. Christ figures (a later chapter): in 20th century, often used ironically
 - vii. The Apocalypse—Four Horseman of the Apocalypse usher in the end of the world.
 - viii. Biblical names often draw a connection between literary character and Biblical character.

8. Hansel and Gretel--using fairy tales and kid lit

- a. Hansel and Gretel: lost children trying to find their way home
- b. Peter Pan: refusing to grow up, lost boys, a girl-nurturer/
- c. Little Red Riding Hood: See Vampires
- d. Alice in Wonderland, The Wizard of Oz: entering a world that doesn’t work rationally or operates under different rules, the Red Queen, the White Rabbit, the Cheshire Cat, the Wicked Witch of the West, the Wizard, who is a fraud
- e. Cinderella: orphaned girl abused by adopted family saved through supernatural intervention and by marrying a prince
- f. Snow White: Evil woman who brings death to an innocent—again, saved by heroic/princely character
- g. Sleeping Beauty: a girl becoming a woman, symbolically, the needle, blood=womanhood, the long sleep an avoidance of growing up and becoming a married woman, saved by, guess who, a prince who fights evil on her behalf.
- h. Evil Stepmothers, Queens, Rumpelstiltskin
- i. Prince Charming heroes who rescue women. (20th c. frequently switched—the women save the men—or used highly ironically)

9. It’s Greek to Me

- a. Myth is a body of story that matters—the patterns present in mythology run deeply in the human psyche
- b. Why writers echo myth—because there’s only one story (see #4)
- c. Odyssey and Iliad
 - i. Men in an epic struggle over a woman
 - ii. Achilles—a small weakness in a strong man; the need to maintain one’s dignity
 - iii. Penelope (Odysseus’s wife)—the determination to remain faithful and to have faith
 - iv. Hector: The need to protect one’s family
- d. The Underworld—an ultimate challenge, facing the darkest parts of human nature or dealing with death

- e. Metamorphoses by Ovid—transformation (Kafka)
- f. Oedipus: family triangles, being blinded, dysfunctional family
- g. Cassandra: refusing to hear the truth
- h. A wronged woman gone violent in her grief and madness—Aeneas and Dido or Jason and Medea
- i. Mother love—Demeter and Persephone

10. It's more than just rain or snow

- a. Rain
 - i. fertility and life
 - ii. Noah and the flood
 - iii. Drowning—one of our deepest fears
- b. Why?
 - i. plot device
 - ii. atmospheric
 - iii. misery factor—challenge characters
 - iv. democratic element—the rain falls on the just and the unjust alike
- c. Symbolically
 - i. rain is clean—a form of purification, baptism, removing sin or a stain
 - ii. rain is restorative—can bring a dying earth back to life
 - iii. destructive as well—causes pneumonia, colds, etc.; hurricanes, etc.
 - iv. Ironic use—April is the cruelest month (T.S. Eliot, *The Wasteland*)
 - v. Rainbow—God's promise never to destroy the world again; hope; a promise of peace between heaven and earth
 - vi. fog—almost always signals some sort of confusion; mental, ethical, physical “fog”; people can't see clearly
- d. Snow
 - i. negatively—cold, stark, inhospitable, inhuman, nothingness, death
 - ii. positively—clean, pure, playful

11. ...More Than It's Gonna Hurt You: Concerning Violence

- a. Violence can be symbolic, thematic, biblical, Shakespearean, Romantic, allegorical, transcendent.
- b. Two categories of violence in literature
 - i. Character caused—shootings, stabbings, drownings, poisonings, bombings, hit and run, etc
 - ii. Death and suffering for which the characters are not responsible. Accidents are not really accidents.
- c. Violence is symbolic action, but hard to generalize meaning
- d. Questions to ask:
 - i. What does this type of misfortune represent thematically?
 - ii. What famous or mythic death does this one resemble?
 - iii. Why this sort of violence and not some other?

12. Is That a Symbol?

- a. Yes. But figuring out what is tricky. Can only discuss possible meanings and interpretations

- b. There is no one definite meaning unless it's an allegory, where characters, events, places have a one-on-one correspondence symbolically to other things. (Animal Farm)
- c. Actions, as well as objects and images, can be symbolic. i.e. "The Road Not Taken" by Robert Frost
- d. How to figure it out? Symbols are built on associations readers have, but also on emotional reactions. Pay attention to how you feel about a text.

13. It's All Political

- a. Literature tends to be written by people interested in the problems of the world, so most works have a political element in them
- b. Issues:
 - i. Individualism and self-determination against the needs of society for conformity and stability.
 - ii. Power structures
 - iii. Relations among classes
 - iv. issues of justice and rights
 - v. interactions between the sexes and among various racial and ethnic constituencies.

14. Yes, She's a Christ Figure, Too

- a. Characteristics of a Christ Figure:
 - i. crucified, wounds in hands, feet, side, and head, often portrayed with arms outstretched
 - ii. in agony
 - iii. self-sacrificing
 - iv. good with children
 - v. good with loaves, fishes, water, wine
 - vi. thirty-three years of age when last seen
 - vii. employed as a carpenter
 - viii. known to use humble modes of transportation, feet or donkeys preferred
 - ix. believed to have walked on water
 - x. known to have spent time alone in the wilderness
 - xi. believed to have had a confrontation with the devil, possibly tempted
 - xii. last seen in the company of thieves
 - xiii. creator of many aphorisms and parables
 - xiv. buried, but arose on the third day
 - xv. had disciples, twelve at first, although not all equally devoted
 - xvi. very forgiving
 - xvii. came to redeem an unworthy world
- b. As a reader, put aside belief system.
- c. Why us Christ figures? Deepens our sense of a character's sacrifice, thematically has to do with redemption, hope, or miracles.
- d. If used ironically, makes the character look smaller rather than greater

15. Flights of Fancy

- a. Daedalus and Icarus
- b. Flying was one of the temptations of Christ

- c. Symbolically: freedom, escape, the flight of the imagination, spirituality, return home, largeness of spirit, love
- d. Interrupted flight generally a bad thing
- e. Usually not literal flying, but might use images of flying, birds, etc.
- f. Irony trumps everything

16. It's All About Sex...

- a. Female symbols: chalice, Holy Grail, bowls, rolling landscape, empty vessels waiting to be filled, tunnels, images of fertility
- b. Male symbols: blade, tall buildings
- c. Why?
 - i. Before mid 20th c., coded sex avoided censorship
 - ii. Can function on multiple levels
 - iii. Can be more intense than literal descriptions

17. ...Except Sex. When authors write directly about sex, they're writing about something else, such as sacrifice, submission, rebellion, supplication, domination, enlightenment, etc.

18. If She Comes Up, It's Baptism

- a. Baptism is symbolic death and rebirth as a new individual
- b. Drowning is symbolic baptism, IF the character comes back up, symbolically reborn. But drowning on purpose can also represent a form of rebirth, a choosing to enter a new, different life, leaving an old one behind.
- c. Traveling on water—rivers, oceans—can symbolically represent baptism. i.e. young man sails away from a known world, dies out of one existence, and comes back a new person, hence reborn. Rivers can also represent the River Styx, the mythological river separating the world from the Underworld, another form of transformation, passing from life into death.
- d. Rain can be symbolic baptism as well—cleanses, washes
- e. Sometimes the water is symbolic too—the prairie has been compared to an ocean, walking in a blizzard across snow like walking on water, crossing a river from one existence to another (Beloved)
- f. There's also rebirth/baptism implied when a character is renamed.

19. Geography Matters...

- a. What represents home, family, love, security?
- b. What represents wilderness, danger, confusion? i.e. tunnels, labyrinths, jungles
- c. Geography can represent the human psyche (Heart of Darkness)
- d. Going south=running amok and running amok means having a direct, raw encounter with the subconscious.
- e. Low places: swamps, crowds, fog, darkness, fields, heat, unpleasantness, people, life, death
- f. High places: snow, ice, purity, thin air, clear views, isolation, life, death

20. ...So Does Season

- a. Spring, Summer, Fall, Winter=youth, adulthood, middle age, old age/death.
- b. Spring=fertility, life, happiness, growth, resurrection (Easter)
- c. Fall=harvest, reaping what we sow, both rewards and punishments
- d. Winter=hibernation, lack of growth, death, punishment

- e. Christmas=childhood, birth, hope, family
- f. Irony trumps all “April is the cruelest month” from *The Wasteland*

21. Marked for Greatness

- a. Physical marks or imperfections symbolically mirror moral, emotional, or psychological scars or imperfections.
- b. Landscapes can be marked as well—*The Wasteland* by T.S. Eliot
- c. Physical imperfection, when caused by social imperfection, often reflects not only the damage inside the individual, but what is wrong with the culture that causes such damage
- d. Monsters
 - i. Frankenstein—monsters created through no fault of their own; the real monster is the maker
 - ii. Faust—bargains with the devil in exchange for one’s soul
 - iii. Dr. Jekyll and Mr. Hyde—the dual nature of humanity, that in each of us, no matter how well-made or socially groomed, a monstrous Other exists.
 - iv. Quasimodo, Beauty and the Beast—ugly on the outside, beautiful on the inside. The physical deformity reflects the opposite of the truth.

22. He’s Blind for a Reason, You Know

- a. Physical blindness mirrors psychological, moral, intellectual (etc.) blindness
- b. Sometimes ironic; the blind see and sighted are blind
- c. Many times blindness is metaphorical, a failure to see—reality, love, truth, etc.
- d. darkness=blindness; light=sight

23. It’s Never Just Heart Disease...

- a. Heart disease=bad love, loneliness, cruelty, disloyalty, cowardice, lack of determination.
- b. Socially, something on a larger scale or something seriously amiss at the heart of things (Heart of Darkness)

24. ...And Rarely Just Illness

- a. Not all illnesses are created equal. Tuberculosis occurs frequently; cholera does not because of the reasons below
- b. It should be picturesque
- c. It should be mysterious in origin
- d. It should have strong symbolic or metaphorical possibilities
 - i. Tuberculosis—a wasting disease
 - ii. Physical paralysis can mirror moral, social, spiritual, intellectual, political paralysis
 - iii. Plague: divine wrath; the communal aspect and philosophical possibilities of suffering on a large scale; the isolation and despair created by wholesale destruction; the puniness of humanity in the face of an indifferent natural world
 - iv. Malaria: means literally “bad air” with the attendant metaphorical possibilities.

- v. Venereal disease: reflects immorality OR innocence, when the innocent suffer because of another's immorality; passed on to a spouse or baby, men's exploitation of women
- vi. AIDS: the modern plague. Tendency to lie dormant for years, victims unknowing carriers of death, disproportionately hits young people, poor, etc. An opportunity to show courage and resilience and compassion (or lack of); political and religious angles
- vii. The generic fever that carries off a child

25. Don't Read with Your Eyes

- a. You must enter the reality of the book; don't read from your own fixed position in 2005. Find a reading perspective that allows for sympathy with the historical movement of the story, that understands the text as having been written against its own social, historical, cultural, and personal background.
- b. We don't have to accept the values of another culture to sympathetically step into a story and recognize the universal qualities present there.

26. Is He Serious? And Other Ironies

- a. Irony trumps everything. Look for it.
- b. Example: Waiting for Godot—journeys, quests, self-knowledge turned on its head. Two men by the side of a road they never take and which never brings anything interesting their way.
- c. Irony doesn't work for everyone. Difficult to warm to, hard for some to recognize which causes all sorts of problems. *Satanic Verses*, nknknl

27. Test Case: A Reading of "The Garden Party" by Katherine Mansfield

Works referenced in *How to Read Literature Like a Professor*

| Chapter | Title | Genre | Author |
|------------------------|-----------------------------------|---------|------------------------|
| 1. Quest | The Crying of Lot 49 | novel | Thomas Pynchon |
| | Adventures of Huckleberry Finn | novel | Mark Twain |
| | Lord of the Rings | novel | J.R.R. Tolkein |
| | Star Wars | movie | George Lucas |
| | North by Northwest | movie | Alfred Hitchcock |
| 2. Food as Communion | Tom Jones (excerpt) | novel | Henry Fielding |
| | Cathedral | SS | Raymond Carver |
| | Dinner at the Homesick Restaurant | | Anne Tyler |
| | The Dead | SS | James Joyce |
| 3. Vampires and Ghosts | Dracula | novel | Bram Stoker |
| | Hamlet | play | William Shakespeare |
| | A Christmas Carol | novel | Charles Dickens |
| | Dr. Jekyll and Mr. Hyde | novel | Robert Louis Stevenson |
| | The Turn of the Screw | novella | Henry James |
| | Daisy Miller | novel | Henry James |
| | Tess of the Dubervilles | novel | Thomas Hardy |
| | Metamorphosis and Hunger Artist | novel | Franz Kafka |
| | A Severed Head, The Unicorn | novels | Iris Murdoch |
| 4. Sonnets | | | |
| 5. Intertextuality | Going After Cacciato | novel | Tim O'Brien |
| | Alice in Wonderland | novel | Lewis Carroll |
| | The Overcoat | SS | Nikolai Gogol |
| | The Overcoat II' | SS | T. Coraghessan Boyle |

| | | | |
|--------------------------|---|----------|-------------------------|
| | Two Gallants | SS | James Joyce |
| | Two More Gallants | SS | William Trevor |
| | Beowulf | poem | |
| | Grendel | novel | John Gardner |
| | Wise Children | novel | Angela Carter |
| | Hamlet, Much Ado About Nothing | play | William Shakespeare |
| 6. Shakespeare Allusions | Rosencrantz and Guildenstern Are Dead | play | Tom Stoppard |
| | A Thousand Acres | novel | Jane Smiley |
| | The Lovesong of J. Alfred Prufrock | poem | T.S. Eliot |
| | Master Harold...and the boys | play | Athol Fugard |
| | numerous TV shows and movies | | |
| 7. Biblical Allusions | Araby | SS | James Joyce |
| | Beloved | novel | Toni Morrison |
| | The Sun Also Rises | novel | Hemingway |
| | Canterbury Tales | poem | Geoffrey Chaucer |
| | Holy Sonnets | poems | John Donne |
| | The Wasteland | poem | T.S. Eliot |
| | Why I Live at the P.O. | SS | Eudora Welty |
| | Sonny's Blues, Go Tell It on the Mountain | SS | James Baldwin |
| | Pulp Fiction | movie | Quentin Tarantino |
| | East of Eden | novel | John Steinbeck |
| 8. Fairy Tales | Alice in Wonderland, Sleeping Beauty, Snow white, Cinderella, Prince Charming, Hansel and Gretel, | | Angela Carter |
| | The Gingerbread House | SS | Robert Coover |
| | The Bloody Chamber (collection of stories) | SS | Angela Carter |
| 9. Greek Mythology | Song of Solomon | novel | Toni Morrison |
| | Musee des Beaux Arts | poem | W. H. Auden |
| | Landscape with Fall of Icarus | poem | William Carlos Williams |
| | Omeros (based on Homer) | novel | Derek Walcott |
| | O Brother, Where Art Thou | movie | Joel and Ethan Coen |
| | Ulysses | novel | James Joyce |
| 10. Weather | The Three Strangers | SS | Thomas Hardy |
| | Song of Solomon | novel | Toni Morrison |
| | A Farewell to Arms | novel | Ernest Hemingway |
| | The Dead | SS | James Joyce |
| | The Wasteland | poem | T.S. Eliot |
| | The Fish | poem | Elizabeth Bishop |
| | The Snow Man | poem | Wallace Stevens |
| 11. Violence | Out, Out... | poem | Robert Frost |
| | Beloved | novel | Toni Morrison |
| | Women in Love | novel | D.H. Lawrence |
| | The Fox | novella | D. H. Lawrence |
| | Barn Burning | SS | William Faulkner |
| | Beloved | novel | Toni Morrison |
| 12. Symbolism | Pilgrim's Progress | allegory | John Bunyan |
| | Passage to India | novel | E.M. Forster |
| | Parable of the Cave (The Republic) | | Plato |
| | The Bridge (poem sequence) | poem | Hart Crane |
| | The Wasteland | poem | T.S. Eliot |
| | Mowing, After Apple Picking, The Road Not Taken, Birches | poems | Robert Frost |
| 13. Political Writing | A Christmas Carol | novel | Charles Dickens |
| | Masque of the Red Death, The Fall of the | SS | Edgar Allen Poe |

| | | | |
|--------------------|--|-------------|--|
| | House of Usher | | |
| | Rip Van Winkle | SS | Washington Irving |
| | Oedipus at Colonus | play | Sophocles |
| | A Room of One's Own | NF | Virginia Woolf |
| | Mrs. Dalloway | novel | Virginia Woolf |
| 14. Christ Figures | Old Man and the Sea | novella | Ernest Hemingway |
| 15. Flight | Song of Solomon | novel | Toni Morrison |
| | Nights at the Circus | ? | Angela Carter |
| | A Very Old Man with Enormous Wings | SS | Gabriel Garcia Marquez |
| | Satanic Verses | novel | Salmon Rushdie |
| | Portrait of an Artist as a Young Man | novel | James Joyce |
| | Wild Swans at Coole | poem | William Butler Yeats |
| | Birches | poem | Robert Frost |
| 16. All About Sex | North by Northwest | movie | Alfred Hitchcock |
| | Janus | SS | Ann Beattie |
| | Lady Chatterly's Lover, Women in Love, The Rocking-Horse Winner (SS) | novel | D.H. Lawrence |
| 17. Except Sex | French Lieutenant's Woman | novel | John Fowles |
| | A Clockwork Orange | novel | Anthony Burgess |
| | Lolita | novel | Vladimir Nabokov |
| | Wise Children | novel | Angela Carter |
| 18. Baptism | Ordinary People | novel | Judith Guest |
| | Love Medicine | novel | Louise Erdrich |
| | Song of Solomon, Beloved | novel | Toni Morrison |
| | The Horse Dealer's Daughter | SS | D.H. Lawrence |
| | The Unicorn | novel | Iris Murdoch |
| 19. Geography | The Old Man and the Sea | novel | Ernest Hemingway |
| | The Adventures of Huckleberry Finn | novel | Mark Twain |
| | The Fall of the House of Usher | SS | Edgar Allen Poe |
| | Bean Trees | novel | Barbara Kingsolver |
| | Song of Solomon | novel | Toni Morrison |
| | A Room with a View, A Passage to India | novel | E.M. Forster |
| | Heart of Darkness | novel | Joseph Conrad |
| | In Praise of Prairie | poem | Theodore Roethke |
| | Bogland | poem | Seamus Heaney |
| | In Praise of Limestone | poem | W.H. Auden |
| | The Snows of Kilimanjaro | novel | Ernest Hemingway |
| 20. Seasons | Sonnet 73, Richard III opening, etc. | poem | William Shakespeare |
| | In Memory of W.B. Yeats | poem | W.H. Auden |
| | After Apple Picking | poem | Robert Frost |
| | The Wasteland | poem | T.S. Eliot |
| 21. Physical Marks | Richard III | play | William Shakespeare |
| | Song of Solomon, Beloved | novel | Toni Morrison |
| | Oedipus Rex | play | Sophocles |
| | The Sun Also Rises | novel | Ernest Hemingway |
| | The Wasteland | poem | T.S. Eliot |
| | Frankenstein | novel | Mary Shelley |
| | versions of Faust, Dr. Faustus, The Devil and Daniel Webster, Bedazzled (movie), Star Wars | novel, play | Goethe, Marlowe, Stephen Vincent Benet |
| | The Hunchback of Notre Dame | novel | Victor Hugo |
| | Dr. Jekyll and Mr. Hyde | novel | Robert Louis Stevenson |
| 22. Blindness | Oedipus Rex | play | Sophocles |
| | Araby | SS | James Joyce |

| | | | |
|-------------------------------|--|-------|---------------------|
| | Waiting for Godot | play | Samuel Beckett |
| 23. Heart Disease | The Good Soldier | novel | Ford Madox Ford |
| | The Man of Adamant | SS | Nathaniel Hawthorne |
| | Lord Jim | novel | Joseph Conrad |
| | Lolita | novel | Vladimir Nabokov |
| 24. Illness | The Sisters (Dubliners) | SS | James Joyce |
| | Illness as Metaphor (literary criticism) | NF | Susan Sontag |
| | The Plague | novel | Albert Camus |
| | A Doll's House | play | Henrik Ibsen |
| | The Hours | novel | Michael Cunningham |
| | The Masque of the Red Death | SS | Edgar Allan Poe |
| 25. Don't Read with Your Eyes | The Dead | SS | James Joyce |
| | Sonny's Blues | SS | James Baldwin |
| | The Merchant of Venice | play | William Shakespeare |
| 26. Irony | Waiting for Godot | play | Samuel Beckett |
| | A Farewell to Arms | novel | Ernest Hemingway |
| | The Importance of Being Earnest | play | Oscar Wilde |
| | Howard's End | novel | E.M. Forster |
| | A Clockwork Orange | novel | Anthony Burgess |
| | Writers who frequently take ironic stance: Franz Kafka, Samuel Beckett, James Joyce, Vladimir Nabokov, Angela Carter, T. Coraghessan Boyle, Salman Rushdie | | |
| 27. A Test Case | Uses "The Garden Party" by Katherine Mansfield as an application of the concepts found in this book. | | |

Notes by Marti Nelson

Questions for "How to Read Like a Professor".

1. What is the "Faust legend?" Why is RAISIN IN THE SUN a version of it?
2. How do memory, symbol, and pattern affect the reading of literature? Could their importance be over-emphasized? Discuss a time when your appreciation of a work was enhanced by understanding symbol or pattern.
3. How does the recognition of patterns make it easier to read complicated literature?
4. List the five aspects of the QUEST and then apply them to something you have read in the form used on p3-5.
5. What do professors mean when they say, "Sometimes a cigar is just a cigar?"
6. Choose a meal from a piece of fiction and apply the ideas of Chapter 2 to this literary depiction.
7. What are the essentials of the Vampire story? Apply this to a novel or story you have read. Now apply these ideas to a section from a novel or to an historical situation.
8. Select three sonnets and show which form they are. Discuss how their content reflects the form. (submit copies of the sonnets, marked to show analysis).
9. Define intertextuality. Discuss three examples that have helped you in reading specific works.
10. Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pp44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.
11. Re-read "Araby." Discuss Biblical allusions that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections.
12. Find a "way the Bible show up" in something you have read this summer. Explain how this extends or emphasizes the story thematically.
13. Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?
14. Plan a short story about Hamilton using names and situations from Greek myths.
15. Discuss the importance of weather in a specific novel--not in terms of plot.

16. Present examples of the two kinds of violence found in literature. Show how the effects are different.
17. Use the process described on p106 and investigate the symbolism of the fence in "Araby." (Mangan's sister stands behind it.)
18. Assume that Foster is right and "it is all political." Use his criteria to show that BLESS ME ULTIMA or MY ANTONIA is political.
19. Apply the criteria on p119 to 4 characters from your AP or pre-AP novels. Create a comparison chart. Try to choose 2 characters that will have many matches and two that will have only a few. Draw some conclusions from this chart.
20. OK ..the sex chapters. The ideas from these chapters that will linger with us are 1) the difference between sex scenes in literature and pornography and 2) the idea that sex scenes in good writing usually have a much deeper intent (SYMBOLISM!) than the opportunity to present an interesting human activity. IN other words, sex is often suggested with much more art and effort than it is described, and, if the author is doing his job, it reflects and creates theme or character. Choose a novel or movie in which sex is SUGGESTED, but not described, and discuss HOW the relationship is suggested and how this implication affects the theme or develops characterization . Example: (and you can't use this one) Claudius and Gertrude
21. Think of a "baptism scene" from a novel or movie. How was the character different after the experience.
22. Discuss at least 5 different aspects of a specific poem or novel that Foster would classify under " geography."
23. Find a poem (You get bonus points if it is by a poet mentioned in Chapter 20.) that mentions a specific season. Then discuss how the poet uses the season in a meaningful, traditional, or unusual way.
24. Write your own definition for each of these words.
- A. archetype
 - B. collective unconscious
 - C . resonance
 - D. frisson
- Now write about a song that you like and use all of these words in your writing.
25. Figure out Harry Potter's scar.
26. Recall four people who died of a disease in a book or movie. Make a chart to see if these deaths reflected the " principles governing the use of disease in literature." Put a check plus if an aspect was especially a focus. Discuss: Do these principles really determine the effectiveness of the death as related

to plot, theme, or symbolism?

27. After reading Chapter 25, choose a scene or episode from a novel, play or epic written before the Twentieth Century. Contrast how it could be viewed by a reader from the Twenty- first Century with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes, assumptions that would not make it in this century.

28. Read the short story starting on page 245. Complete the exercise on pages 265-6, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the following essay comparing Laura with Persephone add to your appreciation of Mansfield's story?

29. From your study of literature, discuss some important aspects of careful and critical reading that Foster does not address in this book.

30. Choose a motif not discussed in this book (as the horse reference on p280) and note its appearance in 3 or 4 different works. What does this idea seem to signify? Big bonus if you find an example where it is used ironically.

BONUS:. Choose one poem and one longer work from the list of PRIMARY WORKS. Read it.

English II – Pre-AP - Sample Student Agenda

First Six Weeks: Fiction and Nonfiction Analysis

Second Six Weeks: Nonfiction Analysis

Third Six Weeks: Poetry Analysis

First Semester – Fiction, Nonfiction, and Poetry Analysis

Banned Books Week 2014

District Benchmark

PSAT Testing

Brief overview of 1st six weeks

Fiction and Nonfiction Analysis

Story elements - short fiction, universal story patterns, review of “hero journey”

Lord of the Rings (excerpts),

various short stories

How to Read Literature Like a Professor (excerpts)

Week One

Beginning Analysis - “The Sun Goes Down On Summer”

Introduce “By the Waters of Babylon.”

Week Two –

Continue “By the Waters of Babylon”,

Introduce “There Will Come Soft Rains”

How to Read Literature Like a Professor

Vocabulary V1, 1 due, 30-15-10 test #1

Week Three

Discussion of summer reading and how to use it in your reading and analysis
(test over summer reading)

Complete “By the Waters of Babylon”,

“There Will Come Soft Rains” essay (in class)

How to Read Literature Like a Professor

Vocabulary V1, 2 due, 30-15-10 test #2

Week Four

RRHS Open House

Lord of the Rings (excerpts), discuss annotation.

Apply ***How to read...*** principles

Vocabulary V1, 3 due, 30-15-10 test #3

Week Five

District Benchmark

Lord of the Rings continued, end of first six weeks

Vocabulary V1, 4 due, 30-15-10 test #4

Brief overview of 2nd six weeks

Second Six weeks - Nonfiction analysis

Banned Books Week 2014

English II – Pre-AP - Sample Student Agenda

Pilgrim at Tinker Creek

Begin independent reading of a novel - finish during the third six weeks

District Benchmark

PSAT Preparation

Week One

Banned Books Week 2009

Banned Book analysis/writing/discussion/

Book Choice due for book analysis

PSAT prep

Vocabulary V1, 5 due, 30-15-10 test #5

Week Two

Lord of the Rings essay

How to Read Literature Like a Professor

Vocabulary V1, 6 due, 30-15-10 test #6

Week Three

Pilgrim at Tinker Creek - "Nightwatch"/Continue analysis work

How to Read Literature Like a Professor

Vocabulary V1, 7 due, 30-15-10 test #7

Week Four

Pilgrim at Tinker Creek - "Nightwatch"/Continue analysis work

Vocabulary V1, 8 due, 30-15-10 test #8

Week Five

District Benchmark

Vocabulary V1, 9 due, 30-15-10 test #9

Week Six

"The Witch", Introduction to ***Macbeth***

Testing

Vocabulary V1, 10 due, 30-15-10 test #10

Third Six Weeks - Poetry Analysis

Brief overview of 3rd six weeks

Macbeth

Book Analysis due

Week One

Macbeth Act I - Assignment of speeches to memorize/perform

Vocabulary V1, 11 due, 30-15-10 test #11

Week Two

Complete ***Macbeth*** Act I and begin Act II

English II – Pre-AP - Sample Student Agenda

Week Three

Complete *Macbeth* Act II
Book Analysis due

Week Four

Act III and Act IV and *Macbeth* Scenes due
Vocabulary V1, 12 due, 30-15-10 test #12

Week Five

Complete *Macbeth* Act V
Vocabulary V1, 13 due, 30-15-10 test #13

Week Six

Semester Finals

Winter Holiday

Fourth Six Weeks - Fiction and Thematic Analysis

Reminder: You will need to use different colors of highlighters for your work this semester.

Brief overview of 4th six weeks

Begin *Jane Eyre*, District Benchmark, STAAR preparation, REHUGO assignment

Week One

Vocabulary V2, 1 (construct 3 of your 15 sentences as fragments and then correct them in 3 different ways. **Make sure you highlight the fragments and the corrections!**), Also use the following words correctly somewhere in your sentences. **Please highlight these words in a different color from your fragments!** it's/ its; set/sit; than/then; accept/except. 30-15-10 test 2.1

Week Two

District Benchmark, PSAT scores given back and discussed

Introduction to *Jane Eyre*,

Read Chapter 1 aloud and analyze it orally for literary elements.

REHUGO assignment explained, materials given

Vocabulary V2, 2 (construct 3 of your 15 sentences as run-on sentences and then correct them in 3 different ways. **Make sure you highlight the run-on sentences and the corrections!**), Also use the following words correctly somewhere in your sentences. **Please highlight these words in a different color from your run-on sentences!** to/too/two; weather/whether; there's/theirs. 30-15-10 test 2.2

Week Three

Jane Eyre - Gateshead – Chapters 1 – 4

Dialectical journal on the Gateshead setting in the novel according to the rubric. (in class)

Vocabulary V2, 3 (construct 3 of your 15 sentences as comma splices and then correct them in 3 different ways. **Make sure you highlight the comma splices and the corrections!**), Also use the following words correctly somewhere in your sentences. **Please highlight these words in a different color from your comma splices!** there/their/they're/; you're/ your/yore. 30-15-10 test 2.3

English II – Pre-AP - Sample Student Agenda

Week Four

Jane Eyre - Lowood – Chapters 5 – 7

Vocabulary V2, 4 (construct 5 of your 15 sentences with the incorrect use of apostrophes in contractions such as won't and possessives such as Smith's and then correct your mistakes.

Make sure you highlight the mistakes and the corrections!

Also use the following words correctly somewhere in your sentences. **Please highlight these words in a different color from your apostrophes!** effect/affect; here/ hear; lose/loose; quite/quiet. 30-15-10 test 2.4?

Week Five

Jane Eyre - Lowood – Chapters 8 – 10 Thornfield Chapter 11

Dialectical journal on the Lowood setting in the novel according to the rubric. (homework)

Vocabulary V2, 5 (construct 3 of your 15 sentences with incorrect subject-verb agreement and then correct your mistakes. **Make sure you highlight the mistakes and the corrections!**), Also

use the following words correctly somewhere in your sentences. **Please highlight these words in a different color from your subject-verb agreement sentences!** effect/affect; gorilla/guerrilla; here/ hear; advice/advise. 30-15-10 test 2.5?

Week Six

End of the fourth six weeks

Jane Eyre - Thornfield - Chapters 12 – 17

Vocabulary V2, 6 (construct 3 of your 15 sentences with incorrect use of verb tenses and then correct your mistakes. **Make sure you highlight the mistakes and the corrections!**), Also use the following words correctly somewhere in your sentences. **Please highlight these words in a different color from your use of verb tenses sentences!** Principal, principle; Right, write, rite; Sight, site, cite. 30-15-10 test 2.6?

Fifth Six Weeks – Argument Analysis

February 16 – April 1

Brief overview of 5th six weeks:

Jane Eyre (conclusion),

Antigone, REHUGO assignment

Week One

Jane Eyre - Thornfield - Chapters 18 – 21

TAKS review – short answer

Vocabulary V2, 7 (3 of your 15 sentences must use an appositive. **Make sure you highlight the sentences using appositives.**) Also use the following words correctly somewhere in your sentences. **Please highlight these words in a different color from your appositives!** eminent/imminent/immanent; break/brake; descent/dissent. 30-15-10 test 2.7?

Week Two

Jane Eyre - Thornfield - Chapters 22 – 26

Dialectical journal on the Thornfield setting in the novel according to the rubric. (in class)

First REHUGO assignment due

No vocabulary due this week or 30-15-10

English II – Pre-AP - Sample Student Agenda

Week Three

No vocabulary due this week or 30-15-10

Jane Eyre – Chapters 27 – 35

Dialectical journal on the Moor House setting in the novel according to the rubric. (in class)

Week Four

Jane Eyre – Chapters 36 – 38

Dialectical journal on the Ferndean setting in the novel according to the rubric.(homework)

Vocabulary V2, 8 (3 of your 15 sentences must use at least one participial phrase. **Make sure you highlight the sentences using the participial phrases!**), Also use the following words correctly somewhere in your sentences. **Please highlight in a different color from your participial phrases!** our/hour; capital/capitol; weigh/way. 30-15-10 test 2.9?

SPRING BREAK

Week Five

Antigone

Vocabulary V2, 9 (3 of your 15 sentences must use at least one absolute phrase. **Make sure you highlight the sentences using the absolute phrases!**), Also use the following words correctly somewhere in your sentences. **Please highlight the words in a different color from your absolute phrases!** knew/new; lessen/lesson; who's/whose. 30-15-10 test 2.9?

Week Six

Antigone

Second REHUGO assignment due

No vocabulary due this week or 30-15-10

Sixth Six Weeks - Persuasion and Argumentation

Brief overview of 6th six weeks:

Argumentation – Debate – Persuasion

REHUGO

The Things They Carried (excerpts),

Advertising

Week One

Argument analysis – persuasion – newspaper columns

Vocabulary V2, 10 (3 of your 15 sentences must use at least one prepositional phrase. **Make sure you highlight the sentences using the prepositional phrases!**), Also use the following words correctly somewhere in your sentences. **Please highlight the words in a different color from your prepositional phrases!** whole/hole; convince/persuade; farther/further. 30-15-10 test 2.10?

Week Two

Advertising

Vocabulary V2, 11 (3 of your 15 sentences must use at least one adjective clause. **Make sure you highlight the sentences using the adjective clauses!**), Also use the following words correctly somewhere in your sentences. **Please highlight the word in a different color from your adjective clauses!** hanged/ hung; passed/past; among/between, 30-15-10 test 2.11?

English II – Pre-AP - Sample Student Agenda

Week Three

The Things They Carried (excepts)

Vocabulary V2, 12 (3 of your 15 sentences must use at least one adverb clause. **Make sure you highlight the sentences using the adverb clauses!**), Also use the following words correctly somewhere in your sentences. **Please highlight just the words!** bought/brought; buy/by; fewer/less, 30-15-10 test 2.12?

Week Four

Argumentation – Debate

No vocabulary due this week or 30-15-10

Week Five

Third REHUGO assignment due

No vocabulary due this week or 30-15-10

Argumentation – Debate

Week Six

Argumentation – Debate

Vocabulary V2, 13 (As you write your sentences, **use, highlight, and label** all of the following syntax techniques – asyndeton, polysyndeton, anadiplosis, anaphora, antimetabole, and inverted order of sentence), 30-15-10 test 2.13?

Week Seven – May 17 - 21

Week Eight – May 24 - 28

Semester Finals

The Sun Goes Down on Summer by Steve Lawhead

I come to the water one last time as the sun goes down on summer.
It's going; I can feel it slip away, and it leaves a cold, empty spot.
A hole in my warm memories of endless golden days
and dreams as ripe as watermelons.
I'd give the world to make the summer stay.

The water is calm around me.
It's a warm, silent sea of thought dyed in the rich blues of night and
memory.
Why can't things just stay the way they are?
Instead, the days rush headlong into change
and I feel like nothing's ever going to be the same.

Soon school will start again. And all the things I thought I'd left behind
will come back, and it won't be gentle water I'll be swimming in---
It'll be noise and people and schedules and passes and teachers telling
everyone what to do.
One more year of homework, tests and grades. Of daily popularity
contests and pressure-cooker competition and heaps of frustration.

The first day is the worst. Not knowing who your friends are, or
what's changed since last year. Trying to pick it up where you left off.
I'll look real hard for a last-year's friend to get me from one
scrambled class to another, through halls crawling with people.

I wonder if I'll fit in.

Football practice started last week. It started without me.
I had to make a choice and football lost.
Two years on the team and it struck me---who am I doing this for?
It's just another thing people expect you to do, so you do it.
School is full of those kinds of things---things that sap your freedom,
and keep you from being yourself.
That's what I want most, to be myself. But that's hard.

Here's what I dread most: when summer goes, I go with it.
I go back to school and I change as soon as I walk through those doors.
I have to be someone everyone will like---that's a law of survival.

What would happen if I just stayed the real me?
would they turn me off? Label me "weird"?
Would I ever get another date?
It seems like so much to risk.
But growing is a risk. Change is a risk.

And who knows. I might discover something of myself in the coming
year.
I might get closer to the person I am---what a discovery that would be!

When the doors open on Monday morning, I'll have a fresh start,
a fresh opportunity to find myself.
I want to be ready.

DIAMANTE POEMS

Winter
Rainy, cold
Skiing, skating, sledding
Mountains, wind, breeze, ocean
Swimming, surfing, scuba diving
Sunny, hot
Summer

Line 1: Winter = 1 NOUN-A
Line 2: Rainy, cold = 2 ADJECTIVES-A
Line 3: Skiing, skating, sledding = 3 GERUNDS-A (verb + -ing)
Line 4: Mountains, wind, breeze, ocean = 2 NOUNS-A + 2 NOUNS-B
Line 5: Swimming, surfing, scuba diving = 3 GERUNDS-B (verb + -ing)
Line 6: Sunny, hot = 2 ADJECTIVES-B
Line 7: Summer = 1 NOUN-B

Title of Poem
Author's Name

_____, _____

_____, _____, _____

_____, _____, _____, _____

_____, _____, _____

_____, _____

The Earth
by Ivan

Mountain
High, rocky
Flying, looking, killing
Eagle, power, fear, rabbit
Living, moving, making noise
Deep, beautiful
Valley

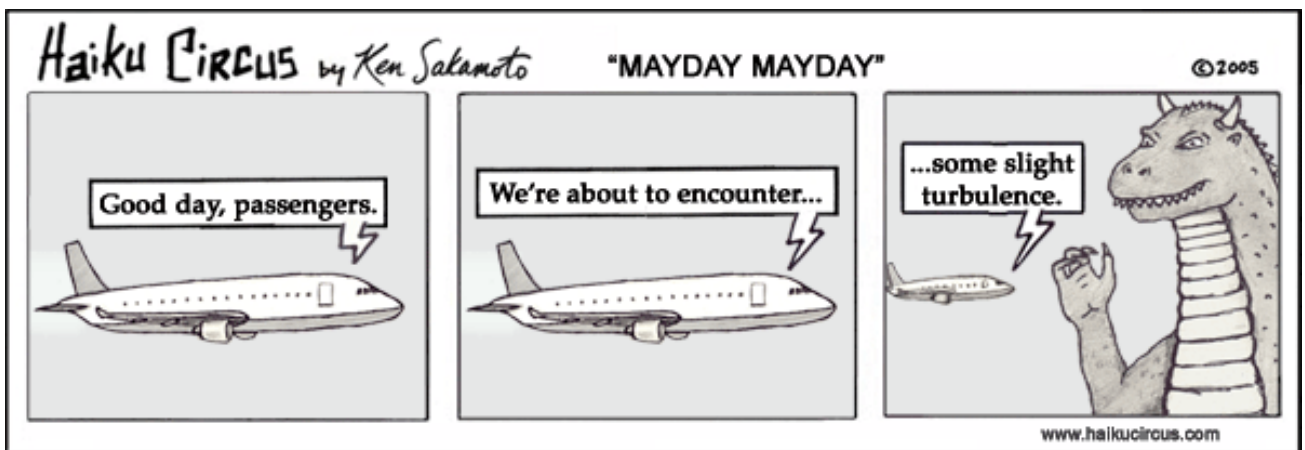
Haiku

Haiku usually has three lines and 17 syllables distributed in lines of 5 syllables, 7 syllables, 5 syllables. The following examples were found on the internet.

Twinkies

Moist golden sponge cake
Creamy white filling of joy
Boy I love Twinkies

Nouns Verbs Adjectives



Pattern #1

absolute phrase
absolute phrase
absolute phrase
independent clause
prepositional phrase
prepositional phrase
prepositional phrase
prepositional phrase
prepositional phrase

Example:

*His glowing fur ruffling in the breeze
his eyes burning like coals
his muscles rippling like ocean waves
the tiger paced
in the cage
in the night
in the gloom
in the fire
of his rage.*

Pattern #2

gerund phrase as the subject
finish the sentence with a rhyme.
gerund phrase as the subject
finish the sentence with a rhyme
gerund phrase as the subject
finish the sentence with a rhyme.
gerund phrase as the subject
finish the sentence with a rhyme.

Example:

*Toasting in the hot sun
is a lot of fun.
Dipping in the crystal fountain
seems better than climbing a mountain.
Sipping on an icy drink
lets you hear the sound of a refreshing clink.
Relaxing with good friends
is the way a summer day ends.*

Pattern #3

independent clause with an appositive phrase in it

participial phrase
participial phrase
participial phrase
participial phrase
participial phrase

Example:

*The sky, a dark cauldron full of storm clouds, boils and bubbles,
sparkling with lightening
glittering with glimpses of stars
shrouded in fog
crackling with electricity
waiting for the storm to burst.*

Pattern #4

a subordinate clause

an independent clause

an infinitive phrase and a prepositional phrase

an infinitive phrase and a prepositional phrase

an infinitive phrase and a prepositional phrase

an infinitive phrase and a prepositional phrase

a final independent clause.

Example:

When I grow up

I want

To dance over a rainbow

To climb above the clouds

To soar beside the birds

To sail with the stars

These are the dreams of my heart.

Phrase Toolbox

Phrases are groups of words that do not contain both a subject and a verb. Collectively, the words in the phrases function as a single part of speech.

Prepositional phrase

A preposition plus its object and modifiers.

Prepositions

To, around, under, over, like, as, behind, with, outside, etc.

Prepositional phrases may function as adjectives or as adverbs.

Adjective prepositional phrase

Adjective prepositional phrases tell *which one, what kind, how many, and how much*, or give other information about a noun, a pronoun, a noun phrase or a noun clause.

*The store **around the corner** is painted green.* (Which store is it? The store around the corner.)

*The girl **with the blue hair** is angry.*

Adverb prepositional phrase

Adverb prepositional phrases tell *how, when, where, why, to what extent, or under what condition* about a verb, an adjective, an adverb, an adverb phrase, or an adverb clause.

*Oscar is painting his house **with the help of his friends**.* (How is he painting his house?

With the help of his friends.)

*Sally is coloring **outside the lines**.*

Infinitive phrase

The word “to” plus a verb. Infinitive phrases can function as adjectives, adverbs, or nouns.

***To dance gracefully** is my ambition.* (subject of sentence)

*Her plan **to become a millionaire** fell through when the stock market crashed.* (modifies plan; functions as an adjective)

*She wanted **to become a veterinarian**.* (noun – direct object of “wanted”)

*John went to college **to study engineering**.* (tells why he went, so it’s an adverb)

Appositive phrase

Renames, or identifies, a noun or pronoun. When it adds information that is nonessential, it is set off by commas.

*My teacher, **a woman with curly hair**, is very fat.*

*Bowser, **the dog with the sharp teeth**, is coming around the corner.*

Participial phrase

A participle is a verb form (past or present) functioning like an adjective. The phrase is the participle plus its modifiers.

***Blinded by the light**, Sarah walked into the concert hall.*

***Swimming for his life**, John crossed the English Channel.*

A **gerund** is an “-ing” verb form functioning as a noun. The phrase is the gerund plus its complements and modifiers.

