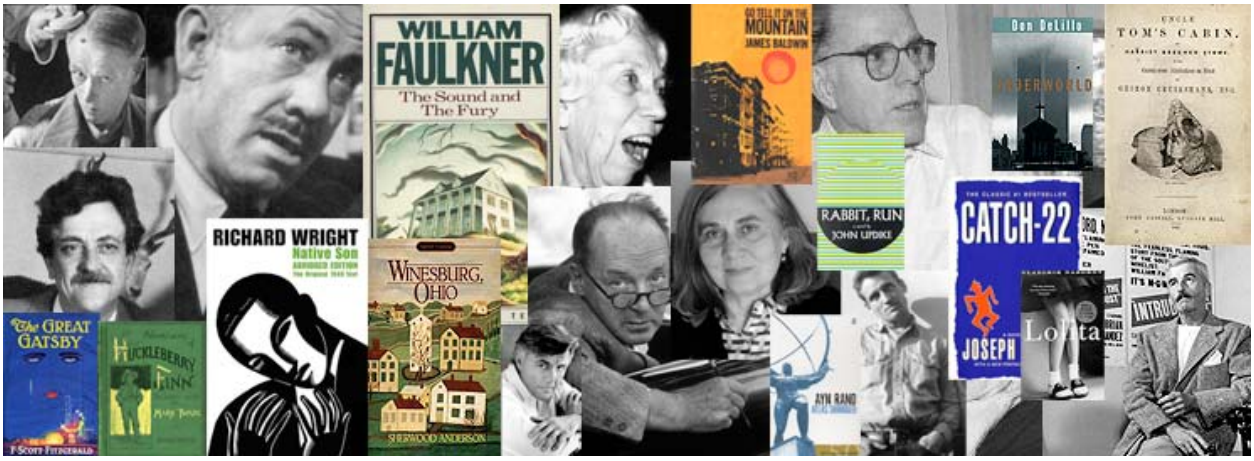
Arkansas State University, Jonesboro, Arkansas

Advanced Placement Summer Institute

July 14 – 17, 2015

AP English Literature and Composition



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Dear Members,

Development is under way on the College Board's new "All In" campaign, a coordinated effort between the College Board and its members to dramatically increase the number of African American, Latino, and Native American students with AP® potential who enroll in AP classes.

When we say "All In," we mean it. We want 100 percent of students who have demonstrated the potential to be successful in AP to take at least one AP course. Performance on the PSAT/NMSQT® is a strong predictor of success in AP classes, and despite significant progress, African American, Latino, and Native American students who show **AP potential** through the PSAT/NMSQT still enroll in AP classes at a rate far below those of white and Asian students.

You and your colleagues have been and will continue to be the leaders of this work. As we design All In, we want to align with your day-to-day efforts to improve student achievement. Amy Wilkins, the College Board's senior fellow for social justice, is leading the All In campaign, and she needs your help. Please take a few minutes to send an email to Amy at **socialjustice@collegeboard.org** detailing strategies for expanding access to AP, particularly for high-achieving African American, Latino, and Native American students.

We look forward to working with you.

Sincerely,

David

AP® ENGLISH LANGUAGE

About the Advanced Placement Program® (AP®)

The Advanced Placement Program® enables willing and academically prepared students to pursue college-level studies — with the opportunity to earn college credit, advanced placement, or both — while still in high school. AP Exams are given each year in May. Students who earn a qualifying score on an AP Exam are typically eligible to receive college credit and/or placement into advanced courses in college. Every aspect of AP course and exam development is the result of collaboration between AP teachers and college faculty. They work together to develop AP courses and exams, set scoring standards, and score the exams. College faculty review every AP teacher's course syllabus.

AP English Program

The AP Program offers two courses in English studies, each designed to provide high school students the opportunity to engage with a typical introductory-level college English curriculum.

The AP English Language and Composition course focuses on the development and revision of evidence-based analytic and argumentative writing and the rhetorical analysis of nonfiction texts.

The AP English Literature and Composition course focuses on reading, analyzing, and writing about imaginative literature (fiction, poetry, drama) from various periods.

There is no prescribed sequence of study, and a school may offer one or both courses.

AP English Language and Composition Course Overview

The AP English Language and Composition course aligns to an introductory college-level rhetoric and writing curriculum, which requires students to develop evidence-based analytic and argumentative essays that proceed through several stages or drafts. Students evaluate, synthesize, and cite research to support their arguments. Throughout the course, students develop a personal style by making appropriate grammatical choices. Additionally, students read and analyze the rhetorical elements and their effects in non-fiction texts, including graphic images as forms of text, from many disciplines and historical periods.

PREREQUISITE

There are no prerequisite courses for AP English Language and Composition.

Students should be able to read and comprehend college-level texts and apply the conventions of Standard Written English in their writing.

AP English Language and Composition Course Content

The AP English Language and Composition course is designed to help students become skilled readers and writers through engagement with the following course requirements:

- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., imitation exercises, journal keeping, collaborative writing), which helps students become aware of themselves as writers and the techniques employed by other writers
- Writing expository, analytical, and argumentative compositions based on readings representing a variety of prose styles and genres
- Reading nonfiction (e.g., essays, journalism, science writing, autobiographies, criticism) selected to give students opportunities to identify and explain an author's use of rhetorical strategies and techniques[1]
- Analyzing graphics and visual images both in relation to written texts and as alternative forms of text themselves
- Developing research skills and the ability to evaluate, use, and cite primary and secondary sources
- Conducting research and writing argument papers in which students present an argument of their own that includes the analysis and synthesis of ideas from an array of sources
- Citing sources using a recognized editorial style (e.g., Modern Language Association, The Chicago Manual of Style)
- Revising their work to develop
    - A wide-ranging vocabulary used appropriately and effectively;
    - A variety of sentence structures, including appropriate use of subordination and coordination;
    - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
    - A balance of generalization and specific, illustrative detail; and
    - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

1. The College Board does not mandate any particular authors or reading list, but representative authors are cited in the AP English Language Course Description.

AP English Language and Composition Exam Structure

AP ENGLISH LANGUAGE AND COMPOSITION EXAM: 3 HOURS 15 MINUTES

Assessment Overview

The AP English Language and Composition Exam employs multiple-choice questions to test students' skills in rhetorical analysis of prose passages. Students are also required to write three essays that demonstrate their skill in rhetorical analysis, argumentation, and synthesis of information from multiple sources to support the student's own argument. Although the skills tested on the exam remain essentially the same from year to year, there may be some variation in format of the free-response (essay) questions.

Format of Assessment

Section I: Multiple Choice: 52–55 Questions | 60 Minutes | 45% of Exam Score

- Includes excerpts from several non-fiction texts
- Each excerpt is accompanied by several multiple-choice questions

Section II: Free Response: 3 Prompts | 2 Hours 15 Minutes | 55% of Exam Score

- 15 minutes for reading source materials for the synthesis prompt (in the free-response section)
- 120 minutes to write essay responses to the three free-response prompts

Prompt Types

Synthesis: Students read several texts about a topic and create an argument that synthesizes at least three of the sources to support their thesis.

Rhetorical Analysis: Students read a non-fiction text and analyze how the writer's language choices contribute to his or her purpose and intended meaning for the text.

Argument: Students create an evidence-based argument that responds to a given topic.

AP ENGLISH LANGUAGE AND COMPOSITION SAMPLE EXAM QUESTIONS

Sample Multiple-Choice Question

Students are given a passage of writing and asked to respond to a set of prompts and questions based on the passage. Below is one example.

The primary rhetorical function of lines 14–22 is to

(A) provide support for a thesis supplied in lines 1–2

(B) provide evidence to contrast with that supplied in the first paragraph

(C) present a thesis that will be challenged in paragraph three

(D) introduce a series of generalizations that are supported in the last two paragraphs

(E) anticipate objections raised by the ideas presented in lines 12–14

Sample Free-Response Question

The following passage is from *Rights of Man*, a book written by the pamphleteer Thomas Paine in 1791. Born in England, Paine was an intellectual, a revolutionary, and a supporter of American independence from England. Read the passage carefully. Then write an essay that examines the extent to which Paine's characterization of America holds true today. Use appropriate evidence to support your argument.

> If there is a country in the world, where concord, according to common calculation, would be least expected, it is America. Made up, as it is, of people from different nations, accustomed to different forms and habits of government, speaking different languages, and more different in their modes of worship, it would appear that the union of such a people was impracticable; but by the simple operation of constructing government on the principles of society and the rights of man, every difficulty retires, and all the parts are brought into cordial unison. There, the poor are not oppressed, the rich are not privileged.... Their taxes are few, because their government is just; and as there is nothing to render them wretched, there is nothing to engender riots and tumults.

Educators: apcentral.collegeboard.org/apenglishlanguage

Students: apstudent.collegeboard.org/apenglishlanguage

CollegeBoard

Essential AP Language and Composition Course Resources
"College Board." *AP Central*. Web. 26 Apr. 2015.
<http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/2123.html>.

- AP English Language and Composition Course Description
  Course Overview (.pdf/1.29MB) | Full Course Description (.pdf/2.01MB)
- AP English Language Teacher's Guide (.pdf/1.0MB)

Other Core Resources

- AP English Language and Composition Frequently Asked Questions
- AP English Language and Composition Development Committee
- AP English Language and Composition Course Perspective

AP Exam Information and Resources

- AP English Language and Composition Exam Information
- Free AP English Language and Composition Practice Exam
- The AP English Language Exam: Developing an Argument
- Shaping Argument: Lessons from 2003 Exam Samples
- The Question of the Question
- AP English Language Exam Tips
- Multiple Choice Section Scoring Change

AP Course Audit Information

- Syllabus Development Guide, Sample Syllabi, and more

Classroom Resources

- **From the College Board**
  - **Curriculum Modules**
    - The Rhetoric of Monuments and Memorials (.pdf/2.4MB)
    - Using Documentary Film as an Introduction to Rhetoric (.pdf/314KB)
  - **Special Focus Materials**
    - Reading and Writing Analytically (.pdf/1.3MB)
    - Using Sources (.pdf/5.0MB)
    - Writing Persuasively (.pdf/593KB)
- **From Your AP Colleagues**
  - **Pedagogy**
    - Entering the Synthesis Conversation: Starting with What We're Already Doing
    - Teaching Nonfiction Books in AP English Language and Composition

    - Conferences With Student Writers
    - Persona in Autobiography
    - A Wealth of Arguments: Using Science Writing in AP English Language and Composition
    - Synthesis and the DBQ
    - Blending AP English Language and Composition and American Literature
    - Nonfiction at Heart: AP English Language and Composition
    - On Your Mark: AP English Language and Composition
    - Lazy Cheaters and Other Misnomers: Part I
    - Lazy Cheaters and Other Misnomers: Part II
    - Significance, Consequence, or Reason: Creating Meaningful Thesis Statements
    - But This Book Has Pictures! The Case for Graphic Novels in an AP Classroom
    - Reading Images: An Approach and a Demonstration
    - Adapting Literature Circles: A Study of "Reason"
    - What Do Students Need to Know About Rhetoric? (.pdf/119KB)
- **Course Content — Related Articles**
    - AP English -- Dispelling the Myth
    - The World Is Their Subject: AP English Language
    - The Rhetoric of Advertising
    - Getting a Handle on Handbooks
    - Meditations on *The Elements of Style*
    - A Strong Foundation, or Why Is Teaching English Important to You?
- **Web Guides**
    - AP English Language and Composition Web Guide
    - Grammar Web Guide
- **Pre-AP Strategies**
    - Pre-AP Lesson Plan: Building a Toolbox for Rhetorical Analysis
    - SOAPSTone: A Strategy for Reading *and* Writing
- **Reviews of Teaching Resources**

  There are currently more than 250 reviews of teaching resources, including textbooks, Web sites, software, and more, in the Teachers' Resources area. Each review describes the resource and suggests ways it might be used in the classroom.

AP® ENGLISH LITERATURE AND COMPOSITION

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The AP English Literature and Composition course focuses on reading, analyzing, and writing about imaginative literature (fiction, poetry, drama) from various periods.

There is no prescribed sequence of study, and a school may offer one or both courses.

AP English Literature and Composition Course Overview

The AP English Literature and Composition course aligns to an introductory college-level literary analysis course. The course engages students in the close reading and critical analysis of imaginative literature to deepen their understanding of the ways writers use language to provide both meaning and pleasure. As they read, students consider a work's structure, style, and themes, as well as its use of figurative language, imagery, symbolism, and tone. Writing assignments include expository, analytical, and argumentative essays that require students to analyze and interpret literary works.

PREREQUISITE

There are no prerequisite courses for AP English Literature and Composition.

Students should be able to read and comprehend college-level texts and apply the conventions of Standard Written English in their writing.

AP English Literature and Composition Course Content

The course is designed to help students become skilled readers and writers through engagement with the following course requirements:

- Reading complex imaginative literature (fiction, drama, and poetry) appropriate for college-level study[1]
- Writing an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's structure, style, and themes; the social and historical values it reflects and embodies; and such elements as the use of figurative language, imagery, symbolism, and tone
- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students' analyses of literary texts
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading
- Revising their work to develop
    - A wide-ranging vocabulary used appropriately and effectively;
    - A variety of sentence structures, including appropriate use of subordination and coordination;
    - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
    - A balance of generalization and specific, illustrative detail; and
    - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

1. The selection of literature for the course should consider texts used in students' previous high school ELA courses, so that by the time students finish the AP course, they will have read texts from 16th- to 21st-century American and British literature, along with other literature written in or translated to English. The College Board does not mandate the use of any particular authors or reading list, but representative authors are cited in the AP English Course Description.

AP English Literature and Composition Exam Structure

AP ENGLISH LITERATURE AND COMPOSITION EXAM: 3 HOURS

Assessment Overview

The AP English Literature and Composition Exam employs multiple-choice questions and free-response prompts to test students' skills in literary analysis of passages from prose and poetry texts.

Format of Assessment

Section I: Multiple Choice | 60 Minutes | 55 Questions | 45% of Exam Score

- Includes excerpts from several published works of drama, poetry, or prose fiction
- Each excerpt is accompanied by several multiple-choice questions or prompts

Section II: Free Response | 120 Minutes | 3 Questions | 55% of Exam Score

- Students have 120 minutes to write essay responses to three free-response prompts from the following categories:
  - A literary analysis of a given poem
  - A literary analysis of a given passage of prose fiction
  - An analysis that examines a specific concept, issue, or element in a work of literary merit selected by the student

AP ENGLISH LITERATURE AND COMPOSITION SAMPLE EXAM QUESTIONS

Sample Multiple-Choice Question

Students are given a passage of writing and asked to respond to a set of prompts and questions based on the passage. Below is one example.