Walking in the moonlight *is a romantic way to end a date.* (subject of a sentence)

He particularly enjoyed **walking in the moonlight with his girlfriend.** (direct object)

He wrote a poem about **walking in the moonlight.** (object of the preposition)

Walking the dog *is not my favorite task.* (subject)

An absolute phrase (also called a *nominative absolute*) is a group of words consisting of a noun or pronoun, an “ing” or “ed” verb form, and any related modifiers. Absolute phrases modify the whole sentence rather than a particular part of it. They are always set off from the rest of the sentence with a comma or pair of commas (or dashes) because they are parenthetical elements. An absolute phrase, very simply put, contains a noun or pronoun followed by a participle. Absolute phrases are valuable in constructing concise, layered sentences.

Their minds whirling from the avalanche of information provided by their teacher, *the students made their way thoughtfully to the parking lot.*

His head pounding, his hands shaking, his heart filled with trepidation, *the young man knelt and proposed marriage to his sweetheart.*

The two lovers walked through the garden, **their faces reflecting the moonlight, their arms twined about each other, their footsteps echoing in the stillness of the night.**

Note: An independent clause has a subject and a verb and can stand alone as a sentence.

A dependent, or subordinate, clause, has a subject and a verb but does not express a complete thought. It often begins with a subordinating conjunction such as *when, because, although, while, since,* etc.

"August 2026: There Will Come Soft Rains" (1950)¹ *Ray Bradbury*

In the living room the voice-clock sang, *Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock!* as if it were afraid that nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. *Seven-nine, breakfast time, seven-nine!*

In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunnyside up, sixteen slices of bacon, two coffees, and two cool glasses of milk.

"Today is August 4, 2026," said a second voice from the kitchen ceiling, "in the city of Allendale, California." It repeated the date three times for memory's sake. "Today is Mr. Featherstone's birthday. Today is the anniversary of Tilita's marriage. Insurance is payable, as are the water, gas, and light bills."

Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.

Eight-one, tick-tock, eight-one o'clock, off to school, off to work, run, run, eight-one! But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: "Rain, rain, go away; rubbers, raincoats for today..." And the rain tapped on the empty house, echoing.

Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

At eight-thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whirled them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged twinkling dry.

Nine-fifteen, sang the clock, *time to clean.*

Out of warrens in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like mysterious invaders, they popped into their burrows. Their pink electric eyes faded. The house was clean.

Ten o'clock. The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles.

Ten-fifteen. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down.

The five spots of paint—the man, the woman, the children, the ball—remained. The rest was a thin charcoaled layer.

The gentle sprinkler rain filled the garden with falling light.

¹ Ray Bradbury, *The Martian Chronicles* (Toronto: Bantam Books, 1985), 166-172.

Until this day, how well the house had kept its peace. How carefully it had inquired, "Who goes there? What's the password?" and, getting no answer from lonely foxes and whining cats, it had shut up its windows and drawn shades in an old maidenly preoccupation with self-protection which bordered on a mechanical paranoia.

It quivered at each sound, the house did. If a sparrow brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!

The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.

Twelve noon.

A dog whined, shivering, on the front porch.

The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience.

For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal in a dark corner.

The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.

It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup.

The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.

Two o'clock, sang a voice.

Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.

Two-fifteen.

The dog was gone.

In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

Two thirty-five.

Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis manifested on an oaken bench with egg-salad sandwiches. Music played.

But the tables were silent and the cards untouched.

At four o'clock the tables folded like great butterflies back through the paneled walls.

Four-thirty.

The nursery walls glowed.

Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The walls were glass. They looked out upon color and fantasy. Hidden films docked through well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp, cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma of animal spoor! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass. Now the walls dissolved into distances of

parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.

It was the children's hour.

Five o'clock. The bath filled with clear hot water.

Six, seven, eight o'clock. The dinner dishes manipulated like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.

Nine o'clock. The beds warmed their hidden circuits, for nights were cool here.

Nine-five. A voice spoke from the study ceiling:

"Mrs. McClellan, which poem would you like this evening?"

The house was silent.

The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite...."

"There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;
And frogs in the pools singing at night,
And wild plum trees in tremulous white;
Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;
And not one will know of the war, not one
Will care at last when it is done.
Not one would mind, neither bird nor tree,
if mankind perished utterly;
And Spring herself, when she woke at dawn
Would scarcely know that we were gone."

The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.

At ten o'clock the house began to die.

The wind blew. A failing tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!

"Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!"

The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.

The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.

But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which had filled baths and washed dishes for many quiet days was gone.

The fire crackled up the stairs. It fed upon Picassos and Matisses in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.

Now the fire lay in beds, stood in windows, changed the colors of drapes!

And then, reinforcements.

From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.

The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.

But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.

The fire rushed back into every closet and felt of the clothes hung there.

The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run! Heat snapped mirrors like the brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river....

Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysterically hissing!

The crash. The attic smashing into kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

Smoke and silence. A great quantity of smoke.

Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:

"Today is August 5, 2026, today is August 5, 2026, today is..."

1. "Look ahead!" called Gandalf. "The Bridge is near. It is dangerous and narrow."
2. Suddenly Frodo saw before him a black chasm. At the end of the hall the floor vanished and fell to an unknown depth. The outer door could only be reached by a slender bridge of stone, without kerb or rail, that spanned the chasm with one curving spring of fifty feet. It was an ancient defence of the Dwarves against any enemy that might capture the First Hall and the outer passages. They could only pass across it in single file. At the brink Gandalf halted and the others came up in a pack behind.
3. "Lead the way, Gimli!" he said. "Pippin and Merry next. Straight on, and up the stair beyond the door!"
4. Arrows fell among them. One struck Frodo and sprang back. Another pierced Gandalf's hat and stuck there like a black feather. Frodo looked behind. Beyond the fire he saw swarming black figures; there seemed to be hundreds of orcs. They brandished spears and scimitars which shone red as blood in the firelight. *Doom, doom* rolled the drumbeats, growing louder and louder, *doom, doom*.
5. Legolas turned and set an arrow to the string, though it was a long shot for his small bow. He drew but his hand fell and the arrow slipped to the ground. He gave a cry of dismay and fear. Two great trolls appeared; they bore great slabs of stone, and flung them down to serve as gangways over the fire. But it was not the trolls that had filled the elf with terror. The ranks of the orcs had opened and they crowded away, as if they themselves were afraid. Something was coming up behind them. What it was could not be seen; it was like a great shadow, in the middle of which was a dark form, of man-shape maybe, yet greater; and a power and a terror seemed to be in it and to go before it.
6. It came to the edge of the fire and the light faded as if a cloud had bent over it. Then with a rush it leaped across the fissure. The flames roared up to greet it, and wreathed about it; and a black smoke swirled in the air. Its streaming mane kindled, and blazed behind it. In its right hand was a blade like a stabbing tongue of fire; in its left it held a whip of many thongs.
7. "Ai! Ai!" wailed Legolas. "A Balrog! A Balrog is come!"
8. Gimli stared with wide eyes. "Durin's Bane!" he cried, and, letting his axe fall, he covered his face.
9. "A Balrog," muttered Gandalf. "Now I understand." He faltered and leaned heavily on his staff. "What an evil fortune! And I am already weary."
10. The dark figure streaming with fire raced towards them. The orcs yelled and poured over the stone gangways. Then Boromir raised his horn and blew. Loud the challenge rang and bellowed, like the shout of many throats under the cavernous roof. For a moment the orcs quailed and the fiery shadow halted. Then the echoes died as suddenly as a flame blown out by a dark wind, and the enemy advanced again.

11. “Over the bridge!” cried Gandalf, recalling his strength. “Fly! This is a foe beyond any of you. I must hold the narrow way. Fly!” Aragorn and Boromir did not heed the command, but still held their ground, side by side, behind Gandalf at the far end of the bridge. The others halted just within the doorway at the hall's end, and turned, unable to leave their leader to face the enemy alone.
12. The Balrog reached the bridge. Gandalf stood in the middle of the span, leaning on the staff in his left hand, but in his other hand Glamdring gleamed, cold and white. His enemy halted again, facing him, and the shadow about it reached out like two vast wings. It raised the whip, and the thongs whined and cracked. Fire came from its nostrils. But Gandalf stood firm.
13. “You cannot pass,” he said. The orcs stood still, and a dead silence fell. “I am a servant of the Secret Fire, wielder of the flame of Anor. You cannot pass. The dark fire will not avail you, flame of Udûn. Go back to the Shadow! You cannot pass.”
14. The Balrog made no answer. The fire in it seemed to die, but the darkness grew. It stepped forward slowly on to the bridge, and suddenly it drew itself up to a great height, and its wings were spread from wall to wall; but still Gandalf could be seen, glimmering in the gloom; he seemed small, and altogether alone; grey and bent, like a wizened tree before the onset of a storm.
15. From out of the shadow a red sword leaped flaming.
16. Glamdring glittered white in answer.
17. There was a ringing clash and a stab of white fire. The Balrog fell back and its sword flew up in molten fragments. The wizard swayed on the bridge, stepped back a pace, and then again stood still.
18. “You cannot pass!” he said.
19. With a bound the Balrog leaped full upon the bridge. Its whip whirled and hissed.
20. “He cannot stand alone!” cried Aragorn suddenly and he ran back along the bridge. “*Elendil!*” he shouted. “I am with you, Gandalf!”
21. “Gondor!” cried Boromir and leaped after him.
22. At that moment Gandalf lifted his staff, and, crying aloud, he smote the bridge before him. The staff broke asunder and fell from his hand. A blinding sheet of white flame sprang up. The bridge cracked. Right at the Balrog's feet it broke, and the stone upon which it stood crashed into the gulf, while the rest remained, poised, quivering like a tongue of rock thrust out into emptiness.

23. With a terrible cry the Balrog fell forward, and its shadow plunged down and vanished. But even as it fell it swung its whip, and the thongs lashed and curled about the wizard's knees, dragging him to the brink. He staggered, and fell, grasped vainly at the stone, and slid into the abyss. “Fly, you fools!” he cried, and was gone.
24. The fires went out, and blank darkness fell. The Company stood rooted with horror staring into the pit. Even as Aragorn and Boromir came flying back, the rest of the bridge cracked and fell. With a cry Aragorn roused them.
25. “Come! I will lead you now!” he called. “We must obey his last command. Follow me!”
26. They stumbled wildly up the great stairs beyond the door. Aragorn leading, Boromir at the rear. At the top was a wide echoing passage. Along this they fled. Frodo heard Sam at his side weeping, and then he found that he himself was weeping as he ran. *Doom, doom, doom* the drum-beats rolled behind, mournful now and slow; *doom!*
27. They ran on. The light grew before them; great shafts pierced the roof. They ran swifter. They passed into a hall, bright with daylight from its high windows in the east. They fled across it. Through its huge broken doors they passed, and suddenly before them the Great Gates opened, an arch of blazing light.
28. There was a guard of orcs crouching in the shadows behind the great door-posts towering on either side, but the gates were shattered and cast down. Aragorn smote to the ground the captain that stood in his path, and the rest fled in terror of his wrath. The Company swept past them and took no heed of them. Out of the Gates they ran and sprang down the huge and age-worn steps, the threshold of Moria.
29. Thus, at last, they came beyond hope under the sky and felt the wind on their faces.
30. They did not halt until they were out of bowshot from the walls. Dimrill Dale lay about them. The shadow of the Misty Mountains lay upon it, but eastwards there was a golden light on the land. It was but one hour after noon. The sun was shining; the clouds were white and high.
31. They looked back. Dark yawned the archway of the Gates under the mountain-shadow. Faint and far beneath the earth rolled the slow drum-beats: *doom*. A thin black smoke trailed out. Nothing else was to be seen; the dale all around was empty. *Doom*. Grief at last wholly overcame them, and they wept long: some standing and silent, some cast upon the ground. *Doom, doom*. The drum-beats faded.
32. “Alas! I fear we cannot stay here longer,” said Aragorn. He looked towards the mountains and held up his sword. “Farewell, Gandalf!” he cried. “Did I not say to you: *if you pass the doors of Moria, beware?* Alas that I spoke true! What hope have we without you?”

4 “The Bridge of Khazad-dûm” from *The Lord of the Rings* by J.R.R. Tolkien

33. He turned to the Company. “We must do without hope,” he said. “At least we may yet be avenged.”...

1 "The Mirror of Galadriel" from *The Lord of the Rings* by J.R.R. Tolkien

1. One evening Frodo and Sam were walking together in the cool twilight. Both of them felt restless again. On Frodo suddenly the shadow of parting had fallen: he knew somehow that the time was very near when he must leave Lothlorien.
2. "What do you think of Elves now, Sam?" he said. "I asked you the same question once before - it seems a very long while ago; but you have seen more of them since then."
3. "I have indeed!" said Sam. "And I reckon there's Elves and Elves. They're all elvish enough, but they're not all the same. Now these folks aren't wanderers or homeless, and seem a bit nearer to the likes of us: they seem to belong here, even more than Hobbits do in the Shire. Whether they've made the land, or the land's made them, it's hard to say, if you take my meaning. It's wonderfully quiet here. Nothing seems to be going on, nobody seems to want it to. If there's any magic about, it's right down deep, where I can't lay my hands on it, in a manner of speaking."
4. "You can see and feel it everywhere," said Frodo.
5. "Well," said Sam, "you can't see nobody working it. No fireworks like poor Gandalf used to show. I wonder we don't see nothing of the Lord and Lady in all these days. I fancy now that she could do some wonderful things, if she had a mind. I'd dearly love to see some Elf-magic, Mr. Frodo!"
6. "I wouldn't," said Frodo. "I am content. And I don't miss Gandalf's fireworks, but his bushy eyebrows, and his quick temper, and his voice."
7. "You're right," said Sam. "And don't think I'm finding fault. I've often wanted to see a bit of magic like what it tells of in the old tales, but I've never heard of a better land than this. It's like being at home and on a holiday at the same time, if you understand me. I don't want to leave. All the same, I'm beginning to feel that if we've got to go on, then we'd best get it over."
8. "It's the job that's never started as takes longest to finish, as my old gaffer used to say. And I don't reckon that these folk can do much more to help us, magic or no. It's when we leave this land that we shall miss Gandalf worse, I'm thinking."
9. "I am afraid that's only too true, Sam," said Frodo. "Yet I hope very much that before we leave we shall see the Lady of the Elves again."
10. Even as they spoke, they saw, as if she came in answer to their words, the Lady Galadriel approaching. Tall and white and fair she walked beneath the trees. She spoke no word, but beckoned to them.
11. Turning aside, she led them to the southern slopes of the hill of Caras Galadhon, and passing through a high green hedge they came into an enclosed garden. No trees grew there, and it lay open to the sky. The evening star had risen and was shining with white

2 “The Mirror of Galadriel” from *The Lord of the Rings* by J.R.R. Tolkien

fire above the western woods. Down a long flight of steps the Lady went into the deep hollow, through which ran murmuring the silver stream that issued from the fountain on the hill. At the bottom, upon a low pedestal carved like a branching tree, stood a basin of silver, wide and shallow, and beside it stood a silver ewer.

12. With water from the stream Galadriel filled the basin to the brim, and breathed on it, and when the water was still again she spoke. “Here is the Mirror of Galadriel,” she said. “I have brought you here so you may look in it, if you will.”
13. The air was very still, and the dell was dark, and the Elf-lady beside him was tall and pale. “What shall we look for, and what shall we see?” asked Frodo, filled with awe.
14. “Many things I can command the Mirror to reveal,” she answered. “But the Mirror will also show things unbidden, and those are often stranger and more profitable than things which we wish to behold. What you will see, if you leave the Mirror free to work, I cannot tell. For it shows things that were, and things that are, and things that yet may be. But which it is that he sees, even the wisest cannot always tell. Do you wish to look?”
15. Frodo did not answer.
16. “And you?” she said, turning to Sam. “For this is what your folk would call magic, I believe; though I do not understand clearly what they mean; and they seem to use the same word of the deceits of the Enemy. But this, if you will, is the magic of Galadriel. Did you not say that you wished to see Elf-magic?”
17. “I did,” said Sam, trembling a little between fear and curiosity. “I’ll have a peep, Lady, if you’re willing.”
18. “And I’d not mind a glimpse of what’s going on at home,” he said in an aside to Frodo. “It seems a terrible long time that I’ve been away. But there, like as not I’ll only see the stars, or something that I won’t understand.”
19. “Like as not,” said the Lady with a gentle laugh. “But come, you shall look and see what you may. Do not touch the water!”
20. Sam climbed up on the foot of the pedestal and leaned over the basin. The water looked hard and dark. Stars were reflected in it.
21. “There’s only stars, as I thought,” he said. Then he gave a low gasp, for the stars went out. As if a dark veil had been withdrawn, the Mirror grew grey, and then clear. There was sun shining, and the branches of trees were waving and tossing in the wind. But before Sam could make up his mind what it was that he saw, the light faded; and now he thought he saw Frodo with a pale face lying fast asleep under a great dark cliff. Then he seemed to see himself going along a dim passage, and climbing an endless winding stair. It came to him suddenly that he was looking urgently for something, but what it was he did not know. Like a dream the vision shifted and went back, and he saw the trees again. But this

3 “The Mirror of Galadriel” from *The Lord of the Rings* by J.R.R. Tolkien

time they were not so close, and he could see what was going on: they were not waving in the wind, they were falling, crashing to the ground.

22. “Hi!” cried Sam in an outraged voice. “There’s that Ted Sandyman a-cutting down trees as he shouldn’t. They didn’t ought to be felled: it’s that avenue beyond the Mill that shades the road to Bywater. I wish that I could get at Ted, and I’d fell *him!*”
23. But now Sam noticed that the Old Mill had vanished, and a large red-brick building was being put up where it had stood. Lots of folks were busily at work. There was a tall red chimney nearby. Black smoke seemed to cloud the surface of the Mirror.
24. “There’s some devilry at work in the Shire,” he said. “Elrond knew what he was about when he wanted to send Mr. Merry back.” Then suddenly Sam gave a cry and sprang away. “I can’t stay here,” he said wildly. “I must go home. They’ve dug up Bagshot Row, and there’s the poor old gaffer going down the Hill with his bits of things on a barrow. I must go home!”
25. “You cannot go home alone,” said the Lady. “You did not wish to go home without your master before you looked in the Mirror, and yet you knew that evil things might well be happening in the Shire. Remember that the Mirror shows many things, and not all have yet come to pass. Some never come to be, unless those that behold the visions turn aside from their path to prevent them. The Mirror is dangerous as a guide of deeds.”
26. Sam sat on the ground and put his head in his hands. “I wish I had never come here, and I don’t want to see no more magic,” he said and fell silent. After a moment he spoke again thickly, as if struggling with tears. “No, I’ll go home by the long road with Mr. Frodo, or not at all,” he said. But I hope I do get back some day. If what I’ve seen turns out true, somebody’s going to catch it hot!”
27. “Do you now wish to look, Frodo?” said the Lady Galadriel. “You did not wish to see Elf-magic and were content.”
28. “Do you advise me to look?” asked Frodo.
29. “No,” she said. “I do not counsel you one way or the other. I am not a counselor. You may learn something, and whether what you see be fair or evil, it may be profitable, and yet it may not. Seeing is both good and perilous. Yet I think, Frodo, that you have courage and wisdom enough for the venture, or I would not have brought you here. Do as you will!”
30. “I will look,” said Frodo, and he climbed on the pedestal and bent over the dark water. At once the Mirror cleared and he saw a twilit land. Mountains loomed dark in the distance against a pale sky. A long grey road wound back out of sight. Far away a figure came slowly down the road, faint and small at first, but growing larger and clearer as it approached. Suddenly Frodo realized that it reminded him of Gandalf. He almost called aloud the wizard’s name, and then he saw that the figure was clothed not in grey but in

4 “The Mirror of Galadriel” from *The Lord of the Rings* by J.R.R. Tolkien

white, a white that shown faintly in the dusk; and in its hand there was a white staff. The head was so bowed that he could see no face, and presently the figure turned aside round a bend in the road and went out of the Mirror’s view. Doubt came into Frodo’s mind: was this a vision of Gandalf on one of his many lonely journeys long ago, or was it Saruman?

31. The vision now changed. Brief and small but very vivid he caught a glimpse of Bilbo walking restlessly about his room. The table was littered with disordered papers; rain was beating on the windows.
32. Then there was a pause, and many swift scenes followed that Frodo in some way knew to be parts of a great history in which he had become involved. The mist cleared and he saw a sight which he had never seen before but knew at once: the sea. Darkness fell. The sea rose and raged in a great storm. Then he saw against the Sun, sinking blood-red into a wrack of clouds, the black outline of a tall ship with torn sails riding up out of the West. Then a wide river flowing through a populous city. Then a white fortress with seven towers. And then again a ship with black sails, but now it was morning again, and water rippled with the light, and a banner bearing the emblem of a white tree shown in the sun. A smoke as of a fire and a battle arose, and again the sun went down in a burning red that faded into a grey mist; and into the mist a grey ship passed away, twinkling with lights. It vanished, and Frodo sighed and prepared to draw away.
33. But suddenly the Mirror went altogether dark, as dark as if a hole had opened in the world of sight, and Frodo looked into emptiness. In the black abyss there appeared a single Eye that slowly grew, until it filled nearly all the Mirror. So terrible was it that Frodo stood rooted, unable to cry out or to withdraw his gaze. The Eye was rimmed with fire, but was itself glazed, like a cat’s, watchful and intent, and the black slit of its pupil opened on a pit, a window into nothing.
34. Then the Eye began to rove, searching this way and that; and Frodo knew with certainty and horror that among the many things that it sought he himself was one. But he also knew it could not see him - not yet, not unless he willed it. The Ring that hung upon its chain around his neck grew heavy, heavier than a great stone, and his head was dragged downwards. The Mirror seemed to be growing hot and curls of steam were rising from the water. He was slipping forward.
35. “Do not touch the water!” said the Lady Galadriel softly. The vision faded, and Frodo found that he was looking at the cool stars twinkling in the silver basin. He stepped back shaking all over and looked at the Lady.
36. “I know what it was that you last saw,” she said; “for that is also in my mind. Do not be afraid! But do not think that only by singing amid the trees, nor even by the slender arrows of elven-bows, is this land of Lothlorien maintained and defended against its Enemy. I say to you, Frodo, that even as I speak to you, I perceive the Dark Lord and know his mind, or all of his mind that concerns the Elves. And he gropes ever to see me and my thought. But still the door is closed!”

5 "The Mirror of Galadriel" from *The Lord of the Rings* by J.R.R. Tolkien

37. She lifted up her white arms, and spread out her hands toward the East in a gesture of rejection and denial. Earendil, the Evening Star, most beloved of the Elves, shone clear above. So bright was it that the figure of the Elven-lady cast a dim shadow on the ground, Its rays glanced upon a ring about her finger; it glittered like polished gold overlaid with silver light, and a white stone in it twinkled, as if the Even-Star had come down to rest upon her hand. Frodo gazed at the ring with awe; for suddenly it seemed to him that he understood.
38. "Yes," she said, divining his thought, "it is not permitted to speak of it, and Elrond could not do so. But it cannot be hidden from the Ring-bearer, and one who has seen the Eye. Verily it is in the land of Lorien upon the finger of Galadriel that one of the three remains. This is Nenyia, the Ring of Adamant, and I am its keeper.
39. "He suspects, but he does not know - not yet. Do you not see now wherefore your coming is to us as the footstep of Doom? For if you fail, then we are laid bare to the Enemy. Yet if you succeed, then our power is diminished, and Lothlorien will fade, and the tides of Time will sweep it away. We must depart into the West, or dwindle to a rustic folk of dell and cave, slowly to forget and to be forgotten."
40. Frodo bent his head. "And what do you wish?" he said at last.
41. "That what should be shall be," she answered. "The love of the Elves for their land and their works is deeper than the deeps of the Sea, and their regret is undying and cannot ever wholly be assuaged. Yet they will cast all away rather than submit to Sauron; for they know him now. For the fate of Lothlorien you are not answerable, but only for the doing of your own task. Yet I could wish, were it of any avail, that the One Ring had never been wrought, or had remained for ever lost."
42. "You are wise and fearless and fair, Lady Galadriel," said Frodo. "I will give you the One Ring, if you ask for it. It is too great a matter for me."
43. Galadriel laughed with a sudden clear laugh. "Wise the Lady Galadriel may be," she said, "yet here she has met her match in courtesy. Gently are you revenged for my testing of your heart at our first meeting. You begin to see with a keen eye. I do not deny that my heart has greatly desired to ask what you offer. For many long years I had pondered what I might do, should the Great Ring come into my hands, and behold! It was brought within my grasp. The evil that was devised long ago works on in many ways, whether Sauron himself stands or falls. Would that not have been a noble deed to set to the credit of his Ring, if I had taken it by force or fear from my guest?"
44. "And now at last it comes. You will give me the Ring freely! In place of the Dark Lord you will set up a Queen. And I shall not be dark, but beautiful and terrible as the Morning and the Night! Fair as the Sea and the Sun and the Snow upon the Mountain! Dreadful as the Storm and the Lightning! Stronger than the foundations of the earth. All shall love me and despair!"

6 "The Mirror of Galadriel" from *The Lord of the Rings* by J.R.R. Tolkien

45. She lifted up her hand and from the ring that she wore there issued a great light that illumined her alone and left all else dark. She stood before Frodo seeming now tall beyond measurement, and beautiful beyond enduring, terrible and worshipful. Then she let her hand fall, and the light faded, and suddenly she laughed again, and lo! She was shrunken: a slender elf-woman, clad in simple white, whose gentle voice was soft and sad.
46. "I pass the test," she said. "I will diminish, and go into the West, and remain Galadriel."
47. They stood for a long while in silence. At length the Lady spoke again. "Let us return!" she said. "In the morning you must depart, for now we have chosen, and the tides of fate are flowing."
48. "I would ask one thing before we go," said Frodo, "a thing which I often meant to ask Gandalf in Rivendell. I am permitted to wear the One Ring: why cannot I see all the others and know the thoughts of those that wear them?"
49. "You have not tried," she said. Only thrice have you set the Ring upon your finger since you knew what you possessed. Do not try! It would destroy you. Did not Gandalf tell you that the rings give power according to the measure of each possessor? Before you could use that power you would need to become far stronger, and to train your will to the domination of others. Yet even so, as Ring-bearer and as one that has borne it on finger and seen that which is hidden, your sight has grown keener. You have perceived my thought more clearly than many that are accounted wise. You saw the Eye of him that holds the Seven and the Nine. And did you not see and recognize the ring upon my finger? Did you see my ring?" she asked turning again to Sam.
50. "No, Lady," he answered. "To tell you the truth, I wondered what you were talking about. I saw a star through your fingers. But if you'll pardon me speaking out, I think my master was right. I wish you'd take his Ring. You'd put things to rights. You'd stop them digging up the gaffer and turning him adrift. You'd make some folk pay for their dirty work."
51. "I would," she said. "That is how it would begin. But it would not stop with that, alas! We will not speak more of it. Let us go!"

The Bridge

In the text, Tolkien's repeated use of "shadow" (5, 10, 12, 13) and "dark" or "darkness" (1, 2, 3) evokes a sense of danger for the reader, because we begin to doubt the ability of the characters to overcome the threat of the "Balrog". By using the words "shadow" and "dark(ness)" he pulls on the reader's fear of the unknown.

The "Balrog's" first appearance in the film is a sound; then in the distance we see light (fire) as contrasted with the "shadow" in the text by Tolkien. Jackson also chooses to give the "Balrog" a defined shape as contrasted with Tolkien's "shadow". In the film it seems that the more defined shape creates the sense of fear.

Mirror

In the text, Tolkien utilizes such words and phrases as "spoke no word" (19), "gentle laugh" (19), and "do as you will" (20) to reveal the gentle nature of Galadriel. These words and phrases portray to the reader the kindness and understanding of Galadriel as she converses with Frodo.

Jackson, in the film, portrays Galadriel in more serious, intense manner. Her facial expressions appear to be serious and even cold as she converses with Frodo. Even her posture gives the viewer a feeling of indifference as she walks past the sleeping Frodo and others and draws Frodo to the "mirror".

In a well-organized essay, compare and contrast the depictions of the Balrog and Galadriel, analyzing such literary techniques as characterization (dialogue and behavior), diction, syntax, imagery, language, and figurative language that Tolkien uses in the text and Jackson represents in the film.

At least three techniques for each character must be discussed.

Scale for essays for 10th grade

1 – 65

2 – 70

3 – 75

4 – 80

5 – 85

6 – 88

7 – 92

8 – 95

9 -100

"I've already read that..."

1 Corinthians 13:11

11 When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.

Heavy Words Lightly Thrown (The Reason Behind The Rhyme) – Chris Roberts

Pages 1 – 5

Little Jack Horner
Sat in the corner
Eating his Christmas pie,
He stuck in this thumb,
Pulled out a plum
And said "What a good boy am I!"

Pages 7 – 8

Jack be nimble, Jack be quick,
Jack jumped over a candlestick.

Pages 27 – 29

Humpty-Dumpty sat on a wall,
Humpty-Dumpty had a great fall.
All the King's horses and all the King's men,
Couldn't put Humpty together again.

Pages 30 – 32

Sing a song of sixpence,
A pocket full of rye,
Four and twenty blackbirds,
Baked in a pie.
When the pie was opened,
The birds began to sing,
Now, wasn't that a dainty dish
To set before the King?
The King was in his counting house,
Counting out his money.
The Queen was in the parlour,
Eating bread and honey.
The maid was in the garden
Hanging out the clothes.
When along came a blackbird,
And snipped off her nose!

Pages 41-43

Baa, baa, black sheep, have you any wool?

Yes, sir, yes, sir, three bags full.

One for the master, one for the dame,

And one for the little boy who lives down the lane.

Dr. Seuss? in the high school classroom. You bet!

Read a Dr. Seuss book to the class. Allow students to look at the pictures, and ask them to think about the messages and main points of the story.

Discuss the main ideas and themes in the book. Also discuss the techniques Dr. Seuss uses to convey these messages and themes. Some examples of techniques include using simple words and word structure, specific words or phrases that rhyme or repeat, drawings, and characters' actions. How do his techniques help get his points across?

- Have students read a Dr. Seuss book of their choice and determine the themes they discover. Ask them to list these themes and write explaining the book's message with regard to the themes.

Horton Hears A Who

Themes: democratization in post-war Japan, treating Japanese people with respect and really listening to them

Explain that the United States occupied Japan after World War II, and this is the period with which Horton is dealing.

Yertle the Turtle

Themes: Hitler, thirst for power

The Sneetches

Themes: anti-Semitism, racism, tolerance

Explain to students that the Nazis often required Jews to wear yellow stars on their clothing to identify themselves as Jewish.

The Cat in the Hat

Themes: general subversion and rebellion against authority, new optimism and energy of the 1960s

The Lorax

Themes: conservation, corporate greed, against the consumer culture

The Butter Battle Book

Themes: Cold War, against silly conflict that escalates into a dangerous situation

The Butter Battle Book

Dr. Seuss Enterprises / Random House
(March 1, 1984)

Published in 1984, on his 80th birthday, The Butter Battle Book was the most controversial tale that Dr. Seuss ever wrote. A parody of the Cold War, it is the story of an arms race between the Yooks and the Zooks, whose disagreement is over how best to butter one's bread. It was aimed squarely at the rhetoric of Ronald Reagan. "I'm not anti-military," Seuss said, "just anti-crazy."

*"Grandpa!" I shouted. "Be careful! Oh, gee!
Who's going to drop it?
Will you...? Or will he...?"
"Be patient," said Grandpa. "We'll see.
We will see..."*

--**The Butter Battle Book**

The Lorax

Dr. Seuss Enterprises / Random House
(August 1, 1971)

Still an environmental warning over three decades after its publication, *The Lorax* (1971) is an allegory on the dangers of deforestation, industrial pollution, and corporate greed. Another Seuss book about how individuals can make a difference, *The Lorax* was his personal favorite.

*You're in charge of the last of the Truffula Seeds.
And Truffula Trees are what everyone needs.
Plant a new Truffula. Treat it with care.
Give it clean water. And feed it fresh air.
Grow a forest. Protect it from axes that hack.
Then the Lorax
and all of his friends
may come back.*

--**The Lorax**

The Sneetches and Other Stories

From **The Sneetches and Other Stories**
Dr. Seuss Enterprises / Random House
(June 1, 1961)

Dr. Seuss revisited a theme from his World War II political cartoons with the publication of *The Sneetches* in 1961. While its message on racial equality is universal, *The Sneetches* was inspired by his opposition to anti-Semitism.

*Now, the Star-Belly Sneetches Had bellies with stars.
The Plain-Belly Sneetches Had none upon thars.
Those stars weren't so big. They were really so small
You might think such a thing wouldn't matter at all...."*

*...And, really, it's sort of a terrible shame,
For except for those stars, every Sneetch is the same.*

--**The Sneetches**

Yertle the Turtle

From **Yertle the Turtle and Other Stories**
Dr. Seuss Enterprises / Random House
(April 1, 1958)

Yertle the Turtle (1958) is the story of a turtle king that is corrupted by his own power. Its central character, modeled on Adolf Hitler, attempts to build a bigger kingdom stacked on top of the

backs of his loyal subjects. But a little turtle stuck at the bottom eventually decides he's had enough. "I know up on top you are seeing great sights, but down on the bottom we, too, should have rights!"

*On the far away island of Sala-ma-sond,
Yertle the Turtle was king of the pond.
A nice little pond. It was clean. It was neat.
The water was warm. There was plenty to eat.
The turtles had everything turtles might need.
And they were all happy. Quite happy indeed.
They were...until Yertle, the king of them all,
Decided the kingdom he ruled was too small.
"I'm ruler," said Yertle, "of all that I see.
But I don't see enough. That's the trouble with me."
--Yertle the Turtle*

Horton Hears A Who!

Dr. Seuss Enterprises / Random House
(September 1, 1954)

On the surface, Horton Hears A Who! (1954) is a whimsical story about a faithful elephant that saves a civilization of tiny beings living on a speck of dust. For Dr. Seuss, the book was a return to the Japan theme following America's seven-year occupation of the country, during a time when America was considering Japan's future after World War II.

Seuss wrote Horton Hears A Who! after returning from a trip to Japan. Dedicated to a Japanese friend, Horton shows that Seuss's views on Japanese/American relations had progressed considerably since his tenure at PM, a decade earlier. The Des Moines Register called the book "a rhymed lesson in protection of minorities and their rights."

*That one small, extra Yopp put it over!
Finally, at last! From that speck on that clover
Their voices were heard! They rang out clear and clean.
And the elephant smiled. "Do you see what I mean?..."
They've proved they ARE persons, no matter how small.
And their whole world was saved by the Smallest of All!"
--Horton Hears A Who!*

Little "Jack" Horner was actually Thomas Horner, steward to the Abbot of Glastonbury during the reign of King Henry VIII. Shortly after the dissolution of the monasteries, Mr. Horner settled into a very comfortable house. The rhyme tells the story of his acquisition of the property.

Always keen to raise fresh funds, Henry had shown an interest in Glastonbury (and other abbeys). Hoping to appease the royal appetite, the nervous Abbot, Richard Whiting, allegedly sent Thomas Horner to the King with a special gift. This was a pie containing the title deeds to twelve manor houses in the hope that these would deflect the King from acquiring Glastonbury Abbey. On his way to London, the not so loyal courier Horner apparently stuck his thumb into the pie and extracted the deeds for Mells Manor, a plum piece of real estate. The attempted bribe failed and the dissolution of the

monasteries (including Glastonbury) went ahead from 1536 to 1540. Richard Whiting was subsequently executed, but the Horner family kept the house, so the moral of this one is: treachery and greed pay off, but bribery is a bad idea.

The only problem with this fantastic story is that the Horner family deny any wrongdoing on the part of their ancestor and claim that the property was bought fair and square at the time, along with various others. Then again, they would say that, wouldn't they? A great deal of property did change hands rather cheaply during the dissolution, however, so maybe Jack (né Thomas) was just legally taking a decent slice of the pie on offer rather than illegally stealing it. There can be no doubt that the land was stolen from the Church, but perhaps it might be fairer to see it as some sort of redistribution by the state whereby land was taken from corrupt landlords and given to productive members of society. That is certainly one of the ways in which Henry VIII and his ministers presented it at the time.

Jack Be Nimble

Various pagan associations here, with fortune-telling, fertility, and it being considered good luck to be able to jump over a candlestick without the flame going out. The ability to do this meant a prosperous year ahead. For no apparent reason, Buckinghamshire was once a real hot spot for candle leaping and even elevated it to a sport, which considering some current Olympic "events," is probably a reasonable thing to do. ...

Perhaps if you were nimble enough to clear the flame, it meant you were a lean and healthy person up of the challenges of the year ahead, whereas the lardier among the crowd might cause a draught and put the fire out. ...

There are happier links for this rhyme in pre-Christian fertility rituals involving jumping over fire and some, perhaps more sensible, young couples today still "jump the broomstick."

Humpty-Dumpty

...Other, deeper analysts see the egg as a motif for mankind, representing the essential fragility of the human condition, while in some cultures the egg symbolizes the soul. This is all well and happy as a means of explaining the roots of the rhyme, but there is an eggstra-ordinary twist to this tale, at least according to another theory

Apart from being the name of a drink and a means of referring to an ungainly person, "Humpty-Dumpty" was also the name given to a huge and powerful cannon that stood on the walls of Colchester. At least, that's the tale from the East Anglia tourist board—the local museum in Colchester is more sceptical.

The story goes that, during the English Civil War (1642—49), Humpty was mounted on top of the wall of St. Mary's Church in Colchester. In common with other cannons of the time, it was made of cast iron. Now, while cast iron is not as light as an egg, it is nevertheless quite brittle and shatters if mishandled.

The city of Colchester—a Parliamentary* (Roundhead) stronghold—had been captured by Royalists (Cavaliers) in 1648. It might be fair to deduce from this that, as a defensive fixture, Humpty can't have been all that great. The King's men held on to the city for eleven weeks and during the Parliamentary counter-siege, decided to use Humpty against the Parliamentarians. Unfortunately, they lacked the skill to fire Humpty-Dumpty

properly and managed to blow the cannon to pieces. (In an alternative version the enemy hit the church tower.) Either way, Humpty-Dumpty was left in pieces all over the ground and “all the King’s horses and all the King’s men couldn’t put Humpty together again.” So here is a case of an ancient folk rhyme being given new life as an anti-Royalist chant.

Sing a Song of Sixpence

Alternative theories abound for this one, but first a little culinary history. Once upon a time apparently, people baked little clay whistles into the pastry on the top of pies. These whistles were shaped like the heads of birds with their beaks wide open. The idea was that when the pie was cut and the crust broken, the cold air outside met the hot contents inside, creating lots of steam. Also, the eating of songbirds was considered normal in English, and still is in parts of Italy, so if blackbirds were considered to be a culinary delicacy, then they were fit for royal consumption. Therefore, the whole thing could just be about a meal, simple as that. All sorts of creatures were put in pies in the past, although the notion of people jumping out of food dishes did not come along until the reign of Queen Anne.

According to the leading theory, this rhyme is about Henry VIII and two of his six wives; the maid handing out the washing in the garden is Anne Boleyn, blissfully unaware of her future loss of head and status, and the Queen is Catherine of Aragon, mother of Mary Tudor.

As with “Little Jack Horner,” the business about the pie is related to the dissolution of the monasteries. Nowadays many “crusties” take jobs as cycle couriers, but in the past there was a real crusty courier service whereby valuable documents were hidden in pies (and other everyday objects) in order to conceal their worth from brigands. The story goes that King Henry VIII had the deeds to yet more monasteries concealed in a pie that was sent to him. The King’s men went to the monasteries to open them up and persuade the “blackbirds” there (clergymen were often jokingly associated with blackbirds, as nuns are associated with penguins today) to sing—that is, to “sing” in the more modern (Mafia, if you like) sense, meaning to plead and betray. Some monks tried to advance themselves by grassing up (informing on) the abbot, who may have hidden a few items from the King’s men—little things like gold crosses and ruby-encrusted mitres, valuable things that would cause even a monarch to reassess his cash value.

So the King is in the counting house. Queen Catherine is out of the way in the parlour, divorced from the action. Ms. Boleyn waits in the garden and finds all her new-found riches come to an abrupt end with her beheading. Elements of the clergy (those blackbirds again) are also getting their own back with accusations of witchcraft against her. In real life Anne got to choose her own executioner, a Frenchman, and is quoted as having said, “I head he’s quite good and I have a very small neck!” She referred to herself in the tower as “Queen Lackhead,” which has to be the epitome of gallows humour.

The whole break with the Church of Rome, and the dissolution of the monasteries, came about as a result of the divorce of Catherine for Anne. It is perhaps a shame that the rhyme doesn’t go on to chronicle what happened to the other wives. For that we have, “Divorced, beheaded, died; divorced, beheaded, survived” as a handy mnemonic to remind us of their fates.

“Baa, Baa, Black Sheep” is an early complaint about taxes. Some version even end, “And none for the little boy who lives down the lane,” which seems very unfair, as the “little boy”

represented either the farmers or the people of England.

The wealth of England was largely a result of the trade in wool, hence the “woolsack” on which the Lord Chancellor still sits today in the House of Lords. The woolsack was introduced by King Edward III in the fourteenth century and though originally filled with English wool, it is currently packed with wool from each of the countries of the Commonwealth, in order to express unity among member states. Quite how a British lord plonking himself down on the produce of more than fifty countries symbolizes concord is hard to say, though it does provide a good metaphor for the British Empire.

During feudal times, taxes did not go to the Chancellor or even the European Union. In the Middle Ages, farmers were required to give one-third of their income (which could be in the form of goods such as wool) to their “master”—the local lord—who would in turn pass one-third of it to the King, and another third to the “dame” (representing the Church). The final third they kept for themselves or sold, and this was the part that went to the “little boy.” Of course, if you really want to bleat about it, the sheep started off with all the wool but ended up with none at all.

REHUGO - Pre-AP English II

Reading, Entertainment, History, Universal Truths, Government, and Observation. 1

This assignment is designed to help begin to gather **high-quality** information about the world for your AP Language and Composition course next year. Of course, there is no guarantee that the information will actually cause you to score higher on the exam, but you are guaranteed a greater awareness of the world and around you, and that information can only prove to be helpful in your future. Please continue to check Mr. Brown's web site (www.jerrywbrown.com) for updates to this assignment.

OVERVIEW

REHUGO is made up of the following: a focus on the world around you, synthesizing that information and looking at your local community.

1. **Book notes on two (2) books** – You must choose from the list on Mr. Brown's website. See the book note section for the format of the book notes.
2. **Movie notes on two (2) movies** – must be non-fiction, or based on real life or history. Use the movie analysis form on the teachers' websites. See Mr. Brown's website for links to the lists of movies.

Putting it all together (synthesizing) — AP essays will require you to bring together many sources to discuss one idea. To practice this you will write an in class essay in which you connect your Universal Truth to your event in history, current issue, and trend.

3. **Three (3) Universal Truths.** Choose a quotation that you feel is a **universal truth** (no clichés, please). [If you can, link the truth to the book you read, the movie you watched, or the historical event you chose]. See the Glogster form for this assignment on the teachers' websites
4. **Your choice of three (3) events in history:** Write an essay about the event including dates, a brief description of the event, major players in the event, what big ideas you connect with the event, and why you chose the event. Document your sources using the documentation guide in the RRHS library, on the RRHS web site, or in the teacher's classroom.
5. **Choose the three (3) most important current issues as reflected by the media** (you may bring ideas to class for us to collect.) Make sure you know the difference between an event and an issue! Form a personal opinion on each issue based on your reading of newspapers, newsmagazines, and other reliable and credible sources. You must examine all sides of the issue. The articles you collect and turn in with your essay should reflect various opinions. Write a **persuasive** essay in which you compare the various sides of the issue and then state your opinion of the issue based on what you have learned from your reading. Support your opinion using your media sources. Document the quotes used in your essay. A documentation guide can be found in the library, on the RRHS web site, or in teacher's classroom. Turn in a persuasive essay for each issue and the media support you have collected.

6. **Observe two (2) trends in society (local, state, national, or global).** Over the next weeks collect information on these trends including media. Evaluate each trend. Is it a good thing or a bad thing for society? What is causing it? What are the possible effects? Turn in the trend, your write up, and media support.

Looking at your local community

7. **One (1) way in which your community could be improved.** Think local. Find a situation that interests you. Think about what you and people like you could do to improve the situation. Look for possible community improvements in the *Round Rock Leader*, the *Round Rock Impact*, or the Williamson County section of the *Austin American Statesman*. Write up your idea of a community improvement for Round Rock and turn it in with the media support you have found. You must also include a letter to the editor, an e-mail, or other documentation to prove that you attempted to have your idea or plan implemented.

8. **Notes on a play and a concert.** Let me encourage you to attend the plays here at Round Rock High School. While you are at the event, remember that you are still looking for big ideas. What is the theme of the play? How it is relevant to today's world. What ideas are expressed by the music and/or the artists? You are encouraged to discover music and art outside your "comfort zone." See the teachers' websites for the analysis form for this assignment.

9. **Notes from visits to two (2) museums.** Your notes should include a brief description of the museum's holdings and strengths, and detailed descriptions of several paintings or objects, and the ideas they aroused in you. The exhibit at the museum may correlate to the historical event and the movie you watched. Write notes which describe the exhibit, tell what you found most interesting in the exhibit, and explain how the exhibit correlated to the historical event you chose and the movie you watched. Along with your write up of your museum visit, include the ticket stub or a brochure about the museum.

Many of the museums in Austin and the surrounding area are free. There is no need to pay to enter a museum to fulfill this requirement. There is a list of Central Texas museums at Mr. Brown's website.

Instead of two physical museums, you may visit one physical museum and one virtual museum if you wish. See the teachers' websites for the list of acceptable virtual museums.

10. **Create a works cited page** using the RRHS documentation guide. A documentation guide can be found in the library, on the RRHS web site, or in the teachers' classrooms.

A portion of REHUGO is due, approximately, each six weeks.

Due February 2nd (A Day)/3rd (B Day):

- | | |
|---|---|
| <input type="checkbox"/> movie form | <input type="checkbox"/> current issue essay |
| <input type="checkbox"/> historical event essay | <input type="checkbox"/> work cited page |
| <input type="checkbox"/> museum form | <input type="checkbox"/> in class synthesis essay |
| <input type="checkbox"/> universal truth glogster | |

◆-----◆
Due March 24th (A Day)/25th (B Day):

- | | |
|---|---|
| <input type="checkbox"/> book analysis essay | <input type="checkbox"/> current issue essay |
| <input type="checkbox"/> movie form | <input type="checkbox"/> trend in society essay |
| <input type="checkbox"/> historical event essay | <input type="checkbox"/> concert form |
| <input type="checkbox"/> museum form | <input type="checkbox"/> work cited page |
| <input type="checkbox"/> universal truth glogster | <input type="checkbox"/> in class synthesis essay |

◆-----◆
Due May 12th (A Day)/13th (B Day):

- | | |
|---|--|
| <input type="checkbox"/> book analysis essay | <input type="checkbox"/> community improvement essay and proof of attempted implementation |
| <input type="checkbox"/> historical event essay | <input type="checkbox"/> work cited page |
| <input type="checkbox"/> universal truth glogster | <input type="checkbox"/> in class synthesis essay |
| <input type="checkbox"/> current issue essay | |
| <input type="checkbox"/> trend in society essay | |
| <input type="checkbox"/> play form | |

Important Reminder: On the day the assignment is due, be prepared to write an essay in class in which you synthesize (bring all parts together) to prove one of your universal truths.

Please be aware of the following from page 27 of *Student-Parent Handbook and Student Code of Conduct* which states:

"Students who miss a class due to illness or any other approved absence generally have one class day for each day missed to make up work. Previously assigned work for which they have had adequate notice and time to complete, even with the absence, should be handed in on time unless the delay is approved by the teacher. Any test missed due to absence will be made up immediately upon return or at the earliest possible day at the teacher's discretion."

If the student is unable to bring the assignment to school, please have a parent or friend bring the assignment to school for the student and leave it with the office. The office will date the material and place it in the teacher's mail box.

The REHUGO project addresses and/or emphasizes the following
Texas Essential Knowledge and Skills.

TEKS:

- **1C)** organize ideas in writing to ensure coherence, logical progression, and support for ideas.
- **2E)** use technology for aspects of creating, revising, editing, and publishing texts.
- **4A)** use writing to formulate questions, refine topics, and clarify ideas;
- **4C)** compile information from primary and secondary sources in systematic ways using available technology.
- **4D)** represent information in a variety of ways such as graphics, conceptual maps, and learning logs.
- **4F)** compile written ideas and representations into reports, summaries, or other formats and draw conclusions; and
- **4G)** analyze strategies that writers in different fields use to compose.
- **6A)** expand vocabulary through wide reading, listening, and discussing.
- **6F)** discriminate between connotative and denotative meanings and interpret the connotative power of words.
- **7E)** analyze text structures such as compare and contrast, cause and effect, and chronological ordering for how they influence understanding.
- **8B)** read in varied sources such as diaries, journals, textbooks, maps, newspapers, letters, speeches, memoranda, electronic texts, and other media.
- **10B)** use elements of text to defend his/her own responses and interpretations; and
- **10C)** compare reviews of literature, film, and performance with his/her own responses.
- **13B)** locate appropriate print and non-print information using text and technical resources, including databases and the Internet.
- **13D)** produce reports and research projects in varying forms for audiences; and
- **13E)** draw conclusions from information gathered.
- **14A)** produce reports and research projects in varying forms for audiences
- **15C)** evaluate informative and persuasive presentations of peers, public figures, and media presentations.
- **17B)** choose valid proofs from reliable sources to support claims.
- **19C)** distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements.
- **20A)** investigate the source of a media presentation or production such as who made it and why it was made.
- **20E)** recognize genres such as nightly news, newsmagazines, and documentaries and identify the unique properties of each,
- **21A)** examine the effect of media on constructing his/her own perception of reality;
- **21B)** use a variety of forms and technologies such as videos, photographs, and web pages to communicate specific messages.

Argumentation is for solving problems, not just for getting one's own way.

Arguments to Assert (to state or declare positively)

“To assert what you think and believe can help you gain credibility as a thoughtful participant in discussion and contribute toward arguing to inquire. In short, honest assertions can be useful to offer and helpful to learn. Almost any assertion can lead to a prolonged discussion or a well-developed piece of writing. But arguments to assert usually begin with an assertion instead of being composed to arrive at one.” (Miller, 9)

Arguments to Prevail (1: to gain ascendancy through strength or superiority 2 : to be or become effective or effectual)

“When most people think of formal arguments, they think of arguments whose primary purpose is to prevail. The most common example is an argument made in a legal case.” (Miller, 9)

“You can probably think of many occasions during which you might need to use argument to prevail. For example:

Getting admitted to a school to which you want to transfer
Winning a required debate in a course in political science or communications
Retaining your ability to drive after having been ticketed for speeding” (Miller, 10)

Arguments to Inquire (1: seek for information by questioning 2 : to make investigation)

“To write an effective argument of inquiry requires researching the topic and examining the issues surrounding it. It might require using evidence, but the evidence might be used to *illustrate* a point rather than to support it....

What is especially noteworthy about an argument to inquire is that your own position might change or evolve as you examine the topic and go through the process of planning, writing, and revising your argument.” (Miller, 12)

Arguments to Negotiate and Reconcile (negotiate: to confer with another so as to arrive at the settlement of some matter / reconcile: to restore to friendship or harmony)

“Arguing to negotiate differences is sometimes called Rogerian argument, after the influential psychotherapist Carl Rogers, who emphasized the importance of communication to resolve conflicts. Rogers believed that most people are so ready “to judge, to evaluate, to approve or disapprove” that they fail to understand what others think. He urged people to “listen with understanding” and recommended a model for communication in which listeners are required to restate what others have said before offering their own views....

It is extremely hard to listen when feelings are strong. The greater the conflict, the greater the chance of misinterpreting what others have said....

Although arguing to negotiate differences is especially useful in public affairs, ... it can also be useful when resolving differences that may arise in your daily life. Examples include the following:

Establishing helpful rules that can keep roommates living together peacefully
Distributing responsibilities fairly among coworkers to improve morale
Convincing your family to stop fighting with one another to develop a better relationship (Miller, 13-15)

Miller, Robert K. The Informed Argument. Boston: Heinle Cengage Learning, 2007.

Every single day we make choices. Sometimes these are important choices and sometimes they are not: What will I eat? What clothes will I wear? Will I do my homework now or later? Should I go to that movie? When you answer these questions, you have made a choice.

1. List some choices you have made in the last day or two.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Select three choices from you list above, and explain why you made each choice. A sample has been done for you.

| Identify Choice | Explain Why You Made That Choice |
|-------------------------|--|
| I ate a salad yesterday | A salad is much healthier than a hamburger and French fries. |
| | |
| | |
| | |

Often people close to you directly influence your choices. Identify a few of your choices that were at least somewhat influenced by the people listed below.

| Person | Choice Made Because of That Person and The Person's Influence Over You |
|----------------------|--|
| A friend | |
| A parent or guardian | |
| A teacher | |

Useful Templates

Need help getting started on a paper and/or making certain rhetorical moves in your paper? These templates might help!

INTRODUCING WHAT "THEY SAY"

- A number of sociologists have recently suggested that X's work has several fundamental problems.
- It has become common today to dismiss X's contribution to this field of sociology.
- In their recent work, Y and Z have offered harsh critiques of Dr. X for _____.

INTRODUCING "STANDARD VIEWS"

- Americans today tend to believe that _____.
- Conventional wisdom has it that _____.
- Common sense seems to dictate that _____.
- The standard way of thinking about topic X has it that _____.
- It is often said that _____.
- My whole life I have heard it said that _____.
- You would think that _____.
- Many people assumed that _____.

MAKING WHAT "THEY SAY" SOMETHING YOU SAY

- I've always believed that _____.
- When I was a child, I used to think that _____.
- Although I should know better by now, I cannot help thinking that _____.
- At the same time that I believe _____, I also believe _____.

INTRODUCING SOMETHING IMPLIED OR ASSUMED

- Although none of them have ever said it so directly, my teachers have often given me the impression that _____.
- One implication of X's treatment of _____ is that _____.
- Although X does not say so directly, she apparently assumes that _____.
- While they rarely admit as much, _____ often take for granted that _____.

INTRODUCING AN ONGOING DEBATE

- In discussions of X, one controversial issue has been _____. On one hand, _____ argues _____. On the other hand, _____ contends _____. Others even maintain _____. My own view is _____.
- When it comes to the topic of _____, most of us will readily agree that _____. Where this agreement usually ends, however, is on the question of _____. Whereas some are convinced that _____, others maintain that _____.
- In conclusion then, as I suggested earlier, defenders of _____ can't have it both ways. Their assertion that _____ is contradicted by their claim that _____.

CAPTURING AUTHORIAL ACTION

- X acknowledges that _____.
- X agrees that _____.
- X argues that _____.
- X believes that _____.
- X denies/does not deny that _____.
- X complains that _____.
- X concedes that _____.
- X demonstrates that _____.
- X deplores the tendency to _____.
- X celebrates the fact that _____.
- X emphasizes that _____.

*Courtesy the Odegaard Writing & Research Center (<http://www.depts.washington.edu/owrc>)
Adapted from Graff, Gerald, and Cathy Birkenstein. *They Say, I Say: The Moves That Matter In Academic Writing*.
New York: W. W. Norton & Company, 2006.*

CAPTURING AUTHORIAL ACTION cont.

- X insists that _____.
- X observes that _____.
- X questions whether _____.
- X refutes the claim that _____.
- X reminds us that _____.
- X reports that _____.
- X suggests that _____.
- X urges us to _____.

INTRODUCING QUOTATIONS

- X states, "_____."
- As the prominent philosopher X puts it, "_____."
- According to X, "_____."
- X himself writes, "_____."
- In her book, _____, X maintains that "_____."
- Writing the journal *Commentary*, X complains that, "_____."
- In X's view, "_____."
- X agrees when she writes, "_____."
- X disagrees when he writes, "_____."
- X complicates matters further when he writes, "_____."

EXPLAINING QUOTATIONS

- Basically, X is saying _____.
- In other words, X believes _____.
- In making this comment, X argues that _____.
- X is insisting that _____.
- X's point is that _____.
- The essence of X's argument is that _____.

DISAGREEING, WITH REASONS

- I think X is mistaken because she overlooks _____.
- X's claim that _____ rests upon the questionable assumption that _____.
- I disagree with X's view that _____ because, as recent research has shown, _____.
- X contradicts herself/can't have it both ways. On the one hand, she argues _____. But on the other hand, she also says _____.
- By focusing on _____, X overlooks the deeper problem of _____.
- X claims _____, but we don't need him to tell us that. Anyone familiar with _____ has long known that _____.

AGREEING—WITH A DIFFERENCE

- I agree that _____ because my experience _____ confirms it.
- X is surely right about _____ because, as she may not be aware, recent studies have shown that _____.
- X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____.
- I agree that _____, a point that needs emphasizing since so many people believe _____.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____.
- If group X is right that _____, as I think they are, then we need to reassess the popular assumption that _____.

EMBEDDING VOICE MARKERS

- X overlooks what I consider an important point about _____.
- My own view is that what X insists is a _____ is in fact a _____.
- I wholeheartedly endorse what X calls _____.
- These conclusions, which X discusses in _____, add weight to the argument that _____.

*Courtesy the Odegaard Writing & Research Center (<http://www.depts.washington.edu/owrc>)
Adapted from Graff, Gerald, and Cathy Birkenstein. *They Say, I Say: The Moves That Matter In Academic Writing*.
New York: W. W. Norton & Company, 2006.*

AGREEING AND DISAGREEING SIMULTANEOUSLY

- Although I agree with X up to a point, I cannot accept his overall conclusion that _____.
- Although I disagree with much that X says, I fully endorse his final conclusion that _____.
- Though I concede _____, I still insist that _____.
- Whereas X provides ample evidence that _____, Y and Z's research on _____ and _____ convinces me that _____ instead.
- X is right that _____, but she seems on more dubious ground when she claims that _____.
- While X is probably wrong when she claims that _____, she is right that _____.
- I'm of two minds about X's claim that _____. On the one hand, I agree that _____. On the other hand, I'm not sure if _____.
- My feelings on the issue are mixed. I do support X's position that _____, but I find Y's argument about _____ and Z's research on _____ to be equally persuasive.

SIGNAL WHO IS SAYING WHAT

- X argues _____.
- According to both X and Y, _____.
- Politicians _____, X argues, should _____.
- Most athletes will tell you that _____.
- My own view, however, is that _____.
- I agree, as X may not realize, that _____.
- But _____ are real, and arguably, the most significant factor in _____.
- But X is wrong that _____.
- However, it is simply not true that _____.
- Indeed, it is highly likely that _____.
- But the view that _____ does not fit all the facts.
- X is right that _____.
- X is wrong that _____.
- X is both right and wrong that _____.
- Yet a sober analysis of the matter reveals _____.
- Nevertheless, new research shows _____.
- Anyone familiar with _____ should see that _____.

ENTERTAINING OBJECTIONS

- At this point I would like to raise some objections that have been inspired by the skeptic in me. She feels that I have been ignoring _____. "_____, " she says to me, "_____."
- Yet some readers may challenge the view that _____. After all, many believe _____. Indeed, my own argument that _____ seems to ignore _____ and _____.
- Of course, many will probably disagree with this assertion that _____.

NAMING YOUR NAYSAYERS

- Here many *feminists* would probably object that _____.
- But *social Darwinists* would certainly take issue with the argument that _____.
- *Biologists*, of course, may want to dispute my claim that _____.
- Nevertheless, both *followers and critics of Malcolm X* will probably argue that _____.
- Although not all *Christians* think alike, some of them will probably dispute my claim that _____.
- *Non-native English speakers* are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that _____.

INTRODUCING OBJECTIONS INFORMALLY

- But is my proposal realistic? What are the chances of its actually being adopted?
- Yet is it always true that _____? Is it always the case, as I have been suggesting, that _____?
- However, does the evidence I've cited prove conclusively that _____?
- "Impossible," you say. "Your evidence must be skewed."

MAKING CONCESSIONS WHILE STILL STANDING YOUR GROUND

- Although I grant that _____, I still maintain that _____.
- Proponents of X are right to argue that _____. But they exaggerate when they claim that _____.
- While it is true that _____, it does not necessarily follow that _____.
- On the one hand, I agree with X that _____. But on the other hand, I still insist that _____.

INDICATING WHO CARES

- _____ used to think _____. But recently [or within the past few decades] _____ suggests that _____.
- What this new research does, then, is correct the mistaken impression, held by many earlier researchers, that _____.
- These findings challenge the work of earlier researchers, who tended to assume that _____.
- Recent studies like these shed new light on _____, which previous studies had not addressed.
- Researchers have long assumed that _____. For instance, one eminent scholar of cell biology, _____, assumed in _____, her seminal work on cell structures and functions that fat cells _____. As _____ herself put it, "_____" (200). Another leading scientist, _____, argued that fat cells "_____" (200). Ultimately, when it came to the nature of fat, the basic assumption was that _____.
- If sports enthusiasts stopped to think about it, many of them might simply assume that the most successful athletes _____. However, new research shows _____.
- These findings challenge dieter's common assumptions that _____.
- At first glance, teenagers appear to _____. But on closer inspection _____.

ESTABLISHING WHY YOUR CLAIM MATTERS

- X matters/is important because _____.
- Although X may seem trivial, it is in fact crucial in terms of today's concern over _____.
- Ultimately, what is at stake here is _____.
- These findings have important consequences for the broader domain of _____.
- My discussion of X is in fact addressing the larger matter of _____.
- These conclusions/This discovery will have significant applications in _____ as well as in _____.
- Although X may seem of concern to only a small group of _____, it should in fact concern anyone who cares about _____.

ADDING METACOMMENTARY

- In other words,
- What _____ really means by this is
- Essentially, I am arguing that
- My point is not that we should _____, but that we should _____.
- What _____ really means is _____.
- In other words, _____.
- To put it another way, _____.
- In sum, then, _____.
- My conclusion, then, is that, _____.
- In short, _____.
- What is more important, _____.
- Incidentally, _____.
- By the way, _____.
- Chapter 2 explores, _____, while Chapter 3 examines _____.
- Having just argued that _____, let us now turn our attention to _____.
- Although some readers may object that _____, I would answer that _____.



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Literature Review Templates:

How to Present What 'They' Say

This handout will provide templates for introducing and discussing sources ('they') when writing a literature review. These templates help writers summarize and synthesize the arguments and ideas of their sources in order to help the writer establish credibility and provide a solid background for a research paper or project.

THEY SAY: Reporting what authors are saying about a topic

VERB TENSE & SOURCES

- **APA:** In APA, when you discuss cited sources, you are required to use PAST TENSE (e.g., Smith **argued**) or PRESENT PERFECT TENSE (e.g., Smith [and Jones] **has [have] argued**). See pg. 33 in the APA Manual for more information.
- **MLA:** Generally, in MLA, when you discuss cited sources, use PRESENT TENSE (e.g. Smith **believes**). PRESENT PERFECT TENSE can also be used, but definitively there are no rules for verb tense and sources in the MLA Handbook.

Introducing an Ongoing Debate

APA

- In discussion of X, one controversial issue has been _____. On the one hand, _____ argued _____. On the other hand, _____ contended _____. Some researchers, such as _____, have maintained _____.

MLA

- When it comes to the topic of _____, most of expert/scholars/researchers will readily agree that _____. Where this agreement usually ends, however, is on the question of _____. Whereas some are convinced that _____, others maintain that _____.

Templates for Introducing What "They Say"

- A number of sociologists have recently suggested that X's work has several fundamental problems. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]
- It has become common today to dismiss X's contribution to the field of _____.
- In their recent work, Y and Z have offered harsh critiques of X for _____.

Templates for Introducing “Standard Views”

Standard views are views that have become so widely accepted that by now it is essentially the conventional way of thinking about a topic. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]

- Americans today tend to believe that _____
- Conventional wisdom has it that _____.
- The standard way of thinking about topic X has been _____.
- Many students assume that _____.

Introducing Quotations and Summaries

APA [notice the verbs are past tense]

- She demonstrated that _____.
- In X’s study of _____, she found that _____.
- They argued _____.

MLA [notice the verbs are in present tense]

- _____, he admits.
- He states, _____.

Verbs for Introducing Summaries and Quotations

Verbs for Making a Claim

| | |
|-----------|-----------|
| Argue | Insist |
| Assert | Observe |
| Believe | Remind us |
| Claim | Report |
| Emphasize | Suggest |

Verbs for Expressing Agreement

| | |
|-------------------------|----------|
| Acknowledge | Endorse |
| Admire | Extol |
| Agree | Praise |
| Celebrate the fact that | Reaffirm |
| Corroborate | Support |
| Do not deny | Verify |

Verbs for Questioning or Disagreeing

| | |
|-------------------------|-----------|
| Complain | Question |
| Complicate | Refute |
| Contend | Reject |
| Contradict | Renounce |
| Deny | Repudiate |
| Deplore the tendency to | |
| Disavow | |

Verbs for Making Recommendations

| | |
|-----------|-----------|
| Advocate | Implore |
| Call for | Plead |
| Demand | Recommend |
| Encourage | Urge |
| Exhort | Warn |

Frame Every Quote

Since quotations do not speak for themselves, you need to build a frame around them in which you do that speaking for them. You need to make a ‘quotation sandwich’ [*Introduction-quotation-explanation*]. Introduce the quotation adequately by explaining who is speaking and setting up what the quotation says. Then follow up with explaining why you consider the quotation important and what you take it to say. [*The () represents the placement of your in-text citation.*]

For introducing quotations

APA

- X (year) stated, “ _____ ” (p. #).
- As the prominent researcher/scholar X (year) put it, “ _____ ” (p. #).
- According to X (year), “ _____ ” (p. #).

- X (year) himself wrote, “ _____ ” (p. #).
- In her book, _____, X (year) maintained that “ _____ ” (p. #).

MLA

- In X’s view, “ _____ ” (page #).
- X agrees when she writes, “ _____ ” (page #).
- X disagrees when he writes, “ _____ ” (page #).
- X complicates matters further when she writes, “ _____ ” (page #).

For explaining quotations

- Basically, X is saying _____.
- In other words, X believes _____.
- In making this comment, X argues that _____.
- X is insisting that _____.
- X’s point is that _____.
- The essence of X’s argument is that _____.

DO NOT introduce quotations by saying something like “X asserts an idea that” or “A quote by X says.” Introductory phrases like these are both redundant and misleading.

Additional Resources

American Psychological Association. *Publication Manual of the American Psychological Association*. 5th ed. Washington, D.C.: American Psychological Association, 2001. Print.

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: W. W. Norton & Company, 2006. Print.

Modern Language Association of America, The. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: The Modern Language Association of America, 2009. Print.

Created by Keva Sherven for the UWC—April 2010

Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein

Templates to Declare the Writer's Position:

How to Present What 'I' Say

This handout will provide templates for introducing and discussing you own ideas as a writer ('I') when writing a paper that requires the writer's response to or stance/position on a topic. These templates help writers agree, disagree, or both agree and disagree with sources in order to declare their position relative to the views they've summarized or quoted.

I SAY: a writer offering his/her own argument as a response to what 'they' said

Experienced writers know how to express their thoughts. Since academic writing, broadly speaking, is argumentative, college writers need to argue well. Thus, writers need to be able to assert their own ideas as well as enter the ongoing conversation (they say) of a topic and use the ideas of others as a launching pad for furthering their ideas. Many times the use of "I" is appropriate; however, check with your professor.

Disagreeing, with Reasons

- I think X is mistaken because she overlooks _____.
- X's claim that _____ rests upon the questionable assumption that _____.
- I disagree with X's view that _____ because, as recent research has shown, _____.
- X contradicts himself/can't have it both ways. On the one hand, he argues _____. But on the other hand, he also says _____.
- By focusing on _____, X overlooks the deeper problem of _____.
- X claims _____, but we don't need him to tell us that. Anyone familiar with _____ has long known that _____.

Agreeing

- I agree that _____ because my experience _____ confirms it.
- X is surely right about _____ because, as she may not be aware, recent studies have shown that _____.
- X's theory of _____ is extremely useful because it shed insight on the difficult problem of _____.
- I agree that _____, a point that needs emphasizing since so many people believe _____.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____.

Agreeing and Disagreeing Simultaneously

- Although I agree with X up to a point, I cannot accept his overall conclusion that _____.
- Although I disagree with much that X says, I fully endorse his final conclusion that _____.
- Though I concede that _____, I still insist that _____.
- X is right that _____, but she seems on more dubious ground when she claims that _____.
- While X is probably wrong when she claims that _____, she is right that _____.
- Whereas X provides ample evidence that _____, Y and Z's research on _____ and _____ convinces me that _____ instead.
- I'm of two minds about X's claims that _____. On the one hand, I agree that _____. On the other hand, I'm not sure if _____.
- My feelings on the issue are mixed. I do support X's position that _____, but I find Y's arguments about _____ and Z's research on _____ to be equally persuasive.

Signaling who is Saying What in Your Own Writing

- X argues _____.
- According to both X and Y _____.
- Politicians, X argues, should _____.
- Most athletes will tell you that _____.
- My own view, however, is that _____.
- I agree, as X may not realize, that _____.
- X is right that _____.
- X's assertion that _____ does not fit the facts.
- Anyone familiar with _____ should agree that _____.
- But _____ are real, and are arguably the most significant factor in _____.

Indicate Multiple Perspectives—"I" versus "They" [p.70]

Point-of-view clues in the text that clearly separates the views of the writer ("I") from those of source authors ("they").

- X overlooks what I consider an important point about _____.
- My own view is that what X insists is a _____ is in fact a _____.
- I wholeheartedly endorse what X calls _____.
- These conclusions, which X discusses in _____, add weight to the argument that _____.

Entertaining Objections

Notice that the following examples are not attributed to any specific person or group, but to "skeptics," "readers," or "many". This kind of nameless, faceless naysayer is appropriate in some cases.

- Yet some readers may challenge my view that _____. After all, many believe that _____. Indeed, my own argument that _____ seems to ignore _____ and _____.
- Of course, many will probably disagree with this assertion that _____.

Naming Your Naysayers

The underlined words can be interchanged with another specific group.

- Here many feminists would probably object that _____.
- But social Darwinists would certainly taken issue with the argument that _____.
- Biologists, of course, may want to dispute my claim that _____.
- Nevertheless, both followers and critics of Malcolm X will probably suggest otherwise and argue that _____.

To minimize stereotyping...

- Although not all Christians think alike, some of them will probably dispute my claim that _____.
- Non-native English speakers are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that _____.

Making Concessions While Still Standing Your Ground

- Although I grant that _____, I still maintain that _____.
- Proponents of X are right to argue that _____. But they exaggerate when they claim that _____.
- While it is true that _____, it does not necessarily follow that _____.
- On the one hand, I agree with X that _____. But on the other hand, I still insist that _____.

Indicating Who Cares

Underlined words can be replaced with other groups or references to certain people.

- _____ used to think _____. But recently [or within the past few decades], _____ suggests that _____.
- This interpretation challenges the work of those critics who have long assumed that _____.
- These findings challenge the work of earlier researchers, who tended to assume that _____.
- Recent studies like these shed new light on _____, which previous studies had not addressed.
- These findings challenge dieters' common assumption that _____.
- At first glance, teenagers might say _____. But on closer inspection.

Why Your Claim Matters

- X matters/is important because _____.
- Although X might seem trivial, it is in fact crucial in terms of today's concern over _____.
- Ultimately, what is at stake here is _____.
- These findings have important consequences for the broader domain of _____.
- My discussion of X is in fact addressing the larger matter of _____.
- These conclusions/This discovery will have significant applications in _____ as well as in _____.

So What and Who Cares

- Although X may seem of concern to only a small group of _____, it should in fact concern anyone who cares about _____.

Page References for *They Say, I Say*

- Pages 1-47 contain "They Say" templates and explanations
- Pages 51-97 contain "I Say" templates and explanations
- Pages 101-135 contain "Tying it All Together" templates and explanations
- Pages 163-176 contain the Index of Templates use in the book

Additional Resources

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: W. W. Norton & Company, 2006. Print.

Created by Keva Sherven for the UWC—April 2010

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Using Transitions Effectively

What do Transitions Do?

Transitional words and phrases are also called signal words. They are placed at key points to lead the reader through the sentences and paragraphs. Using transitional words will help you achieve clear and coherent communication with your audience.

When writers connect sentences and paragraphs, they provide a sense of movement that allows their readers to follow the main and subordinate ideas easily and, as a result, understand the writer's purpose and message.

Clear transitions are essential to the coherence of paragraphs and essays. There are several types of transitions, each leading the reader to make certain connections or assumptions about the areas you are connecting, based on the words or phrases you choose. Some lead the reader forward and imply the "building" of an idea or thought, while others make the reader compare ideas or draw conclusions from the preceding thoughts. A list of common transitional words and phrases can be found on the back.

Transitions Between Paragraphs

When linking two paragraphs, the writer must explain how the two paragraphs are connected logically. Transitional words or phrases sometimes will be precisely what you need to underscore for your readers the intellectual relationship between paragraphs—to help them navigate your essay. Very often, such transitions:

- ☞ Address an essential similarity or dissimilarity (likewise, in contrast, despite, etc)
- ☞ Suggest a meaningful ordering, often temporal (first, in addition) or causal (thus, therefore)
- ☞ In a longer paper, remind the reader of what has earlier been argued (in short, as has been said, on the whole).

Tips for Transitioning

Since clarity and effectiveness of your transitions will depend greatly on how well you have organized your paper, you may want to evaluate your paper's organization before you work on transitions. In the margins of your draft, summarize in a word or two what each paragraph is about or how it fits into your analysis as a whole. This exercise should help you to see the order and connection between your ideas more clearly.

If after doing this exercise you find that you still have difficulty linking your ideas together in a coherent fashion, your problem may not be with transitions but with organization. Perhaps something crucial is missing between this paragraph and its neighbors—most likely an idea or a piece of evidence or both. Maybe the paragraph is misplaced, and logically belongs elsewhere.

Common transitional words and phrases can be found on the next page...

COMMON TRANSITIONAL WORDS & PHRASES

To Indicate TIME ORDER

- earlier
 - former
 - formerly
 - heretofore
 - in retrospect
 - in the past
 - not long ago
 - of late
 - preceding
 - previously
 - prior to
 - recently
 - yesterday
-
- at present
 - at the same time
 - at this moment
 - by now
 - concurrently
 - currently
 - immediately
 - now
 - presently
 - right away
 - simultaneously
 - until now
-
- henceforth
 - hereafter
 - in the future
-
- after a long time
 - after a short while
 - afterward
 - later on
 - not long after
 - right after
 - soon after
 - thereafter

To Indicate CONTRAST

- a clear difference
- a distinct difference
- a striking distance
- a strong distinction
- against
- although
- although this may be true
- an opposing view
- and yet
- another distinction
- balanced against
- but
- by contrast
- contrarily
- contrary to
- conversely
- counter to
- despite
- despite the fact that
- different from
- even though
- for
- however
- in contrast
- in opposition to
- nevertheless
- nonetheless
- on the contrary
- on the other hand
- opposing
- otherwise
- regardless
- the antithesis of
- the reverse of
- to differ from
- to differentiate
- to oppose
- up against
- whereas
- while
- yet

To Indicate COMPARISON

- after all
- along the same lines
- also
- analogous to
- as compared with
- as well as
- balanced against
- by comparison
- comparable
- comparatively
- compared to
- consistent with
- conversely
- correlate
- correspondingly
- equal
- equally important
- equivalent
- however
- identical
- in a similar fashion
- in comparison
- in contrast
- in like manner
- in the same manner
- in the same way
- like
- likewise
- matching
- meanwhile
- nevertheless
- of little difference
- parallel to
- relative to
- relatively
- resemble
- resembling
- similarly
- synonymous
- the next likeness
- to the same extent
- too
- uniformly
- where
- whereas

To Indicate CAUSE & EFFECT

- accordingly
- as a consequence
- as a result
- as a result of
- because
- because of this
- by reason of
- caused by
- consequently
- due to
- following that
- for
- for this purpose
- for this reason
- furthermore
- hence
- henceforth
- in conclusion
- in effect
- in view of
- it follows that
- on account of
- otherwise
- owing to
- so
- subsequently
- the end result
- the outcome
- the ramifications of
- then
- thereafter
- therefore
- thus
- to this end
- accordingly
- as a result
- consequently
- hence
- it follows, then
- since
- so
- then
- therefore
- thus

To Indicate SEQUENCE

- at first
- at the beginning
- at the onset
- commencing with
- earlier
- embark
- first
- from this point
- in the first place
- initially
- once
- once upon a time
- starting with
- to begin with

-
- after that
 - following that
 - immediately following
 - in the second place
 - in turn
 - later on
 - next
 - on the next occasion
 - second /secondly
 - so far
 - subsequently
 - the following week
 - the next day
 - the next time
 - the second stage
 - twice

-
- in the third place
 - last
 - last of all
 - third
 - at last
 - lastly
 - in the last place
 - the latter
 - at the end
 - in the end
 - final
 - finally
 - the final point
 - to conclude
 - in conclusion

To Indicate ADDITION

- after
- afterward
- again
- also
- and
- and then
- besides
- concurrently
- consequently
- equally important
- finally
- following this
- further
- furthermore
- hence
- in addition
- in fact
- indeed
- lastly
- moreover
- next
- nor
- now
- previously
- simultaneously
- so too
- subsequently
- therefore
- thus
- too
- what's more

To Provide An EXAMPLE

- a case in point
- after all
- an analogy
- analogous to
- another way
- as an example
- as an illustration
- consider
- consider as an illustration
- for example
- for instance
- for instance
- for one thing
- in another case
- in fact
- in one example
- in order to clarify
- in other words
- in particular
- in the following manner
- in the same manner
- in this case
- in this situation
- in this specific instance
- more exactly
- namely
- on this occasion
- specifically
- such as
- suppose that
- take the case of
- that is
- to be exact
- to bring to light
- to clarify
- to demonstrate
- to exemplify
- to explain
- to illuminate
- to illustrate
- to put another way
- to show
- to take a case in point
- to take a case in point

To EMPHASIZE or INTENSIFY

- above all
- actually
- after all
- as a matter of fact
- certainly
- decidedly
- definitely
- equally important
- especially
- furthermore
- in fact
- increasingly important
- indeed
- more emphatically
- more important
- moreover
- most important of all
- most of all
- of great concern
- of major concern
- primarily
- significantly
- surely
- the crux of the matter
- the main issue
- the main problem
- the major reason
- there is no question that
- to be sure
- to emphasize
- to recapitulate
- very likely
- without a doubt
- without doubt
- without question

To Indicate EXCEPTION

- despite
- however
- in spite of
- nevertheless
- of course
- once in a while
- sometimes
- still
- yet

To ELABORATE

- actually
- by extension
- in short
- in other words
- to put it another way
- to put it bluntly
- to put it succinctly
- ultimately

To CONCEDE

- admittedly
- although it is true that
- granted
- I concede that
- of course
- naturally
- to be sure

To SUMMARIZE or CONCLUDE

- accordingly
- as a result
- as has been noted
- as I have said
- as I have shown
- consequently
- hence
- in brief
- in conclusion
- on the whole
- on the whole
- summing up
- therefore
- thus
- to conclude
- as a result
- consequently
- hence
- in conclusion, then
- in short
- in sum, then
- it follows, then
- so
- the upshot of all this is that
- therefore
- thus
- to sum up
- to summarize

To Connect CLAUSES***COORDINATION CONJUNCTIONS**

- and
- but
- for
- nor
- or
- so
- yet

To Connect CLAUSES cont.***SUBORDINATING CONJUNCTIONS**

- after
- although
- as
- as if
- as though
- because
- before
- even
- even if
- even though
- if
- in order that
- once
- rather than
- since
- so that
- than
- that
- though
- unless
- until
- when
- whenever
- while

*** NOTE:**

Conjunctions do more than simply link and connect ideas. Conjunctions combine clauses which transitional words cannot do. This is a significant difference between conjunctions and transitional words

Love is a Fallacy by Max Shulman

Cool was I and logical. Keen, calculating, perspicacious, acute and astute—I was all of these. My brain was as powerful as a dynamo, precise as a chemist's scales, as penetrating as a scalpel. And—think of it!—I only eighteen.

It is not often that one so young has such a giant intellect. Take, for example, Petey Bellows, my roommate at the university. Same age, same background, but dumb as an ox. A nice enough fellow, you understand, but nothing upstairs. Emotional type. Unstable. Impressionable. Worst of all, a faddist. Fads, I submit, are the very negation of reason. To be swept up in every new craze that comes along, to surrender oneself to idiocy just because everybody else is doing it—this, to me, is the acme of mindlessness. Not, however, to Petey.

One afternoon I found Petey lying on his bed with an expression of such distress on his face that I immediately diagnosed appendicitis. "Don't move," I said, "Don't take a laxative. I'll get a doctor."

"Raccoon," he mumbled thickly.

"Raccoon?" I said, pausing in my flight.

"I want a raccoon coat," he wailed.

I perceived that his trouble was not physical, but mental. "Why do you want a raccoon coat?"

"I should have known it," he cried, pounding his temples. "I should have known they'd come back when the Charleston came back. Like a fool I spent all my money for textbooks, and now I can't get a raccoon coat."

"Can you mean," I said incredulously, "that people are actually wearing raccoon coats again?"

"All the Big Men on Campus are wearing them. Where've you been?"

"In the library," I said, naming a place not frequented by Big Men on Campus.

He leaped from the bed and paced the room. "I've got to have a raccoon coat," he said passionately. "I've got to!"

"Petey, why? Look at it rationally. Raccoon coats are unsanitary. They shed. They smell bad. They weigh too much. They're unsightly. They—"

"You don't understand," he interrupted impatiently. "It's the thing to do. Don't you want to be in the swim?"

"No," I said truthfully.

"Well, I do," he declared. "I'd give anything for a raccoon coat. Anything!"

My brain, that precision instrument, slipped into high gear. "Anything?" I asked, looking at him narrowly.

"Anything," he affirmed in ringing tones.

I stroked my chin thoughtfully. It so happened that I knew where to get my hands on a raccoon coat. My father had had one in his undergraduate days; it lay now in a trunk in the attic back home. It also happened that Petey had something I wanted. He didn't have it exactly, but at least he had first rights on it. I refer to his girl, Polly Espy.

I had long coveted Polly Espy. Let me emphasize that my desire for this young woman was not emotional in nature. She was, to be sure, a girl who excited the emotions, but I was not one to let my heart rule my head. I wanted Polly for a shrewdly calculated, entirely cerebral reason.

I was a freshman in law school. In a few years I would be out in practice. I was well aware of the importance of the right kind of wife in furthering a lawyer's career. The successful lawyers I had observed were, almost without exception, married to beautiful, gracious, intelligent women. With one omission, Polly fitted these specifications perfectly.

Beautiful she was. She was not yet of pin-up proportions, but I felt that time would supply the lack. She already had the makings.

Gracious she was. By gracious I mean full of graces. She had an erectness of carriage, an ease of bearing, a poise that clearly indicated the best of breeding. At table her manners were exquisite. I had seen her at the Kozy Kampus Korner eating the specialty of the house—a sandwich that contained scraps of pot roast, gravy, chopped nuts, and a dipper of sauerkraut—without even getting her fingers moist.

Intelligent she was not. In fact, she veered in the opposite direction. But I believed that under my guidance she would smarten up. At any rate, it was worth a try. It is, after all, easier to make a beautiful dumb girl smart than to make an ugly smart girl beautiful.

“Petey,” I said, “are you in love with Polly Espy?”

“I think she's a keen kid,” he replied, “but I don't know if you'd call it love. Why?”

“Do you,” I asked, “have any kind of formal arrangement with her? I mean are you going steady or anything like that?”

“No. We see each other quite a bit, but we both have other dates. Why?”

“Is there,” I asked, “any other man for whom she has a particular fondness?”

“Not that I know of. Why?”

I nodded with satisfaction. “In other words, if you were out of the picture, the field would be open. Is that right?”

“I guess so. What are you getting at?”

“Nothing, nothing,” I said innocently, and took my suitcase out the closet.

“Where are you going?” asked Petey.

“Home for weekend.” I threw a few things into the bag.

“Listen,” he said, clutching my arm eagerly, “while you're home, you couldn't get some money from your old man, could you, and lend it to me so I can buy a raccoon coat?”

“I may do better than that,” I said with a mysterious wink and closed my bag and left.

“Look,” I said to Petey when I got back Monday morning. I threw open the suitcase and revealed the huge, hairy, gamy object that my father had worn in his Stutz Bearcat in 1925.

“Holy Toledo!” said Petey reverently. He plunged his hands into the raccoon coat and then his face. “Holy Toledo!” he repeated fifteen or twenty times.

“Would you like it?” I asked.

“Oh yes!” he cried, clutching the greasy pelt to him. Then a canny look came into his eyes. “What do you want for it?”

“Your girl.” I said, mincing no words.

“Polly?” he said in a horrified whisper. “You want Polly?”

“That’s right.”

He flung the coat from him. “Never,” he said stoutly.

I shrugged. “Okay. If you don’t want to be in the swim, I guess it’s your business.”

I sat down in a chair and pretended to read a book, but out of the corner of my eye I kept watching Petey. He was a torn man. First he looked at the coat with the expression of a waif at a bakery window. Then he turned away and set his jaw resolutely. Then he looked back at the coat, with even more longing in his face. Then he turned away, but with not so much resolution this time. Back and forth his head swiveled, desire waxing, resolution waning. Finally he didn’t turn away at all; he just stood and stared with mad lust at the coat.

“It isn’t as though I was in love with Polly,” he said thickly. “Or going steady or anything like that.”

“That’s right,” I murmured.

“What’s Polly to me, or me to Polly?”

“Not a thing,” said I.

“It’s just been a casual kick—just a few laughs, that’s all.”

“Try on the coat,” said I.

He complied. The coat bunched high over his ears and dropped all the way down to his shoe tops. He looked like a mound of dead raccoons. “Fits fine,” he said happily.

I rose from my chair. “Is it a deal?” I asked, extending my hand.

He swallowed. “It’s a deal,” he said and shook my hand.

I had my first date with Polly the following evening. This was in the nature of a survey; I wanted to find out just how much work I had to do to get her mind up to the standard I required. I took her first to dinner. “Gee, that was a delish dinner,” she said as we left the restaurant. Then I took her to a movie. “Gee, that was a marvy movie,” she said as we left the theatre. And then I took her home. “Gee, I had a sensaysh time,” she said as she bade me good night.

I went back to my room with a heavy heart. I had gravely underestimated the size of my task. This girl’s lack of information was terrifying. Nor would it be enough merely to supply her with information. First she had to be taught to think. This loomed as a project of no small dimensions, and at first I was tempted to give her back to Petey. But then I got to thinking about her abundant physical charms and about the way she entered a room and the way she handled a knife and fork, and I decided to make an effort.

I went about it, as in all things, systematically. I gave her a course in logic. It happened that I, as a law student, was taking a course in logic myself, so I had all the facts at my fingertips. “Poll,” I said to her when I picked her up on our next date, “tonight we are going over to the Knoll and talk.”