The chief effect of the first paragraph is to

(A) foreshadow the outcome of Papa's meeting

(B) signal that change in the family's life is overdue

(C) convey the women's attachment to the house

(D) emphasize the deteriorating condition of the house

(E) echo the fragmented conversation of the three women

Sample Free-Response Prompt

Read carefully the following poem by the colonial American poet, Anne Bradstreet. Then write a well-organized essay in which you discuss how the poem's controlling metaphor expresses the complex attitude of the speaker.

"The Author to Her Book"
Thou ill-formed offspring of my feeble brain,
Who after birth did'st by my side remain,
Til snatched from thence by friends, less wise than true,
Who thee abroad exposed to public view;
Made thee in rags, halting, to the press to trudge,
Where errors were not lessened, all may judge.
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
Thy visage was so irksome in my sight;
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.
I washed thy face, but more defects I saw,
And rubbing off a spot, still made a flaw.
I stretched thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet;
In better dress to trim thee was my mind,
But nought save homespun cloth in the house I find.
In this array, 'mongst vulgars may'st thou roam;
In critics' hands beware thou dost not come;
And take thy way where yet thou are not known.
If for thy Father asked, say thou had'st none;
And for thy Mother, she alas is poor,
Which caused her thus to send thee out of door.
(1678)

Educators: apcentral.collegeboard.org/apenglishliterature
Students: apstudent.collegeboard.org/apenglishliterature

Essential AP Literature and Composition Course Resources
"College Board." *AP Central*. Web. 26 Apr. 2015.
<http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/2124.html>.

- AP English Literature and Composition
  Course Description
  Course Overview (.pdf/1.23MB) | Full Course Description (.pdf/457KB)
- AP English Literature Teacher's Guide (.pdf/858KB)

Other Core Resources

- AP English Literature and Composition Frequently Asked Questions
- AP English Literature and Composition Development Committee
- AP English Literature and Composition Course Perspective

AP Exam Information and Resources

- AP English Literature and Composition Exam Information
- Free AP English Literature and Composition Practice Exam
- An Exam Reader's Advice on Writing
- AP English Literature Exam Tips
- Multiple Choice Section Scoring Change
- Free 1987 AP English Literature and Composition Released Exam
- Free 1999 AP English Literature and Composition Released Exam

AP Course Audit Information

- Syllabus Development Guide, Sample Syllabi, and more

Classroom Resources

- **From the College Board**
  - **Curriculum Modules**
    - Close Reading of Contemporary Literature
    - Engaging Students with Literature (.pdf/395KB)
  - **Special Focus Materials**
    - Writing about Literature (.pdf/641KB)
    - Drama (.pdf/1.4MB)
    - The Importance of Tone (.pdf/310KB)
    - Reading Poetry (.pdf/554KB)
- **From Your AP Colleagues**
  - **Pedagogy**
    - Calling Forth Joy: A Poet's Ideas About Teaching Poetry

- Dancing with Poetry
- "Looking Underneath" History: An Approach to Teaching Rita Dove's Poetry (.pdf/333KB)
- Reading Like a Tourist and Other Activities: Billy Collins in the AP Classroom (.pdf/135KB)
- Suggestions for Reading and Studying Eavan Boland (.pdf/241KB)
- Stand and Deliver: The Power of Performance Poetry
- Implicit and Explicit Documentation: Teaching Students to Write from Literature
- The Language of Literary Analysis
- Lazy Cheaters and Other Misnomers: Part I
- Lazy Cheaters and Other Misnomers: Part II
- Teaching the Odyssey
- Seeing the Image in Imagery: A Lesson Plan Using Film
- Know Before You Go: Anticipating and Previewing Difficult Texts such as *The Bluest Eye*
- AP and Archetypes: Creating a Seasonal Syllabus
- The Art of Teaching AP English Literature: An Introduction
- Teaching "Offensive" Literature
- Nurturing the Reader's Imagination
- AP Lesson Plan for a Unit on A. S. Byatt's *Possession*
- Made for TV: *Their Eyes Were Watching God*

- **Course Content — Related Articles**
  - Papers, Papers, Papers: Helping Teachers Handle the Paper Load
  - AP English -- Dispelling the Myth
  - Broadening the AP English Literature Curriculum: Israeli Author Amos Oz
  - Islamic Women's Voices
  - The Wisdom of Solomon: A Tribute to Bellow
  - Death of a Playwright: A Tribute to Arthur Miller
  - Outsiders on the Inside: Suburbia and Narrative Distance in the Novels of Chang-Rae Lee
  - Zora Neale Hurston: Finding the Universal in the Local
  - Li-Young Lee: A Most Welcome "Guest in the Language"
  - Poet Richard Wilbur's Letter About "The Death of a Toad"
  - Geoffrey Chaucer: The Father of English Poetry
- **Web Guides**
  - Grammar Web Guide
  - Comedy Web Guide
- **Pre-AP Strategies**
  - SOAPSTone: A Strategy for Reading *and* Writing
  - Two Sides of a Coin: Pre-AP Skills and Strategies for Readers

Why AP Matters
Test wars: Behind the debate over how we should judge high schools
By Jay Mathews
Newsweek

May 8, 2006 issue - On the surface, Fanny Frausto looks like any other teenager laughing and jostling in the crowded halls of one of America's urban public high schools. It is only when asked about her schoolwork that Frausto, 18, begins to sound atypical, with a class schedule so outlandish that college-admissions officers, upon viewing her transcript, might wonder if it was real.

Only 30 percent of high-school students take any Advanced Placement courses at all; by the time Frausto graduates later this month, she will have taken 16 of them—in many cases earning the highest grade, a 5, on the three-hour final exam.

That is because Frausto's school, the Talented and Gifted Magnet School near downtown Dallas, is one of a growing number of high schools trying to make AP as much a part of students' lives as french fries and iPods. Located in a run-down neighborhood not usually associated with high-level learning, Talented and Gifted—"TAG" to its students—tops NEWSWEEK's list of America's Best High Schools. Members of its racially mixed student body say they feel united by the challenge. "What I really love about TAG is the atmosphere," said Frausto, who will be attending MIT on a scholarship in the fall. "There is so much closeness."

Large studies in Texas and California done over the past two years indicate that good grades on AP tests significantly increase chances of earning college degrees. That has led many public schools in disadvantaged neighborhoods to look for ways to get their students into AP and a similar but smaller college-level course program called International Baccalaureate (IB), in hopes that their students will have the same college-graduation rates enjoyed by AP and IB students from the country's wealthiest private schools and most selective public schools.

It is a radical change, and many teachers say it makes as much sense as recruiting the chess club to play football. In a March posting on an education blog, veteran AP American-history teacher Kathleen Donnison said she thought NEWSWEEK was doing education a disservice by recognizing schools that were working to coax B and C students into AP and IB. "It is one thing for a bright student to be absorbed for hours working on a favorite subject. It is quite another story when an 'average' student struggles until two o'clock in the morning to master the massive amount of material of a course in which he has little interest," wrote Donnison, who teaches at Mamaroneck High School in Westchester County, N.Y. "How much of a favor are we doing these youngsters?"

Nevertheless, many schools in communities less affluent than Westchester continue to embrace the idea of more students' taking college-level courses. The College Board, which administers the AP, says that more than four times as many Hispanic students and

three times as many black students took AP courses in 2005 compared with a decade ago. This month, 1.3 million students are expected to take 2.3 million AP tests.

Twelve small private schools are going in the opposite direction, dropping AP as too confining. At University Prep in Seattle, the science department goes far beyond the AP curriculum to offer Quantitative Physics, Astronomy, Waves and Optics, Special Relativity and Biotechnology. "If we were to adhere to Advanced Placement courses," said Arlene L. Prince, the school's recently retired director of college and career services, "we would not be able to offer the variety of non-AP classes we do now."

Most private schools say they will not join the revolt, however, because AP and IB have virtually become a requirement for admission to the selective colleges that parents want for their children. Identical yearnings at the other end of the economic spectrum have brought an AP emphasis to low-income students at public charter schools like the southeast Houston campus of the YES College Preparatory Schools. At YES, nobody gets a diploma without taking at least one AP course and being accepted by at least one four-year college. Similarly, at the BASIS school in Tucson, Ariz., the standard courses in English, history and science exist only in AP form. At Marshall Fundamental Secondary School in Pasadena, Calif., 70 percent of students are from low-income families; since Marshall opened its AP program to all in 1997, the portion of its students accepted at one of the University of California campuses has more than tripled.

In previous years, NEWSWEEK excluded some public schools, including TAG, from its list because of their selective admissions policies. We revised that this year. Our goal has always been to highlight the schools that are doing the best job of preparing average students for college; that's why we omitted schools that weeded out those students. But a close look at last year's list showed that even some selective schools had enough average students to meet our goal. So we changed the rule to allow any charter or magnet public school with an average SAT score below 1300 or an average ACT score below 27. We picked these numbers because they are the highest averages found in the normal enrollment schools that have always been allowed on the list.

Some critics want even more changes, however. Andrew J. Rotherham and Sara Mead, of the Washington-based think tank Education Sector, argued in a recent paper that NEWSWEEK should include in its formula dropout rates and gaps in test scores between white and minority students in order to give a more complete picture.

This year NEWSWEEK has added one new feature to the Web site version of some schools on the list—the percentage of graduating seniors with at least one passing score on an AP or IB test—in order to measure not just test participation but test success. We are not assessing schools by dropout rates or state test scores because those data are inconsistent and because such a rule would deny recognition to schools with large numbers of low-income students—even schools making great strides in preparing students for college.

Aaron Zarraga, a senior at TAG, has spent four years preparing for college and his ultimate dream of a degree in electrical engineering. In ninth grade he failed his first AP test, human geography. "I was really scared because the next year I was taking two APs," he said. But his teachers showed him how to construct essays on deadline and juggle his workload. This spring he was admitted to both Stanford and Columbia. "I have learned to be calm and not get so nervous," he said. "I just wanted to get into a good school so that I would be able to secure a nice job, and help my mom and my grandma." Thanks to his hard work, he will have taken 10 college-level courses before he ever sets foot on a college campus, and will be much better prepared for what comes next.

URL: http://www.msnbc.msn.com/id/12535969/site/newsweek/

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)

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:
   - ✓ Ask a question
   - ✓ Make a connection to something familiar
   - ✓ 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

Why We Should Read Poetry

by Amy Lowell
(1874-1925)

Why should one read Poetry? That seems to me a good deal like asking: Why should one eat? One eats because one has to, to support life, but every time one sits down to dinner one does not say, 'I must eat this meal so that I may not die.' On the contrary, we eat because we are hungry, and so eating appears to us as a pleasant and desirable thing to do.

The necessity for poetry is one of the most fundamental traits of the human race. But naturally we do not take that into account, any more than we take into account that dinner, and the next day again, dinner, is the condition of our remaining alive. Without poetry the soul and heart of man starves and dies. The only difference between them is that all men know, if they turn their minds to it, that without food they would die, and comparatively few people know that without poetry they would die.

When trying to explain anything, I usually find that the Bible, that great collection of magnificent and varied poetry, has said it before in the best possible way. Now the Bible says that 'man shall not live by bread alone.' Which, in modern words, means--cannot live on the purely material things. It is true, he cannot, and he never does. If he did, every bookshop would shut, every theatre would close its doors, every florist and picture dealer would go out of business, even the baseball grounds would close. For what is baseball but a superb epic of man's swiftness and sureness, and his putting forth the utmost of the sobriety and vigour that is in him in an ecstasy of vitality and movement? And the men who watch are carried away by this ecstasy, out of themselves and the routine of their daily lives, into a world romantic with physical force. But you object that they don't think of it in this way. Of course they don't; if they did they would be poets, and most men are not poets. But this is really what stirs them, for without it, throwing a little ball about a field, and trying to hit it with a stick, isn't really very interesting. A baseball game is a sort of moving picture of what Homer wrote in his Iliad. I do not believe there is a boy in America who would not like Butcher and Lang's translation of the Odyssey, if no one had ever told him it was a schoolbook.

That is what poetry really is. It is the height and quintessence of emotion, of every sort of emotion. But it is always somebody feeling something at white heat, and it is as vital as the description of a battle would be, told by a soldier who had been in it.

I do not wish to be misunderstood. I do not mean that every book, or every play, contains this true poetry. Many, most, alas! are poor imitations; some are merely sordid and vulgar. But books and plays exist because man is groping for a life beyond himself, for a beauty he needs, and is seeking to find. And the books and plays which live are those which satisfy this need.

Somebody once said to me that to make goodness dull was a great crime. In poetry, those men who have written without original and vital feeling, without a flaming imagination, have much to answer for. It is owing to them that poetry has come to mean a stupid and insipid sort of stuff, quite remote from people's lives, fit only for sentimental youth and nodding old age. That sort of poetry is what is technically called 'derivative,' which means that the author copies some one else's emotion often some one else's words, and commonplace verses are written about flowers, and moonlight, and love, and death, by people who would never be moved by any of these things if sincere poets had not been writing about them from the beginning of the world. People who like to hear the things they are used to repeated say, I That is beautiful poetry'; simple, straightforward people say, 'Perhaps it is. But I don't care for poetry.' But once in a while there comes along a man with knowledge and courage enough to say, 'That is not poetry at all, but insincere bosh!'

Again I do not mean that all poetry can be enjoyed by everybody. People have different tastes and different training. A man at forty seldom cares for the books which delighted

him as a boy. People stop developing at all ages. Some men never mature beyond their teens; others go on growing and changing until old age. Because B likes a book is no reason why A should. And we are the inheritors of so splendid a literature that there are plenty of books for everybody, Many people enjoy Kipling's poems who would be confused by Keats; others delight in Burns who would be utterly without sympathy for Blake. The people who like Tennyson do not, as a rule, care much about Walt Whitman, and the admirers of Poe and Coleridge may find Wordsworth unattractive, and again his disciples might feel antagonized by Rossetti and Swinburne. It does not matter, so long as one finds one's own sustenance. Only, the happy men who can enjoy them all are the richest. The true test of poetry is sincerity and vitality. It is not rhyme, or metre, or subject. It is nothing in the world but the soul of man as it really is. Carlyle's 'French Revolution' is a great epic poem; so are Trevelyan's three volumes on 'Garibaldi and the Italian War of Independence.' That they are written in prose has nothing to do with the matter. That most poems are written rhythmically, and that rhythm has come to be the great technical fact of poetry, was, primarily, because men under stress of emotion tend to talk in a rhythmed speech. Read Lincoln's 'Address at Gettysburg' and 'Second Inaugural,' and you will see.