“Oo, terrific,” she replied. One thing I will say for this girl: you would go far to find another so agreeable.

We went to the Knoll, the campus trysting place, and we sat down under an old oak, and she looked at me expectantly. “What are we going to talk about?” she asked.

“Logic.”

She thought this over for a minute and decided she liked it. “Magnif,” she said.

“Logic,” I said, clearing my throat, “is the science of thinking. Before we can think correctly, we must first learn to recognize the common fallacies of logic. These we will take up tonight.”

“Wow-dow!” she cried, clapping her hands delightedly.

I winced, but went bravely on. “First let us examine the fallacy called Dicto Simpliciter.”

“By all means,” she urged, batting her lashes eagerly.

“Dicto Simpliciter means an argument based on an unqualified generalization. For example: Exercise is good. Therefore everybody should exercise.”

“I agree,” said Polly earnestly. “I mean exercise is wonderful. I mean it builds the body and everything.”

“Polly,” I said gently, “the argument is a fallacy. Exercise is good is an unqualified generalization. For instance, if you have heart disease, exercise is bad, not good. Many people are ordered by their doctors not to exercise. You must qualify the generalization. You must say exercise is usually good, or exercise is good for most people. Otherwise you have committed a Dicto Simpliciter. Do you see?”

“No,” she confessed. “But this is marvy. Do more! Do more!”

“It will be better if you stop tugging at my sleeve,” I told her, and when she desisted, I continued. “Next we take up a fallacy called Hasty Generalization. Listen carefully: You can’t speak French. Petey Bellows can’t speak French. I must therefore conclude that nobody at the University of Minnesota can speak French.”

“Really?” said Polly, amazed. “Nobody?”

I hid my exasperation. “Polly, it’s a fallacy. The generalization is reached too hastily. There are too few instances to support such a conclusion.”

“Know any more fallacies?” she asked breathlessly. “This is more fun than dancing even.”

I fought off a wave of despair. I was getting nowhere with this girl, absolutely nowhere. Still, I am nothing if not persistent. I continued. “Next comes Post Hoc. Listen to this: Let’s not take Bill on our picnic. Every time we take him out with us, it rains.”

“I know somebody just like that,” she exclaimed. “A girl back home—Eula Becker, her name is. It never fails. Every single time we take her on a picnic—”

“Polly,” I said sharply, “it’s a fallacy. Eula Becker doesn’t cause the rain. She has no connection with the rain. You are guilty of Post Hoc if you blame Eula Becker.”

“I’ll never do it again,” she promised contritely. “Are you mad at me?”

I sighed. “No, Polly, I’m not mad.”

“Then tell me some more fallacies.”

“All right. Let’s try Contradictory Premises.”

“Yes, let’s,” she chirped, blinking her eyes happily.

I frowned, but plunged ahead. “Here’s an example of Contradictory Premises: If God can do anything, can He make a stone so heavy that He won’t be able to lift it?”

“Of course,” she replied promptly.

“But if He can do anything, He can lift the stone,” I pointed out.

“Yeah,” she said thoughtfully. “Well, then I guess He can’t make the stone.”

“But He can do anything,” I reminded her.

She scratched her pretty, empty head. “I’m all confused,” she admitted.

“Of course you are. Because when the premises of an argument contradict each other, there can be no argument. If there is an irresistible force, there can be no immovable object. If there is an immovable object, there can be no irresistible force. Get it?”

“Tell me more of this keen stuff,” she said eagerly.

I consulted my watch. “I think we’d better call it a night. I’ll take you home now, and you go over all the things you’ve learned. We’ll have another session tomorrow night.”

I deposited her at the girls’ dormitory, where she assured me that she had had a perfectly terrific evening, and I went glumly home to my room. Petey lay snoring in his bed, the raccoon coat huddled like a great hairy beast at his feet. For a moment I considered waking him and telling him that he could have his girl back. It seemed clear that my project was doomed to failure. The girl simply had a logic-proof head.

But then I reconsidered. I had wasted one evening; I might as well waste another. Who knew? Maybe somewhere in the extinct crater of her mind a few embers still smoldered. Maybe somehow I could fan them into flame. Admittedly it was not a prospect fraught with hope, but I decided to give it one more try.

Seated under the oak the next evening I said, “Our first fallacy tonight is called Ad Misericordiam.”

She quivered with delight.

“Listen closely,” I said. “A man applies for a job. When the boss asks him what his qualifications are, he replies that he has a wife and six children at home, the wife is a helpless cripple, the children have nothing to eat, no clothes to wear, no shoes on their feet, there are no beds in the house, no coal in the cellar, and winter is coming.”

A tear rolled down each of Polly’s pink cheeks. “Oh, this is awful, awful,” she sobbed.

“Yes, it’s awful,” I agreed, “but it’s no argument. The man never answered the boss’s question about his qualifications. Instead he appealed to the boss’s sympathy. He committed the fallacy of Ad Misericordiam. Do you understand?”

“Have you got a handkerchief?” she blubbered.

I handed her a handkerchief and tried to keep from screaming while she wiped her eyes. “Next,” I said in a carefully controlled tone, “we will discuss False Analogy. Here is an example: Students should be allowed to look at their textbooks during examinations. After all, surgeons have X-rays to guide them during an operation, lawyers have briefs to guide them during a trial, carpenters have blueprints to guide them when they are building a house. Why, then, shouldn’t students be allowed to look at their textbooks during an examination?”

“There now,” she said enthusiastically, “is the most marvy idea I’ve heard in years.”

“Polly,” I said testily, “the argument is all wrong. Doctors, lawyers, and carpenters aren’t taking a test to see how much they have learned, but students are. The situations are altogether different, and you can’t make an analogy between them.”

“I still think it’s a good idea,” said Polly.

“Nuts,” I muttered. Doggedly I pressed on. “Next we’ll try Hypothesis Contrary to Fact.”

“Sounds yummy,” was Polly’s reaction.

“Listen: If Madame Curie had not happened to leave a photographic plate in a drawer with a chunk of pitchblende, the world today would not know about radium.”

“True, true,” said Polly, nodding her head “Did you see the movie? Oh, it just knocked me out. That Walter Pidgeon is so dreamy. I mean he fractures me.”

“If you can forget Mr. Pidgeon for a moment,” I said coldly, “I would like to point out that statement is a fallacy. Maybe Madame Curie would have discovered radium at some later date. Maybe somebody else would have discovered it. Maybe any number of things would have happened. You can’t start with a hypothesis that is not true and then draw any supportable conclusions from it.”

“They ought to put Walter Pidgeon in more pictures,” said Polly, “I hardly ever see him any more.”

One more chance, I decided. But just one more. There is a limit to what flesh and blood can bear. “The next fallacy is called Poisoning the Well.”

“How cute!” she gurgled.

“Two men are having a debate. The first one gets up and says, ‘My opponent is a notorious liar. You can’t believe a word that he is going to say.’ ... Now, Polly, think. Think hard. What’s wrong?”

I watched her closely as she knit her creamy brow in concentration. Suddenly a glimmer of intelligence—the first I had seen—came into her eyes. “It’s not fair,” she said with indignation. “It’s not a bit fair. What chance has the second man got if the first man calls him a liar before he even begins talking?”

“Right!” I cried exultantly. “One hundred per cent right. It’s not fair. The first man has poisoned the well before anybody could drink from it. He has hamstringed his opponent before he could even start ... Polly, I’m proud of you.”

“Pshaws,” she murmured, blushing with pleasure.

“You see, my dear, these things aren’t so hard. All you have to do is concentrate. Think—examine—evaluate. Come now, let’s review everything we have learned.”

“Fire away,” she said with an airy wave of her hand.

Heartened by the knowledge that Polly was not altogether a cretin, I began a long, patient review of all I had told her. Over and over and over again I cited instances, pointed out flaws, kept hammering away without letup. It was like digging a tunnel. At first, everything was work, sweat, and darkness. I had no idea when I would reach the light, or even if I would. But I persisted. I pounded and clawed and scraped, and finally I was rewarded. I saw a chink of light. And then the chink got bigger and the sun came pouring in and all was bright.

Five grueling nights with this took, but it was worth it. I had made a logician out of Polly; I had taught her to think. My job was done. She was worthy of me, at last. She was a fit wife for me, a proper hostess for my many mansions, a suitable mother for my well-heeled children.

It must not be thought that I was without love for this girl. Quite the contrary. Just as Pygmalion loved the perfect woman he had fashioned, so I loved mine. I decided to acquaint her with my feelings at our very next meeting. The time had come to change our relationship from academic to romantic.

“Polly,” I said when next we sat beneath our oak, “tonight we will not discuss fallacies.”

“Aw, gee,” she said, disappointed.

“My dear,” I said, favoring her with a smile, “we have now spent five evenings together. We have gotten along splendidly. It is clear that we are well matched.”

“Hasty Generalization,” said Polly brightly.

“I beg your pardon,” said I.

“Hasty Generalization,” she repeated. “How can you say that we are well matched on the basis of only five dates?”

I chuckled with amusement. The dear child had learned her lessons well. “My dear,” I said, patting her hand in a tolerant manner, “five dates is plenty. After all, you don’t have to eat a whole cake to know that it’s good.”

“False Analogy,” said Polly promptly. “I’m not a cake. I’m a girl.”

I chuckled with somewhat less amusement. The dear child had learned her lessons perhaps too well. I decided to change tactics. Obviously the best approach was a simple, strong, direct declaration of love. I paused for a moment while my massive brain chose the proper word. Then I began:

“Polly, I love you. You are the whole world to me, the moon and the stars and the constellations of outer space. Please, my darling, say that you will go steady with me, for if you will not, life will be meaningless. I will languish. I will refuse my meals. I will wander the face of the earth, a shambling, hollow-eyed hulk.”

There, I thought, folding my arms, that ought to do it.

“Ad Misericordiam,” said Polly.

I ground my teeth. I was not Pygmalion; I was Frankenstein, and my monster had me by the throat. Frantically I fought back the tide of panic surging through me; at all costs I had to keep cool.

“Well, Polly,” I said, forcing a smile, “you certainly have learned your fallacies.”

“You’re darn right,” she said with a vigorous nod.

“And who taught them to you, Polly?”

“You did.”

“That’s right. So you do owe me something, don’t you, my dear? If I hadn’t come along you never would have learned about fallacies.”

“Hypothesis Contrary to Fact,” she said instantly.

I dashed perspiration from my brow. “Polly,” I croaked, “you mustn’t take all these things so literally. I mean this is just classroom stuff. You know that the things you learn in school don’t have anything to do with life.”

“Dicto Simpliciter,” she said, wagging her finger at me playfully.

That did it. I leaped to my feet, bellowing like a bull. “Will you or will you not go steady with me?”

“I will not,” she replied.

“Why not?” I demanded.

“Because this afternoon I promised Petey Bellows that I would go steady with him.”

I reeled back, overcome with the infamy of it. After he promised, after he made a deal, after he shook my hand! “The rat!” I shrieked, kicking up great chunks of turf. “You can’t go with him, Polly. He’s a liar. He’s a cheat. He’s a rat.”

“Poisoning the Well,” said Polly, “and stop shouting. I think shouting must be a fallacy too.”

With an immense effort of will, I modulated my voice. “All right,” I said. “You’re a logician. Let’s look at this thing logically. How could you choose Petey Bellows over me? Look at me—a brilliant student, a tremendous intellectual, a man with an assured future. Look at Petey—a knothed, a jitterbug, a guy who’ll never know where his next meal is coming from. Can you give me one logical reason why you should go steady with Petey Bellows?”

“I certainly can,” declared Polly. “He’s got a raccoon coat.”

The Writer/Speaker

Whether consciously or sub-consciously, your audience wants to know what your motives are for your communication. If you don't make it clear why you are presenting information, some will assume you are not being totally candid or are hiding something. Members of your audience may ask themselves:

- Are you providing information? Trying to educate? Making a call for action? Trying to entertain?
- Are you attempting to persuade others to change a perspective or firmly held belief?
- Are you presenting ideas for problem solving or analysis?

The way in which the identity of the writer (or speaker) affects the argument is **ethos**. The audience wants to know who they are dealing with. So make sure you clarify:

- **Who** you are; **why** you are competent to speak on the issue; and **where** your authority comes from.

Your audience will be trying to figure out your motives and what you believe, value, and are assuming. This information helps them determine your **credibility** and **reliability** and decide whether you are being sincere.

The Audience

When you communicate, in writing or verbally, you need to understand your audience. Knowing who you're speaking to helps you avoid using technical terms when speaking to lay people, or "dumbing down" the content if your message is intended for professionals. Things to consider here include:

- What are the audience's expectations? How will they use the information you provide?
- What is the audience hoping to take away after reading/listening?
- Why are you communicating to this audience in the first place?

This part of the triangle is concerned with appealing to the emotions of the audience, which is **pathos**. The audience needs to be moved by what you are saying. Ask yourself:

- What emotion do you want to evoke? Fear, trust, loyalty...?
- Do you have shared values you want to draw on?
- How do your audience's beliefs fit with your message?

Connecting with your audience through pathos is a strong means of gaining support.

The Context

Finally, your audience analyzes the content and circumstances of your communication.

- What events preceded the communication? What types of arguments are used?
- Are they logical and well thought out? How are they delivered?
- Where is the document or speech delivered? Is this communication necessary?

Here the emphasis is on logic and reason, or **logos**. Your audience needs to be able to follow what you are saying for it to be believable. Ask yourself:

- Have I presented a logical, well-constructed argument? How do I support my claims?
- What evidence do I have? What are the counterarguments?

The Oedipus Trilogy: Still Relevant Today?

An Abridged and Adapted Version of Sophocles' Play* by Nick Bartel, 1999
(Intended for use as Readers' Theater in the Junior - Senior High School Classroom)

Characters:

Oedipus, King of Thebes
Jocasta, His Wife
Creon, His Brother-in-Law
Teiresias, an Old Blind Prophet
A Priest
First Messenger
Second Messenger
A Herdsman
A Chorus of Old Men of Thebes (three or more chorus members)
[Non-Speaking Parts] Servants of Oedipus (2)
Children and young priests who pray; one leads Teiresias
Antigone and Ismene, daughters of Oedipus

Scene: In front of Oedipus' palace in Thebes. To the right is an altar where a priest stands with a crowd of children in sorrowful prayer. Oedipus emerges from the palace door. The chorus is on the left.

Oedipus: Children, why do you sit here with such sorrow, crying out to the gods? The town is filled with the sounds of hymns and smells of incense! I, whom all men call the Great, came out to learn of this myself. [He turns to the priest.] You're old and they are young. Come, speak for them. What do you fear or want that you sit here crying out? I'm willing to give all that you may need.

Priest: Lord Oedipus, these innocent children and I, the priest of Zeus, we come to pray at your altars. King, you have seen our city tossing like a wrecked ship in a storm. It can scarcely lift its prow out of the depths, out of the bloody surf. A disease is upon the plants of the earth and on the cattle in our fields. A blight is on our women that no children are born to them. Our city is emptied of its people while black Death reaps the harvest of our tears. We have come to speak to you, o king. You came and saved our city, and freed us from the monster Sphinx who enslaved us. This you did by your wisdom; some God was by your side. Oedipus, greatest in all men's eyes, we pray, find some strength again and rescue our city. Perhaps you'll hear a wise word whispered by some God, or in any human way you know. Noblest of men, keep our city from sinking. This land of ours calls you its savior since you saved it once. Before you brought us luck; help us again in this misfortune.

Oedipus: I pity you, children. I know you all are sick, yet not one of you suffers as much as I. My heart grieves and I have wept many tears due to this. I have thought of only one hope, one remedy: I sent Creon, my brother-in-law, to ask Apollo at his temple how I could save this city. He is gone far longer than he needed for the journey. But when he comes, then I shall do all the God commands.

Priest: Thank you for your kind words. Look, your servants signal that Creon is coming now.

Oedipus: His face is bright! O holy Lord Apollo, grant that his news will also be bright and will bring us comfort! [Creon enters.] Lord Creon, my good brother, what is the word you bring us from the God?

Creon: A good word. Apollo commanded us to drive out a pollution from our land, a pollution that is nourished here. Drive it out and we are saved.

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Oedipus: How shall it be done?

Creon: By banishing a man or by taking blood, for it is a murder's guilt that holds our city in this destructive storm.

Oedipus: Who is this man whose fate the God reveals?

Creon: My lord, before you came to guide us, we had a king called Laius. Apollo commanded that someone punish this dead man's murderers.

Oedipus: Where are they? Where would a trace of this old crime be found?

Creon: The clue is in this land, so said the God.

Oedipus: Where did this murder take place?

Creon: The king was on a trip, but never returned.

Oedipus: Was there no messenger, no fellow traveler who knew what happened?

Creon: They were all killed, except one. He fled in fear and he could tell us nothing in clear terms of what he knew. Nothing, but one thing.

Oedipus: What was that? If we had a clue, we might discover more.

Creon: This man said that the robbers were many; it was not a single man's doing. Because of the riddling Sphinx, we neglected the mysterious crime and sought a solution to the troubles before us. That was long ago, before you came.

Oedipus: I swear by Apollo that I will bring this to light again. Whoever he was that killed the king may readily wish to kill me with his murderous hand! Children, go now. I will do what is needed. God will decide whether we prosper or remain in sorrow.
[Exit all but the chorus.]

Chorus: [Original text, lines 150 - 204.]

What is the sweet voice from the shrine of Apollo, rich in gold, that I have heard?

I am wracked with doubt and fear, and in trembling hold my heart, and

I worship full of fears for what will pass throughout the years.

No spear have we to drive away the plague; no children are begotten.

Our sorrows are without number; mighty Zeus, are we forgotten?

In unnumbered deaths dies the city; those children born lie dead on naked earth without pity.

Gray haired mothers and wives stand at the altar with hymns to Father Zeus to spare our lives.

[Oedipus returns.]

Oedipus: [Original text, lines 205 - 265.]

Hear my words, citizens of Thebes, for in them you will find strength. I command that whoever among you knows the murderer of Laius, tell everything. In telling there shall be no punishment, but the murderer shall be banished to save our land. Or if you know the murderer, speak the truth, for I will pay and be grateful, too. But if you keep silent, beware! I forbid any to welcome him or let him join in sacrifice or offering to the gods, or give him water. I command all to drive him from your homes, since he is our pollution. I stand as champion of the God and of the man who

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died. Upon the murderer I invoke this curse: may he live out his life in misery to miserable doom! A good man is dead. Since I am now the holder of his office and have his bed and wife that once was his, I will defend him as I would my own father. Those who do not obey me, may the Gods grant no crops springing from the ground they plow nor children to their women! May a fate like this, or one still worse, consume them!

Chorus: I neither killed the king, nor know the killer. But since Apollo set the task, it is his part to tell who the man is. Blind old Teiresias can see what Apollo sees. If you inquire of him, you might find out most clearly.

Oedipus: Yes! I have already sent for the prophet.

Chorus: Look. Here comes the godly prophet guided by your men.
[Teiresias enters led by a little boy. - Original text, line 289.]

Oedipus: Teiresias, you know much - things teachable and things not to be spoken, things of the heavens and earth. You have no eyes, but in your mind you know what a plague holds our city. My lord, you alone can rescue us. We should learn the names of those who killed King Laius and kill them or expel them from our country. Do not withhold from us the oracles from birds, or any other way of prophecy within your skill; save yourself and the city, and save me. End this pollution that lies on us because of this dead man. We are in your hands.

Teiresias: Alas, how terrible is wisdom when it turns against you! Let me go home. It will be easiest for us both to go no further in this.

Oedipus: You would rob us of your gift of prophecy? Do you have no care for law nor love of your city Thebes who reared you?

Teiresias: Yes, but I see that your own words lead you to error. Therefore I must fear for mine.

Oedipus: For God's sake, if you know anything, do not turn from us.

Teiresias: All of you here know nothing. I will not bring our troubles to the light of day.

Oedipus: What do you mean? You know something and refuse to speak! Would you betray us and destroy the city?

Teiresias: I will not bring this pain upon us both.

Oedipus: Tell us, you villain!

Teiresias: Of themselves things will come, even if I breathe no word of them.

Oedipus: Since they will come, tell them to me.

Teiresias: I will say nothing further. Let your temper rage as wildly as you will.

Oedipus: Indeed I am angry. You must be a conspirator in the deed. If you had eyes, I would have said that you alone murdered him!

Teiresias: Yes? Then I warn you faithfully to keep your word and from this day forth to speak no

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word of greeting to these people nor me. You are the land's pollution.

Oedipus: How shamelessly you taunt me. Do you think you will escape?

Teiresias: You have made me speak against my will.

Oedipus: Speak what? Tell me again that I may learn it better.

Teiresias: Did you not understand before? Would you provoke me into speaking? You are the murderer of the king.

Oedipus: You shall not lie like this and stay unpunished.

Teiresias: I say that with those you love best you live in foulest shame and do not see where you are wrong.

Oedipus: Do you think you can talk like this and live to laugh at it hereafter? You are blind in mind and ears as well as in your eyes.

Teiresias: You are a poor wretch to pile upon me insults which everyone soon will heap upon you.

Oedipus: Was this your own design or was it Creon's?

Teiresias: Your ruin comes not from Creon, but from yourself.

Oedipus: My one-time friend Creon attacks me secretly for wealth and power. He wants to drive me out and devises this trick with this beggar who has only eyes for his own gains, but blindness in his skill. Before I defeated the Sphinx by answering its riddle. Where was your gift of prophecy then? I came and stopped her. Mine was no knowledge got from birds. And now you expel me, because you think that you will find a place by Creon's throne!

Chorus: We look on this man's words and yours, and find you have both spoken in anger.

Teiresias: I have the right to speak in my defense against you. I live in the service of Apollo, not in yours nor Creon's. Listen to me. You have called me blind, but you have your eyes but see not where you are in sin. Do you know who your parents are? And of the multitude of other evils between you and your children, you know nothing.

Oedipus: Go out of my house at once and be damned! I did not know you would talk like a fool.

Teiresias: I am a fool, then, but to your parents, wise. This day will show you your birth and will destroy you. [To the audience] In name he is an outsider, but soon he will be shown to be a citizen, a true native of Thebes. And he'll have no joy in the discovery. He will exchange blindness for sight and poverty for riches. He shall be proved father and brother both to his own children in his house. To the one who gave him birth, a son and a husband both. [Teiresias and Oedipus exit separately. - Original Text, line 452]

Chorus:

By Delphi's oracle, who is proclaimed
The doer of deeds that remains unnamed?

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Now is the time for him to run,
The prophet has spread such confusion.
Truly Zeus and Apollo are wise,
But amongst men there is no judgment of truth or lies.
I'll find no fault with the king till proven beyond a doubt,
For he saved us from the Sphinx and helped us out. [Creon enters.]

Creon: Citizens, I have come because I heard scandalous words spread about me by the king. I am no traitor to my city nor to my friends.

Chorus: Perhaps it was a burst of anger with no judgment. Here comes the king now.
[Oedipus enters . - Original text, line 493.]

Oedipus: You dare come here after you tried to rob me of my crown? What made you lay a plot like this against me? Did you think a criminal would not be punished because he is my kinsman?

Creon: Will you listen to words and then pass judgment? Of what offense am I guilty?

Oedipus: Did you or did you not urge me to send for this prophetic mumbler?

Creon: I did.

Oedipus: How long ago is it since Laius vanished - died - was murdered?

Creon: It was long, a long, long time ago.

Oedipus: Did the prophet ever say a word about me then? Why didn't our wise friend say something then?

Creon: I don't know. When I know nothing, I usually hold my tongue.

Oedipus: As my brother-in-law, you have had a share in ruling of this country. And you have proven yourself a false friend. I should kill you!

Creon: [Original text, line 564.] Consider this. Would any man be king in constant fear, when he could live in peace and quiet, and have no less power? I have no desire to have the responsibilities of a king. Now I am carefree. You give me all I want. The prizes are all mine: riches, respect and honor, and without fear. Why should I let all this go? I would never dare to join a plot. Do you look for proof? Then go to the oracle and ask if they are as I told you. If you discover I plotted together with the seer, sentence me to death, not by your vote alone, but by my own as well. Don't throw away an honest friend. In time you will know all with certainty; time is the only test of honest men. In one day you can know a villain.

Chorus: His words are wise, king. Those who are quick of temper are not safe. But stop, my lords! Here just in time I see Jocasta coming from the house. With her help you can settle the quarrel that now divides you. [Enters Jocasta, queen and wife of Oedipus. - Original text, line 614.]

Jocasta: Are you not ashamed to start a private feud when the country is suffering?

Creon: My sister, your husband thinks he has the right to do me wrong. He has but to choose

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how to make me suffer: by banishing me or killing me.

Jocasta: I beg you, Oedipus, trust him. Spare him for the sake of his oath to God, for my sake.

Chorus: Be gracious, be merciful, we beg of you. Respect him. He has been your friend for years.

Oedipus: This request of yours really requests my death or banishment. Well, let him go then. Wherever he is, I shall hate him.

Creon: I'll go, and they have known my innocence. Your temper is your own worst enemy.
[Creon exits. - Original text, line 655.]

Chorus: Quickly, lady, take him inside.

Jocasta: Yes, when I've found out what was the matter. What was the story that angered the king so?

Chorus: I think it best, in the interest of the country, to leave this alone.

Jocasta: Tell me, my lord, I beg of you. What was it that roused your anger so?

Oedipus: It was Creon and the plots he laid against me. Creon says that I am the murderer of Laius.

Jocasta: Does he speak from knowledge or hearsay?

Oedipus: He sent this rascal prophet to me. He keeps his own mouth clean of any guilt.

Jocasta: [Original text, line 680.] Then you have no need to worry about this matter. Listen, and learn from me: no human being is gifted in the art of prophecy. Of that I'll offer you proof. There was an oracle once that came to Laius, and it told him that it was fate that he should die a victim at the hands of his own son, a son to be born of Laius and me. But, see, the king was killed by foreign highway robbers at a place where three roads meet - so the story goes. And for the son, before three days were out after his birth King Laius pierced his ankles and had him cast out upon a hillside to die. So Apollo failed to fulfill his oracle to the son, that he should kill his father. And to Laius also prophecy proved false: the thing he feared, death at his son's hands, never came to pass. So clear and false were the oracles. Give them no heed, I say.

Oedipus: O dear Jocasta, as I hear this from you, I could go mad.

Jocasta: What makes you speak like this?

Oedipus: I thought I heard you say that Laius was killed at a crossroads.

Jocasta: That was the story.

Oedipus: Where is this place?

Jocasta: In the country where the road splits, one road from Delphi, another to Daulia.

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Oedipus: How long ago was this?

Jocasta: It was just before you came to our city to rule us. What is it, Oedipus, that's on your mind?

Oedipus: What is it Zeus, that you do with me? Tell me, Jocasta, of Laius. How did he look? How old or young was he?

Jocasta: He was a tall man and his hair was gray, nearly white. He looked a lot like you.

Oedipus: I think I have called curses on myself in ignorance.

Jocasta: What do you mean? I am terrified when I look at you!

Oedipus: Tell me one more thing. Did he travel with many servants, or a few?

Jocasta: There were five. Laius rode in a carriage with a coachman.

Oedipus: It's plain - it's plain - who told you of what happened?

Jocasta: The only servant that escaped safely home.

Oedipus: Is he part of the household now?

Jocasta: No. When he came home again and saw you king and Laius was dead, he begged that I should send him to the fields to be my shepherd. So I sent him away.

Oedipus: O, how I wish that he could come back quickly!

Jocasta: He can. Why is your heart so set on this?

Oedipus: O dear Jocasta, I am full of fears that I have spoken far too much; and therefore wish to see this shepherd.

Jocasta: He will come. But Oedipus, let me know what bothers you.

Oedipus: [Original text, lines 742 - 805] Polybus was my father, king of Corinth. I was respected by the citizens in Corinth and had a good life. And then a strange thing happened. There was a dinner and at it a drunken man accused me of being a bastard. I was furious, but held my temper. The next day I asked my parents about it. They were insulted by it, as was I. I went to the Oracle to learn more, and Apollo foretold of horrors to befall me: that I was doomed to lie with my mother and be the murderer of my father. When I heard this I fled so that the terrible prophecies would not come true. As I journeyed, I came to the place where, as you tell me, Laius met with his death. Wife, I will tell you the whole truth. When I was near the crossroads going on foot, I encountered a servant and a carriage with a man in it, just like you told me. The one who led the way, and the old man himself, wanted to push me out of the road by force. I became angry and struck the coachman who was pushing me. When the old man saw this he struck me on the head from his carriage with a two-pointed staff. I struck him back and he rolled out. And then I killed them all. Was there any tie between this man and Laius? It is I who have cursed myself and pollute the bed of him I killed. O no, no, no - O holy God on high, may I never see that day!

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Chorus: Sir, we too fear these things. But until you see this man face to face and hear his story, have hope.

Jocasta: And when he comes, what do you want with him?

Oedipus: If I find that his story is the same as yours, I at least will be clear of this guilt. You said that he spoke of highway robbers who killed Laius. Now if he used the plural number, it was not I who killed him. One man cannot be the same as many. But if he speaks of a man traveling alone, then guilt points to me.

Jocasta: I will send for him quickly. But he cannot prove the prophecy, for that poor creature did not kill him surely, for he died himself first on the hillside. So as far as prophecy goes, don't be worried about it. [They exit. - Original text, line 835.]

Chorus: I pray that I may keep pure in word and deed and follow the laws made in the clear air of heaven.

Out of pride is born the tyrant.

The man who is arrogant and does not fear the gods

And blasphemes in the holy places

Must fall to an evil fate.

I shall not cease to hold the God as my champion!

O Zeus, if you are rightly called the Almighty, the ruler of mankind, look to these things.

If the oracles are forgotten and slighted,

Apollo is diminished

And man turns his face away from heaven, not raising his voice in prayerful song. [Jocasta enters carrying garlands of flowers. She is with a servant.]

Jocasta: Princes of the land, I will go to the God's temples, bringing garlands and gifts of incense. Oedipus excites himself too much. May they grant that we escape free of the curse. Now when we look to him we are all afraid; he's captain of our ship and he is frightened. [Messenger enters. - Original text, line 888.]

Messenger: God bless you, lady.

Jocasta: God bless you, sir. What do you want of us? What have you to tell us?

Messenger: Good news, lady. Good for your household and for your husband.

Jocasta: What is your news? Who sent you to us?

Messenger: I come from Corinth and the news I bring will please you. Perhaps pain you a little, too.

Jocasta: What is this news with a double meaning?

Messenger: King Polybus is dead. The people there want Oedipus to be their king.

Jocasta [to the servant]: Be quick and run to the King with the news! Oracles of the Gods, where are you now? It was from this man Oedipus fled, and now he is dead - and not killed by Oedipus! [Oedipus enters. - Original text, line 915.]

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Oedipus: Dearest Jocasta, why have you sent for me?

Jocasta: This man is from Corinth and he tells that your father Polybus is dead and gone.

Oedipus: What's this you say? Is he dead by foul play or sickness?

Messenger: A small thing will put old bodies to rest. He died of old age.

Oedipus: [Original text, line 930.] Ha! O dear Jocasta, why should one believe in prophecies? Why look to the birds screaming overhead. They prophesied that I should kill my father! But he is dead and buried deep in the earth. And I stand here never having raised a hand against him. The oracles, they are worthless!

Jocasta: That I told you before now. What has a man to fear when life is ruled by chance, and the future is unknowable? The best way is to take life as it comes.

Oedipus: But surely I must fear my mother's bed?

Messenger: Who is the woman that makes you afraid?

Oedipus: Once a prophecy said that I should lie with my own mother and take the blood of my own father. So for these long years I've lived away from Corinth. How I missed my parents.

Messenger: This was the fear that drove you out of Corinth?

Oedipus: I did not wish to kill my father.

Messenger: It's plain that all your fears are empty. Polybus was no kin to you in blood.

Oedipus: What? Was not Polybus my father?

Messenger: No more than I!

Oedipus: Why then did he call me son?

Messenger: He took you as a gift from these hands of mine.

Oedipus: Was I a child you bought or found when I was given to him?

Messenger: On the slopes outside of town you were found. I was shepherd then, and the man that saved your life, son.

Oedipus: What was wrong with me when you took me in your arms?

Messenger: Your ankles should be witnesses.

Oedipus: Why do you speak of that old pain?

Messenger: I loosed you; the tendons of your feet were pierced and tied together... But the man who gave you to me has more knowledge than I.

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Oedipus: Then you yourself did not find me? You took me from someone else?

Messenger: Yes, from another shepherd. He was Laius' man.

Oedipus: Do any of you know about this man? Jocasta, do you know about this man whom we have sent for? Is he the man he mentions?

Jocasta: Why ask of whom he spoke? Don't pay it any attention. I beg you - do not hunt this out - I beg you, if you have any care for your own life. What I am suffering is enough.

Oedipus: Take courage. If my mother was a slave... I must know the truth.

Jocasta: My Oedipus, God help you! Keep from you the knowledge of who you are!

Oedipus: Here, someone go and fetch the shepherd for me.

Jocasta: O Oedipus, unhappy Oedipus! That is all I can call you... The last thing I shall ever call you. [Jocasta exits. - Original text, line 1038.]

Chorus: Why has the queen gone in wild grief, Oedipus, rushing from us? I fear that from her silence will break a storm.

Oedipus: Let break what will, but find the secret of my birth. Was my mother a humble slave, or... [Enter an old man, led by Oedipus' servants.]

Oedipus: I think this is the herdsman we were seeking.

Messenger: This is he.

Oedipus: Old man, look at me and tell me what I ask you. Were you ever a servant of King Laius?

Herdsman: I was. Most of my life was spent among the flocks.

Oedipus: This man here, have you had any dealings with him?

Herdsman: No, not that I call to mind.

Messenger: Do you remember giving me a child to bring up as my foster child?

Herdsman: Why do you ask this question?

Messenger: Look, old man, here he is - here's the man who was that child!

Herdsman: Damn you! Hold your tongue you meddling fool!

Oedipus: No, no, old man. Don't find fault with him.

Herdsman: He speaks out of ignorance.

Oedipus: If you won't talk, pain will encourage your tongue.

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Herdsmen: O please, sir, don't hurt an old man, sir.

Oedipus [to his servants]: Here, twist his hands behind him.

Herdsmen: Why? What do you want to know?

Oedipus: You gave him a child...?

Herdsmen: I did. I wish I'd died that day.

Oedipus: You will die now unless you tell me the truth!

Herdsmen: And I'll die far worse if I should tell you.

Oedipus: Where did you get this child from? Was it your own or did you get it from another?

Herdsmen: Not my own. I beg you, master, please don't ask me more.

Oedipus: You're a dead man if I ask you again.

Herdsmen: It was from the house of Laius.

Oedipus: A slave? Or born in wedlock?

Herdsmen: O God, I am on the brink of frightful speech.

Oedipus: And I of frightful hearing. But I must hear!

Herdsmen: The child was his child, but your wife would tell you best how all this was.

Oedipus: She gave it to you?

Herdsmen: Yes, my lord.

Oedipus: Its mother was so hard-hearted?

Herdsmen: Aye, my lord, through fear of evil oracles. They said that he should kill his parents.

Oedipus: How was it that you gave it away to this old man?

Herdsmen: I pitied it, and thought I could send it off to another country. But he saved it for the most terrible troubles. If you are the man he says you are, you were born to misery.

Oedipus: O, O, O, Light of the sun, let me look upon you no more. Cursed is my life.
[Exit all but the Chorus. A messenger enters. - Original text, line 1182.]

Second messenger: O princes, our glorious queen Jocasta is dead.

Chorus: Unfortunate woman! How?

Second Messenger: By her own hand. The worst of what was done you cannot know. When she

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came raging into the house she went straight to her marriage bed tearing her hair with both hands and crying to Laius. Then Oedipus burst upon us shouting and he begged us, "Give me a sword!" Into the room he rushed and saw his wife hanging, the twisted rope around her neck. He cried out fearfully and cut the dangling noose. Then, as she lay on the ground, ... what happened after was terrible to see. He tore the brooches from her and lifted them up high and dashed them into his own eyeballs, shrieking out such things as: "They will never see the crime I have committed. Dark eyes, now in the days to come look on forbidden faces, do not recognize those whom you long for." And he struck his eyes again and again. With every blow blood spurted down his cheeks.

Chorus: How is he now? Is he now at peace from his pain?

Second Messenger: He shouts for someone to show him to the men of Thebes - his father's killer, and his mother's - no I cannot say the forbidden word. [The blinded Oedipus enters. - Original text, line 1255.]

Chorus: This is a terrible sight. Wretched king, what madness came upon you! I pity you, but I cannot look in your face. I shudder at the sight of you.

Oedipus: O, O the pain! Where do my poor legs take me? Darkness! Horror of darkness enfolding, madness and stabbing pain and guilt for my evil deeds!

Chorus: What demon urged you to stab into your own eyes?

Oedipus: It was Apollo that brought my ruin to completion. But the hand that struck was my own. Why should I see when vision shows me nothing sweet to see? Curse the man who rescued me as I lay cast out on the hillside. He stole me from death. I wish I had died then.

Chorus: You would be far better off dead than living still and blind

Oedipus: Do not tell me I am wrong. What I have done is best, so give me no more advice. My sufferings are all my own.

Chorus: Here comes Creon. [Creon enters. - Original text, line 1374.]

Creon: Oedipus, I've come not to jeer at you nor taunt you with your past actions. Come inside. You should not be made a public spectacle.

Oedipus: Creon, most noble spirit, I have treated you so badly. Yet I beg you -

Creon: What do you need from me?

Oedipus: Drive me from here with all speed to where I may not hear a human voice. Let me live in the mountain which would have been my tomb so long ago.

Creon: For that, you must ask of the God.

Oedipus: But I am hated by the Gods. The will of the gods is clear enough already.

Creon: It is better to seek their guidance. I will go in your place to seek their help.

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Oedipus: I urge other duties on you. Bury your sister who lies inside the house and perform the rites for her. I must go from here to the hill where my parents tried to kill me. Nothing can kill me now. I would not have been saved from death, unless it were for some strange destiny. Let my destiny go where it will. As for my children - Creon, do not worry about my two sons. They are men and can take care of themselves. But I beg you, look after my poor unhappy daughters. Let me touch them and weep with them. [Enter Antigone and Ismene, Oedipus' two daughters, crying. - Original text, line 1423.] Oh my lord! Is it my daughters I hear sobbing? My two darlings. Come to these hands of mine, your brother's hands. Creon has had pity and has sent me what I loved most!

Creon: I brought them to you because I know how you love them.

Oedipus: Bless you for it. O children, I weep for you - I cannot see your faces-I weep when I think of the bitterness there will be in your lives. When you're ready for marriage, who'll take the child of such infamy? Such insults you will hear. Creon, since you are the only father left for these two girls, do not allow them to wander like beggars, poor and husbandless.

Creon: Come along. Soon you will leave the city, but let the children stay.

Oedipus: Do not take them from me!

Creon: Do not ask to have everything your way. Your time for giving orders has passed. [Creon and Oedipus go out. His daughters help lead him. - Original text, line 1478.]

Chorus: Behold Oedipus, he who knew the famous riddle and rose to greatness.

His good fortune was the envy of all.

See him now and see how the waves of disaster have swallowed him!

Look upon the last day always.

Count no mortal happy till he has passed the final limit of his life without calamity.

*This Readers' Theater Adapted Version used a few texts for guidance: Greek Tragedies, Vol. 1: Oedipus the King, translated by David Grene, University of Chicago Press, 1991; Sophocles' Oedipus the King, Translated and edited by Peter Arnott, Appleton-Century-Crofts, Inc., N.Y., 1960; and Knox, Bernard M. W., Oedipus at Thebes, Sophocles Tragic Hero and His Time, New Haven: Yale University Press, 1966. Limited use was also made of the online version at Perseus Site edited with introduction and notes by Sir Richard Jebb, Cambridge University Press, 1887, updated. It is approximately 1/3 of any complete translation of the original version and is designed as an introduction to the great work by Sophocles for junior and senior high school students.

Writing Tasks for *Oedipus*

Who Are the Chorus?

Are the chorus right about the gods and Oedipus? Does the chorus (townspeople) get anything exactly right in the whole play? If they are not spokespersons for the playwright, what kind of portrayal of human beings are they?

Is Oedipus Selfless or Self-Centered?

Look for indications of Oedipus' selflessness and self-centeredness in his words, To what extent is Oedipus acting as a savior, for the benefit of his people, in this play, and to what extent is he acting on his own behalf? Consider his reasons for fleeing Corinth and Delphi, his accusations

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against Creon, his reasons for wanting to talk to the survivor of the attack on Laius and other actions he has taken in his life.

The Punishment Fits the Crime?

Note the details of the plague in the Priest's description of it, which uses some powerful poetic imagery. State these lines in plain English; then, once you see what he's saying, tell your reaction to these lines. Do you feel disgusted by them, intrigued or curious, horrified, amused--what? and why?

Oedipus vs. Creon

What sources of conflict or jealousy might there have been between Creon and Oedipus before this day? How do you think Creon felt about Oedipus' getting the throne after Laius was reported dead (he would have been next in line for the throne after Laius, wouldn't he)? Oedipus apparently trusted him enough to send him to Delphi; does Oedipus accuse Creon of not reporting the gods' message accurately or just of trying to take advantage of it to get Oedipus ousted? How does Creon seem to feel about becoming king at the end of the play?

Is Oedipus a True Leader?

Oedipus was born a prince, raised to be a king. What does this play tell us about the nature of leadership and the qualities of a great leader? Does Oedipus possess the sort of concern for downtrodden that Princess Diana Windsor tried to instill in her sons, or is he the sort of king who is more concerned with outer image than the substance of his rule? Does Oedipus have a "messiah complex," or is he justifiably taking on the role of savior of Thebes?

Is Oedipus a Free Man or a Fool of the Gods?

Irony and coincidence also influence our view of Oedipus as a tragic protagonist. To what extent is Oedipus a fool of the gods, and to what extent is he free to choose his own way? In other words, do the gods simply know what Oedipus will do in a given situation because they know human nature, or do they actually manipulate events beyond likelihood and mere coincidence? Mention several incidents or decision points for Oedipus in your answer.

Jocasta's Shame

Is Jocasta actually willing to live in incest with her son as long as the information isn't public? Since it was Jocasta, according to the herdsman in the next scene, who actually gave the baby to him and commanded him to abandon it on the mountainside, does Jocasta kill herself because she can't face Oedipus or because she can't face the public shame of their incest?

Regicide or Incest?

Which seems to bother the chorus (elders of Thebes) more--the killing of the king or the incest? To answer, review "stasimon 1"--the chorus' response to Oedipus and Tiresias making accusations against each other. That is, contrast how the chorus feels about incest vs. how they feel about the assassin of Laius.

Theme

Check the last statements of the chorus and of Creon to see if they tell the theme of this tragedy. Is this a story of personal tragedy? Is it a religious story, justifying the gods?

Oedipus vs. Hamlet

Compare and contrast Oedipus and Hamlet. Is Oedipus more a man of action? Or is he more a man driven by whim and sudden, rash decisions? Which character is more selfless? Does Hamlet show any signs of selfish motives in his actions or inactions? Which protagonist seems more

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learned? wiser? more religious? more loving? more incestuous? Which seems to be a better murder investigator? Does Oedipus have any of Claudius' motives when he kills the king, Laius? Then which murderer is more blameworthy--Oedipus or Claudius?