Nothing is more foolish than to say that only such and such forms are proper to poetry. Every form is proper to poetry, so long as it is the sincere expression of a man's thought. That insincere men try bizarre forms of verse to gain a personal notoriety is true, but it seems not very difficult to distinguish them from the real artists. And so long as men feel, and think, and have the need of expressing themselves, so long will their modes of expression change. For expression tends to become hackneyed and devitalized, and new methods must be found for keeping the sense of palpitant vigour.

There are signs that we are living at the beginning of a great poetic renaissance. Only three weeks ago the 'New York Times' printed some remarks of Mr. Brett, the head of The Macmillan Company, in which he said that poetry was pushing itself into the best-seller class. And the other day a London publisher, Mr. Heinemann, announced that he should not publish so many novels, as they were a drug on the market. England has several magazines devoted exclusively to poetry and poetic drama. Masefield is paid enormous sums for his work, and a little book entitled 'The Georgian Book of Poetry,' containing the work of some of the younger men, which has been out barely two years, is already in its ninth edition. Here, in America, we have 'The Poetry Journal,' published in Boston, and 'Poetry,' published in Chicago. England counts among her poets W. B. Yeats, Robert Bridges, John Masefield, Wilfred Wilson Gibson, D. H. Lawrence, F. L. Flint, James Stevens, Rudyard Kipling, and, although on a somewhat more popular level, Alfred Noyes. England also boasts, as partly her own, the Bengal poet, Rabindranath Tagore, who has just been awarded the Nobel Prize, and Ezra Pound, who, although an American by birth and happily therefore ours to claim, lives in London. In America we have Josephine Preston Peabody, Bliss Carman, Edwin Arlington Robinson, Anna Hempstead Branch, Hermann Hagedorn, Grace Fallow Norton, Fanny Stearns Davis, and Nicholas Vachel Lindsay. These lists represent poets with many differing thoughts and modes of thought, but they point to the great vitality of poetry at the moment.

Have I answered the question? I think I have. We should read poetry because only in that way can we know man in all his moods -- in the most beautiful thoughts of his heart, in his farthest reaches of imagination, in the tenderness of his love, in the nakedness and awe of his soul confronted with the terror and wonder of the Universe.

Poetry and history are the textbooks to the heart of man, and poetry is at once the most intimate and the most enduring.

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Amy Lowell, *Poetry and Poets: Essays* (New York: Houghton Mifflin Company, 1930) 3-9.

The Atlantic

EDUCATION

Why Teaching Poetry Is So Important

The oft-neglected literary form can help students learn in ways that prose can't.

Poetry is far more than Dead Poets Society .

Touchstone Pictures

ANDREW SIMMONS | APR 8, 2014

16 years after enjoying a high school literary education rich in poetry, I am a literature teacher who barely teaches it. So far this year, my 12th grade literature students have read nearly 200,000 words for my class. Poems have accounted for no more than 100.

This is a shame—not just because poetry is important to teach, but also because

poetry is important for the teaching of writing and reading.

High school poetry suffers from an image problem. Think of *Dead Poet's Society*'s scenes of red-cheeked lads standing on desks and reciting verse, or of dowdy Dickinson imitators mooning on park benches, filling up journals with noxious chapbook fodder. There's also the tired lessons about iambic pentameter and teachers wringing interpretations from cryptic stanzas, their students bewildered and chuckling. Reading poetry is impractical, even frivolous. High school poets are antisocial and effete.

I have always rejected these clichéd mischaracterizations born of ignorance, bad movies, and uninspired teaching. Yet I haven't been stirred to fill my lessons with Pound and Eliot as my 11th grade teacher did. I loved poetry in high school. I wrote it. I read it. Today, I slip scripture into an analysis of *The Day of the Locust*. A Nikki Giovanni piece appears in *The Bluest Eye* unit. Poetry has become an afterthought, a supplement, not something to study on its own.

In an education landscape that dramatically deemphasizes creative expression in favor of expository writing and prioritizes the analysis of non-literary texts, high school literature teachers have to negotiate between their preferences and the way the wind is blowing. That sometimes means sacrifice, and poetry is often the first head to roll.

Yet poetry enables teachers to teach their students how to write, read, and understand any text. Poetry can give students a healthy outlet for surging emotions. Reading original poetry aloud in class can foster trust and empathy in the classroom community, while also emphasizing speaking and listening skills that are often neglected in high school literature classes.

Students who don't like writing essays may like poetry, with its dearth of fixed rules and its kinship with rap. For these students, poetry can become a gateway to other forms of writing. It can help teach skills that come in handy with other kinds of writing—like precise, economical diction, for example. When Carl Sandburg writes, "The fog comes/on little cat feet," in just six words, he endows

a natural phenomenon with character, a pace, and a spirit. All forms of writing benefits from the powerful and concise phrases found in poems.

I have used cut-up poetry (a variation on the sort "popularized" by William Burroughs and Brion Gysin) to teach 9th grade students, most of whom learned English as a second language, about grammar and literary devices. They made collages after slicing up dozens of "sources," identifying the adjectives and adverbs, utilizing parallel structure, alliteration, assonance, and other figures of speech. Short poems make a complete textual analysis more manageable for English language learners. When teaching students to read and evaluate every single word of a text, it makes sense to demonstrate the practice with a brief poem—like Gwendolyn Brooks's "We Real Cool."

Students can learn how to utilize grammar in their own writing by studying how poets do—and do not—abide by traditional writing rules in their work. Poetry can teach writing and grammar conventions by showing what happens when poets strip them away or pervert them for effect. Dickinson often capitalizes common nouns and uses dashes instead of commas to note sudden shifts in focus. Agee uses colons to create dramatic, speech-like pauses. Cummings of course rebels completely. He usually eschews capitalization in his proto-text message poetry, wrapping frequent asides in parentheses and leaving last lines dangling on their pages, period-less. In "next to of course god america i," Cummings strings together, in the first 13 lines, a cavalcade of jingoistic catch-phrases a politician might utter, and the lack of punctuation slowing down and organizing the assault accentuates their unintelligibility and banality and heightens the satire. The abuse of conventions helps make the point. In class, it can help a teacher explain the exhausting effect of run-on sentences—or illustrate how clichés weaken an argument.

Yet, despite all of the benefits poetry brings to the classroom, I have been hesitant to use poems as a mere tool for teaching grammar conventions. Even the in-class disembowelment of a poem's meaning can diminish the personal, even transcendent, experience of reading a poem. Billy Collins characterizes the

latter as a "deadening" act that obscures the poem beneath the puffed-up importance of its interpretation. In his poem "Introduction to Poetry," he writes: "all they want to do is tie the poem to a chair with rope/and torture a confession out of it./They begin beating it with a hose/to find out what it really means."

The point of reading a poem is not to try to "solve" it. Still, that quantifiable process of demystification is precisely what teachers are encouraged to teach students, often in lieu of curating a powerful experience through literature. The literature itself becomes secondary, boiled down to its Cliff's Notes demi-glace. I haven't wanted to risk that with the poems that enchanted me in my youth.

Teachers should produce literature lovers as well as keen critics, striking a balance between teaching writing, grammar, and analytical strategies and then also helping students to see that literature should be mystifying. It should resist easy interpretation and beg for return visits. Poetry serves this purpose perfectly. I am confident my 12th graders know how to write essays. I know they can mine a text for subtle messages. But I worry sometimes if they've learned this lesson. In May, a month before they graduate, I may read some poetry with my seniors—to drive home that and nothing more.

ABOUT THE AUTHOR

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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 <u>everything</u>.** 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 **A**nswer the **P**rompt
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

language

allusion: brief reference to a person, place, thing, event, or idea in history or literature
antithesis: the juxtaposition of contrasting ideas, often in parallel structure
hyperbole: the use of exaggerated terms for the purpose of emphasis or heightened effect
image: a short, vivid description that creates a strong sensory impression
imagery: a combination of images
irony (verbal): use of a word in such a way as to convey a meaning opposite to the literal meaning of the word
litotes: deliberate use of understatement
metaphor: implied comparison between two things of unlike nature
metonymy: substitution of some attributive or suggestive word for what is actually meant
paradox: A statement that initially appears to be contradictory but then, on closer inspection, turns out to make sense.
parallelism: similarity of structure in a pair or series of related words, phrases, or clauses
personification: investing abstractions or inanimate objects with human qualities
simile: explicit comparison between two things of unlike nature
synecdoche: figure of speech in which a part stands for the whole
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.

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sounds

Accent and Duration
foot: a pair of syllables
iamb or iambic foot: a pair of syllables, with the first syllable less prominent than the second
accent or stress: the sound of a syllable as affected by a change in pitch when spoken
duration or quantity: shortness or length of a syllable when pronounced relative to the syllables surrounding it
Syntax and Line
line: the characters that appear on a single line regardless of grammatical structure
syntax: the words in their arrangement, and the dynamic energy the arrangement creates
syntactical unit: a sentence, phrase, or clause
enjambment: a run-over line
Technical Terms
trochee: an inverted iamb, where the first syllable is more prominent than the second, as in "Tell me"
anapest: the unstressed half of a foot divided into two, as in "the expense"
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?"
spondee: a foot of two long syllables, as in the spondaic line "And with old woes new wail my dear time's waste"
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:"
dimeter, trimeter, tetrameter, pentameter, hexameter: lines consisting of two, three, four, five, and six feet , respectively
Like and Unlike Sounds
assonance: repetition at close intervals of the vowel sounds of accented syllables or important words: h*a*t-r*a*n-*a*mber, v*ei*n-m*a*de
consonance: repetition at close intervals of the final consonant sounds of accented syllables or important words: boo*k*-pla*qu*e-thi*ck*er
alliteration: repetition at close intervals of the initial consonant sounds of accented syllables or important words: *m*ap-*m*oon, *k*ill-*c*ode, *p*each-ap*p*rove

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 indentified 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.

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. In 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 pointed 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

Instructional words appearing in the Multiple Choice Tests stems

Years	1982	1987	1991	1994	1999	2004	2009
Instruction language							
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						
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	
Years	**1982**	**1987**	**1991**	**1994**	**1999**	**2004**	**2009**
infer(ed)		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	

Years	1982	1987	1991	1994	1999	2004	2009
refers(ed)/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
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

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

Multiple Choice Tests Vocabulary.

(Vocabulary that appears in the stems and the answers)

abject
admonition (2)
adversity
advocacy
alienated
alienation
altered
altruism
ambiguity
ambivalence (2)
ambivalent (2)
amorous
amorphous
analogous
animistic
annihilation
antiromantic
apologetic
arbiter
ardor
arrogant
artificiality
ascetic
assail
assuaging
assumption
astuteness
aura (2)
autonomy
awe
balanced sentence (grammar)
berating
biases
brevity (2)
brilliant
cajoles
camaraderie
candidly
capricious
chaos
charlatans
chastise
chastisement
chronic
chronicles
circumspect
clamorous
complicated
composure
compulsion
conceited
conciliatory
concomitants
condemnation
condescending
condescension
confinement
congenital
consolation
constraints
contemplation (2)
contemporaneity
contentment
contradict
contradictory
conventional
convinced
convivial
corruptible
criteria
cultivated
cynical (2)
cynicism
deceptive
dedication
deem
defensible
defiance
deliberate
delicacy
deluded
delusions
demeaning
denigrating
deposition
deprivation
derives
despicable
despondency
desultory
detachment
deterred
devious
devout
dictates
didactic (3)
digression (20
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 (scrambles and repeats its topics-grammar)
hypocritical (2)
hysterical
idiosyncratic
idolatrous
idyllic
illustrate
immobility
impartial
impassive
impede
impingement
impish
implication(s) 1/1
implicitly
incomprehensible
incongruous
inconsequential
inconspicuous
incorrigible
indignant
Industrial Revolution
industriousness (2)
ineffectual
inexplicable
inherently
insensitivity
insights
insistent
instability
intact
integral
integrity (interrelated impressions)
interrogation
intervening
intuitive
invariably
ironic (2)
irrelevant
irrepressible
irresistible
irreverent
justification (2)
liturgies
lustrous
lute
lyrical
maladies
malady
malicious
meditation (3)
melancholy (2)
menace
mendacious
meticulous
meticulousness
mirthful
misconstrued
mocks
modifies (grammar)
molded
monotony
moral purpose
moralist
murmuring
muse
naïveté (2)
negligible
nostalgic
oblique
obsessed
obsession
obsolete
ominous (2)
omnipotence
oppressively
optimism
optimistic
ostentation
overweening
pace
paradoxical
pastoral (2)
patriarch
pedantic
perceive
perception
permanence

philistinism
physic
pinnacles
pious
piousness
pitiable
plight (2)
pompous
possessive pronoun (grammar)
pragmatic
precariously
precision
predictable
pristine
prowess
pulsating
quarry
quasi-religious
rabble
recapitulate
reckless
recluse
reclusive (2)
refute
relevant
remorse
remoteness (2)
renounce
repentant
repetition
repressing
reproof
resentment
resignation
retribution
rhetoric
rhymesters
ridicule (2)
ridiculous
rollicking
ruefully
ruination
salvage
sarcasm (2)
sarcastic (device)
scathingly
scorn
seclusion
seditiousness
seductiveness
segregation
self-awareness
self-deluded
self-demeaning
self-effacement
self-indulgence
self-respect
sensuality
sensuousness
sentimental (2) (serendipitous appeal)
shift in tense (grammar)
sinister (2)
smug
solace
solitude
somber (2)
soothe
sophistication
sterile
stylistic
subtlety
subtly
subvert
summarize
supercilious
superficiality
suppress
susceptible
syntactically complex (grammar)
systematically
tactfulness
tactile
talon
tedious
temperamental
temporal
tentative
testy
The Golden Age
The Iron Age
The Renaissance
timid
tranquility (2)
transience
trite
trivial
triviality
ultimatum
understated
undiscriminating
unique
unwavering
vanity
vengefulness
vexes
Victorian
vindictive
vivid
volcanic
whimsical
witty repartee

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
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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

Rosenblatt, Louise M. *Literature As Exploration.* New York: The Modern Language Association, 1983.