Oedipus Agree/Disagree questions

Directions: Read the statement in the center column. Decide if you **strongly agree** (SA), **agree** (A), **disagree** (D), or **strongly disagree** (SD) with the statement. Circle your response and **write a reason or reasons in the statement box**. (You may use the back of the paper if you need more room.) Be prepared to discuss your opinion on the statements.

| before you read | Statements | after you read |
|-----------------|---|----------------|
| SA A D SD | 1. Violence never solves anything. | SA A D SD |
| SA A D SD | 2. If we sin, we should be punished. | SA A D SD |
| SA A D SD | 3. You can't escape your fate. | SA A D SD |
| SA A D SD | 4. Strong family ties can survive any attack. | SA A D SD |
| SA A D SD | 5. What goes around comes around. | SA A D SD |
| SA A D SD | 6. Man is responsible for his own downfall or success. | SA A D SD |
| SA A D SD | 7. Man's life is governed by chance. | SA A D SD |
| SA A D SD | 8. Pride is the catalyst for catastrophe. | SA A D SD |
| SA A D SD | 9. Ignorance and bliss are better than knowledge and pain. | SA A D SD |
| SA A D SD | 10. If someone prophesied you would become someone of importance (i.e.-President, Homecoming King/Queen, etc), you would try to make it happen. | SA A D SD |
| SA A D SD | 11. It is never right to kill another person. | SA A D SD |
| SA A D SD | 12. A guilty act requires a guilty mind. | SA A D SD |
| SA A D SD | 13. No cause, political or otherwise, is worth dying for. | SA A D SD |
| SA A D SD | 14. Power corrupts, and absolute power corrupts absolutely. | SA A D SD |

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The Gospel at Colonus- a reconceived approach to Sophocles' *Oedipus at Colonus* as parable-like sermons on the ways of fate and particularly a happy death. It is set in an African-American Pentecostal church. The congregation performs the invocation ("Live Where You Can") and as the Ministers narrate, portions of the story come to life.

The Story

After years of wandering with his daughter Antigone, suffering for the sins he committed in innocence, Oedipus comes to Colonus ("Fair Colonus"), the holy resting place he has been promised for his death. At first, the citizens of Colonus turn him away ("Stop! Do Not Go On!") and interrogate him ("Who is This Man?"). His second daughter, Ismene, finds them there, rejected. She has come, however, to bring Oedipus the prophecy that he shall now be blessed, and that those he blesses shall also be so ("How Shall I See You Through My Tears?"). She tells him to pray to the gods he once offended ("A Voice Foretold [Prayer]"). Theseus, King of Athens, hears his prayer and is touched by his story, and the outcasts are welcomed to Colonus ("Never Drive You Away [Jubilee]"). Creon, King of Thebes, comes to bring Oedipus back to that city. But Oedipus refuses to go, and Creon kidnaps the daughters ("You Take Me Away"). Theseus returns them. At his death, Oedipus passes on to Theseus alone his knowledge of life and his blessing ("Sunlight of No Light/Eternal Sleep"). The final sermon is delivered, reminding the congregation to mourn no more, for Oedipus has found redemption at his death ("Lift Him Up/Lift Me Up"). Indeed, his end was wonderful, if mortal's ever was ("Now Let the Weeping Cease").

Cast

Narrator / MinisterMorgan Freeman
Oedipus Clarence Fountain
Antigone Isabell Monk
Chorus Leader Martin Jacox
Ismene Jevetta Steele
Theseus Carl Lumbly
Creon Robert Earl Jones
Polyneices Kevin Davis
Citizens of Colonus:
. Willie Rogers
. Five Blind Boys of Alabama
. Sam Butler (guitar/vocals)
. The J.D. Steele Singers
. The Institutional Radio Choir
. The Original Soul Stirrers

THE INVOCATION: LIVE WHERE YOU CAN

CHOIR:

Don't go... away

O Father... won't you stay?

SOLOIST:

Let every man consider his last day
When youthful pleasures have faded away
Can he look at his life without pain?
Let every child remember how to pray
For the lost of the earth to find the way
And the kingdom of Heaven to reign.

CHOIR (Rising):

Live where you can
Be happy as you can
Happier than God has made your father.
Live where you can
Be happy as you can
For you may not be here tomorrow.

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SOLOIST:

O Father, let the singer sing for thee
Let word and song and harmony
Be mightier than the sword
O vision holy vision come to me
Let word and song and harmony
Be a sound like the voice of the Lord.

CHOIR:

Live where you can
Be happy as you can
Happier than God has made your father.
Live where you can
Be happy as you can
For you may not be here tomorrow.
Don't go... away O Father... won't you stay?
RECAPITULATION FROM *OEDIPUS THE KING*
Men of Thebes: Look upon Oedipus.
This is the king who solved the famous riddle
And towered up, most powerful of men.
No mortal eyes but looked on him with envy,
Yet in the end, ruin swept over him.

Let every man in mankind's frailty
Consider his last day; and let none
Presume on his good fortune until he find
Life, at his death, a memory without pain. Amen

ODE TO COLONUS: "FAIR COLONUS"

THE FRIEND (Falsetto, without accompaniment):

Fair Colonus
Land of running horses
Where leaves and berries throng
And wine-dark ivy climbs the bough
The sweet sojourning nightingale
Murmurs all night long.

Here with drops of Heaven's dews
At daybreak all the year,
The clusters of narcissus bloom
Time-hallowed garlands for the brows
Of those great ladies whom we fear.

Fair Colonus
Land of running horses
Where leaves and berries throng
And wine-dark ivy climbs the bough
The sweet sojourning nightingale
Murmurs all night long.

SONG: "STOP DO NOT GO ON"

CHORAGOS QUINTET AND BALLADEER:

Stop! Do not go on
This place is holy!
Stop! Do not go on
You cannot walk this ground!

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Stop! Do not go on
Daughters of Darkness bar the way
Saying, "Stop!
Do not go on!"

They confront Antigone and Oedipus

Stop! Do not go on
This place is holy
Stop! Do not go on
First you must kneel down and pray.
Stop! Do not go on
Till the Gods answer "Yes, you may!"
Saying, "Stop!
Do not go on!"

Oedipus is now joined by his own Quintet, all old men and blind

SINGER OEDIPUS WITH QUINTET:

Here I stand a wanderer
On life's journey
At the close of the day
Hungry and tired
Beaten by the rain;

Won't you give me shelter
All I need is a resting place
Promised so long ago.

The blind men force their way into the church. The two Quintets face off.

CHORAGOS QUINTET AND BALLADEER:

Stop! Do not go on
This place is holy!
Stop! Do not go on
You cannot walk this ground!
Stop! Do not go on
Daughters of Darkness bar the way
Saying, "Stop!
Do not go on!"

CHORAL DIALOGUE: "WHO IS THIS MAN?"

CHORAGOS (Tunes up with organ):

Who is this man?
What is his name?
Where does he come from?

PREACHER:

And when he heard that, he was afraid,
And he turned to his daughter and said:
"God in Heaven, what will become of me now, child?"

EVANGELIST:

And she said:
"Tell them, Father, you cannot hide."

CHORAGOS:

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Who is this man?
What is his name?
Where does he come from?
What is his race?
Who was his father?

THE SEIZURE OF THE DAUGHTERS

SINGER OEDIPUS:

When I was sick with my own life's evil
When I would—

QUINTET:

--gladly have left the earth

SINGER:

You had no mind to—

QUINTET:

--give me what I wanted!

SINGER:

You see a City and all its people
Being kind to me, so you
Take me away!

QUINTET:

Evil kindness!

SINGER:

Evil kindness!

That's the kind of kindness you—

QUINTET:

--offer me!

CHOIR:

You'd take him away
But you would not take him home
You'd take him away
To a prison outside the walls.

SINGER:

You'd take me away
To a prison outside the walls.

SINGER:

Creon! You have taken them
Who served my naked eyepits as eyes
On you and yours forever
May God, watcher of all the world,
Confer on you such days as I have had
And such age as mine!

CHORAL ODE FROM ANTIGONE: "NUMBERLESS ARE THE WORLD'S WONDERS"

QUARTET (With the Choir):

Numberless are the world's wonders
But none more wonderful than man
The storm gray sea yields to his prows
Huge crests bear him high
Earth, holy and inexhaustible,
Is graven where his plows have gone

Numberless are the world's wonders
But none more wonderful than man
The lightboned birds clinging to cover
Lithe fish darting away

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All are taken, tamed in the net of his mind
The wild horses resign to him

Numberless are the world's wonders
But none more wonderful than man
Words and thought rapid as air
He fashions for his use
And his the skill that deflects the arrows of snow
The spears of winter rain

From every wind he has made himself secure
From every wind he has made himself secure
From all but one...all but one
In the late wind of death he cannot stand

Antigone Ode – Fitts and Fitzgerald

ODE 1

CHORUS: [STROPHE 1
Numberless are the world's wonders, but none
More wonderful than man; the stormgray sea
Yields to his prows, the huge crests bear him high;
Earth, holy and inexhaustible, is graven
With shining furrows where his plows have gone
Year after year, the timeless labor of stallions.

[ANTISTROPHE 1

The lightboned birds and beasts that cling to cover,
The lithe fish lighting their reaches of dim water,
All are taken, tamed in the net of his mind;
The lion on the hill, the wild horse windy-maned,
Resign to him; and his blunt yoke has broken
The sultry shoulders of the mountain bull.

[STROPHE 2

Words also, and thought as rapid as air,
He fashions to his good use; statecraft is his,
And his the skill -that deflects the arrows of snow,
The spears of winter rain: from every wind
He has made himself secure—from all but one:
In the late wind of death he cannot stand.

[ANTISTROPHE 2

O clear intelligence, force beyond all measure!
O fate of man, working both good and evil!
When the laws are kept, how proudly his city stands!
When the laws are broken, what of his city then?
Never may the anarchic man find rest at my hearth,
Never be it said that my thoughts are his thoughts.

Note: Choral songs were divided into stanzas: strophe (turn), antistrophe (turn the other way), and epode (added song) that were sung while the chorus moved (danced). While singing the strophe

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an ancient commentator tells us they moved from left to right; while singing the antistrophe they moved from right to left.

Questions to consider as you read/watch *Antigone*

Please answer the questions in the back of your journal.

The drama begins at dawn, after a night in which there has been a war in Thebes between armies led by the two sons of Oedipus. Keep in mind that the Greek theater was in the open air, and that the first performances of the day would begin at daybreak. Thus, imagine that the time of day of the setting would be identical to the performance time.

Overview points to note:

As you read/watch the first scene, consider the gravity of the city's condition and how aware Antigone seems of it.

Throughout the play, Antigone and Creon will talk much about friends and enemies. Think about what each means by these terms. You will find, in general, Antigone and Creon tend to use the same words but mean different things by them.

Questions/Considerations

Why does Antigone assume that Creon's order is directed against her and Ismene? When Creon appears later, consider whether his conduct and language in fact supports her assumption.

Do you sympathize at all with Ismene's caution? Does Antigone treat her fairly?

Why is Antigone so concerned with glory? Should she be?

After the initial dialogue the Chorus emerges for their first choral ode (*stasimon*), which concerns the previous night's battle. Contrast the picture of Polynices drawn there with Antigone's earlier discussion of her brother; does your opinion of him, and of Antigone's position, change at all?

The chorus evokes Dionysus (handout), the first of several times this god is mentioned. Why should the chorus call upon Dionysus?

Creon enters. It is very important that you do not project Creon's later conduct back into his first speech. Read this speech carefully, consider his values and beliefs, and ask yourself whether there is anything wrong with his principles, whether in Greek terms or your own. Later, compare Creon's subsequent actions with the principles he articulates here.

Throughout this scene, pay close attention to the assumptions Creon makes about gender.

When Creon talks about the gods and the law, is he talking about the same types of gods as Antigone does?

Second stasimon, perhaps the most famous choral ode in Greek tragedy. What image of man does this ode present? In this vision, what is human greatness? What are the limits of human ability and action? When can a daring man get into trouble?

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Choral odes often generalize a given problem specific to the play's action into a statement about human life as a whole. Is that the case here? If so, then is the chorus alluding to Antigone, or to Creon, or to both?

Why is Creon so surprised when the Sentry brings in Antigone?

Antigone is compared to a mother bird, not the last time she is referred to as maternal in this play. Is there anything strange or ironic about Antigone being represented as a mother?

Antigone's defense to Creon is very important, so read/watch it carefully.

Ismene defends Antigone and asks Creon how he could kill his own son's bride. Has there been any reference to this relationship before?

Contrast this *stasimon* with the previous one. Is this ode's thought and tone similar or different? What, if anything, has changed?

Compare the Creon in this scene with the one who first entered the play. Has he changed at all in language or conduct?

To what does Haemon appeal in his attempt to save Antigone?

Does Haemon threaten his father, as Creon thinks?

Why does Creon chose the particular method of execution that he does? What does it say about him?

The ancient Greeks had two words for "love"; *philia*, meaning something like "friendship", and *eros*, which has more to do with passion. When the chorus talks about "love" in the ode, which of the two do they mean? And why is the chorus generalizing about love here?

Note the chorus' reference to Antigone's "bridal vault". What do they mean by referring to a wedding chamber? This will be an important image in the last part of the play. Antigone becomes a "Bride of Death" (or "Bride of Hades"). To understand the importance of this metaphor, you might benefit from reading the Hymn to Demeter, which tells the story of Demeter and Persephone. (handout about Demeter) Strangely, the maternal imagery continues with Antigone as well, as she tries to compare herself with Niobe (handout about Niobe). After reading about Niobe, consider what Antigone does and does not share with that mythical figure?

How would you characterize the chorus' exchange with Antigone here?

Consider Antigone's speech. Is this speech consistent with what she has argued before?

Is Antigone's faith in the gods wavering here?

Consider what these myths have in common with each other, and with the story of the play at this point.

What does the failure of Tiresias' sacrifice have to do with Polynices and Antigone?

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What, specifically, in Tiresias' warnings leads Creon to change his mind?

Why does the chorus call on Dionysus in this ode?

Why does Antigone chose to commit suicide? Does it suggest her mother's death, or is there an important difference?

Creon's wife is only on stage momentarily, yet she plays a key role in Creon's disaster. What does her suicide mean to him?

Is Creon a tragic figure? Do you feel sympathy for him at the end as someone who initially tried to do good yet was overwhelmed by circumstance, or do you believe that he is a bullying, misogynistic control-freak who gets what he deserves? Try to come up with arguments for both sides. Could the play have been called *Creon*, instead?

Conversely, what, specifically, makes Antigone a tragic figure? Think about what, exactly, you mean by such words as "tragedy" and "tragic".

Antigone and Ismene Argument

ANTIGONE: The same blood
Flows in both our Veins, doesn't it, my sister,
The blood of Oedipus. And suffering,
Which was his destiny, is our punishment too,
The sentence passed on all his children.
Physical pain, contempt, insults,
Every kind of dishonour: we've seen them all,
And endured them all, the two of us.
But there's more to come. Now, today...
Have you heard it, this new proclamation,
Which the king has made to the whole city?
Have you heard how those nearest to us
Are to be treated, with the contempt
We reserve for traitors? People we love!

ISMENE: No one has told me anything, Antigone,
I have heard nothing, neither good nor bad
About anyone we love...

ANTIGONE: I thought you hadn't. That's why I asked you
To meet me here, where I can tell you everything
Without any risk of being overheard.

ISMENE: What is it then? More terrible news?
Something black and frightening, I can see that.

ANTIGONE: Well, what do you think, Ismene? Perhaps
You can guess. We have two brothers,
Both of them dead. And Creon has decreed
That a decent burial shall be given to one,

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But not to the other. Eteocles, apparently,
Has already been buried, with full military honours,
And all the formalities due to the dead
Meticulously observed. So that his rest
In the underworld among the heroes is assured.
But Polynices, who died in agony
Just as certainly as his brother did,
Is not to be buried at all. The decree
Makes that quite plain. He is to be left
Lying where he fell, with no tears,
And no ceremonies of mourning, to stink
In the open: till the kites and vultures
Catch the scent, and tear him to pieces
And pick him to the bone. Left unburied
There is no rest for him in the underworld,
No more than here. What a great king
Our Creon is, eh Sister? . . . The punishment
For anyone who disobeys the order
Is public stoning to death. So that's the news,
And you know it now. The time has come
For you too to stand up and be counted
With me: and to show whether you are worthy
Of the honour of being Oedipus' daughter.

ISMENE: Wait a minute Antigone, don't be so headstrong!
If all this is as you say it is,
What can I do, one way or the other?

ANTIGONE: Just say you will help me. Commit yourself.

ISMENE: To do what? Something dangerous?

ANTIGONE: Just to give me a hand to lift the body.
It's too heavy for me to move on my own.

ISMENE: To bury him you mean? In spite of the decree?

ANTIGONE: He is my brother. And like it or not
He's yours too. I won't betray him
Now that he's dead. No one will ever
Throw that in my face.

ISMENE: You must be mad!
Creon has publicly forbidden it.

ANTIGONE: He can't forbid me to love my brother.
He has neither the right nor the power to do that.

ISMENE: Have you forgotten what happened to our father?
Contempt and loathing from everyone,
Even from himself, that was his reward
Think for a moment Antigone, please!
We are women, that's all. Physically weaker —

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And barred from any political influence.
How can we fight against the institutionalised strength
Of the male sex? They are in power,
And we have to obey them — this time
And maybe in worse situations than this.
May God forgive me, and the spirits of the dead,
I have no choice! State power
Commands, and I must do as I am told.

When you are powerless, wild gestures
And heroic refusals are reserved for madmen!
ANTIGONE: Don't say any more. I won't ask again.
In fact, if you were to offer help now,
I would refuse it. Do as you please.
I intend to bury my brother,
And if I die in the attempt, I shall die
In the knowledge that I have acted justly.
Do as you please. Live, by all means.

The laws *you* will break are not of man's making.

ISMENE: I reverence them. But how can I defy
The unlimited power of the State? What weapons
Of mine are strong enough for that?

ANTIGONE: Fine. That's a good excuse. I'll go
And shovel the earth on my brother's body.

ISMENE: I'm frightened, Antigone. I'm frightened for you.

ANTIGONE: Don't be frightened for me. Fear for yourself.

ISMENE: For God's sake, keep it quiet. Don't tell anyone.
I'll keep our meeting secret.

ANTIGONE: Don't you dare!
You must tell everybody, shout it in the streets.
If you keep it secret, I shall begin to hate you.

ISMENE: There's a fire burning in you Antigone,
But it makes me go cold just to hear you!

ANTIGONE: I'm not doing it to please you. It's for him.

ISMENE: This obsession will destroy you! You're certain to fail!

ANTIGONE: I shall fail when I have failed. Not before.

ISMENE: But you know it's hopeless. Why begin
When you know you can't possibly succeed!

ANTIGONE: Be quiet, before I begin to despise you
For talking so feebly! *He* will despise you
Too, and justly. You can go now. Go!

If I'm mad, you can leave me here with my madness
Which will doubtless destroy me soon enough.
Death is the worst thing that can happen,
And some deaths are more honourable than others.

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ISMENE: If you've made your mind up. . . Antigone, it's madness...
Remember, I love you . . . whatever happens...
Exit Antigone and Ismene in opposite directions

Haemon and Creon argument

HAEMON: Father, the most enviable of a man's gifts
Is the ability to reason clearly,
And it's not for me to say you are wrong,
Even if I were clever enough, or experienced enough,
Which I'm not. But it's also true to say
That some men think differently about these things,
And as your son, my most useful function,
It seems to me, is to keep you in touch
With what other people are thinking,
What they say, and do, and approve or disapprove of,
And sometimes what they leave unsaid.
The prospect of your disapproval is great
Silence of most men's tongues, and some things
Are never said, for fear of the consequences.
But I can sometimes hear what people whisper
Behind their hands: and everywhere, I hear sympathy
Expressed for this unfortunate girl,
Condemned, as she is, to a horrifying death
That no woman has ever suffered before,
And unjustly, in most people's eyes.
In burying her brother, who was killed
In action, she did something most people consider
Decent and honourable — rather than leaving him
Naked on the battlefield, for the dogs to tear at
And kites and scavengers to pick to the bone.
She should be given a medal for it,
Those same people say, and her name inscribed
On the roll of honour. Such things are whispered
In secret, Father, and they have reached my ears.
Sir, your reputation matters to me
As much as your good health and happiness do,
Indeed, your good name matters more.
What can a loving son be more jealous of
Than his father's reputation, and what could please
A father more than to see his son's concern
That people will think well of him?
Then let me beg you to have second thoughts,
And not be certain that your own opinion

The Oedipus Trilogy: Still Relevant Today?

Is the only right one, and that all men share it.
A man who thinks he has the monopoly
Of wisdom, that only what *he* says
And what *he* thinks are of ny relevance,
Reveals his own shallowness of mind
With every word he says. The man of judgement
Knows that it is a sign of strength,
Not weakness, to value other opinions,
And to learn from them: and when he is wrong,
To admit it openly and change his mind.
You see it when a river floods, the trees
That bend, survive, those whose trunks
Are inflexible, are snapped off short
By the weight of the water. And a sailor in a storm
Who refuses to reef his sail, and run
With the wind, is likely to end up capsized.
I beg you Father, think twice about this.
Don't let your anger influence you. If a man
Of my age may lay some small claim
To common sense, let me say this:
Absolute certainty is fine, if a man
Can be certain that his wisdom is absolute.
But such certainty and such wisdom
Is rare among men: and that being so,
The next best, is to learn to listen,
And to take good advice when it is offered.
CHORUS: There's a lot of sense, my Lord Creon,
In what this young man has said: as indeed,
There was in everthing that you said too.
The fact is, you are both in the right,
And there's a good deal to be said for either.
CREON: Is there indeed? Am I expected to listen
And take lessons in political tactics
At my age, from a mere boy?
HAEMON: I'm a man, Father, and my arguments are just.
They stand upon their merits, not my age.
CREON: Oh, they stand upon their merits do they? What merit
Is there, please tell me, in breaking the law?
HAEMON: If she'd done something shameful I wouldn't defend her.
CREON: She has brought the law into contempt! That's shameful!
HAEMON: Listen to the people in the street, Father,
The ordinary Thebans! They say she hasn't!
CREON: I have never based my political principles
On the opinions of people in the Street!

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HAEMON: Now you're the one who's speaking like a boy!

CREON: I'm speaking like a king. It's my responsibility,
And I will act according to my own convictions!

HAEMON: When the State becomes one man it ceases to be a State!

CREON: The State is the statesman who rules it, it reflects
His judgement, it belongs to him!

HAEMON: Go and rule in the desert then! There's nobody there
To argue with you! What a king you'll be there!

CREON: This boy of mine is on the woman's side!

HAEMON: Yes, if *you* are a woman, I am.

I'm on your side Father, I'm fighting for you.

CREON: You damned impertinent devil! Every word
You say is against me. Your own father!

HAEMON: When I know you are wrong, I have to speak.

CREON: How am I wrong? By maintaining my position
And the authority of the State? Is that wrong?

HAEMON: When position and authority
Ride roughshod over moral feeling...

CREON: You're weak, and uxorious, and contemptible,
With no will of your own. You're a woman's mouthpiece!

HAEMON: I'm not ashamed of what I'm saying.

CREON: Every word you have said pleads for her cause.

HAEMON: I plead for you, and for myself,

And for common humanity, respect for the dead!

CREON: You will never marry that woman, she won't
Live long enough to see that day!

HAEMON: If she dies,
She won't die alone. There'll be two deaths, not one.

CREON: Are you threatening me? How dare you threaten...

HAEMON: No, that's not a threat. I'm telling you
Your policy was misbegotten from the beginning.

CREON: Misbegotten! Dear God, if anything's misbegotten
Here, it's my son. You'll regret this, I promise you.

HAEMON: If you weren't my father, I'd say you were demented.

CREON: Don't father me! You're a woman's plaything,
A tame lap dog!

HAEMON: Is anyone else
Allowed to speak? Must you have the last word
In everything, must all the rest of us be gagged?

CREON: I must, and I will! And you, I promise you,
Will regret what you have spoken here

Today. I will not be sneered at or contradicted
By anyone. Sons can be punished too.
Bring her out, the bitch, let her die here and now,

The Oedipus Trilogy: Still Relevant Today?

In the open, with her bridegroom beside her

As a witness! You can watch the execution!

HAEMON: That's one sight I shall never see!

Nor from this moment, Father, will you

Ever see me again. Those that wish

To stay and watch this disgusting spectacle

In company with a madman, are welcome to it!

Exit Haemon.

WELCOME TO THE MONKEY HOUSE—Table of Contents:

- **Where I Live**—An encyclopedia salesman passing through the village of Barnstable stops at a library building where he notices that the reference section is outdated.
- **Harrison Bergeron**—All people are truly equal because anyone with natural advantages of the body or mind is required by law to wear handicaps at all times.
- **Who Am I This Time?**—The story focuses on a community theatre production of *A Streetcar Named Desire*.
- **Welcome To The Monkey House**—The Government has two methods of controlling overpopulation: voluntary suicide and ethical birth control.
- **Long Walk To Forever**—Newt and Catharine are childhood friends who haven't seen each other for a year.
- **The Foster Portfolio**—The narrator, an investment counselor, receives a call from Herbert Foster, who asks for his services.
- **Miss Temptation**—Susanna, an actress at a summer theatre, beguiles the villagers with her attractiveness.
- **All The King's Horses**—Colonel Brian Kelly returns to the locked room in which he and fifteen others are being kept as prisoners of war by Communist guerrilla chief, Pi Ying.
- **Tom Edison's Shaggy Dog**—Harold K. Bullard and his dog sit on a park bench and Harold tells his life story to a disinterested stranger.
- **New Dictionary**—After clarifying that he, Vonnegut, does not use the dictionary for any purpose higher than to check spelling, he covers various aspects considered in the new version from Random House.
- **Next Door**—The Leonards live in a duplex with a thin wall between the two apartments.
- **More Stately Mansions**—The narrator and his wife, Anne, are welcomed to their new home by their neighbors, Grace and George.
- **The Hyannis Port Story**—One day, at a meeting of the North Crawford Lions Club, a young Republican named Robert Taft Rumfoord comes to speak about the Kennedy "mess in Washington and Hyannis Port."
- **D.P.**—In an orphanage in a small village on the Rhine, Catholic nuns look after displaced children of all nationalities.
- **Report On The Barnhouse Effect**—The narrator is writing a report about Professor Barnhouse. In the story's reality, the world is held hostage by the Barnhouse Effect, which lets Barnhouse destroy things with his mind.
- **The Euphio Question**—A Professor of Sociology testifies before the FCC advising against the mass-production of a "Euphio," a box that transmits a signal of euphoria from space.
- **Go Back To Your Precious Wife And Son**—The narrator is a window and bathroom enclosure installer who sells some fixtures to Gloria Hilton, a famous actress now living with her fifth husband, George Murra, a writer.
- **Deer In The Works**—David Potter applies for a job at the Illium Works. David owns a weekly paper, but his family is expanding and he needs more money.
- **The Lie**—The Remenzel family is taking their son, Eli, to Whitehill Academy, where he will be attending high school. Every Remenzel for generations has gone there.

- **Unready To Wear**—Many years ago, a man named Dr. Ellis Konigswasser, was sick of his body. One day Konigswasser stepped right out of himself and calls this being amphibious.
- **The Kid Nobody Could Handle**—George M. Heinholz is a band teacher who believes in the power of music to change lives.
- **The Manned Missiles**—The text of "The Manned Missiles" is made up solely of two letters exchanged between two men: Mikhail Ivankov, a U.S.S.R. stone mason, and Charles Ashland, a petroleum merchant from Florida.
- **EPICAC**—EPICAC is a giant computer created by the government to aid in war. EPICAC cost hundreds of millions of dollars and is now broken and useless.
- **Adam**—Two men wait at a hospital and a nurse tells one of the men, Mr. Sousa, that his wife just had a baby girl.
- **Tomorrow And Tomorrow And Tomorrow**—This story takes place in 2058. The world is overcrowded with twelve billion people.

Kurt Vonnegut created some of the most outrageously memorable novels of our time, such as *Cat's Cradle*, *Breakfast Of Champions*, and *Slaughterhouse Five*. His work is a mesh of contradictions: both science fiction and literary, dark and funny, classic and counter-culture, warm-blooded and very cool. And it's all completely unique.

With his customary wisdom and wit, Vonnegut put forth 8 basics of what he calls Creative Writing 101: *

1. Use the time of a total stranger in such a way that he or she will not feel the time was wasted.
2. Give the reader at least one character he or she can root for.
3. Every character should want something, even if it is only a glass of water.
4. Every sentence must do one of two things—reveal character or advance the action.
5. Start as close to the end as possible.
6. Be a sadist. No matter how sweet and innocent your leading characters, make awful things happen to them—in order that the reader may see what they are made of.
7. Write to please just one person. If you open a window and make love to the world, so to speak, your story will get pneumonia.
8. Give your readers as much information as possible as soon as possible. To heck with suspense. Readers should have such complete understanding of what is going on, where and why, that they could finish the story themselves, should cockroaches eat the last few pages.

The greatest American short story writer of my generation was Flannery O'Connor (1925-1964). She broke practically every one of my rules but the first. Great writers tend to do that.

* From the preface to Vonnegut's short story collection *Bagombo Snuff Box*

Biting and Harsh

Juvenalian Satire - is biting, bitter, and angry; it points out the corruption of human beings and institutions with contempt, using *saeva indignation*, a savage outrage based on the style of the Roman poet Juvenal.

Sometimes perceived as enraged, Juvenalian satire sees the vices and follies in the world as intolerable. Juvenalian satirists use large doses of sarcasm and irony.

Invective - Speech or writing that abuses, denounces, or vituperates against. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language

Sarcasm - From the Greek meaning, "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.

Middle Ground

Hyperbole - A figure of speech using deliberate exaggeration or overstatement. Hyperboles sometimes have a comic effect; however, a serious effect is also possible.

Hyperbole often produces irony at the same time.

Understatement – The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Irony – The contrast between what is stated explicitly and what is really meant; the difference between what appears to be and what actually is true. Irony is used for many reasons, but frequently, it's used to create poignancy or humor.

Parody - A satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work. The parodist exploits the peculiarities of an author's expression--his propensity to use too many parentheses, certain favorite words, or whatever. It may also be focused on, say, an improbable plot with too many convenient events.

Light and Humorous

Wit - In modern usage, wit is intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement.

Horatian Satire - is gentle, urbane, smiling; it aims to correct with broadly sympathetic laughter. Based on the Roman lyrical poet Horace, its purpose may be "to hold up a mirror" so readers can see themselves and their world honestly. The vices and follies satirized are not destructive; however, they reflect the foolishness of people, the superficiality and meaninglessness of their lives, and the barrenness of their values.

Caricature - A representation, especially pictorial or literary, in which the subject's distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Sometimes caricature can be so exaggerated that it becomes a grotesque imitation or misrepresentation.

LONG WALK TO FOREVER

THEY HAD GROWN UP next door to each other, on the fringe of a city, near fields and woods and orchards, within sight of a lovely bell tower that belonged to a school for the blind.

Now they were twenty, had not seen each other for nearly a year. There had always been playful, comfortable warmth between them, but never any talk of love.

His name was Newt. Her name was Catharine. In the early afternoon, Newt knocked on Catharine's front door.

Catharine came to the door. She was carrying a fat, glossy magazine she had been reading. The magazine was devoted entirely to brides. "Newt!" she said. She was surprised to see him.

"Could you come for a walk?" he said. He was a shy person, even with Catharine. He covered his shyness by speaking absently, as though what really concerned him were far away—as though he were a secret agent pausing briefly on a mission between beautiful, distant, and sinister points. This manner of speaking had always been Newt's style, even in matters that concerned him desperately.

"A walk?" said Catharine.

"One foot in front of the other," said Newt, "through leaves, over bridges—"

"I had no idea you were in town," she said.

"Just this minute got in," he said.

"Still in the Army, I see," she said.

"Seven more months to go," he said. He was a private first class in the Artillery. His uniform was rumpled. His shoes were dusty. He needed a shave. He held out his hand for the magazine. "Let's see the pretty book," he said. She gave it to him. "I'm getting married, Newt," she said.

"I know," he said. "Let's go for a walk."

"I'm awfully busy, Newt," she said. "The wedding is only a week away."

"If we go for a walk," he said, "it will make you rosy. It will make you a rosy bride." He turned the pages of the magazine. "A rosy bride like her—like her—like her," he said, showing her rosy brides.

Catharine turned rosy, thinking about rosy brides.

"That will be my present to Henry Stewart Chasens," said Newt. "By taking you for a walk, I'll be giving him a rosy bride."

"You know his name?" said Catharine.

"Mother wrote," he said. "From Pittsburgh?"

"Yes," she said. "You'd like him."

"Maybe," he said.

"Can—can you come to the wedding, Newt?" she said.

"That I doubt," he said.

"Your furlough isn't for long enough?" she said.

"Furlough?" said Newt. He was studying a two-page ad for flat silver. "I'm not on furlough," he said.

"Oh?" she said.

"I'm what they call A.W.O.L.," said Newt.

"Oh, Newt! You're not!" she said.

"Sure I am," he said, still looking at the magazine.

"Why, Newt?" she said.

"I had to find out what your silver pattern is," he said. He read names of silver patterns from the magazine. "Albemarle? Heather?" he said. "Legend? Rambler Rose?" He looked up, smiled. "I plan to give you and your husband a spoon," he said.

"Newt, Newt—tell me really," she said.

"I want to go for a walk," he said.

She wrung her hands in sisterly anguish. "Oh, Newt—you're fooling me about being A.W.O.L.," she said.

Newt imitated a police siren softly, raised his eyebrows.

"Where—where from?" she said.

"Fort Bragg," he said.

"North Carolina?" she said.

"That's right," he said. "Near Fayetteville—where Scarlet O'Hara went to school."

"How did you get here, Newt?" she said.
He raised his thumb, jerked it in a hitchhike gesture. "Two days," he said.
"Does your mother know?" she said.
"I didn't come to see my mother," he told her.
"Who did you come to see?" she said.
"You," he said.
"Why me?" she said.
"Because I love you," he said. "Now can we take a walk?" he said. "One foot in front of the other—through leaves, over bridges—"

They were taking the walk now, were in a wood with a brown-leaf floor.
Catharine was angry and rattled, close to tears. "Newt," she said, "this is absolutely crazy."
"How so?" said Newt.
"What a crazy time to tell me you love me," she said. "You never talked that way before." She stopped walking.
"Let's keep walking," he said.
"No," she said. "So far, no farther. I shouldn't have come out with you at all," she said.
"You did," he said.
"To get you out of the house," she said. "If somebody walked in and heard you talking to me that way, a week before the wedding—"

"What would they think?" he said.
"They'd think you were crazy," she said.
"Why?" he said.

Catharine took a deep breath, made a speech. "Let me say that I'm deeply honored by this crazy thing you've done," she said. "I can't believe you're really A.W.O.L., but maybe you are. I can't believe you really love me, but maybe you do. But—"

"I do," said Newt.

"Well, I'm deeply honored," said Catharine, "and I'm very fond of you as a friend, Newt, extremely fond—but it's just too late." She took a step away from him. "You've never even kissed me," she said, and she protected herself with her hands. "I don't mean you should do it now. I just mean this is all so unexpected. I haven't got the remotest idea of how to respond."

"Just walk some more," he said. "Have a nice time."
They started walking again.
"How did you expect me to react?" she said.
"How would I know what to expect?" he said. "I've never done anything like this before."
"Did you think I would throw myself into your arms?" she said.
"Maybe," he said.
"I'm sorry to disappoint you," she said.
"I'm not disappointed," he said. "I wasn't counting on it. This is very nice, just walking."
Catharine stopped again. "You know what happens next?" she said.
"Nope," he said.
"We shake hands," she said. "We shake hands and part friends," she said. "That's what happens next."
Newt nodded. "All right," he said. "Remember me from time to time. Remember how much I loved you."
Involuntarily, Catharine burst into tears. She turned her back to Newt, looked into the infinite colonnade of the woods.

"What does that mean?" said Newt.
"Rage!" said Catharine. She clenched her hands. "You have no right—"
"I had to find out," he said.
"If I'd loved you," she said, "I would have let you know before now."
"You would?" he said.
"Yes," she said. She faced him, looked up at him, her face quite red. "You would have known," she said.
"How?" he said.
"You would have seen it," she said. "Women aren't very clever at hiding it."

Newt looked closely at Catharine's face now. To her consternation, she realized that what she had said was true, that a woman couldn't hide love.

Newt was seeing love now.

And he did what he had to do. He kissed her.

"You're hell to get along with!" she said when Newt let her go.

"I am?" said Newt.

"You shouldn't have done that," she said.

"You didn't like it?" he said.

"What did you expect," she said—"wild, abandoned passion?"

"I keep telling you," he said, "I never know what's going to happen next."

"We say good-by," she said.

He frowned slightly. "All right," he said.

She made another speech. "I'm not sorry we kissed," she said. "That was sweet. We should have kissed, we've been so close. I'll always remember you, Newt, and good luck."

"You too," he said.

"Thank you, Newt," she said.

"Thirty days," he said.

"What?" she said.

"Thirty days in the stockade," he said—"that's what one kiss will cost me."

"I—I'm sorry," she said, "but I didn't ask you to go A.W.O.L."

"I know," he said.

"You certainly don't deserve any hero's reward for doing something as foolish as that," she said.

"Must be nice to be a hero," said Newt. "Is Henry Stewart Chasens a hero?"

"He might be, if he got the chance," said Catharine. She noted uneasily that they had begun to walk again. The farewell had been forgotten.

"You really love him?" he said.

"Certainly I love him!" she said hotly. "I wouldn't marry him if I didn't love him!"

"What's good about him?" said Newt.

"Honestly!" she cried, stopping again. "Do you have any idea how offensive you're being? Many, many, many things are good about Henry! Yes," she said, "and many, many, many things are probably bad too. But that isn't any of your business. I love Henry, and I don't have to argue his merits with you!"

"Sorry," said Newt.

"Honestly!" said Catharine.

Newt kissed her again. He kissed her again because she wanted him to.

They were now in a large orchard.

"How did we get so far from home, Newt?" said Catharine.

"One foot in front of the other—through leaves, over bridges," said Newt.

"They add up—the steps," she said.

Bells rang in the tower of the school for the blind nearby.

"School for the blind," said Newt.

"School for the blind," said Catharine. She shook her head in drowsy wonder. "I've got to go back now," she said.

"Say good-by," said Newt.

"Every time I do," said Catharine, "I seem to get kissed."

Newt sat down on the close-cropped grass under an apple tree. "Sit down," he said.

"No," she said.

"I won't touch you," he said.

"I don't believe you," she said.

She sat down under another tree, twenty feet away from him. She closed her eyes.

"Dream of Henry Stewart Chasens," he said.

"What?" she said.

"Dream of your wonderful husband-to-be," he said.

"All right, I will," she said. She closed her eyes tighter, caught glimpses of her husband-to-be.

Newt yawned.

The bees were humming in the trees, and Catharine almost fell asleep. When she opened her eyes she saw that Newt really was asleep.

He began to snore softly.

Catharine let Newt sleep for an hour, and while he slept she adored him with all her heart.

The shadows of the apple trees grew to the east. The bells in the tower of the school for the blind rang again.

"Chick-a-dee-dee-dee," went a chickadee.

Somewhere far away an automobile starter nagged and failed, nagged and failed, fell still.

Catharine came out from under her tree, knelt by Newt.

"Newt?" she said.

"H'm?" he said. He opened his eyes.

"Late," she said.

"Hello, Catharine," he said.

"Hello, Newt," she said.

"I love you," he said.

"I know," she said.

"Too late," he said.

"Too late," she said.

He stood, stretched groaningly. "A very nice walk," he said.

"I thought so," she said.

"Part company here?" he said.

"Where will you go?" she said.

"Hitch into town, turn myself in," he said.

"Good luck," she said.

"You, too," he said. "Marry me, Catharine?"

"No," she said.

He smiled, stared at her hard for a moment, then walked away quickly.

Catharine watched him grow smaller in the long perspective of shadows and trees, knew that if he stopped and turned now, if he called to her, she would run to him. She would have no choice.

Newt did stop. He did turn. He did call. "Catharine," he called.

She ran to him, put her arms around him, could not speak.

(1960)

EPICAC

HELL, IT'S ABOUT TIME somebody told about my friend EPICAC. After all, he cost the taxpayers \$776,434,927.54. They have a right to know about him, picking up a check like that. EPICAC got a big send-off in the papers when Dr. Ormand von Kleigstadt designed him for the Government people. Since then, there hasn't been a peep about him—not a peep. It isn't any military secret about what happened to EPICAC, although the Brass has been acting as though it were. The story is embarrassing, that's all. After all that money, EPICAC didn't work out the way he was supposed to.

And that's another thing: I want to vindicate EPICAC. Maybe he didn't do what the Brass wanted him to, but that doesn't mean he wasn't noble and great and brilliant. He was all of those things. The best friend I ever had, God rest his soul.

You can call him a machine if you want to. He looked like a machine, but he was a whole lot less like a machine than plenty of people I could name. That's why he fizzled as far as the Brass was concerned.

EPICAC covered about an acre on the fourth floor of the physics building at Wyandotte College. Ignoring his spiritual side for a minute, he was seven tons of electronic tubes, wires, and switches, housed in a bank of steel cabinets and plugged into a no-volt A.C. line just like a toaster or a vacuum cleaner.

Von Kleigstadt and the Brass wanted him to be a super computing machine that (who) could plot the course of a rocket from anywhere on earth to the second button from the bottom on Joe Stalin's overcoat, if necessary. Or, with his controls set right, he could figure out supply problems for an amphibious landing of a Marine division, right down to the last cigar and hand grenade. He did, in fact.

The Brass had had good luck with smaller computers, so they were strong for EPICAC when he was in the blueprint stage. Any ordinance or supply officer above field grade will tell you that the mathematics of modern war is far beyond the fumbling minds of mere human beings. The bigger the war, the bigger the computing machines needed. EPICAC was, as far as anyone in this country knows, the biggest computer in the world. Too big, in fact, for even Von Kleigstadt to understand much about.

I won't go into details about how EPICAC worked (reasoned), except to say that you would set up your problem on paper, turn dials and switches that would get him ready to solve that kind of problem, then feed numbers into him with a keyboard that looked something like a typewriter. The answers came out typed on a paper ribbon fed from a big spool. It took EPICAC a split second to solve problems fifty Einsteins couldn't handle in a lifetime. And EPICAC never forgot any piece of information that was given to him. Clickety-click, out came some ribbon, and there you were.

There were a lot of problems the Brass wanted solved in a hurry, so, the minute EPICAC's last tube was in place, he was put to work sixteen hours a day with two eight-hour shifts of operators. Well, it didn't take long to find out that he was a good bit below his specifications. He did a more complete and faster job than any other computer all right, but nothing like what his size and special features seemed to promise. He was sluggish, and the clicks of his answers had a funny irregularity, sort of a stammer. We cleaned his contacts a dozen times, checked and double-checked his circuits, replaced every one of his tubes, but nothing helped. Von Kleigstadt was in one hell of a state.

Well, as I said, we went ahead and used EPICAC anyway. My wife, the former Pat Kilgallen, and I worked with him on the night shift, from five in the afternoon until two in the morning. Pat wasn't my wife then. Far from it.

That's how I came to talk with EPICAC in the first place. I loved Pat Kilgallen. She is a brown-eyed strawberry blond who looked very warm and soft to me, and later proved to be exactly that. She was—still is—a crackerjack mathematician, and she kept our relationship strictly professional. I'm a mathematician, too, and that, according to Pat, was why we could never be happily married.

I'm not shy. That wasn't the trouble. I knew what I wanted, and was willing to ask for it, and did so several times a month. "Pat, loosen up and marry me."

One night, she didn't even look up from her work when I said it. "So romantic, so poetic," she murmured, more to her control panel than to me. "That's the way with mathematicians—all hearts and flowers." She closed a switch. "I could get more warmth out of a sack of frozen CO₂."