Scholes, Robert. *Textual Power: Literary Theory and the Teaching of English.* New Haven, Connecticut: Yale University Press, 1985.

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.*

BAT the prompt.

(Background) ---Advice---[Task]
Underline key elements of the task.

Remember: In the prompt, the College Board is your friend. ALL information is given to help you write a successful essay.
Take the time to accept all help given.

The eighteenth-century British novelist Laurence Sterne wrote, "Nobody, but he who has felt it, can conceive what a plaguing thing it is to have a man's mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time."

From a novel or play choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay, identify each of the two conflicting forces and explain how this conflict with one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or work of similar literary quality.

I. Background. Consider each sentence, asking "What are the facts given me?" and "What are the implications of these facts?" Realize that all information included may be helpful to you.

(The eighteenth-century British novelist Laurence Sterne wrote, "Nobody, but he who has felt it, can conceive what a plaguing thing it is to have a man's mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time.")

a. What are the facts given to me?

b. What are the implications of these facts?

2. Advice

--From a novel or play choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay--

3. Task

[identify each of the two conflicting forces and explain how this conflict with one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or work of similar literary quality.]

I. Background. Consider each sentence, asking "What are the facts given me?" and "What are the implications of these facts?" Realize that all information included may be helpful to you.

AL-on de BO-ton (the letter n at end of Alain and Botton is barely pronounced)

In his 2004 book, *Status Anxiety*, Alain de Botton argues that the chief aim of humorists is not merely to entertain but "to convey with impunity messages that might be dangerous or impossible to state directly."

a. What are the facts given to me?

b. What are the implications of these facts?

Because society allows humorists to say things that other people cannot or will not say, de Botton sees humorists as serving a vital function in society.

a. What are the facts given to me?

b. What are the implications of these facts?

2. Advice

Think about the implications of de Botton's view of the role of humorists (cartoonists, stand-up comics, satirical writers, hosts of television programs, etc.).

3. Task

Then write an essay that defends, challenges, or qualifies de Botton's claim about the vital role of humorists. Use specific, appropriate evidence to develop your position.

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.)

In the following poem by Sir Philip Sidney (1554-1586), the speaker addresses the subject of desire. Read the poem carefully. Then write a well-developed essay in which you analyze how poetic devices help to convey the speaker's complex attitude toward desire.

Thou Blind Man's Mark

Thou blind man's mark,[1] thou fool's self-chosen snare,
Fond fancy's scum, and dregs of scattered thought;
Band of all evils, cradle of causeless care;
Line Thou web of will, whose end is never wrought;
5 Desire, desire! I have too dearly bought,
With price of mangled mind, thy worthless ware;
Too long, too long, asleep thou hast me brought,
Who should my mind to higher things prepare.
But yet in vain thou hast my ruin sought;
10 In vain thou madest me to vain things aspire;
In vain thou kindlest all thy smoky fire;
For virtue hath this better lesson taught—
Within myself to seek my only hire,[2]
Desiring naught but how to kill desire.

[1] target
[2] reward

2012 AP English Literature Scoring Guide

Question #1: Sidney, "Thou Blind Man's Mark"

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, style, and 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 Sidney's use of poetic devices to convey the speaker's complex attitude toward desire. The writers of these essays offer a range of interpretations; they provide convincing readings of both the complex attitude and Sidney's use of poetic devices. They 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 analysis of Sidney's use of poetic devices to convey the speaker's complex attitude toward desire. They are less thorough or less precise in their discussion of the attitude toward desire and Sidney's use of poetic devices, and their analysis of the relationship between the two is less thorough or convincing. These essays demonstrate the writer's ability to express ideas clearly, making references to the text, although they do not exhibit the same level of effective writing as the 9-8 papers. 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 Sidney's use of poetic devices to convey the speaker's attitude toward desire, but tend to be superficial in their analysis of the attitude and of the devices. They often rely on paraphrase, which may contain some analysis, implicit or explicit. Their analysis of the relationship of the speaker's attitude or of Sidney's use of devices may be vague, formulaic, or minimally supported by references to the text. There may be minor misinterpretations of the poem. These writers demonstrate some control of language, but their essays 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 poem. The analysis may be partial, unconvincing, or irrelevant, or may ignore the complexity of the speaker's attitude toward desire or Sidney's use of devices. Evidence from the poem 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 misreading 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 poem. These essays may contain serious errors in grammar and mechanics. They may offer a complete misreading or be unacceptably brief. Essays scored a one (1) contain little coherent discussion of the poem.

0 These essays give a response that is completely off topic or inadequate; there may be some mark or a drawing or a brief reference to the task.

– These essays are entirely blank.

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2012 AP English Literature Question 1 (Poetry Analysis) Samples

Sample E

Dangerously enticing, much like the beautiful web woven by a spider, desire has the ability to trap even the best of men in a never-ending disappointment. Sir Philip Sidney in "Thou Blind Man's Mark" portrays the deceit of desire, leading many men to downfall and destruction. By illuminating the negative effects of desire, Sidney is able to establish the only true desire that can bring happiness—the desire to "kill desire." In his poem, Sidney uses metaphor, clever syntax, and anaphora to depict the debilitating nature of an overwhelming desire.

Beginning with multiple metaphors, Sidney clearly illustrates the consequences of desire by using comparisons that simplify the complexity of the emotion. He begins with the metaphor of desire as a "blind man's mark", the title of the poem, portraying desire as pointless—a goal that can never be attained. He then goes on to call desire "fool's self-chosen snare", illustrating that desire is an entrapment brought by men upon themselves. Sidney continues to exemplify the pointlessness of desire, elaborating that it is the "band of all evils"—an overstatement that adds weight to Sidney's previous accusations. The use of these metaphors to begin the poem allows Sidney to establish the deceit and danger of desire, familiarizing the reader with his opinion that desire is a continuous cycle of disappointment.

With continual building in the first sentence, Sydney is able to portray the gravity of desire's consequences. Sidney uses several dependent clauses and asyndeton to quickly list the many comparisons of desire, building one after the other. Finally, in a culmination of the dangers of desire, he ends with an exclamation: "Desire, desire!" His use of the vocative allows Sidney to personify desire, blaming it for all of his previously listed misfortunes. The continual building and the final exclamation clearly illustrate the building emotion that the poet has toward desire, finally ending with the exclamation.

After giving comparisons for desire, providing a series of building emotions, and ending with an exclamation illustrating the confusing and conflicting emotions caused by desire, Sidney ends with anaphora and direct comparison to finally express his feelings of discontent with desire. He uses anaphora to enforce that all of desire's efforts to thwart him and his thinking were "in vain". Despite its many attempts, desire is not able to control him. In a final stand against the complicated destruction desire brings, Sidney uses a direct comparison to bring an end to desire. In his final statement: "For virtue hath this better lesson taught—within myself seek my only hire". By comparing virtue and desire, and putting them in opposition to each other, Sidney is able to establish that in the end virtue prevails, and contentment is found within himself, but not sought in other things. He ends with an ironic statement: "Desiring naught but how to kill desire", leaving a sense of finality and decision in much opposition to the^complexity first sentence.

Using metaphor, syntax, direct comparison, and finally irony, Sidney is able to fully grasp an understanding of his feelings toward desire—clarifying that desire only leads to discontent, and that it is most gratifying to find happiness within one's self and not through the desire for anything of another.

Sample F

Desire is not a feeling that one can so simply grapple with, as conveyed in Sidney's sonnet. Through diction, structure, and tone, this poem illuminates the speaker's internal struggle to address the exact nature of desire's evils as well as his attempt to overcome desire.

From the onset, desire is portrayed as a sort of inescapable trap. Words such as "band," "cradle," ^ "share" and "web" further the speaker's negative perception of desire and how it causes him to hold "causeless care" or causes him to stay asleep for "too long." In addition, another "evil" of desire is its ability to affect the mind, which is repeated in the poem—"scattered thought" and "mangled mind." According to the speaker, the focus on whatever is desired is too high of a price to pay because there are "higher" things to think about or "prepare" for. It is clear that he believes that thoughts of desire are "vain" or of "worthless ware," associating those thoughts with the nature of the mind being "asleep." The notion of desire as a villain is supported later on with the line "thou hast my ruin sought," personifying desire as someone who purposefully seeks to destroy and never stops doing so. The speaker realizes altogether that

the "scum" and "dregs" characterizing his thoughts (because of desire's hold on him) are part of a cycle "whose end is never wrought." He realizes at the end that the only way to halt this loop is for him to stop desire. The ^concluding words used which are "hire" and "kill" imply a sort of murderous/vicious attitude.

The sonnet follows a mostly regular scheme. For the first half of the poem, emphasis is placed on what desire has successfully done to the speaker, and the speaker curses desire for it. However, there is a strong shift following line 9, starting with "But yet in vain . . ." Here, what is declared is what desire has tried, but failed to do—it has failed to "ruin" the speaker psychologically ^ and it has failed to taint the speaker's aspirations. Finally, in the couplet, the speaker feels resolved in his adoption of virtue as a better teacher, so to speak. The conclusive couplet at the end of the poem emphasizes the confidence the speaker has for himself to eradicate desire, which paradoxically is still a desire in and of itself.

Throughout, there is an ^underlying reflective tone the speaker carries. At the start though, (in association/echoing with poetic structure), there is a definite bitterness to the speaker's tone, which gradually shifts to mildly triumphant (as he denounces desire and the failures), and then finally to resolved.¶What is interesting about the speaker's outlook is the idea that desire is to blame for all its misguidance. All of the speaker's frustration with the feeling blinds him to his own faults and blinds him to the fact that "killing" desire is in effect futile because he is the one who is "Desiring" it. This lack of realization at the end adds to the speaker's own foolishness, harking back to the "fool" at the start.

Sample B

In Thou Blind Man's Mark, Sir Philip Sidney uses a variety of poetic devices to express his frustration towards the evils of desire.

The narrator's primary emotion in this poem is frustration; He is confused by his object of affection and angered by his inability to attain it. In describing desire with words like "scum" and "evils", the narrator uses diction to establish desire as a phenomenon bringing about "scattered thought," and indecisive attitude about whether to pursue this desire ^ to which he compares a "web of will." The word choice depicts desire as a trap, something appealing yet obviously dangerous towards the narrator. In just the first line we face the phrase "blind man's mark," a name for this desire as well as the title of the poem. The target is wanted, aimed for, as impossible to hit as if a blind man were holding the bow and arrow. Aware of the difficult task, Sidney has used an exclamation to further voice the frustration of not being able to have what one wants or needs. The narrator has "too dearly bought" into their Desire, and ^cries out in realization that he has fallen into its inescapable web.

The narrator continues to contemplate his situation. In the second half of the poem we witness repetitions of "too long, too long" and "vain," which Sidney uses as signs of the narrator's worry. The toxicity of his desire has already spread, completely disarming the narrator. He directly addresses his enemy who has subdued him, "in vain thou has ruin my sought," blaming ^the desire and no longer holding himself accountable. Desire is the villain but the narrator was foolish enough to fall into the trap. His attitude has shifted, and since he has lost control there is evidence of panic in this blame. The narrator is addicted, hooked, and partially responsible, but he is stubborn in his specific accusation. The imagery of the smoky fire is the desire, and has ^quietly been growing, steadily and against the narrator's will.

In the closing lines of the poem, the narrator regains the strength to rid himself of desire. He recognizes the problem and looks inside himself for the courage that is needed. The introspective action allows him to see that the only way to end his misery is to terminate desire and forget about it.

Sidney's Thou Blind Man's Mark eloquently describes the battle man faces with his own temptations. With the use of many literary devices, we watch the narrator's submissive frustration shift to anger, confusion, and stubbornness. But ultimately there is strength, a reminder in the final lines that man can squash desire and learn ^and grow from his mistakes.

Sample H

A man's desires often result in his downfall but Sir Philip Sidney's ^experiences with desire allowed him to leave behind an eloquent poem discussing his attitude toward desire. In his sonnet, "Thou Blind Man's Mark," Sidney uses apostrophe, alliteration, and repetition to convey to the reader his dislike of desire and the impact it has on him.

Throughout "Thou Blind Man's Mark," Sidney uses apostrophe, talking to desire as if it were a living thing rather than an abstract emotion. This techniques gives the reader a sense of Sidney's real battle and frequent encounters with desire. The reader can understand the author's frustrations with the emotion more clearly, especially when Sidney says, "thou hast my ruin sought […] thou madest me to vain things aspire." Sidney almost gives the impression that he is talking face to face with an acquantance he is unhappy or angry with. It is clear that Sidney is unhappy with the way desire has affected his actions and the decisions he has made in his life, highlighted by his utilization of apostrophe.

Sidney continues to convey his dislike of desire with the use of alliteration to emphasize the negative aspects of the emotion. When the read comes across the repetitive sounds, the words stand out, which are in this case unpleasant aspects of desire with which Sidney has encountered. For example, "thy worthless ware" conveys to the reader that desire causes one to buy into things are that are far from beneficial. If one's desire for something is too strong, the individual might miss the fact that the person or object is really not worth his or her time, and Sidney emphasizes this with the alliteration. He uses this technique again when he says, "cradle of causeless care." This emphasizes a similar idea that desire can cause one to care about something for no real reason, but once one is caught up in caring about something, it is almost impossible to escape.

Finally Sidney uses repatition to highlight his constant encounters with desire. His repatition of "in vain" emphasizes what follows as he discusses the impact of desire: how it "hast [his] ruin sought" and caused him to seek after petty things. He also repeats "too long!" showing his frustration with desire and the long term affects it has had on him. He, like most people, has been plagued with its affects his whole life and is unable to escape it.

Sidney ironcally concludes his sonnet by saying that he only desires to kill desire. This continues to emphasize the individuals inability to escape the emotion that causes so much harm to people's lives.

Sample C

Sir Phillip Sydney uses poetic devices to convey his attitude towards desire. The speaker is against desire. He uses the first four lines to create his own definition of desire. People who have desire include a "blind man," and a "fool." Blind men and fools typically don't make good decisions. They are unaware of what is around them, affecting them, or its consequences; in this case it's desire. By choosing a blind man and fool to be fond of desire, the speaker relays his negative opinions of desire.

The speaker uses alliteration to emphasize the negative effects of desire: "Thou web of will, whose end is never wrought." A web is connotated with a spider. Webs are used to secretly trap oblivious prey so that the spider—desire—can devour the blind creature—man. This "web of will," a hopeless attempt, will never achieve it's final goal. Those who desire will have ambitions, but they will never meet their goals ("whose end is never wrought.") The speaker believes desire to be a false hope, and deceitful like a web.

The speaker uses first person to explain he has fallen victim to desire as well: "I have too dearly bought/With price of mangled mind." The speaker explains his intentions were sincere ("dearly"), but the aftermath left him distraught. The speaker personifies the consequences as the "price", which left him with a "mangled mind." This alliteration emphasizes that desire has negative effects. A mind should be clear, but his was tore apart, confused, mushed up or tangled up. The speaker uses repetition at the beginning of three consecutive lines to again emphasize the consequences he suffered from desire. "In rain thou hast my ruin sought; /In vain thou madest me to vain things aspire; / In vain thou kindlest all thy smokey fire." By comparing the desire to a "smokey fire" the reader can see that desire is no hot or fierce with passion. It is a false alarm, just the stinky, ^suffocating, foggy (hard to see through) aftermaths of fire. The speaker explains his personal experiences with desire to persuade the

reader not to desire. Instead, he says, the better lesson is to "kill desire." Desire is not a living object, so it can't be killed. This personification demonstrates the speaker's advice to not desire.

Through these poetic devices, it is clear that the speaker is against desire.

Sample G

Sir Philip Sidney uses numerous literary devices to aid in his description of desire. His poem 'Thou Blind Man's Mark' illustrates the ups and downs of wanting objects or circumstances one can never acquire. Although the poem depicts many of the downsides of desire, it also illustrates the dreams that are caused by desiring. Sidney uses such literary devices as overstatement, personification, and repetition to convey his attitude, toward desire.

While it is apparent that desire devastates the speaker, it is also obvious that some of the speaker's statements are a tad exaggerated. For instance, the speaker describes a desire as a "band of all evils" (line 3), but this statement makes the speaker look ignorant toward the pros of wanting and wishing. Desire can be hurtful when the want is unachievable, but it can serve as a motivator and a form of inspiration, too. The overstatements placed in the poem serve to give readers a direct idea of how the speaker feels about desire.

With overstatements to analyze, readers are also exposed to personification in the poem to show the speaker's distaste for desire. For example, Sidney gives life to desire by giving it possessions. In the poem, the speaker refers to desire's "worthless ware" (line 6) and how it has "ruin[ed] sought" ^for him (line 9). By using personification the speaker is able to blame desire in a direct manner. Also, personification helps readers to feel sympathy for the self-proclaimed victim.

The speaker uses repetition along with overstatement and personification to make his hatred toward desire obvious. By using repetition the speaker is able to emphasize lines and statements. When speaking the line "Desire, desire" (line 5), the speaker is able to emphasize his feelings of desperation and bitterness to the readers. The use of repetition thoroughly gives readers the idea the speaker is trying to propose with each repeated line.

Sir Philip Sidney was wise to use three literary devices to ensure his speaker's opinion of desire was blatantly expressed. The usage of overstatement, personification, and repetition heightened the readers' understanding of the speaker's dislike of desire. Not only did the literary devices help with the speaker's point, it also persuaded readers to not succumb to the illusions of desire. The speaker's attitude toward desire was greatly highlighted by the use of literary devices.

Sample A

Desire exists amongst everyone. Desire is "Thou blind man's mark". In "Thou Blind's man mark" by Sir Philip Sidney desire is frowned upon by the speaker. Through rhyme scheme and diction the complexity of the speaker's attitude towards desire is revealed.

The attitude of the speaker is annoyance which is seen through alliteration, "Fond fancy's …" (2). Repetition is used to reveal the speaker's tiredness, "too long, too long," (7) of seeking desire. The rhyme scheme is in quatrains with interlocking rhymes. Each quatrian represents a different story towards the speaker's attitude of desire. In the second quatrain the speaker admits his desire, "Desire, desire! I have too dearly bought" (5). The third quatrain the speaker reveals his hatred towards desire, "…thou hast my ruin sought" (9). The poem ends in a couplet. The speaker resolves his conflict with desire by learning "how to kill desire".

Diction allows for the words of the speaker add to his complex attitude towards desire. The annoyance of desire is thought to be "thou fool's self-chosen snare". The speaker speaks down about desire while he tries to battle his own desire, "Within myself to seek my own hire/Desiring naught but how to kill desire" (13-14). The speaker's words conveys his attitude towards desire. Desire can be dangerous, but one can understand desire if they learn how to "kill desire".

Sample I

Sir Philip Sidney wrote "Thou Blind Man's Mark" which addresses the subject of desire. Sidney uses repition a lot to stress on certain issues, he says: "Desire, desire! I have too dearly bought . . . . Too long, too long, asleep thou hast me brought." He repeats himself in both lines to show that he has much desire and to show it has been a very long time.

This poem was written with a very complex attitude because Sidney believes desire is a very complex subject. Sidney uses great sentence structure and syntax to show how he wants to "kill desire." Sidney says; "Within myself to seek my only hire, Desiring naught but how to kill desire." What Sidney means by that is that he likes to reward himself and not have other people reward him, because when other people reward him they feel desire to him, so therefore it is like Sidney is killing desire.

Sample D

This poem is about a blind man desire to kill. The poem is dark and full of anger. The speaker describes the man as being a person with evil thoughts. The blind man feels that's the only way to fulfill it, "Desire, desire! I have too dearly bought". (line 5) His desire seems to be the only thing important to him.

Question 2

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

Carefully read the following excerpt from the novel *Under the Feet of Jesus* by Helena María Viramontes. Then write a well-organized essay in which you analyze the development of Estrella's character. In your analysis, you may wish to consider such literary elements as selection of detail, figurative language, and tone.

So what is this?

When Estrella first came upon Perfecto's red tool chest like a suitcase near the door, she became very angry. So what is this about? She had opened the tool chest and all that jumbled steel inside the box, the iron bars and things with handles, the funny-shaped objects, seemed as confusing and foreign as the alphabet she could not decipher. The tool chest stood guard by the door and she slammed the lid closed on the secret. For days she was silent with rage. The mother believed her a victim of the evil eye.

Estrella hated when things were kept from her. The teachers in the schools did the same, never giving her the information she wanted. Estrella would ask over and over, So what is this, and point to the diagonal lines written in chalk on the blackboard with a dirty fingernail. The script *A*'s had the curlicue of a pry bar, a hammerhead split like a *V*. The small *i*'s resembled nails. So tell me. But some of the teachers were more concerned about the dirt under her fingernails. They inspected her head for lice, parting her long hair with ice cream sticks. They scrubbed her fingers with a toothbrush until they were so sore she couldn't hold a pencil properly. They said good luck to her when the pisca[1] was over, reserving the desks in the back of the classroom for the next batch of migrant children. Estrella often wondered what happened to all the things they boxed away in tool chests and kept to themselves.

She remembered how one teacher, Mrs. Horn, who had the face of a crumpled Kleenex and a nose like a hook—she did not imagine this—asked how come her mama never gave her a bath. Until then, it had never occurred to Estrella that she was dirty, that the wet towel wiped on her resistant face each morning, the vigorous brushing and tight braids her mother neatly weaved were not enough for Mrs. Horn. And for the first time, Estrella realized words could become as excruciating as rusted nails piercing the heels of her bare feet.

The curves and tails of the tools made no sense and the shapes were as foreign and meaningless to her as chalky lines on the blackboard. But Perfecto Flores was a man who came with his tool chest and stayed, a man who had no record of his own birth except for the year 1917 which appeared to him in a dream. He had a history that was unspoken, memories that only surfaced in nightmares. No one remembered knowing him before his arrival, but everyone used his name to describe a job well done.

He opened up the tool chest, as if bartering for her voice, lifted a chisel and hammer; aquí, pegarle aquí,[2] to take the hinge pins out of the hinge joints when you want to remove a door, start with the lowest hinge, tap the pin here, from the top, tap upwards. When there's too many layers of paint on the hinges, tap straight in with the screwdriver at the base, here, where the pins widen. If that doesn't work, because your manitas[3] aren't strong yet, fasten the vise pliers, these, then twist the pliers with your hammer.

Perfecto Flores taught her the names that went with the tools: a claw hammer, he said with authority, miming its function; screwdrivers, see, holding up various heads and pointing to them; crescent wrenches, looped pliers like scissors for cutting chicken or barbed wire; old wood saw, new hacksaw, a sledgehammer, pry bar, chisel, axe, names that gave meaning to the tools. Tools to build, bury, tear down, rearrange and repair, a box of reasons his hands took pride in. She lifted the pry bar in her hand, felt the coolness of iron and power of function, weighed the significance it awarded her, and soon she came to understand how essential it was to know these things. That was when she began to read.

[1] harvest

[2] here, hit it here

[3] little hands

GO ON TO THE NEXT PAGE.

2012 AP English Literature Scoring Guide

Question #2: Helena María Viramontes, *Under the Feet of Jesus*

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, style, and 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 Viramontes's development of Estrella's character through literary elements. The writers make a strong case for their interpretation of Estrella's character and its development in the passage. They may consider literary devices such as selection of detail, figurative language, and tone, and they 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 and effectively organized. 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 Viramontes's development of Estrella's character through literary elements. The writers provide a sustained, competent reading of the passage, with attention to devices such as selection of detail, figurative language, and tone. Although these essays may not be error-free and are 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. 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 passage, but tend to be superficial or thin in their discussion of Viramontes's development of Estrella's character through literary elements. While containing some analysis of the passage, implicit or explicit, the discussion of how literary devices contribute to the portrayal of character may be slight, and support from the passage may tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays 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 passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore the development of Estrella's character or the use of literary elements to develop the character. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the passage 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 passage. Essays scored a one (1) contain little coherent discussion of the passage.

0 These essays give a response that is completely off topic or inadequate; there may be some mark or a drawing or a brief reference to the task.

-- These essays are entirely blank.

Version 1.0

2012 AP English Literature Question 2 (Prose Analysis) Samples

Sample N

In ^the passagefrom her novel Under the Feet of Jesus, Helena Viramontes illustrates the coming of age of her character Estrella. This journey is one that is marked by a realization that even those in authority do not necessarily care for her—a crucial epiphany that paves the way for Estrella's development. Through her use of extended metaphor and close attention to detail, Viramontes illustrates Estrella's maturation as she is forced to embrace her own independence before she can truly grow up.

The beginning of the passages serves to establish the fundamental extended metaphor of the tool box in addition to emphasizing the degree to which Estrella is still frustratingly trapped by her own naivete. The tool chest, full of objects "as confusing and foreign as the alphabet she could not decipher," in effect functions as a metaphor for the "secret" of ^both language and life that is at this point still very unclear to Estrella. Her frustration at things being "kept" from her emphasizes the fact that Estrella still believes in the juvenile idea that the perplexing facets of life will and should be explained to her by the adults whom she considers authority figures. Viramonte's attention to detail as she describes the "curlicue" of the A's and the "hammerhead split" of the V's in the alphabet Estrella cannot decipher serves to ground Estrella's overwhelming frustration with a tangible sign of her confusion; like the tools in the toolbox, language is seemingly impossible for Estrella to grasp due to her inability to recognize the role she must play in her own development.

It is not until Estrella meets Mrs. Horn that things begin to change. For the "first time," Estrella must face the fact that "words could become as excrutiating as rusted nails piercing the heels of her bare feet." This moment is significant in that it represents Estrella's monumental realization that language is not simply a confusing set of "diagonal lines" but rather a powerful box of tools with which one can "build, bury, tear down, rearrange, and repair." Mrs. Horn's rejection ^of and poorly masked disdain for Estrella is essentially the key that triggers Estrella's realization that she cannot depend on others to hold her hand; she is, essentially, alone.

Viramonte's characterization of Perfecto Flores serves to pave the way for Estrella's understanding of both language and her own development. Perfecto appears to be the antithesis of every authority figure Estrella has met thus far; he is caring and helpful, teaching her "the names that went with the tools." While it may seem that this contradicts Estrella's growing independence, Viramonte's ^use of detail in her description of Perfecto suggests otherwise: he has "no record of his own birth" and "a history that was unspoken." Perfecto's seeming lack of a past—or truly, a lack of a clear identity—sets him apart from the authority figures grounded in the past like Mrs. Horn. It is almost as if he has no real job besides that of opening Estrella's eyes to the power of tools—and by extension, the power of language. Perfecto is the final step in Estrella's recognition of "how essential it was to know these things." Finally, it is at this point "when she began to read," for she is able to grasp for the first time the true purpose of language and ^its role in her own independence.

Ultimately, this passage serves to highlight a young immigrant's journey towards independence and understanding. The metaphor of tools in a toolbox reflect the power of a language Estrella must understand before she can grasp—an understanding that cannot occur until she abandons her dependency on the authority figures who do not truly care for her.

Sample F

In the excerpt from Helena Maria Viramontes' Under the Feet of Jesus, the character of Estrella develops rather quickly. Viramontes first introduces Estrella by relating the confusion and sadness of the girl, but by the end of the excerpt Estrella appears to have developed, demonstrating confidence and capability. In demonstrating this development, Viramontes utilizes literary elements to indirectly relate Estrella's development. Viramontes incorporates
elements such as slection of detail, figurative language, and tone as Estrella finds some meaning and stability in the confusion that she initially faced.

Viramontes' selection of detail is apparent throughout the whole excerpt—in particular in the way she describes the letters on the chalkboard that Estrella is unable to read and the tools of Perfecto Flores' toolbox. At the beginning of the selection Estrella struggles with, "the script A's had the curlicue of a pry bar, a hammerhead split like a V. The small i's resembled nails.", seeing the letters merely for what they physically were. However, at the end of the selection, as Estrella encounters the tools of Perfecto Flores, she "lifted the pry bar in her hand, felt the coolness of iron and the power of function", and is able to understand their meaning beyond their physical appearance. As Viramontes uses tools to represent the comparison between tools and letters, and understanding and meaning, Estrella develops as she makes the connection between the tools and the letters, a connection which allows her to make sense of the letters on the chalkboard.