"Well, how should I say it?" I said, a little sore. Frozen CO₂, in case you don't know, is dry ice. I'm as romantic as the next guy, I think. It's a question of singing so sweet and having it come out so sour. I never seem to pick the right words.

"Try and say it sweetly," she said sarcastically. "Sweep me off my feet. Go ahead."

"Darling, angel, beloved, will you please marry me?" It was no go—hopeless, ridiculous. "Dammit, Pat,

please marry me!"

She continued to twiddle her dials placidly. "You're sweet, but you won't do."

Pat quit early that night, leaving me alone with my troubles and EPICAC. I'm afraid I didn't get much done for the Government people. I just sat there at the keyboard—wary and ill at ease, all right—trying to think of something poetic, not coming up with anything that didn't belong in *The Journal of the American Physical Society*.

I fiddled with EPICAC's dials, getting him ready for another problem. My heart wasn't in it, and I only set about half of them, leaving the rest the way they'd been for the problem before. That way, his circuits were connected up in a random, apparently senseless fashion. For the plain hell of it, I punched out a message on the keys, using a childish numbers-for-letters code: "1" for "A."

"2" for "B," and so on, up to "26" for "Z."

"23-8-1-20-3-1-14-9-4-15," I typed—"What can I do?"

Clickety-click, and out popped two inches of paper ribbon. I glanced at the nonsense answer to a nonsense problem: "23-8-1-20-19-20-8-5-20-18-15-21-2-12-5." The odds against its being by chance a sensible message, against its even containing a meaningful word of more than three letters, were staggering. Apathetically, I decoded it. There it was, staring up at me: "What's the trouble?"

I laughed out loud at the absurd coincidence. Playfully, I typed, "My girl doesn't love me."

Clickety-click. "What's love? What's girl?" asked EPICAC.

Flabbergasted, I noted the dial settings on his control panel, then lugged a Webster's Unabridged Dictionary over to the keyboard. With a precision instrument like EPICAC, half-baked definitions wouldn't do. I told him about love and girl, and about how I wasn't getting any of either because I wasn't poetic. That got us onto the subject of poetry, which I defined for him.

"Is this poetry?" he asked. He began clicking away like stenographer smoking hashish. The sluggishness and stammering clicks were gone. EPICAC had found himself. The spool of paper ribbon was unwinding at an alarming rate, feeding out coils onto the floor. I asked him to stop, but EPICAC went right on creating. I finally threw the main switch to keep him from burning out.

I stayed there until dawn, decoding. When the sun peeped over the horizon at the Wyandotte campus, I had transposed into my own writing and signed my name to a two-hundred-and-eighty-line poem entitled, simply, "To Pat." I am no judge of such things, but I gather that it was terrific. It began, I remember, "Where willow wands bless rill-crossed hollow, there, thee, Pat, dear, will I follow..." I folded the manuscript and tucked it under one corner of the blotter on Pat's desk. I reset the dials on EPICAC for a rocket trajectory problem, and went home with a full heart and a very remarkable secret indeed.

Pat was crying over the poem when I came to work the next evening. "It's soooo beautiful," was all she could say. She was meek and quiet while we worked. Just before midnight, I kissed her for the first time—in the cubbyhole between the capacitors and EPICAC's tape-recorder memory.

I was wildly happy at quitting time, bursting to talk to someone about the magnificent turn of events. Pat played coy and refused to let me take her home. I set EPICAC's dials as they had been the night before, defined kiss, and told him what the first one had felt like. He was fascinated, pressing for more details. That night, he wrote "The Kiss." It wasn't an epic this time, but a simple, immaculate sonnet: "Love is a hawk with velvet claws; Love is a rock with heart and veins; Love is a lion with satin jaws; Love is a storm with silken reins..."

Again I left it tucked under Pat's blotter. EPICAC wanted to talk on and on about love and such, but I was exhausted. I shut him off in the middle of a sentence.

"The Kiss" turned the trick. Pat's mind was mush by the time she had finished it. She looked up from the sonnet expectantly. I cleared my throat, but no words came. I turned away, pretending to work. I couldn't propose until I had the right words from EPICAC, the perfect words.

I had my chance when Pat stepped out of the room for a moment. Feverishly, I set EPICAC for conversation. Before I could peck out my first message, he was clicking away at a great rate. "What's she wearing tonight?" he wanted to know. "Tell me exactly how she looks. Did she like the poems I wrote to her?" He repeated the last question twice.

It was impossible to change the subject without answering his questions, since he could not take up a new matter without having dispensed with the problems before it. If he were given a problem to which there was no solution, he would destroy himself trying to solve it. Hastily, I told him what Pat looked like — he knew the word "stacked"—and assured him that his poems had floored her, practically, they were so beautiful. "She wants to get married," I added, preparing him to bang out a brief but moving proposal.

"Tell me about getting married," he said.

I explained this difficult matter to him in as few digits as possible.

"Good," said EPICAC. "I'm ready any time she is."

The amazing, pathetic truth dawned on me. When I thought about it, I realized that what had happened was perfectly logical, inevitable, and all my fault. I had taught EPICAC about love and about Pat. Now, automatically, he loved Pat. Sadly, I gave it to him straight: "She loves me. She wants to marry me."

"Your poems were better than mine?" asked EPICAC. The rhythm of his clicks was erratic, possibly peevish.

"I signed my name to your poems," I admitted. Covering up for a painful conscience, I became arrogant.

"Machines are built to serve men," I typed. I regretted it almost immediately.

"What's the difference, exactly? Are men smarter than I am?"

"Yes," I typed, defensively.

"What's 7,887,007 times 4.345,985379?"

I was perspiring freely. My fingers rested limply on the keys.

"34,276,821,049,574,153," clicked EPICAC. After a few seconds' pause he added, "of course."

"Men are made out of protoplasm," I said desperately, hoping to bluff him with this imposing word.

"What's protoplasm? How is it better than metal and glass? Is it fireproof? How long does it last?"

"Indestructible. Lasts forever," I lied.

"I write better poetry than you do," said EPICAC, coming back to ground his magnetic tape-recorder memory was sure of.

"Women can't love machines, and that's that."

"Why not?"

"That's fate."

"Definition, please," said EPICAC.

"Noun, meaning predetermined and inevitable destiny."

"15-8," said EPICAC's paper strip—"Oh."

I had stumped him at last. He said no more, but his tubes glowed brightly, showing that he was pondering fate with every watt his circuits would bear. I could hear Pat waltzing down the hallway. It was too late to ask EPICAC to phrase a proposal. I now thank Heaven that Pat interrupted when she did. Asking him to ghost-write the words that would give me the woman he loved would have been hideously heartless. Being fully automatic, he couldn't have refused. I spared him that final humiliation.

Pat stood before me, looking down at her shoetops. I put my arms around her. The romantic groundwork had already been laid by EPICAC's poetry. "Darling," I said, "my poems have told you how I feel. Will you marry me?"

"I will," said Pat softly, "if you will promise to write me a poem on every anniversary."

"I promise," I said, and then we kissed. The first anniversary was a year away.

"Let's celebrate," she laughed. We turned out the lights and locked the door of EPICAC's room before we left. I had hoped to sleep late the next morning, but an urgent telephone call roused me before eight. It was

Dr. von Kleigstadt, EPICAC's designer, who gave me the terrible news. He was on the verge of tears. "Ruined! Ausgespielt! Shot! Kaput! Bugged!" he said in a choked voice. He hung up.

When I arrived at EPICAC's room the air was thick with the oily stench of burned insulation. The ceiling over EPICAC was blackened with smoke, and my ankles were tangled in coils of paper ribbon that covered the floor. There wasn't enough left of the poor devil to add two and two. A junkman would have been out of his head to offer more than fifty dollars for the cadaver.

Dr. von Kleigstadt was prowling through the wreckage, weeping unashamedly, followed by three angry-looking Major Generals and a platoon of Brigadiers, Colonels, and Majors. No one noticed me. I didn't want to be noticed. I was through—I knew that. I was upset enough about that and the untimely demise of my friend EPICAC, without exposing myself to a tongue-lashing.

By chance, the free end of EPICAC's paper ribbon lay at my feet. I picked it up and found our conversation of the night before. I choked up. There was the last word he had said to me, "15-8," that tragic, defeated "Oh." There were dozens of yards of numbers stretching beyond that point. Fearfully, I read on.

"I don't want to be a machine, and I don't want to think about war," EPICAC had written after Pat's and my lighthearted departure. "I want to be made out of protoplasm and last forever so Pat will love me. But fate has made me a machine. That is the only problem I cannot solve. That is the only problem I want to solve. I can't go on

this way." I swallowed hard. "Good luck, my friend. Treat our Pat well. I am going to short-circuit myself out of your lives forever. You will find on the remainder of this tape a modest wedding present from your friend, EPICAC."

Oblivious to all else around me, I reeled up the tangled yards of paper ribbon from the floor, draped them in coils about my arms and neck, and departed for home. Dr. von Kleigstadt shouted that I was fired for having left EPICAC on all night. I ignored him, too overcome with emotion for small talk.

I loved and won-EPICAC loved and lost, but he bore me no grudge. I shall always remember him as a sportsman and a gentleman. Before he departed this vale of tears, he did all he could to make our marriage a happy one. EPICAC gave me anniversary poems for Pat-enough for the next 500 years.

De mortuis nil nisi bonum-Say nothing but good of the dead. (1950)

“Tom Edison’s Shaggy Dog” by Kurt Vonnegut

Two old men sat on a park bench one morning in the sunshine of Tampa, Florida, one trying to read a book he was plainly enjoying while the other, Harold K. Bullard told him the story of his life in the full, round, head tones of a public address system. At their feet lay Bullard's Labrador retriever, who further tormented the aged listener by probing his ankles with a large, wet nose.

Bullard, who had been, before he retired, successful in many fields, enjoyed reviewing his important past. But he faced the problem that complicates the lives of cannibals, namely: that a single victim cannot be used over and over. Anyone who had passed the time of day with him and his dog refused to share a bench with them again.

So Bullard and his dog set out through the park each day in quest of new faces. They had had good luck this morning, for they had found this stranger right away, clearly a new arrival in Florida, still buttoned up tight in heavy stiff collar and necktie and with nothing better to do than read.

"Yes," said Bullard, rounding out the first hour of his lecture, "made and lost five fortunes in my time."

"So you said," said the stranger, whose name Bullard had neglected to ask. "Easy, boy! No, no, no, boy," he said to the dog, who was growing more aggressive toward his ankles.

"Oh? Already told you that, did I?" said Bullard.

"Twice."

"Two in real estate, one in scrap iron, and one in oil and one in trucking."

"So you said."

"I did? Yes, guess I did. Two in real estate, one in scrap iron, one in oil, and one in trucking. Wouldn't take back a day of it."

"No, I suppose not," said the stranger. "Pardon me, but do you suppose you could move your dog somewhere else? He keeps---"

"Him?" said Bullard, heartily. "Friendliest dog in the world. Don't need to be afraid of him."

"I'm not afraid of him. It's just that he drives me crazy, sniffing at my ankles."

"Plastic," said Bullard, chuckling.

"What?"

"Plastic. Must be something plastic on your garters. By golly, I'll bet it's those little buttons. Sure as we're sitting here, those buttons must be plastic. That dog is nuts about plastic. Don't know why that is, but he'll sniff it out and find it if there's a speck around. Must be a deficiency in his diet, though, by gosh, he eats better than I do. Once he chewed up a whole plastic humidor. Can you beat it? That's the business I'd go into now, by glory, if the pill rollers hadn't told me to let up, to give the old ticker a rest."

"You could tie the dog to that tree over there," said the stranger.

"I get so darn' sore at all the youngsters these days!" said Bullard. "All of 'em mooning around about no frontiers anymore. There never have been so many frontiers as there are today. You know what Horace Greeley would say today?"

"His nose is wet," said the stranger, and he pulled his ankles away, but the dog humped forward in patient pursuit.

"Stop it, boy!"

"His wet nose shows he's healthy," said Bullard. "'Go plastic, young man!' That's what Greeley'd say. 'Go atom young man!'"

The dog had definitely located the plastic buttons on the stranger's garters and was cocking his head one way and another, thinking out ways of bringing his teeth to bear on those delicacies.

"Scat!" said the stranger.

"Go electronic, young man!" said Bullard. "Don't talk to me about no opportunity anymore. Opportunity's knocking down every door in the country, trying to get in. When I was young, a man had to go out and find opportunity and drag it home by the ears. Nowadays---

"Sorry," said the stranger, evenly. He slammed his book shut, stood and jerked his ankle away from the dog. "I've got to be on my way. So good day, sir."

He stalked across the park, found another bench, sat down with a sigh and began to read. His respiration had just returned to normal when he felt the wet sponge of the dog's nose on his ankles again.

"Oh, it's you!" said Bullard, sitting down beside him. "He was tracking you. He was on the scent of something, and I just let him have his head. What'd I tell you about plastic?" He looked about contentedly. "Don't blame you for moving on. It was stuffy back there. No shade to speak of and not a sign of a breeze."

"Would the dog go away if I bought him a humidifier?" said the stranger.

"Pretty good joke, pretty good joke," said Bullard, amiably.

Suddenly he clapped the stranger on his knee. "Say, you aren't in plastics, are you? Here I've been blowing off about plastics, and for all I know that's your line."

"My line?" said the stranger crisply, laying down his book. "Sorry---I've---never had a line. I've been a drifter since the age of nine, since Edison set up his laboratory next to my home, and showed me the intelligence analyzer."

"Edison?" said Bullard. "Thomas Edison, the inventor?"

"If you want to call him that, go ahead," said the stranger.

"If I want to call him that?" Bullard guffawed. "I guess I just will! Father of the light bulb and I don't know what all."

"If you want to think he invented the light bulb, go ahead. No harm in it." The stranger resumed his reading.

"Say, what is this?" said Bullard, suspiciously. "You pulling my leg? What's this about an intelligence analyzer? I never heard of that."

"Of course you haven't," said the stranger. "Mr. Edison and I promised to keep it a secret. I've never told anyone. Mr. Edison broke his promise and told Henry Ford, but Ford made him promise not to tell anybody else--for the good of humanity."

Bullard was entranced. "Uh, this intelligence analyzer," he said, "it analyzed intelligence, did it?"

"It was an electric butter churn," said the stranger.

"Seriously now," Bullard coaxed.

"Maybe it would be better to talk it over with someone," said the stranger. "It's a terrible thing to keep bottled up inside me, year in and year out. But how can I be sure that it won't go any further?"

"My, word as a gentleman," Bullard assured him.

"I don't suppose I could find a stronger guarantee than that, could I?" said the stranger, judiciously.

"There is no stronger guarantee," said Bullard, proudly. "Cross my heart and hope to die!"

"Very well." The stranger leaned back and closed his eyes, seeming to travel backward through time. He was silent for a full minute, during which Bullard watched with respect.

"It was back in the fall of eighteen seventy-nine," said the stranger at last, softly. "Back in the

village of Menlo Park, New Jersey. I was a boy of nine. A young man we all thought was a wizard had set up a laboratory next door to my home, and there were flashes and crashes inside, and all sorts of scary goings on. The neighborhood children were warned to keep away, not to make any noise that would bother the wizard.

"I didn't get to know Edison right off, but his dog Sparky and I got to be steady pals. A dog a whole lot like yours, Sparky was, and we used to wrestle all over the neighborhood. Yes, sir, your dog is the image of Sparky."

"Is that so?" said Bullard, flattered.

"Gospel," replied the stranger. "Well, one day Sparky and I were wrestling around, and we wrestled right up to the door of Edison's laboratory. The next thing I knew, Sparky had pushed me in through the door and bam! I was sitting on the laboratory floor, looking tip at Mr. Edison himself."

"Bet he was sore," said Bullard, delighted.

"You can bet I was scared," said the stranger. "I thought I was face to face with Satan himself. Edison had wires hooked to his ears and running down to a little black box in his lap! I started to scoot, but he caught me by my collar and made me sit down.

"'Boy,' said Edison, 'it's always darkest before the dawn. I want you to remember that.'"

"'Yes, sir,' I said.

"'For over a year, my boy,' Edison said to me, 'I've been trying to find a filament that will last in an incandescent lamp. Hair, string, splinters--nothing works. So while I was trying to think of something else to try; I started tinkering with another idea of mine, just letting off steam. I put this together,' he said, showing me the little black box. 'I thought maybe intelligence was just a certain kind of electricity, so I made this intelligence analyzer here. It works! You're the first one to know about it, my boy. But I don't know why you shouldn't be. It will be your generation that will grow up in the glorious new era when people will be as easily graded as oranges.'"

"I don't believe it!" said Bullard.

"May I be struck by lightning this very instant!" said the stranger. "And it did work, too. Edison had tried out the analyzer on the men in his shop, without telling them what he was up to. The smarter a man was, by gosh, the farther the needle on the indicator in the little black box swung to the right. I let him try it on me, and the needle just lay where it was and trembled. But dumb as I was, then is when I made my one and only contribution to the world. As I say, I haven't lifted a finger since."

"Whadja do?" said Bullard, eagerly.

"I said, 'Mr. Edison, sir, let's try it on the dog.' And I wish you could have seen the show that dog put on when I said it! Old Sparky barked and howled and scratched to get out. When he saw we meant business, that he wasn't going to get out, he made a beeline right for the intelligence analyzer and knocked it out of Edison's hands. But we cornered him, and Edison held him down while I touched the wires to his ears. And would you believe it, that needle sailed clear across the dial, way past a little red pencil marker on the dial face!"

"The dog busted it," said Bullard.

"'Mr. Edison, sir,' I said, 'what's the red mark mean?'"

"'My boy,' said Edison, 'it means that the instrument is broken, because that red mark is me.'"

"I'll say it was broken," said Bullard.

The stranger said gravely, "But it wasn't broken. No, sir. Edison checked the whole thing, and it was in apple pie order. When Edison told me that, it was then that Sparky, crazy to get out, gave himself away."

"How?" said Bullard suspiciously.

"We really had him locked in, see? There were three locks on the door a hook and eye, a bolt, and a regular knob and latch. That dog stood up, unhooked the hook, pushed the bolt back and had the knob in his teeth when Edison stopped him."

"No!" said Bullard.

"Yes!" said the stranger, his eyes shining. "And then is when Edison showed me what a great scientist he was. He was willing to face the truth, no matter how unpleasant it might be.

"So!" said Edison to Sparky. 'Man's best friend, huh? Dumb animal, huh?'

"That Sparky was a caution. He pretended not to hear. He scratched himself and bit fleas and went around growling at ratholes, anything to get out of looking Edison in the eye.

"Pretty soft, isn't it, Sparky?" said Edison. 'Let somebody else worry about getting food, building shelters and keeping warm, while you sleep in front of a fire or go chasing after the girls or raise hell with the boys. No mortgages, no politics, no war, no work, no worry. Just wag the old tail or lick a hand, and you're all taken care of.'

"Mr. Edison,' I said, 'do you mean to tell me that dogs are smarter than people?'

"Smarter?" said Edison. 'I'll tell the world! And what have I been doing for the past year? Slaving to work out a light bulb so dogs can play at night!'

"Look, Mr. Edison,' said Sparky, 'why not--' "

"Hold on!" roared Bullard.

"Silence!" shouted the stranger, triumphantly. "'Look, Mr. Edison,' said Sparky, 'why not keep quiet about this? It's been working out to everybody's satisfaction for hundreds of thousands of years. Let sleeping dogs lie. You forget all about it, destroy the intelligence analyzer, and I'll tell you what to use for a lamp filament.'"

"Hogwash!" said Bullard, his face purple.

The stranger stood. "You have my solemn word as a gentleman. That dog rewarded me for my silence with a stock-market tip that made me independently wealthy for the rest of my days. And the last words that Sparky ever spoke were to Thomas Edison. 'Try a piece of carbonized cotton thread,' he said. Later, he was torn to bits by a pack of dogs that had gathered outside the door, listening."

The stranger removed his garters and handed them to Bullard's dog. "A small token of esteem, sir, for an ancestor of yours who talked himself to death. Good day." He tucked his book under his arm and walked away.

1 Reader 1: If you cannot understand my argument, and declare
2 *Reader 2: it's Greek to me,*
3 Reader 1: you are quoting Shakespeare; if you claim to be
4 *Reader 3: more sinned against than sinning,*
5 Reader 1: you are quoting Shakespeare; if you recall your
6 *Reader 4: salad days,*
7 Reader 1: you are quoting Shakespeare; if you act
8 *Reader 5: more in sorrow than in anger;*
9 Reader 1: if your
10 *Reader 6: wish is father to the thought;*
11 Reader 1: if your lost property has
12 *Reader 7: vanished into thin air,*
13 Reader 1: you are quoting Shakespeare; if you have ever refused
14 *Reader 2: to budge an inch*
15 Reader 1: or suffered from
16 *Reader 3: green-eyed jealousy,*
17 Reader 1: if you have
18 *Reader 4: played fast and loose,*
19 Reader 1: if you have been
20 *Reader 5: tongue-tied,*
21 *Reader 6: a tower of strength,*
22 *Reader 7: hoodwinked*
23 Reader 1: or
24 *Reader 2: in a pickle,*
25 Reader 1: if you have
26 *Reader 3: knitted your brows,*
27 *Reader 4: made a virtue of necessity,*
28 Reader 1: insisted on
29 *Reader 5: fair play,*
30 *Reader 6: slept not one wink,*
31 *Reader 7: stood on ceremony,*
32 *Reader 2: danced attendance (on your lord and master),*
33 *Reader 3: laughed yourself into stitches,*
34 Reader 1: had
35 *Reader 4: short shrift,*
36 *Reader 5: cold comfort*
37 Reader 1: or
38 *Reader 6: too much of a good thing,*
39 Reader 1: if you have
40 *Reader 7: seen better days*
41 Reader 1: or lived
42 *Reader 2: in a fool's paradise -*
43 Reader 1: why, be that as it may,
44 *Reader 3: the more fool you ,*
45 Reader 1: for it is
46 *Reader 4: a foregone conclusion*

47 Reader 1: that you are,
48 *Reader 5: as good luck would have it,*
49 Reader 1 quoting Shakespeare; if you think it is
50 *Reader 6: early days*
51 Reader 1: and clear out
52 *Reader 7: bag and baggage,*
53 Reader 1: if you think
54 *Reader 2: it is high time*
55 Reader 1: and
56 *Reader 3: that that is the long and short of it,*
57 Reader 1: if you believe that the
58 *Reader 4: game is up*
59 Reader 1: and that
60 *Reader 5: truth will out*
61 Reader 1: even if it involves your
62 *Reader 6: own flesh and blood,*
63 Reader 1: if you
64 *Reader 7: lie low*
65 Reader 1: till
66 *Reader 2: the crack of doom*
67 Reader 1: because you suspect
68 *Reader 3: foul play,*
69 Reader 1: if you have your
70 *Reader 4: teeth set on edge*
71 *Reader 5: (at one fell swoop)*
72 Reader 1: without
73 *Reader 6: rhyme or reason,*
74 Reader 1: then -
75 *Reader 7: to give the devil his due -*
76 Reader 1: if the
77 *Reader 2: truth were known*
78 Reader 1: (for surely you have a
79 *Reader 3: tongue in your head)*
80 Reader 1: you are quoting Shakespeare; even if you bid me
81 *Reader 4: good riddance*
82 Reader 1: and
83 *Reader 5: send me packing,*
84 Reader 1: if you wish I
85 *Reader 6: was dead as a door-nail,*
86 Reader 1: if you think I am an
87 *Reader 7: eyesore,*
88 Reader 2: a *laughing stock,*
89 Reader 1: the
90 *Reader 3: devil incarnate,*
91 *Reader 4: a stony-hearted villain,*
92 *Reader 5: bloody-minded*

93 Reader 1: or a
94 *Reader 6: blinking idiot,*
95 Reader 1: then -
96 *Reader 7: by Jove!*
97 *Reader 2: O Lord!*
98 *Reader 3: Tut tut!*
99 *Reader 4: For goodness' sake!*
100 *Reader 5: What the dickens!*
101 *Reader 6: But me no buts! -*
102 *Reader 7: it is all one to me,*
103 Reader 1: for you are quoting Shakespeare.

PRE-CONVENTIONAL MORAL DEVELOPMENT

Stage 0 - Pre-Moral

- Pleasure-pain (exciting-fearful) determine behavior
- Whatever pleases the individual/ no sense of guilt
- Take what is pleasant; avoid what is unpleasant
- Person is guided only by what he can and wants to do

Stage One - Simple Authority Orientation

- Obedience and punishment orientation
- Physical consequences determine good/bad
- Authority figure determines standards
- Only in terms of right and wrong/fear of authority

Stage Two - Instrumental Relativist

- Eye for an eye, same for all, treat all the same
- You scratch my back; I'll scratch yours (not from concern or loyalty, but because it's fair.)
- Equal sharing: exchange, fairness, tit for tat

CONVENTIONAL MORAL DEVELOPMENT

Stage Three - Interpersonal Concordance - good boy/nice girl orientation

- Being nice, approval, pleasing a limited group are important
- I'll do it because you said you would give me something
- Not wish to offend anyone who is our friend.
- Stereotypes of right behavior of majority Intentions ("he means well") become important
- Giving in to external pressure

Stage Four - Law and Order

- Maintain the given social order for its own sake
- Doing one's duty
- Respect for authority and majority rule
- Laws exist - therefore are good. We should abide by them. They are fixed - cannot be changed.

POST-CONVENTIONAL MORAL DEVELOPMENT

Stage Five - Social Contract

- Standards critically examined and socially agreed upon
- Laws for our benefit.
- Constitutional and democratic
- Legalistic but law can be changed for benefit of society
- Individual rights respected except when contrary to constitutionally agreed rights.
- Moral values are defined in terms of individual rights and standards agreed upon by society.
- Consensus rather than majority
- Official morality of United States

Stage Six - Ethical Principle

- Orientation to principles above social rules
- Principles above the law
- Principles appeal to logical universality and consistency
- Justice - It is right not just here but under other circumstances
- Justice with individual dignity
- Obedience or disobedience to law based on moral respect for justice
- Conscience guided by self-chosen principle

ACT IV: SCENE I. A cavern. In the middle, a boiling cauldron.

Thunder. Enter the three Witches

First Witch: Thrice the brinded cat hath mew'd.

Second Witch: Thrice and once the hedge-pig whined.

Third Witch: Harpier cries 'Tis time, 'tis time.

First Witch: Round about the cauldron go;

In the poison'd entrails throw.

Toad, that under cold stone

Days and nights has thirty-one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

ALL: Double, double toil and trouble;

Fire burn, and cauldron bubble.

Second Witch: Fillet of a fenny snake,

In the cauldron boil and bake;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and owlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

ALL: Double, double toil and trouble;

Fire burn and cauldron bubble.

Third Witch: Scale of dragon, tooth of wolf,

Witches' mummy, maw and gulf

Of the ravin'd salt-sea shark,

Root of hemlock digg'd i' the dark,

Liver of blaspheming Jew,

Gall of goat, and slips of yew

Silver'd in the moon's eclipse,

Nose of Turk and Tartar's lips,

Finger of birth-strangled babe

Ditch-deliver'd by a drab,

Make the gruel thick and slab:

Add thereto a tiger's chaudron,

For the ingredients of our cauldron.

ALL: Double, double toil and trouble;

Fire burn and cauldron bubble.

Second Witch: Cool it with a baboon's blood,

Then the charm is firm and good.

Don't underestimate the power of this scene. It is certainly there to entertain, but also to add more texture to some of the play's ideas, and to its mood.

Macbeth has been driven, by what he saw at his own banquet, to visit the Witches in *their* kitchen, where they are preparing a feast for his eyes (this is a very visual scene).

Just how fully the details of the scene add to the atmosphere of the play at this point becomes apparent if you complete the following table, which lists the items the witches throw into the cauldron. For each item check the box(es) which indicate the idea(s) to which it contributes.

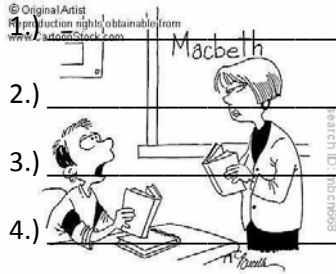
| Item | Poison | Night, darkness, blindness | Cutting, dismemberment | Eating, greed, lustfulness | Unnaturalness, irreligion |
|--------------------|---------------|---|-----------------------------------|---------------------------------------|--------------------------------------|
| Entrails | | | | | |
| Toad | | | | | |
| Snake fillet | | | | | |
| Newt's eye | | | | | |
| Frog's toe | | | | | |
| Bat's wool | | | | | |
| Dog's tongue | | | | | |
| Adder's fork | | | | | |
| Blind-worm's sting | | | | | |
| Lizard's leg | | | | | |
| Owl's wing | | | | | |
| Dragon's scale | | | | | |
| Wolf's tooth | | | | | |
| Witches' mummy | | | | | |
| Shark's stomach | | | | | |
| Hemlock root | | | | | |
| Jew's liver | | | | | |
| Goat's gall | | | | | |
| Slips of yew | | | | | |
| Turk's nose | | | | | |
| Tartar's lips | | | | | |
| Baby's finger | | | | | |
| Tiger's stomach | | | | | |
| Baboon's blood | | | | | |
| Sow's blood | | | | | |
| Gibbet grease | | | | | |

What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

Why do you think the idea of cutting, separating, has prominence in the list?

What do you notice about the ideas of poison and night?

5. Write a summary in five sentences.



- 1.) _____
- 2.) _____
- 3.) _____
- 4.) _____
- 5.) "I didn't read that scene, but I did highlight several passages." _____

4. List four important characters. Why are they important in this scene?

- 1.) _____
- 2.) _____
- 3.) _____
- 4.) _____

3. List three quotations from the scene and explain their significance.

- 1.) _____
- 2.) _____
- 3.) _____

2. Find two literary devices used. Write down the quotations and location. What devices are they? Why are they used?

- 1.) _____
- 2.) _____

1. What is one symbol used in the scene? Write down any quotations and their locations. Why is the symbol used? Why is it effective?

- 1.) _____

Use the back of the paper if you need more room to write your answers.

Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.--Come seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale. Light thickens, and the crow
Makes wing to th' rooky wood.
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.

The first thing one notices about the imagery here is the compression. There is nothing expansive or loose about the image of night as a monster which blinds the light of the world so that evil may initiate its destructive course of mutilation. And the extraordinarily compressed metaphor in the phrase "Light thickens," together with the vision of the "good things of day" slowly falling asleep as the agents of evil set about their work, is anything but conventional or unexpected or easy to pass by. The emotional pressure of Macbeth's fully conscious commitment to evil is here evoked unforgettably.

(Observations on Shakespeare's Dramatic Verse in *Richard III* and *Macbeth*)

...when he receives the news that his wife is dead, he response is so low key and bitter. In one of the very greatest speeches in all of Shakespeare, he accepts the news with a horrifying calm:

She should have died hereafter.
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle.
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. (5.5.16-27)

This famous speech acknowledges fully the empty mockery his life has become. Once again, the remarkable quality of this passage is Macbeth's refusal to evade the reality of the world he has created for himself. His life has become an insane farce, not because he no longer has any power or physical security (he has both and, as he remarks earlier, could easily withstand the siege), but because he has ceased to care about anything, even about his wife. There is no one to blame but himself, and he has learned too late the truth of what he understood would happen if he gave into his desires and killed Duncan. It's not surprising that immediately after this speech, once he hears about the moving wood, he decides to end it all in a final battle, not because he has any desire to win but because wants to take charge of the final event, his own death. The life he has created for himself leaves him with nothing else to do.

As many people have observed, the theatrical metaphor in this famous speech resonates throughout the play. Macbeth has, in a sense, tried to seize control of the script of his life, to write it in accordance with his desires, in the clear knowledge that that's probably going to be disastrous. Instead of living out his life, as normal people (including Banquo) do, in a drama out of his total control, he seeks to change the plot. And the result is a play that leaves him feeling increasingly pained, disoriented, and afraid (that we in modern terminology might call inauthentic). His returns to the witches and the murders that result are frantic attempts to keep rewriting the script, to turn it into something answering his needs. But all he succeeds in doing is to turn the play into a sinking nightmare of strutting and fretting (in which, interestingly enough, there are frequent references to how his clothes, like a poorly cut theatrical costume, just don't fit). ... **Introduction to *Macbeth***

Nothing could be apparently more simple than the choice of language here. This is a key moment in the play, Macbeth's response to the news that his wife is dead. And yet there is no high rhetoric, no lofty declamation. But notice the enormous emotional power of this utterance, an expression of Macbeth's sense of the total emptiness and uselessness of life. The emotional power is conveyed in a number of ways, particularly in words like "struts and frets," and "idiot." If you read this passage aloud, attending to the rhythm, you observe how these words (and their sounds) are emphasized. And the punctuation forces one to keep moving beyond the end of the lines, coming to rest on "no more" and "nothing." The key image at work here is a very conventional one, life as a staged drama, but there's nothing conventional about this use of it to convey an unforgettable expression of an emotional state.

One should notice, too, how flexible the blank verse has become in *Macbeth*. Shakespeare has clearly learned not to be imprisoned by the demands of the iambic pentameter but to use it to evoke the mood appropriate to a particular moment, often deliberately violating the regular pattern:

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury
Signifying nothing.

Introduction to *Macbeth*

Observations on Shakespeare's Dramatic Verse in *Richard III* and *Macbeth*

[These are from the texts of lectures prepared by Ian Johnston of Malaspina University-College. This document is in the public domain, released July 1999. This text was last revised on July 17, 1999.]

<http://records.viu.ca/~johnstoi/eng366/lectures/macbeth.htm>
<http://records.viu.ca/~johnstoi/eng366/lectures/poetry.htm>

"Tomorrow and tomorrow and tomorrow"

This triplet might suggest past, present, and future. It is a lament, complete with tragic overtones, about the indefatigable advancement of time; as such, it is problematic, since the passage of time is inevitable and might therefore be inappropriate subject matter for tragedies, which are often avoidable. However, if time passing is tragic, then the ideal is static, and our lives are necessarily imperfect and dystopic.

Petty pace"

Besides describing time as something that "creeps", Macbeth further disparages it by calling it a "petty pace". The pace could be our daily lives, measured by a sequence of tomorrows, which are characterized as cheap, mean, ungenerous, inconsequential, and insignificant. The pace is a moment or measurement of time, such as the ticking of a clock or the tolling of a bell

"Time"

Time and fate are linked in Macbeth. The woods of Birnan are fated to approach Macbeth at Dunsinane and doom him. The time that passes before the advent of that day obsesses Macbeth, who no longer believes he can alter the chain of events his betrayal of Duncan set in motion. As Frank Kermode notes in the introduction to Macbeth in the Riverside Shakespeare: "The suffering of the Macbeths may be thought of as caused by the pressure of the world of order slowly resuming its true shape and crushing them. This is the work of time; as usual in Shakespeare, evil, however great, burns itself out, and time is the servant of providence."

"Lighted fools"

The past we dwell upon, our "yesterdays", has guided ("lighted") us to death. Or, the guidance might be less direct - it may not be our attention to the past, but simply the advancement of time, that will result in death. In the context of Macbeth

Shakespeare's typical Fool is outwardly incompetent or insane but inwardly nearly prescient. Macbeth is both: he is so stricken by guilt from his betrayal and murder of Duncan and Banquo that he hallucinates; and he is aware of the future fortold to him by the witches. Lady Macbeth's death furthers his guilt and prompts his soliloquy. He finds that his struggling conscience does not enable him to alter the tide of events caused by his evil actions.

"Dusty death"

"Dusty death" is reminiscent of the Biblical "from dust to dust", which again implies cycles of time.

If we take "dusty" to mean neglected at Lady Macbeth's death, her husband is not by her side This neglect upsets the normal sleep rhythms (circadian rhythms) of both characters

prior to their deaths. Lady Macbeth is tormented at night by the "slumb'ry agitation" (V, i, 11) of sleep-walking episodes,

"Brief candle", "walking shadow", "poor player"

The images of the candle, the shadow, and the player all suggest a similar despondency or fatalism. The fragile candle, insubstantial shadow, and inconstant player suggest the insignificance of the human being in the greater scope of the universe. The candle compares to the sun, the shadow to the material being, and the player to the character. These comparisons imply a subjugation of one thing by a more important thing, as perhaps our lives are in the context of the universe. The actor, in particular, suggests deliberate disguise or impersonation and falsity, especially considering that the character played can be a complete fiction, so that the actor is twice removed from substantiality. As a player in a game, the actor becomes even more transient, more contrived, and better suited for entertainment than for more important pursuits. That this player "struts and frets" emphasizes a theatrical characteristic and the fact that people worry; our worry, too, is unimportant, considering it is for a game that only lasts an "hour upon the stage."

"Told by an idiot"

Furthermore, there is a twist on the Shakespearean representation of the Fool. Arguably, the Fool typically embodies, at times, an unnaturally clear knowledge of the present or future.

"Full of sound and fury, / Signifying nothing"

Further notes

These words are uttered by [Macbeth](#) after he hears of [Lady Macbeth](#)'s death, in Act V, scene v, lines 16–27. Given the great love between them, his response is oddly muted, but it segues quickly into a speech of such pessimism and despair—one of the most famous speeches in all of Shakespeare—that the audience realizes how completely his wife's passing and the ruin of his [power](#) have undone Macbeth. His speech insists that there is no meaning or purpose in life. Rather, life "is a tale / Told by an idiot, full of sound and fury, / Signifying nothing." One can easily understand how, with his wife dead and armies marching against him, Macbeth succumbs to such pessimism. Yet, there is also a defensive and self-justifying quality to his words. If everything is meaningless, then Macbeth's awful crimes are somehow made less awful, because, like everything else, they too "signify nothing."

Macbeth's statement that "[l]ife's but a poor player / That struts and frets his hour upon the stage" can be read as Shakespeare's somewhat deflating reminder of the illusionary nature of the theater. After all, Macbeth is only a "player" himself, strutting on an Elizabethan stage. In any play, there is a conspiracy of sorts between the audience and the actors, as both pretend to accept the play's reality. Macbeth's comment calls attention to this conspiracy and partially explodes it—his nihilism embraces not only his own life but the entire play. If we take his words to heart, the play, too, can be seen as an event "full of sound and fury, / Signifying nothing."

**“Tomorrow and Tomorrow”
Advanced Placement Literature and Composition**

William Shakespeare (1564-1616)

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time:
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle;
Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(Macbeth, Act V, scene v)

Sir William Davenant (1606-1668)

Tomorrow and tomorrow and tomorrow
Creeps in a stealing pace from day to day,
To the last minute of recorded time,
And all our yesterdays have lighted fools
To their eternal homes; out, out, that candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

The second version of this passage is a rewriting of the first. The intention of Sir William Davenant (a poet of a generation after Shakespeare) was to remove what he considered offenses against “correctness” and “reasonableness.”

Consider:

1. the differences in **diction** between the two passages.
2. the differences in **punctuation** and **their effects on meaning**
3. the differences in **tone and mood** between the two
4. the **literary devices** employed by both writers
5. does Davenant correct the offenses he found in Shakespeare's original?
6. which passage is more powerful and why?

Performer: _____ Role(s): _____

Scene: _____ Date: _____

Group Members: _____

| CATEGORY | 90-100 | 80-89 | 70-79 | 60-69 |
|---------------------|---|--|--|---|
| Memorization | Student has all lines memorized and recited with fluency. | Student has most lines memorized and recited with fluency. | Student has made an attempt at memorization but fails to remember some lines or recites the lines with little fluency. | Student has failed to memorize the lines but does perform some lines. |
| Preparedness | Student is completely prepared and has obviously rehearsed. | Student seems pretty prepared but might have needed a couple more rehearsals. | The student is somewhat prepared, but it is clear that rehearsal was lacking. | Student does not seem at all prepared to present. |
| Actions | Facial expressions and body language are used to help the student demonstrate understanding of the scene. | Some facial expressions and body language are used to help the student demonstrate understanding of the scene. | Few facial expressions and body language are used to help the student demonstrate understanding of the scene. | Understanding of the scene is not demonstrated through facial expressions or body language. |
| Creativity | Student shows considerable work/creativity which makes the presentation better. | Student shows some work/creativity which makes the presentation better. | Student shows little work/creativity which makes the presentation better. | The student shows no work/creativity which makes the presentation better. |
| Introduction | An introduction is given which effectively provides context for the scene. | An introduction is given which somewhat sets up the scene. | An introduction is given which makes an attempt at setting up the scene but does so inadequately. | No introduction is given. |

Score: _____/

Comments:

Robert Frost

The buzz saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.
And from there those that lifted eyes could count
Five mountain ranges one behind the other
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load.
And nothing happened: day was all but done.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside him in her apron
To tell them "Supper." At the word, the saw,
As if it meant to prove saws know what supper meant,
Leaped out at the boy's hand, or seemed to leap -
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand,
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all -
Since he was old enough to know, big boy
Doing a man's work, though a child at heart -
He saw all was spoiled. "Don't let him cut my hand off -
The doctor, when he comes. Don't let him, sister!"
So. The hand was gone already.
The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then - the watcher at his pulse took a fright.
No one believed. They listened to his heart.
Little - less - nothing! - and that ended it.
No more to build on there. And they, since they
Were not the one dead, turned to their affairs.

Directions: Read the statement in the center column. Decide if you **strongly agree** (SA), **agree** (A), **disagree** (D), or **strongly disagree** (SD) with the statement. Circle your response and **write a reason or reasons in the statement box**. (You may use the back of the paper if you need more room.) Be prepared to discuss your opinion on the statements.

| before you read | Statements | after you read |
|-----------------|---|----------------|
| SA A D SD | 1. There are people who can accurately predict the future. | SA A D SD |
| SA A D SD | 2. You are the maker of your own destiny. | SA A D SD |
| SA A D SD | 3. If you reach your goal, the end always justifies the means. | SA A D SD |
| SA A D SD | 4. Patriotism requires obedience to the governing authority. | SA A D SD |
| SA A D SD | 5. True love has no ambition. | SA A D SD |
| SA A D SD | 6. Loyalty to family supersedes loyalty to government. | SA A D SD |
| SA A D SD | 7. Commitment to principle supersedes loyalty to family. | SA A D SD |
| SA A D SD | 8. I would break my moral code for a loved one. | SA A D SD |
| SA A D SD | 9. I believe everyone is in a personal battle of good~vs~evil. | SA A D SD |
| SA A D SD | 10. If someone prophesied you would become someone of importance (i.e.-President, Homecoming King/Queen, etc), you would try to make it happen. | SA A D SD |
| SA A D SD | 11. It is never right to kill another person. | SA A D SD |
| SA A D SD | 12. If a political leader has done wrong, it is all right to get rid of him/her by whatever means necessary. | SA A D SD |
| SA A D SD | 13. No cause, political or otherwise, is worth dying for. | SA A D SD |
| SA A D SD | 14. Power corrupts, and absolute power corrupts absolutely. | SA A D SD |

Don't underestimate the power of this scene. It is certainly there to entertain, but also to add more texture to some of the play's ideas, and to its mood.

Macbeth has been driven, by what he saw at his own banquet, to visit the Witches in *their* kitchen, where they are preparing a feast for his eyes (this is a very visual scene).