The usage of figurative language in the excerpt also serves to relate the development of Estrella's character. In the opening paragraph one finds Estrella frustrated with what she cannot understand or make sense of—"For days she was silent with rage. The mother believed her a victim of the evil eye". But throughout the selection, Estrella develops and soon, "weigh(s) the significance it awarded her, and soon she came to understand how essential it was to know these things". In both these instances, at the beginning and end of the excerpt, the emotions Estrella experiences are related to her encounters with (the tools of) Perfecto Flores' toolbox. In this way, Viramontes uses figurative language to relate Estrella's character development through her experiences and understanding of the tools.

Just as Estrealla's character develops throughout the excerpt, the tone does also. Viramontes' development of the tone corresponds directly to her portrayal of the development of Estrella. At the beginning of the selection, the tone is very direct—characterizing Estrella's experiences in a very solemn and stern manner; a manner in which the reader develops sympathy for the struggles that Estrella faces. As Viramontes switches to a tone of more emotion she relates the changes that Estrella experiences as a result of Perfecto Flores and his tools; a change that gives her the confidence and stability that Viramontes develops throughout the excerpt.

This excerpt from Under the Feet of Jesus by Helena Maria Virmontes relates the strong development of the character of Estrella as she finds meaning, focus, and confidence in the confusion and despair she once faced. In portraying Estrella's development, Viramontes uses a parallel between Estrella and the tools of Perfecto Flores' toolbox. This interesting parallel conveys that as Estrella's understanding of the tools develops, so does her understanding of the letters on the chalkboard, and her character itself.

Sample B

Estrella's personal growth and renewed desire to learn in Viramontes' Under the Feet of Jesus comes about, in part, as a result of Perfecto's willingness to instruct rather than criticize. By first learning how to use the tools for physical functions, Estrella, as implied by the conclusion of the passage, becomes more aware of the tools of language, or letters, as she begins to read. Viramontes' expression of Estrella's growth is enhanced by an abundance of similes of metaphors included within an extended connection between tools and letters, allowing the reader to view Estrella's physical and mental broadening as parallel events.

The figurative language in the passage, especially referring to tools and letters, serves to better express Estrella's conceptualization of objects and to draw parallels between Estrellas life at school and at home. Similes such as Perfecto's tool chest being "like a suitcase" describes Perfecto's line of work and delves further into the toolbox being a mysterious and potentially, as "foreign as the alphabet [Estrella] could no decipher." The tool chest is also personified as "[standing] guard" and Estrella initially views it questioningly ("So what is this?"), with a tone of skepticism.

The figurative language used to compare tools and letters is dynamic, as letters themselves are also described as tools. "The script A's had the curlycue of a pry bar … [and] the small i's resembled nails" to Estrella, who expresses frustration with both language and tools due to a lack of genuine education. This connection is driven in and made paramount as Estrella realizes "words could become as excruciating as rusted nails piercing the heels of her bare feet" and through the repetition of "foreign" as "[t]he curves and tails of the tools made no sense and the shapes were as foreign… as chalky lines on a blackboard."

The detail of Estrella's uncleanliness combined with the vivid description of tools, in addition to letters being an extension of something physical, leads the reader to comprehend Estrella's imperfect living conditions and simultaneous utility of proper instruction. Described as having "dirty fingernails," the narrator emphasizes teachers' focus on Estrella's physical state; such as a detailed image of the probing of Estrella's hair for lice with a popsicle stick. Additionally, the narrator lists a plethora of tools and transports the reader into Estrella's mind as she "felt the coolness of iron and power of function … and soon came to understand how essential it was to know these things." By providing Spanish words for context and references to migrant workers, the reader can understand the struggle of individuals in Estrella's position and the necessity of developing skills.

As Estrella becomes apt with tools, the passage itself becomes more optimistic with regard to Estrella's importance and skills. Initially peppered with questions and frustration ("silent with rage,") the passage remains in a third person style with an occasional emphasis on Estrella's feelings but becomes more skeptical. Highlighted through the personification of Perfecto's hands as "taking pride" in the tools, Estrella seemingly becomes more focused and competent as the author uses phrases including "he said with authority" to better emphasize ability and purpose. Ultimately, Estrella's discovery of her ability in one manner through the assistance of Perfecto aids her learning despite undesirable teachers, including Mrs. Horn with metaphorical "face of a crumpled Kleenex" (incidentally followed by an affirming "[Estrella] did not imagine this" to demonstrate unpleasant or internally combative tone). The connection between tools and letters, brought out by Viramontes, ties together Estrella's growth in various arenas.

Sample H

In Under the Feet of Jesus by Helena Maria Viramontes, the protagonist Estrella learns the ways of the world. Growing up, this is a subtely shown through detail, figurative language, and tone.

The passage opens with a question—"So what is this?" Estrella always asks this question to the adults in her life, but rarely receives an answer. Her response to the non-answered question is angry silence and is described as a "victim of the evil eye." This shows her youthful feistiness, and the reader begins to understand a little more about the kind of person Estrella is. With^giving a description of her teacher as having "the face of a crumpled Kleenex and a nose like a hook", this realization of youthfulness is furthered when the narrator states "and for the first time, Estrella realized words could become as excruciating as rusted nails", the reader understands this is the moment Estrella loses that youthful innocence and belief that adults know everything. Through these significant details, one sees the development of Estella's character.

To understand Estrella fully, the reader must acknowledge the figurative language that the passage is blooming with. In the beginning, the narrator uses words such as "funny-shaped," "confusing," and "foreign." The tool chest is used as a symbol of her innocence—Estrella does not know the names or the functions of any of the tools, much like she didn't know the alphabet. Viramontes uses very descriptive language in the novel, making sure everything is seen with the curious eye of a child. At points even listing all the things wrong with the classroom and Estrella's fussy teachers, and later her father's explanation of all his tools, the language is so that the reader is almost in Estrella's shoes. At points the passage has run-on sentences, as if her father was actually talking to Estrella. All these different forms of figurative language help the reader understand Estrella more fully.

Tone is yet another way Viramontes developed Estella's character. The overall tone was explanatory, which it must be to explain how "things" work to a young girl—whether it be the alphabet, good hygiene, tools, or the world. However, when talking about Estrella's difficult interactions with adults, the passage takes on an exasperated tone. Changing even more, the tone at the end of the passage becomes purposeful and empowering when Estrella begins her educational journey. Though changing tone throughout Under the Feet of Jesus is important because Estrella also evolves.

Seen through many literary devices, Estrella's childish innocence and willingness to learn is a key to the development of her character. Without Viramontes' hints, Estrella would merely be a confusing character, and not nearly as strong as she is now.

Sample C

"Estella hated when things were kept from her. The teachers in the schools did the same, never giving her the information she wanted" (12-14). The passage from Under the Feet of Jesus by Helena Maria Viramontes depicts a little Spanish girl named Estrella who is struggling to learn English. Through her use of Figurative language and detail, Viramontes shows the parallel between the tools and English as Estrella's character develops.

This excerpt is full of similes and metaphors that help explain Estrella's frustration with not being able to learn English. With the simile "the iron bars and things with handles, the funny-shaped objects, seemed as confusing and foreign as the alphabet she could not decipher" (5-8), she shows how the things contained within a toolbox compare to the alphabet. The author also writes "Estrella realized words could become as excruciating as rusted nails piercing the heels of her bare feet" (38-40). In this comparison she is saying that words can be as harmful and hurtful as physical pain. All of the comparisons made in this passage relate Estrella's frustration with the English language to tools. This relates to her growth as a character because she is learning about both at the same time and in a way one helps her to learn the other.

There is also a lot of detail contained in this passage that helps explain Estrella's frustration towards her schooling and the reason for her successful outcome. In the first part of the excerpt the author writes about Estrella's teachers. "They inspected her head for lice, parting her long hair with ice cream sticks. They scrubbed her fingers with a toothbrush until they were so sore she couldn't hold a pencil properly" (20-24). This shows how Estrella felt like her teachers were more focused on her appearance while she was trying so hard to learn. Later on in the passage, when she meets Perfecto, he introduces her to all of his tools. "A claw hammer …; screwdrivers, see, holding up various heads and pointing to them; crescent wrenches, looped pliers …; old wood saw, new hacksaw, a sledgehammer, pry bar, chisel, axe …" (62-68). Viramontes adds all of the detail about the tools in order to show how the skills Estrella picks up from learning about them translates to her learning English. This shows because right after this it says that Estrella began to read.

"She lifted the pry bar in her hand, felt the coolness of iron and power of function, weighed the significance it awarded her, and soon she came to understand how essential it was to know these things" (70-73). Viramontes uses figurative language and detail to help show the reader the parallel between the tools and Estrella's ability to learn English as her character develops.

Sample G

Helena Maria Viramontes characterizes Estrella as a curious and innocent child. She is often confused by foreign and new things and doesn't realize the importance of them. Estrella comes to a realization and matures from it.

Estrella is seen as a curious child from the very beginning. Viramontes starts the passage with a question: "So what is this?" She repeats this question several times to emphasize Estrella's curiousity for her surroundings. Estrella is adamant about having her questions answered and "would ask over and over." Even though she wants to find the answers to her questions, she is looked down upon by the adults who refuse to satiate her curiosity.

Viramontes also uses similes and symbols to depict Estrella's innocence. Estrella does not understand much, which is the reason she is so curious. The toolbox, throughout the passage, represents Estrella's realization and maturation. The toolbox and tools inside are referenced throughout the passage. Estrella was, at first, confused about all the different tools and their purposes. They were "confusing and foreign as the alphabet she could not decipher," meaning Estrella could not read either. Estrella's first realization was compared to "rusted nails piercing the heels of her bare feet," with nails being something found in toolboxes. Her final realization comes when Perfecto Flores teaches her all the different tools in the toolbox. She learns the names and uses of each tool. Flores is the only adult that answers Estrella's questions and by doing this, helped her grow. The toolbox, "a box of reasons [Flores'] hands took pride in," was also the reason Estrella become aware of the importance and significance of reading.

Sample A

Under the Feet of Jesus, has a small girl named Estrella. Estrella is trying to find a meaning or a reason to work hard, learn, and having a meaningful life.

Estella's character is first described as a hateful, angry little girl who always felt that things were hidden from her. We can tell that Estrella did not bath much because of lines nineteen and twenty, "But some of the teachers were more concerned about the dirt under her fingernails". Viramontes uses such vivid detail when she speaks of Estrella, and uses figurative language, when she speaks of Estella's feelings. The greatest example of Viramontes figurative language is in line thirty-eight through forty, "Estrella realized words could become as excruciating as rusted nails piercing the heels of her bare feet". Viramontes' figurative language allows the reader to see a little of her personality and character in her writing. In the last part of the passage Estrella is speaking with Perfecto. Perfecto shows Estrella that all the tools in his toolbox is for and Estrella begins to realize that learning is worth the effort. Viramontes allows Estrella to show the moral of hard work pays off and that learning is a good thing.

I believe Viramontes form of writing is a great way to keep the reader interested. At times, most writers focus on their story plot and do not let the reader see the personality of the writer. Viramontes does a great job at getting her point across and sharing her personality.

Sample I

In Under the Feet of Jesus by Helena Maria Viramontes, Estrella's character is changing, developing and forming. Her overall trait is curiousity but over time she charges. This passage gives an example of stages, moods or emotions one goes through.

Estrella starts off as someone thirsty for knowledge and never wanting anything to be hidden from her. especially in school she was always curioius and uncertain about things and insisted in getting knowledge and justification. The more Estrella was restricted, the more time she was able to think and analyze things for herself. As time progressed she mentally became wiser and was able to use her previous knowledge for future experiences and obstacles. Her being restricted is where conflict was obtained. Her being able to accept knowledge brings in irony due to her change

Estrella mentally matured throughout this passage. It shows that you can achieve anything you want once you, go through some sort of struggle or trial.

Sample D

There always requires a period of time for people who migrate to a new place to get themselves adopted. The environment different from the one they used to live delivers a feeling of being isolated. Learning the customs through observation is an effective way to get into the new life. The protagonist, Estrella, in Under the Feet of Jesus experiences this process, in which she developes her character.

The initial reaction of migration to a strange place is usually panic. Estrella stays silently far away from the crowd as she is afraid of the laughters; she behaves differently from others.

Question 3

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

"And, after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency." Pauline Hopkins, *Contending Forces*

Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.

You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.

Absalom, Absalom!
The Age of Innocence
Another Country
Brideshead Revisited
Ceremony
The Color Purple
Daisy Miller
Death of a Salesman
The Glass Menagerie
The Grapes of Wrath
Great Expectations
Heart of Darkness
Invisible Man
King Lear
Maggie: A Girl of the Streets
M. Butterfly
A Midsummer Night's Dream
My Ántonia
Native Son
No Exit
One Flew Over the Cuckoo's Nest
One Hundred Years of Solitude
Oryx and Crake
A Passage to India
The Piano Lesson
The Plague
The Poisonwood Bible
Pride and Prejudice
A Raisin in the Sun
Snow Falling on Cedars
Sula
The Sun Also Rises
Tess of the D'Urbervilles
Waiting for Godot
When the Emperor Was Divine
The Women of Brewster Place
Wuthering Heights

STOP

END OF EXAM

THE FOLLOWING INSTRUCTIONS APPLY TO THE COVERS OF THE SECTION II BOOKLET.

- **MAKE SURE YOU HAVE COMPLETED THE IDENTIFICATION INFORMATION AS REQUESTED ON THE FRONT AND BACK COVERS OF THE SECTION II BOOKLET.**
- **CHECK TO SEE THAT YOUR AP NUMBER LABEL APPEARS IN THE BOX(ES) ON THE COVER(S).**
- **MAKE SURE YOU HAVE USED THE SAME SET OF AP NUMBER LABELS ON ALL AP EXAMS YOU HAVE TAKEN THIS YEAR.**

2012 AP English Literature Scoring Guide

Question #3: Surroundings

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, style, and 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 well-focused and persuasive analysis of how cultural, physical, or geographical surroundings shape psychological or moral traits in a character and illuminate the meaning of the work as a whole. Using apt and specific textual support, these essays analyze how the character responds to or is shaped by his or her surroundings. Although these essays may not be error-free, they make a strong case for their interpretation and discuss the literary work with significant insight and understanding. 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 cultural, physical, or geographical surroundings shape psychological or moral traits in a character and illuminate the meaning of the work as a whole. These essays analyze how the character responds to or is shaped by her or his surroundings. While these papers have insight and understanding, their analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of the 9-8 essays. 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, but they tend to be superficial or thinly developed in analysis. They often rely upon plot summary that contains some analysis, implicit or explicit. Although the writers attempt to discuss how a character is shaped by his or her surroundings and how these surroundings illuminate the meaning of the work as a whole, they may demonstrate a rather simplistic understanding of the character or the influence of the surroundings, and support from the text may be too general. While these writers demonstrate adequate control of language, their essays 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 how cultural, physical, or geographical surroundings shape psychological or moral traits in a character and illuminate the meaning of the work as a whole. The analysis may be partial, unsupported, or irrelevant, and the essays may reflect an incomplete or oversimplified understanding of the character's relations to her or his surroundings. They may not develop an analysis of the significance of the surroundings for the work as a whole, or they may rely on plot summary alone. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors; they may lack control over the elements of college-level composition. Essays scored a three (3) may contain significant misreading and/or demonstrate inept writing.

2-1 Although these essays make some attempt to respond to the prompt, they compound the weaknesses of the papers in the 4-3 range. Often, they are unacceptably brief or incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The writers' remarks may be presented with little clarity, organization, or supporting evidence. Essays scored a one (1) contain little coherent discussion of the text.

0 These essays give a response that is completely off topic or inadequate; there may be some mark or a drawing or a brief reference to the task.

-- These essays are entirely blank.

2012 AP English Literature Question 3 (Surroundings Free Choice) Samples

Sample T

The St. Petersburg described by Fyodar Dostoyevsky in Crime and Punishment is filled with opposing ideas and factions. Especially salient are the struggles between progressivism and conservative values and between social classes. Rodion Raskolnikov, the protagonist, is torn apart by these schisms in society, to the point where he cannot make decisions. The work revolves around Raskolnikov's grappling with the arguments going on around him and inability to decipher his own moral and philosophical code as a result. In Dostoyevsky's Crime and Punishment, the schisms in Raskolnikov's societies cause schisms in his own character which become the main conflict of the novel and contribute hugely to the development of the plot.

In Raskolnikov's Russia, the stirrings of a progressive movement are growing. It is in fashion to be "progressive," though many who call themselves progressives don't truly believe in the ideals. Raskolnikov does not know whether he should go along with this movement, endorsed by many of his acquaintances, or stick to the traditional way of thinking. Most troubling to him is the idea of socialism and utilitarianism. He is torn; he can not decide if it's better for one person to suffer, or even die, for the good of many, as socialism preaches. This struggle is seen in his debate over whether to kill the ^Amalia old pawnbroker; he knows that killing such an awful woman and distributing her money would help others, but cannot quite reconcile this with his moral code and completely commit to it. Raskolnikov's inner split between old and new philosophies mirrors the split in his society, and in the end is very much undecided, also like the struggle in Russia.

In addition to displaying the conflict between progressivism and conservatism, the episode with the old woman shows Raskolnikov's internalization of the class warfare going on in Russia. In Raskolnikov's society, there is a fiery opposition between the rich and the poor. ^In the novel, successful, rich men like Luzhin are often compared to extremely poor families like the Marmelodovs. Raskolnikov's murder of the rich pawnbroker is an effect of this class opposition. As a poor man, Raskolnikov feels partly in conflict with Amalia just because of their disparate social classes. Influenced by the conflict in society between the poor and the rich as groups, Raskolnikov takes in that struggle and interprets it on a more individual basis by killing Amalia.

Throughout Crime and Punishment, Dostoyevsky explores opposing forces in society. He draws a contrast between progressivism and conservatism, the rich and the poor, religion and atheism, good and evil, and more. Raskolnikov as a character is the representation of these societal splits; he serves as a microcosm of these conflicts. The sides of Raskolnikov represent the warring factions of Russia. His actions are an interpretation of the events and feelings of St. Petersburg; when it is stifflingly hot, Raskolnikov acts irrationally, and the conflicts that the city's population encounters mirror Raskolnikov's own inner demons. Together, these struggles—the conflicts in Russian society and in Raskolnikov's mind—drive the plot. Raskolnikov's actions, namely killing Amalia, Marmelodov's poverty, and Razhumiknin's philosophies form cornerstones of the action of Crime and Punishment. The main aim of the novel is to dissect the workings of Russian society; Dostoyevsky does this through his interpretation of these conflicts on a smaller scale in his characters. In Crime and Punishment the representation of societal schisms within Raskolnikov and in other characters is Dostoyevsky's method of breaking down the issues in Russia and analyzing their effect on citizens and the events in society.

Sample Y

The setting of a novel has a profound effect on the whole. For Mark Twain's The Adventures of Huckleberry Finn, the setting, both culturally and geographically, are the fundamental basis for the development of the main characters and the meaning of the work as a whole. The novel's southern U.S. setting, as well as the forward push of the Mississippi river, lend essential conflict to Huck's moral background and development, and thus to the book's theme.

At the novel's opening, Huck is very much trapped by the culture of his southern setting. The ideological, religious environment brings out Huck's distaste for religion early in the book when his Aunt

tries to force her religion onto him and he emphatically rejects it. This presents an early contrast between Huck and his culture: he is one of very few to question the ^pervading authority of religion in the South. This unwillingness to swallow doctrine foreshadows his later revelations about race.

The geographical setting on the Mississippi River is essential for Huck to experience the world-view altering journey that he does. Huck feels stifled staying with his aunt, and without a rapid, affordable means of escape, his forward trajectory of moral development would hardly get off the ground. It is the Mississippi river that unites Huck and Jim, thus introducing him to the catalyst of his soon-to-evolve racial views. Huck and Jim later get separated during a storm on the river, and Jim, having worried direly that something happened to his comrade, is ecstatic when the two are brought back together by the tides. When Huck plays a trick on Jim, saying that the whole thing was just a dream, Huck feels remorse for a black man for the first time, and is ashamed of how his actions make Jim feel. In this case, the setting provides two important factors. Firstly, the river itself is contextually responsible for this evolutionary experience. Secondly, the scene taking place in the South lends special significance to Huck's genuine shame and apology to a black man, which was unheard of at the time; why should a white boy stoop to a slave?

The river serves, finally, as a metaphor for Huck's forward development to a moral high ground. The further he ventures from home the less he resembles the closed-minded, ideological environment where he was raised. Most ironically, the deeper South he travels, the more sympathetic Huck is toward Jim, until eventually they are equals.

The contrast of Huck's mind with Southern culture is essential to the significance of his moral development, and the ideas in the novel as a whole. Twain's use of the southward push of the Mississippi river contributes necessary events, symbolism, and irony to Huck's moral journey. Overall, the cultural and geographical setting of Huck Finn effectively shape the moral traits of its characters and the meaning of the novel itself.

Sample I

In Joseph Conrad's Heart of Darkness the Congo serves as a haven of madness that could easily consume any man. In the Congo, man's morality and mental state is tested when coming in contact with the Natives, ivory, and the river itself. Each of these aspects of the Congo demonstrates to the reader how much a man can be shaped the second a man enters the Congo. While many others have drastically changed, Marlow serves as the character tested by the Congo and comes out as a man that has a whole new outlook of the darkness in people.

The concept of imperialism can change and test anyone's morals. The fact that this imperialism is going on in the Congo makes it that much easier to easily take control of the Natives and raid their ivory. To the white European men that come to the Congo, the Natives are seen as an inferior and far less intellectual group. It's "The White Man's Burden" to take control of the non-white, non-English speaking people. This is where Marlow comes in. Once arriving to the Congo, he sees first-hand how the white men have taken over the area all in the name of ivory. Marlow starts his journey in the Congo, on the Congo River. This river represents Marlow's id, his internal strive that could lead him to darkness. Already at the start of the river he sees how "hollow" the men on the expedition has become. One of the Managers seems to be indifferent to everything that is going on in the Congo. His appearance of wearing all white seems to be an oxymoron to his intentions compared to what it actually represents. White is a color symbolizing purity. White can also represent ivory that the Manager strives for, and the only thing he cares about. When Marlow first meets the Manager, he sees how little the Manager cares about a Native dying in the corner of his office. This is one of the first encounters of a Native that could shape Marlow into having disgust for any Native. Marlow is later tested as he goes further through the river for his quest to the Inner Station.

While stopping before getting even close to the station, the reader starts to see a change in Marlow. While Marlow can't seem to explain it, Marlow starts to order the Natives around and even beats them. The fact that Marlow has been in the Congo for a longer period starts to have a bad effect on him. Since

Marlow is going deeper into his id, Marlow is slowly sucombs to the darkness that has overwhelmed the many men on the expedition. It's not until Marlow finally gets to the inner station and meeting the mysterious Kurtz, that Marlow sees first hand the true horror of the effect of the Congo.

Kurtz is head of the expedition that who also is the most successful ivory raider. Kurtz's huge success turns him into the human form of darkness. Kurtz is used as that eventual true foil to Marlow. The reader and Marlow see how Marlow is following in the footsteps of the crazed Kurtz; while coming to the Congo for good intent, ivory has shaped Kurtz into a deranged mad man. The reader soon becomes fearful of what Marlow is capable of. Marlow emerges as the foil by not letting himself go into the darkness of Kurtz. At Kurtz's deathbed Marlow notices the shroud of darkness that surrounds Kurtz except for a single candle. This candle serves as the final hope of light that Kurtz could come back into. Before Kurtz dies he whispers in a ghost-like manner "the horror" showing Marlow and the reader the intense fall from grace that Kurtz took. By noticing this, Marlow walks away from the dead Kurtz, in turn walking away from the darkness that could have consumed Marlow as well.

The external factors of the Congo and the darkness inside of it tempted Marlow into changing into a darker person instead had an uninted effect. By exposing Marlow to the darkness in man, Marlow becomes a more conscious person of what man is capable of when no one is watching.

Sample W

In Thomas Hardy's Tess of the D'Urbervilles, the protagonist, Tess, is very much influenced by her surroundings, and very much so against her will. On top of being a girl of a lower class, Tess must deal with the illegitimate child she births, and through the novel's progression it becomes clear that leaving her past behind her is not an option.

It was almost fated that Tess would become a victim of Alex's wrath. Though it would not have been her choice, Tess sought assistance from her supposedly distant relatives by command of her parents, who also helped that Tess would find a husband. Such a thought proved to be one of naiivity: Alec would never dream of marrying a woman of such low class. Nonetheless, Tess' beauty is very alluring and Alec commences her cycle of adversity when he rapes her in the forest.

The utter tragedy of Tess of the D'Urbervilles is that Tess is never really guilty of wrongdoings, like many hubristic heroes occupying and in turn causing their own end. Instead, Tess serves to be a victim of society and more significantly, a victim of fate. Tess did no wrong in her relations with Alec, an utter womanizer who left her powerless when he took advantage of her as she slept in the forest. It was not the fault of Tess when she then gave birth to the short-lived baby fathered by Alec, a small miracle born from vile poison.

Society shuns Tess for becoming pregnant without being married, causing her great distress and helplessness. Tess then seeks life anew on a farm, where she falls in love with Angel—Angel, who momentarily rescues Tess from her woe. However, when Tess finally trusts Angel enough to tell him the secrets of her past, tragedy strikes once again and Angel leaves for Brazil in disgust.

The psychological effects on Tess become more immense, as she loses every beacon of hope and optimism as a result of Alec's selfish, lowly act. After Angel finally returns for her, Tess murders Alec after a long accumulation of the sheer anger and hatred that he has caused. This action proves to ruin the last shot of happiness that Tess possessed, when she is captured in the Stone Hinge and hanged for her act of violence.

Such adversity caused by outside sources, and due to the discrimination Tess faces because of her position as a poor, young, female are absolutely uncanny. The many tragedies of the novel are what serve to shape Tess' character; and ultimately, her most untimely death.

Sample HH

Engrossed in the racist culture of his time the protagonist in Invisible Man by Ralph Ellison easily fits the paradigm of Pauline Hopkins' quote. Introduced earlier in the novel as an aspiring ^but naïve black male, Ellison develops this character into a more knowledgeable and aware figure. But to do so, the author forces the invisible man to undergo many stages of cynicism, injustice, and suffering, mostly

branched off from the corrupt and racist notions of the novel's setting. As the protagonist experiences accumulated injustice and is wronged by others time and time again, his precious naivety and obliviousness toward his identity are exchanged for an acceptance of his race and identity as independent entities.

Even from the start of the novel, the protagonist is mistreated by whites and blacks alike. He is degraded as a form of entertainment and cruelly treated, not as a moral being, but more so as an object. Even as he is ruthlessly beat and becomes the source of entertainment for the white figures, the protagonist remains clueless to this degradation and shamelessly recites his speech. By this point, the reader becomes familiar of the character's absense of self worth and identity. As he is thrust out of college and into reality, however, the protagonist becomes ^to gradually change as he faces difficulties and mistreatments. His abject surroundings begin to mold him into a cynic of racial groups and racism, in general, and finally, into an individual accepting of his black race. Only by undergoing such hardships is the protagonist able to recognize and accept the corruption in society. And in this fashion, the character learns to develop his identity apart from racial stereotyping and discrimination, mostly due to his surroundings as Hopkins claims.

Sample H

Celie, the main character in The Color Purple, fell victim to the cultural and physical influences of her surroundings. Raped by her own stepfather, separated from her sister, and having to bare children that were made with her own father, Celie is put through so much pain and heartache due to the time she was living in and all of the negative influences of which surrounded her. She knew nothing more than pain and was unable to transform into someone who acquired hope until she was introduced to the love of another woman.

Unable to even feel love, Celie has always been shut off and numb to emotion ever since her father, Alfonso, raped all life out of her. As she was seperated from her sister and sent to live in another home to do her womanly deeds and also be there for sexual pleasures whenever the man desired, Celie had reached her low. She had no hope until Shug visited home to see her boyfriend and slam it in his face that Celie was not recieving the treatment she deserved. Shug Avery, with her attractive womanly features was Celie's only escape. Shug showed her love and compassion just as woman had always done for her. When Celie thought of man all that came to mind was hatreds along with a knot in her stomach, but when she thought of a woman she saw past all her pain as she got a glimpse of hope from the comfort they supplied for her. Shug Avery took all of the physical and cultural influences that numbed Celie and pushed them aside as she introduced her to love.

Although Celie's character was once triumphed by pain and heartache due to the cruelty of man, she is able to transform into a new woman as she opens her heart to the love that Shug Avery shows to her—For once, realizing that she does, in fact, have a purpose ^and hope in a world full of doubt.