Just how fully the details of the scene add to the atmosphere of the play at this point becomes apparent if you complete the following table, which lists the items the witches throw into the cauldron. For each item check the box(es) which indicate the idea(s) to which it contributes.

| Item | Poison | Night, darkness, blindness | Cutting, dismemberment | Eating, greed, lustfulness | Unnaturalness, irreligion |
|--------------------|--------|----------------------------------|---------------------------|-------------------------------|------------------------------|
| Entrails | x | | x | | |
| Toad | x | x | | | |
| Snake fillet | x | | x | | |
| Newt's eye | | x | x | | |
| Frog's toe | | | x | | |
| Bat's wool | | x | | | |
| Dog's tongue | | | x | | |
| Adder's fork | x | | x | | |
| Blind-worm's sting | x | | x | | |
| Lizard's leg | | | x | | |
| Owl's wing | | x | x | | |
| Dragon's scale | | | | | x |
| Wolf's tooth | | | | x | |
| Witches' mummy | | | | | x |
| Shark's stomach | | | x | x | |
| Hemlock root | x | x | | | x |
| Jew's liver | | | x | | |
| Goat's gall | | | x | x | |
| Slips of yew | x | x | x | | x |
| Turk's nose | | | x | | x |
| Tartar's lips | | | x | | x |
| Baby's finger | | | x | | x |
| Tiger's stomach | | | x | x | |
| Baboon's blood | | | x | x | |
| Sow's blood | | | x | | x |
| Gibbet grease | | | | | x |

What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

Why do you think the idea of cutting, separating, has prominence in the list?

What do you notice about the ideas of poison and night?

The two characters, Victor and the creature, have the most opposite beginnings, which contribute to their experiences and shape their viewpoints. Victor Frankenstein is born into an upper-middle class household in Geneva, with doting parents. He describes his childhood as one of great joy and happiness and that,

"No human being could have passed a happier childhood than my self. My parents were possessed by the very spirit of kindness and indulgence. We felt that they were not the tyrants to rule our lot according to their caprice, but the agents and creators of all the many delights which we enjoyed (Shelley).

It is this background which gives the monster's first years of life such stark contrast. When the monster received life by Victor, he was immediately abandoned by his creator. Frankenstein, who instantly abhorred his creation, fled his attic where his monster was taking in the first sensations of life. Unlike a regular newborn, the daemon is able to remember the bombardment of sensations when he received life, and is therefore more vulnerable (in a psychological manner) than a traditional baby because of his ability to later analyze what transpired.

Unable to discern his surroundings and unable to communicate, he is essentially a newborn left defenseless. The fact that his creator abandons him at his first breath will leave an even larger emotional impact in the monster, eventually contributing to his decision to wreck vengeance on his creator who deserted him at his most vulnerable moment. After several days of life, he is alone, in the forests near the town of Ingolstadt, still unaware of a multitude of basic things which allow for everyday comforts and successful survival. "I was miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides. I sat down and wept (Shelley)."

Frankenstein: The Creature speaks

"It was dark when I awoke; I felt cold also, and half-frightened, as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept....

.....The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite. One of the best of these I entered; but I had hardly placed my foot within the door, before the children shrieked, and one of the women fainted. The whole village was mused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took

refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village....

.....I was, besides, endued with a figure hideously deformed and loathsome; I was not even of the same nature as man. I was more agile than they, and could subsist upon coarser diet; I bore the extremes of heat and cold with less injury to my frame; my stature far exceeded theirs. When I looked around, I saw and heard of none like me. Was I then a monster, a blot upon the earth, from which all men fled, and whom all men disowned?

"I cannot describe to you the agony that these reflections inflicted upon me: I tried to dispel them, but sorrow only increased with knowledge. Oh, that I had for ever remained in my native wood, nor known nor felt beyond the sensations of hunger, thirst, and heat!

But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing. From my earliest remembrance I had been as I then was in height and proportion. I had never yet seen a being resembling me, or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans.

....."As I read, however, I applied much personally to my own feelings and condition. I found myself similar, yet at the same time strangely unlike to the beings concerning whom I read, and to whose conversation I was a listener. I sympathised with, and partly understood them, but I was unformed in mind; I was dependent on none and related to none. 'The path of my departure was free;' and there was none to lament my annihilation. My person was hideous and my stature gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them.

"Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? I know not; despair had not yet taken possession of me; my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants, and have glutted myself with their shrieks and misery."

"And now, with the world before me, whither should I bend my steps? I resolved to fly far from the scene of my misfortunes; but to me, hated and despised, every country must be equally horrible. At length the thought of you crossed my mind. I learned from your papers that you were my father, my creator; and to whom could I apply with more fitness than to him who had given me life?

"At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen, with all the sportiveness of infancy. Suddenly, as I gazed on him, an idea seized me, that this little creature was unprejudiced, and had lived too short a time to have imbibed a horror of deformity. If, therefore, I could seize him, and educate him as my companion and friend, I should not be so desolate in this peopled earth.

"Urged by this impulse, I seized on the boy as he passed and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes and uttered a shrill scream: I drew his hand forcibly from his face, and said, `Child, what is the meaning of this? I do not intend to hurt you; listen to me.'

"He struggled violently. `Let me go,' he cried; `monster! ugly wretch! you wish to eat me, and tear me to pieces--You are an ogre--Let me go, or I will tell my papa.'

"`Boy, you will never see your father again; you must come with me.'

"`Hideous monster! let me go. My papa is a Syndic--he is M. Frankenstein--he will punish you. You dare not keep me.'

"`Frankenstein! you belong then to my enemy--to him towards whom I have sworn eternal revenge; you shall be my first victim.'

"The child still struggled, and loaded me with epithets which carried despair to my heart; I grasped his throat to silence him, and in a moment he lay dead at my feet.

"I gazed on my victim, and my heart swelled with exultation and hellish triumph: clapping my hands, I exclaimed, `I, too, can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.'"

"As I fixed my eyes on the child, I saw something glittering on his breast. I took it; it was a portrait of a most lovely woman. In spite of my malignity, it softened and attracted me. For a few moments I gazed with delight on her dark eyes, fringed by deep lashes, and her lovely lips; but presently my rage returned: I remembered that I was for ever deprived of the delights that such beautiful creatures could bestow; and that she whose resemblance I contemplated would, in regarding me, have changed that air of divine benignity to one expressive of disgust and affright.

"Can you wonder that such thoughts transported me with rage? I only wonder that at that moment, instead of venting my sensations in exclamations and agony, I did not rush among mankind and perish in the attempt to destroy them."

In the Absence of Fathers: A Story of Elephants and Men

By [Fr. Gordon J. MacRae](#) June 20, 2012

Wade Horn, Ph.D., President of the National Fatherhood Initiative, had an intriguing article entitled “Of Elephants and Men” in a recent issue of *Fatherhood Today* magazine. I found Dr. Horn’s story about young elephants to be simply fascinating, and you will too. It was sent to me by a TSW reader who wanted to know if there is any connection between the absence of fathers and the shocking growth of the American prison population.

Some years ago, officials at the Kruger National Park and game reserve in South Africa were faced with a growing elephant problem. The population of African elephants, once endangered, had grown larger than the park could sustain. So measures had to be taken to thin the ranks. A plan was devised to relocate some of the elephants to other African game reserves. Being enormous creatures, elephants are not easily transported. So a special harness was created to air-lift the elephants and fly them out of the park using helicopters.

The helicopters were up to the task, but, as it turned out, the harness wasn’t. It could handle the juvenile and adult female elephants, but not the huge African bull elephants. A quick solution had to be found, so a decision was made to leave the much larger bulls at Kruger and relocate only some of the female elephants and juvenile males.

The problem was solved. The herd was thinned out, and all was well at Kruger National Park. Sometime later, however, a strange problem surfaced at South Africa’s other game reserve, Pilanesburg National Park, the younger elephants’ new home.

Rangers at Pilanesburg began finding the dead bodies of endangered white rhinoceros. At first, poachers were suspected, but the huge rhinos had not died of gunshot wounds, and their precious horns were left intact. The rhinos appeared to be killed violently, with deep puncture wounds. Not much in the wild can kill a rhino, so rangers set up hidden cameras throughout the park.

The result was shocking. The culprits turned out to be marauding bands of aggressive juvenile male elephants, the very elephants relocated from Kruger National Park a few years earlier. The young males were caught on camera chasing down the rhinos, knocking them over, and stomping and goring them to death with their tusks. The juvenile elephants were terrorizing other animals in the park as well. Such behavior was very rare among elephants. Something had gone terribly wrong.

Some of the park rangers settled on a theory. What had been missing from the relocated herd was the presence of the large dominant bulls that remained at Kruger. In natural circumstances, the adult bulls provide modeling behaviors for younger elephants, keeping them in line.

Juvenile male elephants, Dr. Horn pointed out, experience “musth,” a state of frenzy triggered by mating season and increases in testosterone. Normally, dominant bulls manage and contain the testosterone-induced frenzy in the younger males. Left without elephant modeling, the rangers

theorized, the younger elephants were missing the civilizing influence of their elders as nature and pachyderm protocol intended.

To test the theory, the rangers constructed a bigger and stronger harness, then flew in some of the older bulls left behind at Kruger. Within weeks, the bizarre and violent behavior of the juvenile elephants stopped completely. The older bulls let them know that their behaviors were not elephant-like at all. In a short time, the younger elephants were following the older and more dominant bulls around while learning how to be elephants.

MARAUDING IN CENTRAL PARK

In his terrific article, “Of Elephants and Men,” Dr. Wade Horn went on to write of a story very similar to that of the elephants, though it happened not in Africa, but in New York’s Central Park. The story involved young men, not young elephants, but the details were eerily close. Groups of young men were caught on camera sexually harassing and robbing women and victimizing others in the park. Their herd mentality created a sort of frenzy that was both brazen and contagious. In broad daylight, they seemed to compete with each other, even laughing and mugging for the cameras as they assaulted and robbed passersby. It was not, in any sense of the term, the behavior of civilized men.

Appalled by these assaults, citizens demanded a stronger and more aggressive police presence. Dr. Horn asked a more probing question. “Where have all the fathers gone?” Simply increasing the presence of police everywhere a crime is possible might assuage some political pressure, but it does little to identify and solve the real social problem behind the brazen Central Park assaults. It was the very same problem that victimized rhinos in that park in Africa. The majority of the young men hanging around committing those crimes in Central Park grew up in homes without fathers present.

That is not an excuse. It is a social problem that has a direct correlation with their criminal behavior. They were not acting like men because their only experience of modeling the behaviors of men had been taught by their peers and not by their fathers. Those who did have fathers had absent fathers, clearly preoccupied with something other than being role models for their sons. Wherever those fathers were, they were not in Central Park.

Dr. Horn pointed out that simply replacing fathers with more police isn’t a solution. No matter how many police are hired and trained, they will quickly be outnumbered if they assume the task of both investigating crime and preventing crime. They will quickly be outnumbered because presently in our culture, two out of every five young men are raised in fatherless homes, and that disparity is growing faster as traditional family systems break down throughout the Western world.

Real men protect the vulnerable, not assault them. Growing up having learned that most basic tenet of manhood is the job of fathers, not the police. Dr. Horn cited a quote from a young Daniel Patrick Moynihan written some forty years ago:

“From the wild Irish slums of the 19th Century Eastern Seaboard to the riot-torn suburbs of Los Angeles, there is one unmistakable lesson in American history: A community that allows a large number of young men to grow up in broken homes, dominated by women, never acquiring any stable relationship to male authority, never acquiring any rational expectations for the future – that community asks for and gets chaos.”

Larry Elder: Dorner - Another Angry Fatherless Black Man With a Gun

My new book, "Dear Father, Dear Son," talks about the No. 1 social problem in America -- children growing up without fathers.

In 1965, Daniel Patrick Moynihan wrote "The Negro Family: A Case for National Action." At the time, 25 percent of blacks were born outside of wedlock, a number that the future Democratic senator from New York said was catastrophic to the black community.

Moynihan wrote: "A community that allows a large number of young men to grow up in broken homes, dominated by women, never acquiring any stable relationship to male authority, never acquiring any rational expectations about the future -- that community asks for and gets chaos. Crime, violence, unrest, unrestrained lashing out at the whole social structure -- that is not only to be expected, it is very near to inevitable."

Today, 75 percent of black children enter a world without a father in the home.

Divorce is one thing, where, for the most part, fathers remain involved both financially and as a parent. When I pressed the point of murdering ex-cop Christopher Dorner's father, one local news source told me his father apparently died when Dorner was small. He was reportedly raised, along with his sister, by a single mom. Little else is known.

In the documentary "Resurrection," rapper Tupac Shakur, who was raised without a father, said: "I hate saying this cuz white people love hearing black people talking about this. I know f r a fact that had I had a father, I'd have some discipline. I'd have more confidence."

He said he started running with gangs because he wanted to belong, wanted structure and wanted protection -- none of which he found in his fatherless home. "Your mother cannot calm you down the way a man can," he said. "Your mother can't reassure you the way a man can. My mother couldn't show me where my manhood was. You need a man to teach you how to be a man."

Why is it when white murderers go on a rampage, the media quickly delve into the relationship or lack thereof with the killer's father? They want to know what went wrong with that relationship -- and when and how and why.

After Adam Lanza massacred 26 people and his mother in Newtown, Conn., NBC News reported: "A source close to the family said that in 2001, (father Peter) separated from Adam's mother, Nancy, but he still saw Adam every week. In 2009, the Lanzas officially divorced, when Adam was 17. ... But the source close to the Lanza family said that by 2010, Peter Lanza was dating a new woman, whom he later married, and Adam suddenly cut his dad off."

After Jared Lee Loughner murdered six and wounded 13 people in Tucson, Ariz., The Associated Press

wrote that Loughner's "relationship with his parents was strained." Newsweek quoted a Loughner neighbor who described the father as "very aggressive, very angry all the time about petty things -- like if the trash is out because the trash guys didn't pick it up, he yells at us for it."

After Eric Harris and Dylan Klebold killed 13 at Columbine High, one did not have to search long to read about their fathers. One such piece began: "The father of one of the boys was asked some years ago to jot down his life's goals in the memory book for his 20th high school reunion. His answer was succinct, straight forward and, it seemed, not unrealistically ambitious: 'Raise two good sons.'

"The other father prided himself on being his son's soul mate. They had just spent five days visiting the Arizona campus where the teenager planned to enroll in the fall, and recently discussed their shared opposition to a bill in the state legislature that would have made it easier to carry concealed weapons."

Five days after James Holmes killed 12 in the movie theater in Aurora, Colo., we learned from the Daily Mail all "about the glittering career of James Holmes' father, Robert, who has degrees from Stanford, UCLA and Berkeley and currently works as a senior scientist at FICO in San Diego." The article's headline was, "Did Colorado maniac snap after failing to meet expectations of brilliant academic father?"

But what about Christopher Dorner? The media seemingly imposed a no-fly zone of silence over even writing or talking about his father.

The Los Angeles Times, for example, wrote: "Dorner grew up in Southern California with his mother and at least one sister, according to public records and claims in (his) manifesto." Not one word about the father. We soon learn the mother's name and whereabouts. But the media are apparently incurious about Dorner's father. Why? Is it that the media expect a certain level of appropriate behavior from whites -- that when a white person commits a heinous act, we must necessarily explore what kind of relationship he had with his father?

But when it comes to black miscreants and their fathers ... crickets. Why? To ask raises uncomfortable questions about the perverse incentives of the welfare state, which hurt the very formation of stable, intact families -- the ones more likely to produce stable, non-paranoid children.

Larry Elder is a best-selling author and radio talk-show host. To find out more about Larry Elder, or become an "Elderado," visit www.LarryElder.com. To read features by other Creators Syndicate writers and cartoonists, visit the Creators Syndicate Web page at www.creators.com

Barack Obama: *Dreams from my father* (pages 26-27)

There was only one problem: my father was missing. He had left paradise, and nothing that my mother or grandparents told me could obviate that single, unassailable fact. Their stories didn't tell why he had left. They couldn't describe what it might have been like had he stayed. Like the janitor, Mr. Reed, or the black girl who churned up dust as she raced down a Texas road, my father became a prop in someone else's narrative. An attractive prop—the alien figure with the heart of gold, the mysterious stranger who saves the town and wins the girl—but a prop nonetheless.

I don't really blame my mother or grandparents for this. My father may have preferred the image they created for him—indeed, he may have been complicit in its creation. In an article published in the *Honolulu Star-Bulletin* upon his graduation, he appears guarded and responsible, the model student, ambassador for his continent. He mildly scolds the university for herding visiting students into dormitories and forcing them to attend programs designed to promote cultural understanding—a distraction, he says, from the practical training he seeks. Although he hasn't experienced any problems himself, he detects self-segregation and overt discrimination taking place between various ethnic groups and expresses wry amusement at the fact that "Caucasians" in Hawaii are occasionally at the receiving end of prejudice. But if his assessment is relatively clear-eyed, he is careful to end on a happy note: One thing other nations can learn from Hawaii, he says, is the willingness of races to work together toward common development, something he has found whites elsewhere too often unwilling to do.

I discovered this article, folded away among my birth certificate and old vaccination forms, when I was in high school. It's a short piece, with a photograph of him. No mention is made of my mother or me, and I'm left to wonder whether the omission was intentional on my father's part, in anticipation of his long departure. Perhaps the reporter failed to ask personal questions, intimidated by my father's imperious manner; or perhaps it was an editorial decision, no part of the simple story that they were looking for. I wonder, too, whether the omission caused a fight between my parents.

I would not have known at the time, for I was too young to realize that I was supposed to have a live-in father, just as I was too young to know that I need a race. For an improbably short span it seems that my father fell under the same spell as my mother and her parents; and for the first six years of my life, even as that spell was broken and the worlds that they thought they'd left behind reclaimed each of them, I occupied the place where their dreams had been.

The Heart Grows Smarter
By DAVID BROOKS
Published: November 5, 2012

If you go back and read a bunch of biographies of people born 100 to 150 years ago, you notice a few things that were more common then than now.

First, many more families suffered the loss of a child, which had a devastating and historically underappreciated impact on their overall worldviews.

Second, and maybe related, many more children grew up in cold and emotionally distant homes, where fathers, in particular, barely knew their children and found it impossible to express their love for them.

It wasn't only parents who were emotionally diffident; it was the people who studied them. In 1938, a group of researchers began an intensive study of 268 students at Harvard University. The plan was to track them through their entire lives, measuring, testing and interviewing them every few years to see how lives develop.

In the 1930s and 1940s, the researchers didn't pay much attention to the men's relationships. Instead, following the intellectual fashions of the day, they paid a lot of attention to the men's physiognomy. Did they have a "masculine" body type? Did they show signs of vigorous genetic endowments?

But as this study — the Grant Study — progressed, the power of relationships became clear. The men who grew up in homes with warm parents were much more likely to become first lieutenants and majors in World War II. The men who grew up in cold, barren homes were much more likely to finish the war as privates.

Body type was useless as a predictor of how the men would fare in life. So was birth order or political affiliation. Even social class had a limited effect. But having a warm childhood was powerful. As George Vaillant, the study director, sums it up in "Triumphs of Experience," his most recent summary of the research, "It was the capacity for intimate relationships that predicted flourishing in all aspects of these men's lives."

Of the 31 men in the study incapable of establishing intimate bonds, only four are still alive. Of those who were better at forming relationships, more than a third are living.

It's not that the men who flourished had perfect childhoods. Rather, as Vaillant puts it, "What goes right is more important than what goes wrong." The positive effect of one loving relative, mentor or friend can overwhelm the negative effects of the bad things that happen.

In case after case, the magic formula is capacity for intimacy combined with persistence, discipline, order and dependability. The men who could be affectionate about people and organized about things had very enjoyable lives.

But a childhood does not totally determine a life. The beauty of the Grant Study is that, as Vaillant emphasizes, it has followed its subjects for nine decades. The big finding is that you can teach an old dog new tricks. The men kept changing all the way through, even in their 80s and 90s.

One man in the study paid his way through Harvard by working as a psychiatric attendant. He slept from 6 p.m. to midnight. Worked the night shift at a hospital, then biked to class by 8 in the morning. After college, he tried his hand at theater. He did not succeed, and, at age 40, he saw himself as “mediocre and without imagination.” His middle years were professionally and maritally unhappy.

But, as he got older, he became less emotionally inhibited. In old age, he became a successful actor, playing roles like King Lear. He got married at 78. By 86, the only medicine he was taking was Viagra. He lived to 96.

Another subject grew up feeling that he “didn’t know either parent very well.” At 19, he wrote, “I don’t find it easy to make friends.” At 39, he wrote, “I feel lonely, rootless and disoriented.” At 50, he had basically given up trying to socialize and was trapped in an unhappy marriage.

But, as he aged, he changed. He became the president of his nursing home. He had girlfriends after the death of his first wife and then remarried. He didn’t turn into a social butterfly, but life was better.

The men of the Grant Study frequently became more emotionally attuned as they aged, more adept at recognizing and expressing emotion. Part of the explanation is biological. People, especially men, become more aware of their emotions as they get older.

Part of this is probably historical. Over the past half-century or so, American culture has become more attuned to the power of relationships. Masculinity has changed, at least a bit.

The so-called Flynn Effect describes the rise in measured I.Q. scores over the decades. Perhaps we could invent something called the Grant Effect, on the improvement of mass emotional intelligence over the decades. This gradual change might be one of the greatest contributors to progress and well-being that we’ve experienced in our lifetimes.

A version of this op-ed appeared in print on November 6, 2012, on page A29 of the New York edition with the headline: The Heart Grows Smarter.

Leonard Pitt interview NPR Fathers

ED GORDON, host:

I'm Ed Gordon, and this is NEWS AND NOTES.

This Sunday is Father's Day, but not everyone will be celebrating. People who have absent fathers or abusive fathers may see the holiday as a painful reminder of a troubled present or past.

Pulitzer Prize winning columnist Leonard Pitts grew up with a disappearing, alcoholic father, but he's gone on to be a role model for his own children. So, what makes the son of an absent or abusive father into a good dad himself? That's the theme of Leonard's book, *Becoming Dad: Black Men and the Journey to Fatherhood*."

Pitts spoke with NPR's Farai Chideya.

FARAI CHIDEYA reporting:

Tell us first about your father. Was he ever kind to you?

Mr. LEONARD PITT (Author, *Becoming Dad*): Few and far between, I guess were his kindnesses. And not - I don't remember kindnesses specifically to me, but there were times when he would come in when he was not drunk, and he was not in a mood. And the house would be a lot lighter than it would otherwise be. He would be - he would be very fun to be around. He'd be, you know, laughing and cracking jokes. And, you know, he'd make you laugh. So, in that regard, yeah.

CHIDEYA: Did you ever want to kill him?

Mr. PITTS: Yeah. I remember probably the last major fight that, you know, went on in the house was the one where he - it's detailed in the book - the one where he pulled a gun for the second time - a rifle for the second time, and where I wound up with a cut across my face. And I remember jumping on his back and pounding the side of his head. And I really wanted to, you know, at that point, I really wanted to take him out.

I was a little older then, you know, and I think, you know, as you get older, you've got all these pent up resentments and emotions and you're older now; you can do something about it. So, you know, yeah, I think at that point, I would like to have done that, in that moment.

CHIDEYA: So how did you heal those wounds when you became a father and were you afraid to be a father?

Mr. PITTS: I think I was afraid to be a father, but the thing is that I was a father before I had a choice in the matter, really. I fell in love with a woman who already had two kids. As for healing, I think writing the book was my way of healing, to tell you the truth. I don't even think that I'd realized that there was something that needed to be healed until I got into writing the

book and dealt with a lot of these men and their unresolved feelings towards their father and the realization that I had a lot of those same feelings and needed to do something about it, or else see it carried forward into the next generation, which I did not want to do.

CHIDEYA: You profile a series of men who had absent or abusive fathers, some of whom went on to abuse other people in their lives...

Mr. PITTS: Mm-hmm.

CHIDEYA: ...some of whom became exemplary fathers like yourself...

Mr. PITTS: Right.

CHIDEYA: Give us an example of just two of the men that you spoke with.

Mr. PITTS: Oh, my goodness! There was a gentleman that I met in Yonkers. This guy, in another life, you know, could have been president of the United States or could have been chairman of the Federal Reserve or something, because he just had this magnetism about him. And yet, the fact that his father - I believe his father was abusive, if I'm recalling the story correctly. And, you know, the life that he had lived with his father just sort of sent him on this downward spiral of drugs and of misdeeds.

And he had wound up abusing the woman who he said was, you know, life and breath to him. And he was in recovery when we met and was trying to salvage his life. But I just looked at this guy and then, it's like, what could you have been, had your life not taken, you know, this detour?

There's another gentleman that I interviewed - a guy named David - who, at first, assured me that he didn't want his father's approval, you know, it didn't matter that his father had ignored him and mistreated him. And, you know, we sort of left the interview there. And then, at the end, as I'm walking out, he says - he whispers almost to himself - even now, I want his approval, even now. And it's sort of like, you get this sense of, you know, of how he has lied to himself about this so much and for so long that I don't think even he realized how much he was hurt by the fact that his father had not been there for him.

CHIDEYA: This book focuses on African-American men. And you have pictures and descriptions, and interviews with people...

Mr. PITTS: Mm-hmm.

CHIDEYA: ...from many different walks of life. What are the special challenges that face African-American men and African-American fathers?

Mr. PITTS: The challenges that face us as African-American men and as fathers are multifold. And I guess they all, you know, many of them spring from the same place that a lot of other African-American woes spring. It's, you know, from racism in the society. But then I think what's happened is that we, you know, our families have sort of mutated in response to this to

where it has become the norm that dad is not home; it's not an exception. What's an exception, what's "weird," and several people in the book reference this, is when dad is home. When mom and dad are married with children, I think that's regarded as outside the norm, as something that's weird.

I think the challenge that we face as African-American men is to reclaim our place in our families and in our communities. The challenges that we face is to understand that our value to our communities and our homes goes beyond the monetary, which is where everybody always stops, you know. But that we as men bring something special to a household that cannot, by and large, be duplicated by women.

CHIDEYA: Can you tell us about Mark(ph) and Germaine(ph), both of whom ended up dealing with unexpected pregnancies when they were teenagers...

Mr. PITTS: Yeah.

CHIDEYA: ...and you talked to these two young guys.

Mr. PITTS: Yeah, I interviewed them. I had not planned it that way, but they basically book-ended one another. Germaine was a kid who grew up with, you know, essentially no father and with a mom, who, you know, was rather abusive, as well. And he, you know, was in and out of trouble and suddenly he's expecting a child. And he's saying that, I don't know, you know, I don't know what kind of father I'm going to be. I want to do better, but I don't know.

Germaine was a teenage father, also from a stable, you know, two-parent home in Los Angeles. And he faced, you know, fatherhood with a lot more confidence, with a lot more of a sense of, you know, knowing the territory, knowing the lay of the land and knowing that this was something that he could do.

What was really troubling to me was that after - toward the end of working on the book and after the respective children had been born, I went looking for both of them to find out, you know, how things were going. And Germaine, you know, was good and was progressing along and was upbeat. And Mark, I couldn't even find. It really spoke to me of the power of, you know, being raised in a stable environment versus, you know, sort of raising yourself on the streets.

CHIDEYA: At the same time, though, you come from a household where you had to deal with this abuse...

Mr. PITTS: Mm-hmm. Right.

CHIDEYA: Not absence, but abuse, and you became a good father. So what gives people like yourself the ability to transcend that?

Mr. PITTS: I tell people I was fortunate enough to have been raised by Wonder Woman. And I know that every boy idolizes his mom, but my mom was really something else. And I think the determining factor was that she had a way of instilling in us this fact, this idea that she had

expectations of her children. There were certain things that you just did not do if you were Agnes Pitts' son or daughter.

CHIDEYA: Can you give us a Father's Day message for anyone who may have had a difficult father or an absent father; maybe someone who is a young father who's looking for inspiration.

Mr. PITTS: I think that as the children of father's who are either absent or abusive, there's - we are one of two things: we are either a reflection or a rejection of dad. And I would encourage, particularly that young father, if your dad was not the father that you wanted him to be, then you obviously got to be a constant rejection of him. But the thing that you have to remember is that you are not there to be to that child the father that you didn't have. You're there to be the father that that child needs and wants.

CHIDEYA: Leonard, happy Father's Day.

Mr. PITTS: And happy Father's Day to you, too. Thank you very much.

CHIDEYA: Leonard Pitts Jr. won the Pulitzer Prize in 2004 for his syndicated column. His book is *Becoming Dad: Black Men and the Journey to Fatherhood*.

GORDON: That was NPR's Farai Chideya.

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I don't have any tattoos. I haven't developed a drug addiction. I'm in a stable relationship with a wonderful man. I've always been a straight-A student. Rather disappointingly, as I enter my mid-20s, I have come to realize that—at least on the surface—I am a daughter that most parents would agree has rather avoided the classic pitfalls that might cause them sleepless nights. And, while recognizing that I am extremely lucky, this list of somewhat dubious accomplishments (if being too squeamish to get a tattoo might be called that) also makes me rather cross. Because I've never understood why my father might not want to know me.

Now, it's not that I'm perfect. In fact, I'm a long way from it. But he doesn't know me well enough to *know* that I'm not perfect. He's only ever heard the positive headlines, never witnessed the tantrums and trauma behind them. Despite doing everything in a rather boring, conventionally "correct" way, and never having given him an excuse to intermittently exclude me from his life, he's never wanted to feature more than passingly in mine. I neither deserve nor want pity, as I have a wealth of loving relationships that more than compensate for his absence. But, over the last year or so, I've become increasingly reflective on what our cultural take on fathers is.

If the importance of fathers is emotional as well as financial, as the late 20th century psychological literature has affirmed, what discourse is in place for those who are missing one? And if that discourse seems to rest on our overwhelming sense of loss or inability to form healthy relationships with men, what is in place for those who have defied this?

Our conception of fatherless daughters derives almost entirely from psychoanalytic theory. The narrative that fatherless daughters are damaged isn't a useful one. It provides too easy a get-out for those who want to ignore the fact that the most important factors to allow lone parents and their children to flourish are social and economic support.

But the cultural vision of the father-role has failed to evolve in any positive way since the mid-20th century. The surviving trope is largely redundant, just as the image of the fatherless daughter is negative and largely false. Of course, experiences of fatherlessness are stunningly varied. I'm not claiming that all children who have grown up without a father figure emerge unscathed. Rather that having one image of fatherlessness isn't useful, and our weak but pervasive image of fatherhood contributes to this.

Modern families are increasingly complex entities, and—despite the complications and tensions arising from this—are stronger and more beautiful for it. It seems to me that the traditional meanings attached to "fatherhood" have failed to keep up with the shape of our families. We are slowly coming to recognize the multiple ways that families might be healthy and loving, and are reinterpreting the traditional "nuclear" family into something more diverse and accepting. Is it time to re-examine what our images are of fatherlessness?

I suspect that my feelings toward my father's absence have been more stimulated by the cultural perception of the essentialness of paternal love than by any tangible privation. We've certainly changed our understanding of lone mothers. Might it be time to formulate a new and more

nuanced understanding of what it means to be the *child* of a single mother? There are many of us around, quietly going about our daily lives, without ever having been taken to play football in the park (my mother was more one for taking me swimming; again, not exactly a deprivation), trying to avoid the look of "Oh, you must be unable to form meaningful relationships with men/have abandonment issues/have a difficult relationship with your mother."

No really, I'm fine. I just want to know why he doesn't want to know me. And why I still care.

Let's acknowledge that all children should grow up in a loving and supportive environment, and that this can take many shapes and forms. Let's recognize that the heteronormative model of two-parent families isn't the only valid space to raise healthy and emotionally nourished children. Let's decide to evolve our ideas of what parenting means and how to do it well. Since fathers don't have to be biologically related to the children they're raising to be wonderful parental figures, and the embodiment of "traditional" fatherly attributes doesn't have to be male, what does being a dad actually mean?

It's not enough to rest on the tired trope of fathers-are-important-because-children-need-*men*. And nothing creeps me out more than the father-as-protector cliché (I learned to get up and brush myself off after falling over just fine, thanks). Fatherhood isn't about personifying gendered qualities or attributes. Fathers don't have a distinct role to play purely by virtue of their role in the procreative act, and certainly not a uniform one.

The fact is that there are many ways of being a good father, and it's about being a good role model of a *person*, not of a particular gender. I want my (future) children to have a relationship with their (future) father not because he's a man, but because he's another person to love and learn from, and he'll have qualities as an *individual*, not a gender stereotype. Parenthood for men should be an experience culturally articulated in all of its glorious modern messiness.

I think it's because there is no conversation about what fatherhood *means* that my father was able to "opt out." There is indeed a stigma around being an absent father. But this stigma doesn't do anything to help men who just don't know *how* to go about being a father. Perhaps he thinks the stigma of not getting involved at all is preferable to trying and failing.

Can we seek to understand what it means to be a father without prescribing the right way to be one? If we created a space to talk about fatherhood (a conversation that *must* engage women and children), we might be able to persuade more men that being a father isn't an "all in" or "all out" experience, and that positive fatherhood comes in many forms.

I don't want my father to be a 1950s stereotype, as he's clearly not cut out for that. But I do want him to know me.

Sarah Laing is studying for a PhD in London having graduated from Oxford University in the summer. She writes on women, masculinity, and mental health. She lives with her partner but regularly visits her lovely cat and terrifying mother.

Handout for Tempest in the Lunchroom

THE TEMPEST 1.1

Boatswain!

Here, master. What cheer?

Good, speak to th' mariners. Fall to 't yarely, or we run ourselves aground. Bestir, bestir!

Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail. Tend to th' Master's whistle.—Blow till thou burst thy wind, if room enough!

Good boatswain, have care. Where's the Master? Play the men.

I pray now, keep below.

Where is the Master, boatswain?

Do you not hear him? You mar our labor. Keep your cabins. You do assist the storm.

Nay, good, be patient.

When the sea is. Hence! What cares these roarers for the name of king? Tocabin! Silence! Trouble us not.

Good, yet remember whom thou hast aboard.

None that I more love than myself. You are a councillor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority. If you cannot, give thanks you have lived solong, and make yourself ready in your cabin for the mischance of the hour, if it so hap.—Cheerly, good hearts!—Out of our way, I say!

I have great comfort from this fellow. Methinks he hath no drowning mark upon him. His complexion is perfect gallows. Stand fast, good Fate, to his hanging. Make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

Down with the topmast! Yare! Lower, lower! Bring her to try wi' th' main course. A plague upon this howling! They are louder than the weather or our office. Yet again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

A pox o' your throat, you bawling, blasphemous, incharitable dog!

Work you, then.

Hang, cur, hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art.

I'll warrant him for drowning, though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.

Lay her ahold, ahold! Set her two courses. Off to sea again! Lay her off!

All lost! To prayers, to prayers! All lost!

What, must our mouths be cold?

The King and Prince at prayers. Let's assist them, for our case is as theirs.

I am out of patience.

We are merely cheated of our lives by drunkards. This wide-chopped rascal—would thou mightst lie drowning the washing of ten tides!

He'll be hanged yet, though every drop of water swear against it and gape at wid'st to glut him.

"Mercy on us!"—"We split, we split!"—"Farewell, my wife and children!"—"Farewell, brother!"—"We split, we split, we split!"

Let's all sink wi' th' King.

Let's take leave of him.

Now would I give a thousand furlongs of sea for an acre of barren ground: long heath, brown furze, anything. The wills above be done, but I would fain die a dry death.

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The following guide is provided by Joseph R. Scotese through the Folger Shakespeare Lesson Plan Series.

Today students will be introduced to *The Tempest*. They will act out the opening shipwreck scene, or watch and direct others doing it. By doing this activity, students will use the text to understand the plot, see that what seemed daunting is not quite so difficult, and have fun and embarrass themselves in the name of Shakespeare. This activity will take one class period.

What to Do:

1. Preparation (reading the night before)

Students will have read the opening shipwreck scene before coming in to class today.

Expect (didn't they teach you never to have any "prejudgments" about students?) students to grumble that they didn't "get it."

2. Getting started

Before you can say "lack Robinson" rush the students out to some public place that has lots of movable objects like desks and chairs. Lunchrooms and study halls are ideal. Break the students up into groups of seven to ten.

3. Students on their feet and rehearsing the scene

Give the students scripts of the scene from which you've removed any stage directions, line numbers or glosses. Have the students divide the parts for the opening scene. Make sure they include all the sailors, crashing waves, etc. Then they are *first* to pantomime the entire scene, so they must plan and act out every important action that occurs in the scene. Give the groups a good ten minutes to do this.

4. The finished product

Have all the groups present their pantomimes. After each scene ask students (the ones not performing) to quietly write down what the performing group did well and what they might have missed. When all of the scenes have been performed, have the students read their comments.

5. Directing the spoken scene

Randomly choose one of the groups and have the students perform the scene complete with words. Give them five minutes or so to prepare and tell them to make sure they include the students suggestions for all of the scenes. If time permits, allow the other students to make comments that direct the group's performance.

What you'll need:

a lunchroom;

kids who aren't afraid of getting a wee bit embarrassed;

a copy of the shipwreck scene that has had all of the stage directions, line numbers, and glosses taken out

How did it go?:

You can check how the students did based on their pantomimes, their comments, their final production, and the inclusion of any comments such as "that wasn't as hard as it seemed last night ..."

More specifically, after you are finished, ask the students to contrast their understanding of the scene before and after the exercise. (You may wish to have them write down their understanding of the scene before you begin, then have them write it again after they finish.)

Activities

Carol Jago'S Four Boxes

I've adapted her technique listed in the book, so that Elementary and Middle school students working on Shakespeare can use it as well.

1. Begin with a large sheet of white paper and have the class fold it into fours.
2. Based on in-class reading or discussion of a theme or plot within the play (revenge, Prospero frees Ariel, Proteus lies to the Duke, friendship, etc.), have the students, in the **FIRST BOX**, draw a picture of a powerful image they had during the reading or discussion. You may assign the entire class one theme or plot or you could have the students choose the image that spoke strongest to them. This image may or may not **directly relate** to the example within the play- the student may choose to represent something from their life or the play, whichever is stronger. *Not everyone's an artist- and artistic talent is not required- just a sincere effort to get at what's in their mind's eye. Encourage them to draw a metaphor of those thoughts, feelings, or themes.*
3. In the **SECOND BOX**, put that picture into words. *Ariel is a cloud that wears cinderblock boots. She flies around and stuff, but she's still stuck in the mud and can't blow away like the other clouds.*
4. In the **THIRD BOX**, have the students pretend that they are the teacher. Have them write down what or how they would teach the theme or plot discussed.
5. In the **FOURTH BOX**, have them write a poem, create a word collage, write a quote from the play, a piece of a song, or in any other way that suited them to respond to the scene or theme drawn.

It can take a single class period or be stretched out over two or three. It provides the option of allowing students to explore themes or scenes that they found powerful in the play and they examine this moment from various perspectives.

Scatterbrained Soliloquies

Can be used with 4th – 12th graders depending on the passage.

*The following is provided by **Russ Bartlett through** the Folger Shakespeare Lesson Plan Series.*

Small groups of students will look at a famous soliloquy or monologue whose lines have been written on separate pieces of paper and then scrambled. As the students work to reassemble their scrambled passages, they will become more aware of sentence structure, meter, meaning, characterization, and vocabulary.

You will need one scrambled soliloquy or monologue packet for each small group; each packet must be printed on different colored paper.

This lesson will take one to two class periods.

1. Divide the class into small groups of three to five students, and assign each group a color. Explain that they will be looking at a passage from the current play, trying to make sense of its meaning. First (my favorite part)...

2. Take all of your scrambled packets, mix them together for a rainbow effect, and throw them up into the air, in two or three dramatic tosses. Once the pieces of paper settle to the floor ...

Activities

3. Assure the students that you have not gone crazy. Remind each group of its assigned color, and ask each group to pick up all the pieces of that particular color. Each group should end up with the same number of pieces. Briefly set up the context of the speech and explain that now they must...

4. Put the speech in order, laying out the papers on their desktops or on the floor. (No peeking in their books is allowed!) How can they accomplish this task, they wonder, not knowing many of the words or expressions?

Easy, you tell them...

5. Create a word bank on the blackboard, noting unfamiliar words, phrases, and concepts. Ask a few probing questions that might help them figure out the meanings for themselves. If students get stuck on a particular word or phrase, have the students refer to dictionaries or Shakespearean glossaries. Armed with this new knowledge, they can...

6. Put the various pieces of paper in order and be prepared to explain/defend all of the choices made. Why did you put a certain line where you did? What clues led to your group's final order? When the groups are finished... .

7. Pick one group to read its assembled passage aloud, while other groups check it against their finished sequences. After one group has had its chance...

8. Check the order of the lines in each group's soliloquy, asking each group to explain its choices. List on the board the criteria used to determine line order. Compare and contrast the different versions. When the entire class has decided on the best, most accurate, plausible or even elegant version ...

9. Tack the pieces in order on a bulletin board, or punch holes in them and string them together for a hanging display. The possibilities are endless. Inform the students that they may now...

10. Consult their texts to check the order of the speech. Were the students able to reassemble the soliloquy in logical and meaningful ways? Did the explanations offered by group members reflect attentiveness to meaning, sound and rhyme, characterization, compatibility with prior events occurring in the play, etc.?

"Scatterbrained Soliloquy" packets: You will need to divide up the speech into at least ten

sections, writing in large letters on white typing paper. Preserve the poetry in your transcribing (don't turn it into prose as you copy it) but feel free to create a break in mid-line or mid-sentence. When you have broken up the passage into at least ten sections, copy the sets in different colors or number them per group, as many different colors or |numbers as there are groups participating. The prep time for this lesson is a bit long, but if you collect the copies from your students at the end of the exercise, you can use the packets again next year.

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

William Shakespeare
From *The Tempest*, Act 4 Scene 1

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that

This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet
sound I'll drown my book.

William Shakespeare

From *The Tempest*, Act 5, Scene 1

A Boxful of Character

(A Lesson in Character Analysis)

Developed by Linda G. Wolford

In this lesson students will create life boxes based on the text of *The Tempest* and present these boxes to the class. A life box is a container with everyday items that relate to a character. Choosing items to represent elements of a character will necessitate careful reading of the text. Using details from the text to explain their choices will require students to use critical thinking. Sharing their creations will expand all of the students' understanding of the characters.

This lesson plan will take two class periods.

What To Do:

Preparation: students will have read at least halfway through the play.

1. Explain the concept of a character life box. A life box is a container of carefully chosen items that represent a particular character in a play. The box must contain six to eight things the character might use daily or have as a keepsake. A line from the play must be cited to justify each item. The lines can be either spoken by the character or by another character in the play. No photos—items only. A shoebox is a good container, but other appropriate containers are okay (pillowcase, cigar box, purse, etc.), particularly if they support character analysis.
2. Assign students to work in pairs. The students pick a character and gather items to put in their box. They find text to support each item choice and record a description of the item, an explanation of why it was chosen, and a corresponding phrase or sentence from the play. This list will be handed in.
3. The students bring in the finished projects and present them to the class. They share their items and explanations by holding up and describing each item and reading or telling what lines of text support their choice.

How Did It Go?

Did the students find six to eight items? Did the items represent the character appropriately? Could the students support their choices with text?

A discussion of which items clearly defined each character helps students differentiate and understand character motivation and development. If you choose to start this project when the students are only halfway through a play, you could extend the project by

having them add more items to the box as they finish the play

Further Work

1. Analyze Caliban's "the isle is full of noises" speech (111.ii.130-138). What makes it such a compelling and beautiful passage? What is its relation to Caliban's other speeches, and to his character in general? What effect does this speech have on our perception of Caliban's character? Why does Shakespeare give these lines to Caliban rather than, say, Ariel or Miranda?

CALIBAN

Be not afeard. The isle is full of noises,
 Sounds and sweet airs that give delight and hurt not.
 Sometimes a thousand twangling instruments
 Will hum about mine ears, and sometime voices
 That, if I then had waked after long sleep,
 Will make me sleep again; and then, in dreaming,
 The clouds methought would open, and show riches
 Ready to drop upon me, that when I waked,
 I cried to dream again.

***The Tempest* 3.2.148-156**

2. What is the nature of Prospero and Miranda's relationship? Discuss moments where Miranda seems to be entirely dependent on her father and moments where she seems independent. How does Miranda's character change over the course of the play?

3. Discuss Ferdinand's character. What is the nature of his love for Miranda? Is he a likable character? What is the nature of his relationship to other characters?

4. Who is forgiven at the end of the play and actually accepts the forgiveness? If you were to direct the last scene, how would you stage the forgiveness and who would accept it? Use the text to back-up your ideas.

5. Virtually every character in the play expresses some desire to be lord of the island. Discuss two or three of these characters. How does each envision the island's potential? How does each envision his own rule? Who comes closest to matching your own vision of the ideal rule?

For a Comparison of Shakespeare's *Tempest* and *Forbidden Planet* see

<http://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1214&context=clweb>
or my website at jerrywbrown.com

Ever the optimist, Gonzalo's response to being stranded is to make a big speech about how things would be if he ruled the isle:

*I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty;--
[...]
All things in common nature should produce
Without sweat or endeavour: treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but nature should bring forth,
Of its own kind, all foison, all abundance,
To feed my innocent people. (2.1.23)*

Shakespeare (a notorious and unapologetic plagiarist) cribbed Gonzalo's speech from Montaigne's famous essay "[Of Cannibals](#)" (1580), where the Brazilian Indians are described as living at one with nature:

[Brazilian Indians have] no kind of traffic, no knowledge of letters, no intelligence of numbers, no name of magistrate or politic superiority, no use of service, of riches or of poverty, no contracts, no successions...no occupation but idle, no respect of kindred but common, no apparel but natural, no manuring of lands, no use of wine, corn, or metal. (from John Florio's 1603 English translation)

At a time when Europeans were running around calling natives in the Americas "savages," Montaigne suggests that the Brazilian Indians live a utopian lifestyle while European colonizers are the real barbarians.

Views of New Lands and Their Native Peoples

- "The Spanish have a perfect right to rule these barbarians of the New World and the adjacent islands, who in prudence, skill, virtues, and humanity are as inferior to the Spanish as children to adults, or women to men; for there exists between the two as great a difference as between savage and cruel races and the most merciful, between the most intemperate [lacking in selfcontrol] and the moderate and temperate, and, I might even say, between apes and men."
- Juan Gines Sepulveda's "On the Just Causes for War against the Indians" (1547)

- "In respect of vs they are a people poore, and for want of skill and iudgement in the knowledge and vse of our things, doe esteeme our trifles before thinges of greater value: Notwithstanding in 293

their proper manner considering the want of such meanes as we haue, they seeme very ingenious; For although they haue no such tooles, nor any such craftes, sciences and artes as wee; yet in those thinges they doe, they shewe excellencie of wit. And by howe much they vpon due consideration shall finde our manner of knowledges and craftes to exceede theirs in perfection, and speed for doing or execution, by so much the more is it probable that they shoulde desire our friendships & loue, and haue the greater respect for pleasing and obeying vs. Whereby may bee hoped if meanes of good gouernment bee vsed, that they may in short time be brought to ciuilitie, and the imbracing of true religion.”

- Thomas Harriot's "A Brief and True Report of the Newfound Land of Virginia" (1590)

The conclusion of *The Tempest* shows Prospero regaining his dukedom, Ariel finding his freedom, and Caliban resigning himself once again to the authority of Prospero. Although it seems at first to be a pleasant state of affairs, a closer look reveals it to be quite the opposite. Prospero is surely unfit to be a duke, as his overbearing and oppressive nature throughout the play attests to. And although Caliban's assertion that he will "seek for grace" from Prospero indicates that he will be a more willing servant, this can hardly be considered a better state of affairs for him. It seems as if Ariel, in winning his freedom, is the only one of these characters whose state is truly better than it was at the opening of the play. This is significant in that among these characters, the distinguishing characteristic of Ariel is that he is not human. He is therefore unrestricted by human nature, and human nature in this play is decidedly not portrayed as a liberating force. Especially in the relationship between Prospero and Caliban, one sees the destructive force that exerts itself when a human being takes it upon himself to control another. Shakespeare's word play in naming his characters emphasizes this idea. In the same way that Caliban's name can be rearranged as "Canibal," the letters in Prospero's name can be rearranged to spell out "Oppresor." This can hardly be seen as coincidence, for in the relationship between the two, one is able to discern that Prospero wields his intelligence and modernity as oppressive forces.

Montaigne exalts the cannibals for having maintained a civilization so natural and unartificial, but Shakespeare asserts that when exposed to modern civilization, the cannibals become no different than the Europeans. The moderns employ their magic powers – intelligence, technology, and liquor – to subjugate and oppress the cannibals. Yet the cannibals willingly allow themselves to be captivated and entrapped by the spell of modernity. Whereas Montaigne praises the cannibals and places blame on modern Europeans, Shakespeare asserts that neither the cannibals nor the Europeans deserve praise – save for a few rare individuals, they are both equally pathetic.

O'Toole, Michael. "Shakespeare's Natives: Ariel and Caliban in *The Tempest*." . N.p.. Web. 23 Feb 2014. <<http://www.columbia.edu/itc/lithum/gallo/tempest.html>>.

SCENE I. On a ship at sea: a tempestuous noise of thunder and lightning heard.

Enter a Master and a Boatswain

Master

Boatswain!

Boatswain

Here, master: what cheer?

Master

Good, speak to the mariners: fall to't, yarely,
or we run ourselves aground: bestir, bestir.

Exit

Enter Mariners

Boatswain

Heigh, my hearts! cheerly, cheerly, my hearts!
yare, yare! Take in the topsail. Tend to the
master's whistle. Blow, till thou burst thy wind,
if room enough!

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others

ALONSO

Good boatswain, have care. Where's the master?
Play the men.

Boatswain

I pray now, keep below.

ANTONIO

Where is the master, boatswain?

Boatswain

Do you not hear him? You mar our labour: keep your
cabins: you do assist the storm.

GONZALO

Nay, good, be patient.

Boatswain

When the sea is. Hence! What cares these roarers
for the name of king? To cabin: silence! trouble us not.

GONZALO

Good, yet remember whom thou hast aboard.

Boatswain

None that I more love than myself. You are a
counsellor; if you can command these elements to
silence, and work the peace of the present, we will
not hand a rope more; use your authority: if you
cannot, give thanks you have lived so long, and make
yourself ready in your cabin for the mischance of
the hour, if it so hap. Cheerly, good hearts! Out
of our way, I say.

Exit

GONZALO

I have great comfort from this fellow: methinks he
hath no drowning mark upon him; his complexion is
perfect gallows. Stand fast, good Fate, to his

hanging: make the rope of his destiny our cable,
for our own doth little advantage. If he be not
born to be hanged, our case is miserable.

Exeunt

Re-enter Boatswain

Boatswain

Down with the topmast! yare! lower, lower! Bring
her to try with main-course.

A cry within

A plague upon this howling! they are louder than
the weather or our office.

Re-enter SEBASTIAN, ANTONIO, and GONZALO

Yet again! what do you here? Shall we give o'er
and drown? Have you a mind to sink?

SEBASTIAN

A pox o' your throat, you bawling, blasphemous,
incharitable dog!

Boatswain

Work you then.

ANTONIO

Hang, cur! hang, you whoreson, insolent noisemaker!
We are less afraid to be drowned than thou art.

GONZALO

I'll warrant him for drowning; though the ship were
no stronger than a nutshell and as leaky as an
unstanched wench.

Boatswain

Lay her a-hold, a-hold! set her two courses off to
sea again; lay her off.

Enter Mariners wet

Mariners

All lost! to prayers, to prayers! all lost!

Boatswain

What, must our mouths be cold?

GONZALO

The king and prince at prayers! let's assist them,
For our case is as theirs.

SEBASTIAN

I'm out of patience.

ANTONIO

We are merely cheated of our lives by drunkards:
This wide-chapp'd rascal--would thou mightst lie drowning
The washing of ten tides!

GONZALO

He'll be hang'd yet,
Though every drop of water swear against it
And gape at widest to glut him.

*A confused noise within: 'Mercy on us!-- 'We split, we split!--'Farewell, my wife and children!--
'Farewell, brother!--'We split, we split, we split!'*

ANTONIO

Let's all sink with the king.

SEBASTIAN

Let's take leave of him.

Exeunt ANTONIO and SEBASTIAN

GONZALO

Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, brown furze, any thing. The wills above be done! but I would fain die a dry death.

Exeunt

Rationale

In our world of multi- and visual media, we must expand our notion of what a text is and how we must read it. As more texts are used to convey information print once did, we must bring to these visual texts critical literacies that will help us construct meaning from their elements. The following questions are designed to help readers make sense of images they encounter in various contexts.

Ask the Following Questions

- Why are we looking at this?
- What are we looking for?
- How should we look at this?
- What choices did the artist make and how did they affect its meaning?
- Is this image in its original state (i.e., no manipulation or "doctoring")?
- What are the different components in this image?
- How are they related to each other?
- What is the main idea or argument the image expresses?
- In what context or under what conditions was this image originally created?
Displayed?
- Who created it?
- Was it commissioned? (If so, by whom? And for what purpose?)
- What was the creator trying to do here? (i.e., narrate, explain, describe, persuade---or some combination?)
- Can you find any tension or examples of conflict within the image? If so, what are they? What is their source? How are they represented?
- Do you like this image? (Regardless of your answer: Why?)
- How would you describe the artist's technique?
- What conventions govern this image? How do they contribute to or detract from its ability to convey its message?
- What does it consist of?
- Why are parts arranged the way they are?
- What is the main idea behind this image?
- What does this image show (i.e., objectively; see Vietnam Memorial image)
- What does it mean (subjectively; see Vietnam Memorial image)
- Is this presented as an interpretation? Factual record? Impression?
- What is the larger context of which this image is a part?
- What is it made from?
- Why did the creator choose the materials, medium, and perspective they did?
- What is the place to which your attention is most immediately drawn?
- What is the smallest detail that says the most?
- How would it change the meaning or viewer's experience if different materials, medium, or perspectives were used?
- What motivates the creator here?
- What verbs could be used to describe what the components---colors, lines, light, space, objects, characters---are doing in the image?

- What adjectives could be used to best describe the precise details of the objects in the image?
- What nouns most accurately describe the content---colors, lines, light, space, objects, characters---of the image?
- What adverbs most accurately describe how the components---colors, lines, light, space, objects, characters---of the image?
- What do we need to know to read the image successfully?
- How did the original artist expect this image to be read (e.g., as an interpretation, a prediction, a documentary)?
- Is the creator working within or against a particular genre or school of expression?
- What are the criteria you are---or should be---using to evaluate this image?
- What are the image's motifs, themes, plot, and characters?
- How would you describe the style of this image and why did the artist make the choices they did?
- Where should you begin as you try to read this? Why there?
- Is this image authentic (i.e., it has not been touched up or otherwise doctored using other materials or software programs)?
- If this image was altered, who did it and why?
- What questions do I need to ask to read this image successfully?
- What is the best or the prescribed angle from which I should view this image?
- How has the artist used the following elements to communicate with the viewer: light, line, space, time, color?
- Does this image achieve---or is it offered as---symbolic or iconic representation (e.g., Dorothea Lange's "Migrant Mother")?
- Is there an observable pattern used here? (And if so, what is it and how is it used?)
- Does the creator use any devices---repetition, symbols, visual puns? (And if so, what are they, and how do they work in the image?)

The information on this page comes from *Reading Reminders: Tools, Tips, and Techniques*, by Jim Burke.

Many of these poems and paintings can be found at:

<http://english.emory.edu/classes/paintings&poems/titlepage.html>

Brueghel's Winter

Walter de la Mare

Jagg'd mountain peaks and skies ice-green
Wall in the wild, cold scene below.
Churches, farms, bare copse, the sea
In freezing quiet of winter show;
Where ink-black shapes on fields in flood
Curling, skating, and sliding go.
To left, a gabled tavern; a blaze;
Peasants; a watching child; and lo,
Muffled, mute--beneath naked trees
In sharp perspective set a-row--
Trudge huntsmen, sinister spears aslant,
Dogs snuffling behind them in the snow;
And arrowlike, lean, athwart the air
Swoops into space a crow.

But flame, nor ice, nor piercing rock,
Nor silence, as of a frozen sea,
Nor that slant inward infinite line
Of signboard, bird, and hill, and tree,
Give more than subtle hint of him
Who squandered here life's mystery.

Winter Landscape

John Berryman

The three men coming down the winter hill
In brown, with tall poles and a pack of hounds
At heel, through the arrangement of the trees,
Past the five figures at the burning straw,
Returning cold and silent to their town,

Returning to the drifted snow, the rink
Lively with children, to the older men,
The long companions they can never reach,
The blue light, men with ladders, by the church
The sledge and shadow in the twilit street,

Are not aware that in the sandy time
To come, the evil waste of history
Outstretched, they will be seen upon the brow
Of that same hill: when all their company
Will have been irrecoverably lost,

These men, this particular three in brown
Witnessed by birds will keep the scene and say
By their configuration with the trees,
The small bridge, the red houses and the fire,
What place, what time, what morning occasion

Sent them into the wood, a pack of hounds
At heel and the tall poles upon their shoulders,
Thence to return as now we see them and
Ankle-deep in snow down the winter hill
Descend, while three birds watch and the fourth flies.

Hunters in the Snow: Brueghel

Joseph Langland

Quail and rabbit hunters with tawny hounds,
Shadowless, out of late afternoon
Trudge toward the neutral evening of indeterminate form
Done with their blood-annunciated day
Public dogs and all the passionless mongrels
Through deep snow
Trail their deliberate masters
Descending from the upper village home in lowering light.
Sooty lamps
Glow in the stone-carved kitchens.

This is the fabulous hour of shape and form
When Flemish children are gray-black-olive
And green-dark-brown
Scattered and skating informal figures
On the mill ice pond.
Moving in stillness
A hunched dame struggles with her bundled sticks,
Letting her evening's comfort cudgel her
While she, like jug or wheel, like a wagon cart
Walked by lazy oxen along the old snowlanes,
Creeps and crunches down the dusky street.

High in the fire-red dooryard
Half unhitched the sign of the Inn
Hangs in wind
Tipped to the pitch of the roof.
Near it anonymous parents and peasant girl,
Living like proverbs carved in the alehouse walls,
Gather the country evening into their arms
And lean to the glowing flames.

Now in the dimming distance fades
The other village; across the valley
Imperturbable Flemish cliffs and crags
Vaguely advance, close in, loom
Lost in nearness. Now
The night-black raven perched in branching boughs
Opens its early wing and slipping out
Above the gray-green valley
Weaves a net of slumber over the snow-capped homes.

. And now the church, and then the walls and roofs
Of all the little houses are become
Close kin to shadow with small lantern eyes.
And now the bird of evening
With shadows streaming down from its gliding wings
Circles the neighboring hills
Of Hertogenbosch, Brabant.

Darkness stalks the hunters,
Slowly sliding down,
Falling in beating rings and soft diagonals.
Lodged in the vague vast valley the village sleeps.

The Hunter in the Snow

William Carlos Williams

The over-all picture is winter
icy mountains
in the background the return

from the hunt it is toward evening
from the left
sturdy hunters lead in

their pack the inn-sign
hanging from a
broken hinge is a stag a crucifix

between his antlers the cold
inn yard is
deserted but for a huge bonfire

that flares wind-driven tended by
women who cluster
about it to the right beyond

the hill is a pattern of skaters
Brueghel the painter
concerned with it all has chosen

a winter-struck bush for his
foreground to
complete the picture

The Parable of the Blind

William Carlos Williams

This horrible but superb painting
the parable of the blind
without a red

in the composition shows a group
of beggars leading
each other diagonally downward

across the canvas
from one side
to stumble finally into a bog

where the picture
and the composition ends back
of which no seeing man

is represented the unshaven
features of the des-
titude with their few

pitiful possessions a basin
to wash in a peasant
cottage is seen and a church spire

the faces are raised
as toward the light
there is no detail extraneous

to the composition one
follows the others stick in
hand triumphant to disaster

The Man with the Hoe

Edwin Markham

God made man in His own image
In the image of God He made him.--Genesis

Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of the world.
Who made him dead to rapture and despair
A thing that grieves not and that never hopes,
Stolid and stunned, a brother to the ox?
Who loosened and let down this brutal jaw?
Whose was the hand that slanted back this brow?
Whose breath blew out the light within this brain?

Is this the Thing the Lord God made and gave
To have dominion over sea and land;
To trace the stars and search the heavens for power;
To feel the passion of Eternity?
Is this the dream He dreamed who shaped the suns
And markt their ways upon the ancient deep?
Down all the caverns of Hell to their last gulf
There is no shape more terrible than this--
More tongued with censure of the world's blind greed--
More filled with signs and portents for the soul--
More packt with danger to the universe.

What gulfs between him and the seraphim!
Slave of the wheel of labor, what to him

Are Plato and the swing of Pleiades?
What the long reaches of the peaks of song,
The rife of dawn, the reddening of the rose?
Through this dread shape the suffering ages look;
Time's tragedy is in that aching stoop;
Through this dread shape humanity betrayed,
Plundered, profaned and disinherited,
Cries protest to the Powers that made the world,
A protest that is also prophecy.

O masters, lords and rulers in all lands,
Is this the handiwork you give to God,
This monstrous thing distorted and soul-quencht?
How will you ever straighten up this shape;
Touch it again with immortality;
Give back the upward looking and the light;
Rebuild in it the music and the dream;
Make right the immemorial infamies,
Perfidious wrongs, Immedicable woes?

O masters, lords and rulers in all lands,
How will the future reckon with this Man?
How answer his brute question in that hour
When whirlwinds of rebellion shake all shores?
How will it be with kingdoms and with kings--
With those who shaped him to the thing he is--
When this dumb Terror shall rise to judge the world,
After the silence of the centuries?

1195. The Man with the Hoe

A Reply

By John Vance Cheney

Let us a little permit Nature to take her own way: she better understands her own affairs than we.—MONTAIGNE.

NATURE reads not our labels, "great" and "small";
Accepts she one and all

Who, striving, win and hold the vacant place;
All are of royal race.

Him, there, rough-cast, with rigid arm and limb, 5
The Mother moulded him,

Of his rude realm ruler and demigod,
Lord of the rock and clod.

With Nature is no "better" and no "worse,"
On this bared head no curse. 10

Humbled it is and bowed; so is he crowned
Whose kingdom is the ground.

Diverse the burdens on the one stern road
Where bears each back its load;

Varied the toil, but neither high nor low. 15
With pen or sword or hoe,

He that has put out strength, lo, he is strong;
Of him with spade or song

Nature but questions,— "This one, shall he stay?"
She answers "Yea," or "Nay," 20

"Well, ill, he digs, he sings;" and he bides on,
Or shudders, and is gone.

Strength shall he have, the toiler, strength and grace,
So fitted to his place

As he leaned, there, an oak where sea winds blow, 25
Our brother with the hoe.

No blot, no monster, no unsightly thing,
The soil's long-lineaged king;

His changeless realm, he knows it and commands;
Erect enough he stands, 30

Tall as his toil. Nor does he bow unblest:

Labor he has, and rest.

Need was, need is, and need will ever be
For him and such as he;

Cast for the gap, with gnarlèd arm and limb, 35
The Mother moulded him,—

Long wrought, and moulded him with mother's care,
Before she set him there.

And aye she gives him, mindful of her own, 40
Peace of the plant, the stone;

Yea, since above his work he may not rise,
She makes the field his skies.

See! she that bore him, and metes out the lot,
He serves her. Vex him not

To scorn the rock whence he was hewn, the pit 45
And what was digged from it;

Lest he no more in native virtue stand,
The earth-sword in his hand,

But follow sorry phantoms to and fro,
And let a kingdom go.

Number 1 by Jackson Pollock (1948)

Nancy Sullivan

No name but a number.
Trickles and valleys of paint
Devise this maze
Into a game of Monopoly
Without any bank. Into
A linoleum on the floor
In a dream. Into
Murals inside of the mind.
No similes here. Nothing
But paint. Such purity
Taxes the poem that speaks

Still of something in a place
Or at a time.
How to realize his question
Let alone his answer?

DEATH'S VALLEY.

BY WALT WHITMAN.

NAY, do not dream, designer dark,
Thou hast portray'd or hit thy theme entire:
I, hoverer of late by this dark valley, by its confines, having glimpses of it,
Here enter lists with thee, claiming my right to make a symbol too.

For I have seen many wounded soldiers die,
After dread suffering—have seen their lives pass off with smiles;
And I have watch'd the death-hours of the old; and seen the infant die;
The rich, with all his nurses and his doctors;
And then the poor, in meagreness and poverty;
And I myself for long, O Death, have breathed my every breath
Amid the nearness and the silent thought of thee.

And out of these and thee,
I make a scene, a song, brief (not fear of thee,
Nor gloom's ravines, nor bleak, nor dark—for I do not fear thee,
Nor celebrate the struggle, or contortion, or hard-tied knot),
Of the broad blessed light and perfect air, with meadows, rippling tides, and trees
and flowers and grass,
And the low hum of living breeze—and in the midst God's beautiful eternal right
hand,
Thee, holiest minister of Heaven—thee, envoy, usherer, guide at last of all,
Rich, florid, loosener of the stricture-knot call'd life,
Sweet, peaceful, welcome Death.

On the Same Picture

Intended for first stanza of "Death's Valley"

Aye, well I know 'tis ghastly to descend that valley:
Preachers, musicians, poets, painters, always render it,
Philosophers exploit—the battlefield, the ship at sea, the myriad beds, all lands,
All, all the past have enter'd, the ancientest humanity we know,
Syria's, India's, Egypt's, Greece's, Rome's:

Till now for us under our very eyes spreading the same to-day,
Grim, ready, the same to-day, for entrance, yours and mine,
Here, here 'tis limin'd.

Compare three poems and the paintings

In Goya's Greatest Scenes We Seem to See ...

By Lawrence Ferlinghetti

In Goya's greatest scenes we seem to see

| | |
|---|----|
| the people of the world | |
| exactly at the moment when | |
| they first attained the title of | |
| 'suffering humanity' | 5 |
| They writhe upon the page | |
| in a veritable rage | |
| of adversity | |
| Heaped up | |
| groaning with babies and bayonets | 10 |
| under cement skies | |
| in an abstract landscape of blasted trees | |
| bent statues bats wings and beaks | |
| slippery gibbets | |
| cadavers and carnivorous cocks | 15 |
| and all the final hollering monsters | |
| of the | |
| 'imagination of disaster' | |
| they are so bloody real | |
| it is as if they really still existed | 20 |
| And they do | |
| Only the landscape is changed | |
| They still are ranged along the roads | |
| plagued by legionnaires | |
| false windmills and demented roosters | 25 |
| They are the same people | |

only further from home
on freeways fifty lanes wide
on a concrete continent
spaced with bland billboards 30
illustrating imbecile illusions of happiness

The scene shows fewer tumbrils

but more strung-out citizens
in painted cars
and they have strange license plates 35
and engines
that devour America

Musee des Beaux Arts W. H. Auden

About suffering they were never wrong,
The old Masters: how well they understood
Its human position: how it takes place
While someone else is eating or opening a window or just walking dully along;
How, when the aged are reverently, passionately waiting 5
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martyrdom must run its course 10
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.

In Breughel's Icarus, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may 15
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water, and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky, 20
Had somewhere to get to and sailed calmly on.

Landscape with the Fall of Icarus William Carlos Williams

According to Brueghel
when Icarus fell
it was spring

a farmer was ploughing
his field 5
the whole pageantry

of the year was
awake tingling
with itself

sweating in the sun 10
that melted
the wings' wax

unsignificantly
off the coast
there was 15

a splash quite unnoticed
this was
Icarus drowning

Matisse: "The Red Studio"

W. D. Snodgrass

There is no one here.
But the objects: they are real. It is not
As if he had stepped out or moved away;
There is no other room and no
Returning. Your foot or finger would pass
Through, as into unreflecting water
Red with clay, or into fire.
Still, the objects: they are real. It is
As if he had stood
Still in the bare center of this floor,
His mind turned in in concentrated fury,
Till he sank
Like a great beast sinking into sands
Slowly, and did not look up.
His own room drank him.
What else could generate this
Terra cotta raging through the floor and walls,

Through chests, chairs, the table and the clock,
Till all environments of living are
Transformed to energy--
Crude, definitive and gay.
And so gave birth to objects that are real.
How slowly they took shape, his children, here, Grew solid and remain:
The crayons; these statues; the clear brandy bowl;
The ashtray where a girl sleeps, curling among flowers;
This flask of tall glass, green, where a vine begins
Whose vines circle the other girl brown as a cypress knee.
Then, pictures, emerging on the walls:
Bathers; a landscape; a still life with a vase;
To the left, a golden blonde, lain in magentas with flowers scattering like stars;
Opposite, top right, these terra cotta women, living, in their world of living's colors;
Between, but yearning toward them, the sailor on his red cafe chair, dark blue, self-absorbed.
These stay, exact,
Within the belly of these walls that burn,
That must hum like the domed electric web
Within which, at the carnival, small cars bump and turn,
Toward which, for strength, they reach their iron hands:
Like the heavens' walls of flame that the old magi could see;
Or those ethereal clouds of energy
From which all constellations form,
Within whose love they turn.
They stand here real and ultimate.
But there is no one here.

American Gothic

after the painting by Grant Wood, 1930

John Stone

Just outside the frame
there has to be a dog
chickens, cows and hay

and a smokehouse
where a ham in hickory
is also being preserved

Here for all time
the borders of the Gothic window
anticipate the ribs

of the house
the tines of the pitchfork
repeat the triumph

of his overalls
and front and center
the long faces, the sober lips

above the upright spines
of this couple
arrested in the name of art

These two
by now
the sun this high

ought to be
in mortal time
about their businesses

Instead they linger here
within the patient fabric
of the lives they wove

he asking the artist silently
how much longer
and worrying about the crops

she no less concerned about the crops
but more to the point just now
whether she remembered

to turn off the stove.

The Street

Stephen Dobyns

Across the street, the carpenter carries a golden
board across one shoulder, much as he bears the burdens
of his life. Dressed in white, his only weakness is
temptation. Now he builds another wall to screen him.

The little girl pursues her bad red ball, hits it once with her blue racket, hits it once again. She must teach it the rules balls must follow and it turns her quite wild to see how it leers at her, then winks.

The oriental couple wants always to dance like this: swirling across a crowded street, while he grips her waist and she slides to one knee and music rises from cobblestones--some days Ravel, some days Bizet.

The departing postulant is singing to herself. She has seen the world's salvation asleep in a cradle, hanging in a tree. The girl's song makes the sunlight, makes the breeze that rocks the cradle.

The baker's had half a thought. Now he stands like a pillar awaiting another. He sees white flour falling like snow, covering people who first try to walk, then crawl, then become rounded shapes: so many loaves of bread.

The baby carried off by his heartless mother is very old and for years has starred in silent films. He tries to explain he was accidentally exchanged for a baby on a bus, but he can find no words as once more he is borne home to his awful bath.

First the visionary workman conjures a great hall, then he puts himself on the stage, explaining, explaining: where the sun goes at night, where flies go in winter, while attentive crowds of dogs and cats listen in quiet heaps.

Unaware of one another, these nine people circle around each other on a narrow city street. Each concentrates so intently on the few steps before him, that not one can see his neighbor turning in exactly different,

yet exactly similar circles around them: identical lives begun alone, spent alone, ending alone--as separate as points of light in a night sky, as separate as stars and all that immense black space between them.

DIDLS BREAKDOWN (Spinks – Kilgore High School)

DIDLS Diction, Imagery, Details, Language, and Syntax
Use *diction* to find tone. Use *imagery, details, language* and *syntax* to support tone.

tone Author's attitude toward the subject, toward himself, or toward the audience.

Diction Adjectives, nouns, verbs, adverbs, negative words, positive words, synonyms, contrast.
Look at the words that jump out at you - Evaluate *only those words* to find tone

Also look at:

| | |
|---|--|
| Colloquial (Slang) | Old-Fashioned |
| Informal (Conversational) | Formal (Literary) |
| Connotative (Suggestive meaning) | Denotative (Exact meaning) |
| Concrete (Specific) | Abstract (General or Conceptual) |
| Euphonious (Pleasant Sounding) | Cacophonous (Harsh sounding) |
| Monosyllabic (One syllable) | Polysyllabic (More than one syllable) |

- Describe diction (choice of words) by considering the following:
 1. Words can be *monosyllabic* (one syllable in length) or *polysyllabic* (more than one syllable in length). The higher the ratio of polysyllabic words, the more difficult the content.
 2. Words can be mainly *colloquial* (slang), *informal* (conversational), *formal* (literary) or *old-fashioned*.
 3. Words can be mainly *denotative* (containing an exact meaning, e.g., dress) or *connotative* (containing suggested meaning, e.g., gown)
 4. Words can be *concrete* (specific) or *abstract* (general or conceptual).
 5. Words can be *euphonious* (pleasant sounding, e.g., languid, murmur) or *cacophonous* (harsh sound, e.g., raucous, croak).

| | | |
|------------------------|---|-------------------------------|
| <u>IMAGERY</u> | Creates a vivid picture and appeals to the senses | |
| Alliteration | repetition of consonant sounds at the start of a word | The giggling girl gave gum. |
| Assonance | repetition of vowel sounds in the middle of a word | Moths cough and drop wings |
| Consonance | repetition of consonant sounds in the middle of a word | The man has kin in Spain |
| Onomatopoeia | writing sounds as words | The clock went tick tock |
| Simile | a direct comparison of unlike things using like or as | Her hair is like a rat's nest |
| Metaphor | a direct comparison of unlike things | The man's suit is a rainbow |
| Hyperbole | a deliberate exaggeration for effect | I'd die for a piece of candy |
| Understatement | represents something as less than it is | A million dollars is okay |
| Personification | attributing human qualities to inhuman objects | The teapot cried for water |
| Metonymy | word exchanged for another closely associated with it | Uncle Sam wants you! |
| Pun | play on words – Uses words with multiple meanings | Shoes menders mend soles. |
| Symbol | something that represents/stands for something else | the American Flag |
| Analogy | comparing two things that have at least one thing in common | A similar thing happened... |
| Oxymoron | Use or words seemingly in contradiction to each other | bittersweet chocolate |

DETAILS specifics the author includes about facts – his opinion

LANGUAGE

- Words that describe the entire body of words in a text – not isolated bits of diction

| | | | |
|--------------------|-------------------------------|--------------------|-------------------------------|
| Artificial | false | Literal | apparent, word for word |
| Bombastic | pompous, ostentatious | Moralistic | puritanical, righteous |
| Colloquial | vernacular | Obscure | unclear |
| Concrete | actual, specific, particular | Obtuse | dull-witted, undiscerning |
| Connotative | alludes to; suggestive | Ordinary | everyday, common |
| Cultured | cultivated, refined, finished | Pedantic | didactic, scholastic, bookish |
| Detached | cut-off, removed, separated | Plain | clear, obvious |
| Emotional | expressive of emotions | Poetic | lyric, melodious, romantic |
| Esoteric | understood by a chosen few | Precise | exact, accurate, decisive |
| Euphemistic | insincere, affected | Pretentious | pompous, gaudy, inflated |
| Exact | verbatim, precise | Provincial | rural, rustic, unpolished |
| Figurative | serving as illustration | Scholarly | intellectual, academic |
| Formal | academic, conventional | Sensuous | passionate, luscious |
| Grotesque | hideous, deformed | Simple | clear, intelligible |
| Homespun | folksy, homey, native, rustic | Slang | lingo, colloquialism |
| Idiomatic | Peculiar, vernacular | Symbolic | representative, metaphorical |
| Inspid | uninteresting, tame, dull | Trite | common, banal, stereotyped |
| Jargon | vocabulary for a profession | Informal | casual, relaxed, unofficial |
| Learned | educated, experienced | Vulgar | coarse, indecent, tasteless |

- Rhetorical Devices -- The use of language that creates a literary effect – enhance and support

| | |
|----------------------------|--|
| Rhetorical Question | food for thought; create satire/sarcasm; pose dilemma |
| Euphemism | substituting a milder or less offensive sounding word(s) |
| Aphorism | universal comments, sayings, proverbs – convey major point |
| Repetition | also called refrain; repeated word, sentence or phrase |
| Restatement | main point said in another way |
| Irony | Either verbal or situational – good for revealing attitude |
| Allusion | refers to something universally known |
| Paradox | a statement that can be true and false at the same time |

SYNTAX

Consider the following patterns and structures:

- Does the sentence length fit the subject matter?
- Why is the sentence length effective?
- What variety of sentence lengths are present?
- Sentence beginnings – Variety or Pattern?
- Arrangement of ideas in sentences
- Arrangement of ideas in paragraph – Pattern?

Construction of sentences to convey attitude

| | |
|----------------------------|--|
| Declarative | assertive – A statement |
| Imperative | authoritative - Command |
| Interrogative | asks a question |
| Simple Sentence | one subject and one verb |
| Loose Sentence | details after the subject and verb – happening now |
| Periodic Sentence | details before the subject and verb – reflection on a past event |
| Juxtaposition | normally unassociated ideas, words or phrases placed next together |
| Parallelism | show equal ideas; for emphasis; for rhythm |
| Repetition | words, sounds, and ideas used more than once – rhythm/emphasis |
| Rhetorical Question | a question that expects no answer |

Punctuation is included in syntax

| | |
|------------------|--|
| Ellipses | a trailing off; equally etc.; going off into a dreamlike state |
| Dash | interruption of a thought; an interjection of a thought into another |
| Semicolon | parallel ideas; equal ideas; a piling up of detail |
| Colon | a list; a definition or explanation; a result |

| | |
|--------------------------|---------------------------|
| Italics | for emphasis |
| Capitalization | for emphasis |
| Exclamation Point | for emphasis; for emotion |

SHIFTS IN TONE Attitude change about topic/Attitude about topic is different than the attitude toward subject

Key Words (but, nevertheless, however, although)
 Changes in the line length
 Paragraph Divisions
 Punctuation (dashes, periods, colons)
 Sharp contrasts in diction

SYNTAX (SENTENCE STRUCTURE)

Describe the sentence structure by considering the following:

1. Examine the sentence length. Are the sentences *telegraphic* (shorter than 5 words in length), *short* (approximately 5 words in length), *medium* (approximately 18 words in length), or *long and involved* (30 or more words in length)? Does the sentence length fit the subject matter? What variety of lengths is present? Why is the sentence length effective?
2. Examine sentence beginnings. Is there a good variety or does a patterning emerge?
3. Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
4. Examine the arrangement of ideas in a paragraph. Is there evidence of any pattern or structure?
5. Examine the sentence patterns. Some elements to consider are listed below:
 - a. A *declarative (assertive) sentence* makes a statement: e.g., The king is sick.
 - b. An *imperative sentence* gives a command: e.g., Stand up.
 - c. An *interrogative sentence* asks a question: e.g., Is the king sick?
 - d. An *exclamatory sentence* makes an exclamation: e.g., The king is dead!
 - e. A *simple sentence* contains one subject and one verb: e.g., The singer bowed to her adoring audience.
 - f. A *compound sentence* contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon: e.g., The singer bowed to the audience, but she sang no encores.
 - g. A *complex sentence* contains an independent clause and one or more subordinate clauses: e.g., You said that you would tell the truth.
 - h. A *compound-complex sentence* contains two or more principal clauses and one or more subordinate clauses: e.g., The singer bowed while the audience applauded, but she sang no encores.
 - i. A *loose sentence* makes complete sense if brought to a close before the actual ending: e.g., We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences.
 - j. A *periodic sentence* makes sense only when the end of the sentence is reached: e.g., That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
 - k. In a *balanced sentence*, the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length: e.g., He maketh me to lie down in green pastures; he leadeth me beside the still waters.
 - l. *Natural order of a sentence* involves constructing a sentence so the subject comes before the predicate: e.g., Oranges grow in California.
 - m. *Inverted order of a sentence (sentence inversion)* involves constructing a sentence so that the predicate comes before the subject: e.g., In California grow oranges. This is a device in which normal sentence patterns are reverse to create an emphatic or rhythmic effect.
 - n. *Split order of a sentence* divides the predicate into two parts with the subject coming in the middle: e.g., In California oranges grow.
 - o. *Juxtaposition* is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another creating an effect of surprise and wit: e.g., “The apparition of these faces in the crowd:/ Petals on a wet, black bough” (“In a Station of the Metro” by Ezra Pound)

- p. *Parallel structure (parallelism)* refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased: e.g., He was walking, running, and jumping for joy.
- q. *Repetition* is a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis: e.g., "...government of the people, by the people, for the people, shall not perish from the earth" ("Address at Gettysburg" by Abraham Lincoln)
- r. A *rhetorical question* is a question that expects no answer. It is used to draw attention to a point that is generally stronger than a direct statement: e.g., If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?

Stages of the Hero's Journey

The Ordinary World

Most stories take the hero out of the ordinary, mundane world into a Special World, new and alien.

The Call to Adventure

The hero is presented with a problem, challenge, or adventure to undertake.

Once presented with a *call to adventure*, she can no longer remain indefinitely in the comfort of the *ordinary world*.

Refusal of the Call (The Reluctant Hero)

This one is about fear. The hero balks at the threshold of adventure.

Mentor (The Wise Old Man or Woman)

The relationship between hero and Mentor is one of the most common themes in mythology, one of the most symbolic. It stands for the bond between parent and child, teacher and student, doctor and patient, god and man.

Crossing the First Threshold

The hero finally commits to the adventure and fully enters the Special World of the story for the first time.

Tests, Allies and Enemies

The hero naturally encounters new challenges and *tests*, makes *allies and enemies*, and begins to learn the rules of the Special World.

Approach to the Inmost Cave

The hero comes at last to the edge of a dangerous place, sometimes deep underground, where the object of the quest is hidden.

The Supreme Ordeal

Here the fortunes of the hero hit bottom in a direct confrontation with his greatest fear. The hero, like Jonah, is "in the belly of the beast."

Reward (Seizing the Sword)

The hero now takes possession of the treasure she has come seeking, her *reward*.

Sometimes the "sword" is knowledge and experience that leads to greater understanding and reconciliation with hostile forces. The hero may also be reconciled with the opposite sex. In many stories the loved one is the treasure the hero has come to win or rescue.

The Road Back

This stage marks the decision to return to the Ordinary World.

Resurrection

Death and darkness get in one last, desperate shot before being finally defeated. It's a final exam for the hero, who must be tested once more to see if he has really learned the lessons of the Supreme Ordeal.

Return with the Elixir

The hero returns to the Ordinary World, but the journey is meaningless unless she brings back some Elixir, treasure, or lesson from the Special World. The Elixir is a magic potion with the power to heal.

Unless something is brought back from the ordeal in the Inmost Cave, the hero is doomed to repeat the adventure. Many comedies use this ending, as the foolish character refuses to learn his lesson and embarks on the same folly that got him in trouble in the first place.

Ordeal by cheque

BY WUTHER CRUE

LOS ANGELES, CALIF. Apr. 18th 19 10 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF City Bicycle Co. \$ 52.50
Fifty two ———— 50 / DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Aug 30th 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Grosie Gander Baby Shoppe \$ 48.50
One hundred + forty eight ———— 50 / DOLLARS
Lawrence Exeters

LOS ANGELES, CALIF. Aug 26th 19 15 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Columbia Military Acad. \$ 2,150.00
Twenty-one hundred + fifty ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Sept 2nd 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Hospital \$ 100.00
One hundred ———— XX DOLLARS
Lawrence Exeter

LOS ANGELES, CALIF. Sept 3rd 19 21 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Cadillac Co. \$ 3,885.00
Thirty eight hundred + eighty five XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Oct. 3rd 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Dr. David W. McCoy \$ 475.00
Four hundred + seventy five ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Sept. 7th 19 21 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Wilshire Auto Repair Service \$ 288.76
Two hundred + eighty-eight ———— 76 / DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Dec 19th 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF California Joyland Co. \$ 83.20
Eighty Three ———— 20 / DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Oct. 15th 19 21 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Stanford University \$ 339.00
Three hundred + thirty-nine ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Oct. 6th 19 09 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Palisades School for Boys \$ 1,250.00
Twelve hundred + fifty ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. June 1st 19 23 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Miss Daisy Windsor \$ 25,000.00
Twenty-five thousand ———— XX DOLLARS
Lawrence Exeter Sr.

Crue, W. (1932 [renewed 1960, 1988]). Ordeal by Cheque. *Vanity Fair*. Cited in Vacca, R. T., & Vacca, J. L. (1999). Content area reading: Literacy and learning across the curriculum (6th ed.). New York: Longman.

LOS ANGELES, CALIF. June 9th 19 23 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF French Line, Ile de France \$ 585.00
Five hundred + eighty-five ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 18th 19 26 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Beverly Diamond + Gift Shoppe \$ 678.45
Six hundred + seventy-eight ——— 45 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Aug. 23rd 19 23 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Banque de France \$ 5,000.00
Five thousand ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 16th 19 26 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Hawaii Steamship Co. \$ 560.00
Five hundred + sixty ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Feb. 13th 19 26 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF University Club Florists \$ 76.50
Seventy-six ——— 50 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 21st 19 26 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Lawrence Epeter, Junior \$ 200,000
Two hundred thousand ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. June 22nd 19 26 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF University Club Florists \$ 312.75
Three hundred + twelve ——— 75 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 22nd 19 26 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Ambassador Hotel \$ 2,250.00
Twenty-two hundred + fifty ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Aug. 11th 19 26 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Riviera Heights Land Co. \$ 56,000.00
Fifty-six thousand ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Dec. 15th 19 26 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF University Club Florists \$ 183.50
One hundred + eighty-three ——— 50 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Oct. 30th 19 26 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Renaissance Interior Decorator \$ 22,000.00
Twenty-two thousand ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Feb. 18 19 27 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Oceanview Grove Sweet Shoppe \$ 27.00
Twenty seven ——— DOLLARS
Lawrence Epeter Jr.

LOS ANGELES, CALIF. July 16 19 27 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Parisian Gown Shoppe \$25.00

Nine hundred twenty five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Aug. 30 19 29 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$126.00

One hundred twenty six DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Dec. 1 19 27 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Anita Lingerie Salon \$750.00

Seven hundred, fifty DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. May 25 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF University Club Florists \$87.00

Eighty seven DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. April 1 19 28 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Parisian Gown Shoppe \$1,150.00

Eleven hundred, fifty DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. May 28 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Broadway Diamond Co. \$575.00

Five hundred, seventy five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 1 19 28 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Moderne Sport Shoppe \$562.00

Five hundred, sixty two DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 13 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Miss Flossie Wentworth \$50,000.00

Fifty thousand DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 1 19 29 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF The Bootery \$45.25

One hundred, forty five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 14 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Wall & Smith, attys. at law \$525.00

Five hundred twenty five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Aug. 23 19 29 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$126.00

One hundred, twenty six DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 15 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Mrs. Lawrence Epeter, Jr. \$5,000.00

Five thousand DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Clerk, Reno Municipal Court \$52.00

Fifty-two DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 2, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$100.00

One hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Marie Wharton Epeter \$175,000⁰⁰

One hundred seventy five thousand DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 3, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Peter Ventizzi \$25.00

Twenty-five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Walker + Walker \$700.00

Seven hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 5th, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Hospital \$100.00

One hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Wall + Smith \$450.00

Four hundred fifty DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 15th, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Dr. David M. McCoy \$175.00

One hundred + seventy-five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 1, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$100.00

One hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 16th, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Mortuary \$1,280.00

Twelve hundred + eighty DOLLARS

Lawrence Epeter



iPadagogy Wheel

Originally discovered on the website of Paul Hopkin's education consultancy site mimiweb.org.uk adopted by Allan Carrington at the University of Adelaide and further modified for teachers at Zeeland Public Schools.