Sample Z

In Death of a Salesman, the cultural surroundings eventually shape the main character, Willy's, psychological traits in his character. Willy is an old-school salesman living in an era that is climbing up quickly in which Willy does not realize.

The culture around Willy is becoming more dependent on technology and more competitive due to new innovations. At this time, Willy still strongly believes that the dependency of experienced salesman is high and can not grasp the idea of losing his job of a salesman. Willy is a very experienced salesman and loves his job, even called a "workaholic." Because of his love for his job, he misses out on family time, which is a theme in the play.

Willy's obsession with his job illuminates the meaning of the work as a whole as it ties the main topic of the importance of family. Willy's two sons and wife hardly see him due to Willy always being at work which leads to regret and guilt when Willy commits suicide at the end of the play.

Like previously stated, Willy lived in a time when people were moving fast and society started revolutionizing, and the need for salesmen like Willy was going low. Because of this, Willy tried even

harder to prove to his boss and society that he and his position were very much still needed, he believed he was the best and wanted others to know so he worked even more and even harder. This eventually made Willy lose his values of family time and the importance of his family.

Sample U

It is in human nature to mimic your surroundings, and in Frankenstein, everything surrounding the creature helped form the interesting character that he is. How the creature went from a non-speaking hump of flesh to a eloquent speaking creature had almost everything to do with the formation of the creatures psychological and moral traits from the impact of his surroundings.

The creature just wanted to be loved and accepted, but the culture of people in that time made him a complete outcast. No one was able to look past his physical features and they were hostile to him. He spent months and months learning a language from people in hiding to try and talk to them, but was shot down. His care giving heart soon turned cold and hostile to everyone, and he started living in the only place he was accepted, nature.

Sample G

"The Odyssey" Ulysess is trying to make his way back home and is told in 3rd person. What I love the most is how his perserverence and Bravery, after 20 years finally makes it home. After angering the god of the sea, UIysses loses all his sailors to the harsh mistress of the sea landing on strange islands with gorgeous women and savage monsters, then after his return ends up fighting the 3 suitors.

Excerpt from the Introduction of *Quiet The Power of Introverts in a World That Can't Stop Talking*.

Today we make room for a remarkably narrow range of personality styles. We're told that to be great is to be bold, to be happy is to be sociable. We see ourselves as a nation of extroverts—which means that we've lost sight of who we really are. Depending on which study you consult, one third to one half of Americans are introverts—in other words, one out of every two or three people you know. (Given that the United States is among the most extroverted of nations, the number must be at least as high in other parts of the world.) If you're not an introvert yourself, you are surely raising, managing, married to, or coupled with one.

If these statistics surprise you, that's probably because so many people pretend to be extroverts. Closet introverts pass undetected on playgrounds, in high school locker rooms, and in the corridors of corporate America. Some fool even themselves, until some life event—a layoff, an empty nest, an inheritance that frees them to spend time as they like— jolts them into taking stock of their true natures. You have only to raise the subject of this book with your friends and acquaintances to find that the most unlikely people consider themselves introverts.

It makes sense that so many introverts hide even from themselves. We live with a value system that I call the Extrovert Ideal—the omnipresent belief that the ideal self is gregarious, alpha, and comfortable in the spotlight. The archetypal extrovert prefers action to contemplation, risk- taking to heed-taking, certainty to doubt. He favors quick decisions, even at the risk of being wrong. She works well in teams and socializes in groups. We like to think that we value individuality, but all too often we admire one type of individual—the kind who's comfortable "putting himself out there." Sure, we allow technologically gifted loners who launch companies in garages to have any personality they please, but they are the exceptions, not the rule, and our tolerance extends mainly to those who get fabulously wealthy or hold the promise of doing so.

Introversion—along with its cousins sensitivity, seriousness, and shyness—is now a second- class personality trait, somewhere between a disappointment and a pathology. Introverts living under the Extrovert Ideal are like women in a man's world, discounted because of a trait that goes to the core of who they are. Extroversion is an enormously appealing personality style, but we've turned it into an oppressive standard to which most of us feel we must conform.

The Extrovert Ideal has been documented in many studies, though this research has never been grouped under a single name. Talkative people, for example, are rated as smarter ,better- looking, more interesting, and more desirable as friends. Velocity of speech counts as well as volume: we rank fast talkers as more competent and likable than slow ones. The same dynamics apply in groups, where research shows that the voluble are considered smarter than the reticent—even though there's zero correlation between the gift of gab and good ideas. Even the word introvert is stigmatized—one informal study, by psychologist Laurie Helgoe, found that introverts described their own physical appearance in vivid language (“green- blue eyes,”“exotic,” “high cheekbones”), but when asked to describe generic introverts they drew a bland and distasteful picture (“ungainly,” “neutral colors,” “skin problems”).

But we make a grave mistake to embrace the Extrovert Ideal so unthinkingly. Some of our greatest ideas, art, and inventions—from the theory of evolution to van Gogh's sunflowers to the personal computer—came from quiet and cerebral people who knew how to tune in to their inner worlds and the treasures to be found there.

The chart on the right (taken from *Harvard Business Review*) does not on the surface, perhaps, grapple with introversion/extroversion; however, as, teachers, we must be aware of the **positive** aspects of learning that arise from failure of either type of person.

A Spectrum of Reasons for Failure

BLAMEWORTHY

DEVIANCE
An individual chooses to violate a prescribed process or practice.

INATTENTION
An individual inadvertently deviates from specifications.

LACK OF ABILITY
An individual doesn't have the skills, conditions, or training to execute a job.

PROCESS INADEQUACY
A competent individual adheres to a prescribed but faulty or incomplete process.

TASK CHALLENGE
An individual faces a task too difficult to be executed reliably every time.

PROCESS COMPLEXITY
A process composed of many elements breaks down when it encounters novel interactions.

UNCERTAINTY
A lack of clarity about future events causes people to take seemingly reasonable actions that produce undesired results.

HYPOTHESIS TESTING
An experiment conducted to prove that an idea or a design will succeed fails.

PRAISEWORTHY

EXPLORATORY TESTING
An experiment conducted to expand knowledge and investigate a possibility leads to an undesired result.

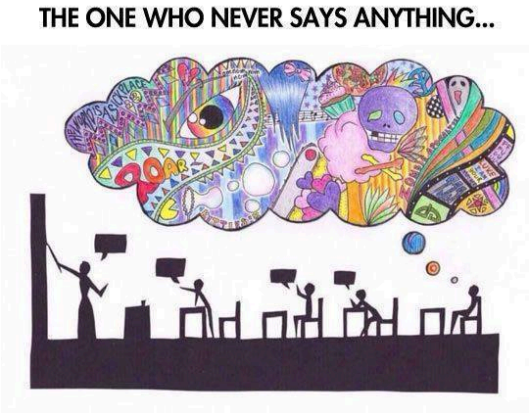
Language has created the word loneliness to express the pain of being alone, and the word solitude to express the glory of being alone.
Paul Tillich

Introverts	**Extroverts**
Quiet; reticent	Talkative; comfortable in the spotlight
Reflective; introspective	Active; highly engaged with the outside world
Serious	Light-hearted
Think before speaking	Think while speaking
Reclusive	Gregarious; outgoing
Risk-aversive; cautious	Bold
Uncomfortable with conflict	Assertive; dominant
Prefer small gatherings with friends	Comfortable in larger groups that include strangers
Tentative; deliberative	Enthusiastic; make quick decisions
Drained by the outside world; need to time spend time alone to recharge	Energized by the outside world; prone to boredom when alone
Gaining energy through reflection and solitude, the inner world	Gaining energy though action and interaction, the outside world
Can interact and collaborate, but too much noise/conversation leaves them drained of energy. Wait to share when thoughts are formed.	Can be quiet, but long for changes to have interaction. Form thoughts through discussion
Reflection before activity	Activity before reflection

A species in which everyone was General Patton would not succeed, any more than would a race in which everyone was Vincent Van Gogh. I prefer to think that the planet needs athletes, philosophers, sex symbols, painters, scientists; it needs the warmhearted, the hardhearted, the coldhearted and the weakhearted. It needs those who can devote their lives to studying how many droplets of water are secreted by the salivary glands of dogs under which circumstances, and it needs those who can capture the passing impression of cherry blossoms in a fourteen-syllable poem or devote twenty-five pages to the dissection of a small boy's feelings as he lies in bed in the dark waiting for his mother to kiss him goodnight. . . .Indeed the presence of outstanding strengths presupposes that energy needed in other areas has been channeled away from them. Allen Shawn -- American composer, pianist, educator, and author

Without introverts, the world would be devoid of:
the theory of gravity—**Sir Isaac Newton**; the theory of relativity—**Albert Einstein**; Yeat's "The Second Coming"—**W. B. Yeats**; Chopin's nocturnes—**Frederic Chopin**; Proust's *In Search of Lost Time*—**Marcel Proust**; *Peter Pan*—**J. M. Barrie**; Orwell's *Nineteen Eighty-Four* and *Animal Farm*—**George Orwell**; The Cat in the Hat—**Theodor Geisel** (Dr. Seuss); Charlie Brown—**Charles Schulz** *Schindler's List*, *E. T.*, and *Close Encounters of the Third Kind*—**Steven Spielberg**; Google—**Larry Page**; Harry Potter—**J. K Rowling** (Cain 5)

The Hand Mary Ruefle	**My Notes**
The teacher asks a question. You know the answer, you suspect you are the only one in the classroom who knows the answer, because the person in question is yourself, and on that you are the greatest living authority, but you don't raise your hand. You raise the top of your desk and take out an apple. You look out the window. You don't raise your hand and there is some essential beauty in your fingers, which aren't even drumming, but lie flat and peaceful. The teacher repeats the question. Outside the window, on an overhanging branch, a robin is ruffling its feathers and spring is in the air. From *Cold Pluto*, 1996, 2001 Carnegie Mellon University Press	How many of the Introvert "qualities" do recognize in the poem? List them below.



"…The earlier [self-help] guides [nineteenth century] emphasized attributes that anyone could work on improving, described by words like Citizenship, Duty, Work, Golden deeds, Honor, Reputation, Morals, Manners, Integrity
But the new guides [twentieth century] celebrated qualities that were … trickier to acquire. Either you embodied these qualities or you didn't: Magnetic, Fascinating, Stunning, Attractive,
Glowing, Dominate, Forceful, Energetic" (Cain 23-24)

Society is itself an education in the extrovert values, and rarely has there been a society that has preached them so hard. No man is an island, but how John Donne would writhe to hear how often, and for what reasons, the thought is so tiresomely repeated. —WILLIAM WHYTE -- *The Organization Man* (1956) (Cain 34)

Ideal Classroom for Introvert	**Ideal Classroom for Extravert**
Space for individual work—laptop stations, beanbag chairs	Space for movement, doors to outside
Books, windows to the outside, flowers, plants, and other visual aids for reflection	Exercise mats, dance floors
Few students (1-12)	Many students >15
Activities for two students to work on together	Activities for five or six students to work on together
Study carrels or individual desks	Moveable furniture
Introverted teacher	**Extraverted teacher**
"When students come in takes me 10 minutes to settle them down."	"When students come in take me 10 minutes to get them going."
May mistake the extraverted students need to share thoughts as rude blurting-out.	May look for outward enthusiasm as a sign of student engagement.
May require too much quiet, causing extraverted students to lose focus. All need quiet for difficult tasks (such as tests), but extraverts may need more breaks in that quiet.	May not give enough wait time for introverted students to process their thoughts. "By the time I'm ready, all the good stuff has been said."
May overestimate how long extraverted students can read or write quietly without sharing their thoughts.	May give 2nd and 3rd prompt when a student delays; thinking the student need more information. May actually interrupt the thinking of the introverted student causing more delay.
May delay hands-on learning too long while providing background information or explanations.	May overwhelm introverted students when trying to elicit enthusiasm from them.

Kise, Jane A. G. *Differentiation through Personality Types: A Framework for Instruction, Assessment, and Classroom Management*. Thousand Oaks, CA: Corwin, 2007. Print.

10 Great Things about Being an Introvert

By Joan Pastor from Success as an Introvert For Dummies

As an introvert, you have lots of advantages in life. Granted, you may not feel that way when you're forced to make small talk with strangers at an inane social event, but you really do possess enviable qualities. This article takes a quick look at just a handful of them.

You're comfortable being a party of one

Extroverts like to travel in flocks, and they have a hard time enjoying movies, theater plays, or restaurant meals unless they have company. You, on the other hand, can happily read a book at a café, watch the latest blockbuster at a movie theater, or attend a Broadway show all by yourself.

Likewise, an extrovert who's home alone for a long stretch is a sad, sad creature. But if you're an introvert who's on your own, you can find endless ways to entertain yourself. All you need is a book to read, a video to watch, an interesting recipe, or an antique table to refinish, and you can amuse yourself for hours without even *noticing* that no one else is there.

You can stop and smell the roses

Extroverts tend to hop quickly from one activity to another. On the upside, this means that they have lots and lots of fun experiences. But on the downside, it means that they sometimes miss out on life's quieter pleasures.

If you're an introvert, on the other hand, you tend to think more deeply and move a little more slowly. And that allows you to admire a spider's web, contemplate a poem, or even take a little time to smell that rose.

You have amazing friends

Extroverts usually have a very wide circle of friends. However many of the people they count as friends are really just casual acquaintances.

You, on the other hand, tend to form deep, strong bonds with a few carefully selected people. As a result, you create long-lasting relationships with friends who adore you — even if you never return their phone calls.

You look before you leap

Extroverts often rush optimistically into the unknown. But as a deep-thinking introvert, you're big on facts. So before you jump into a new adventure—whether it's starting your own business, getting married, or moving to a new city—you do your research. And that means you'll probably say "oops" a lot less often than your extroverted friends.

You can be the calm in the center of the storm

When things get crazy at work, the fur can really fly. Missed deadlines, high-pressure projects, and cost overruns can make everyone crazy, and that kind of stress can turn meetings into shouting matches.

When tempers are short, you're in a good position to calm things down. That's because rather than jumping in and yelling, you're likely to sit back and analyze the situation. As a result, you can often suggest smart solutions or wise compromises — as long as you can overcome your introverted reluctance to speak up.

You're a dreamer

As an introvert, you turn inward for energy instead of turning outward, which makes you prone to daydreaming. And often, that's a good thing!

It's true, of course, that too much daydreaming can be a problem (especially if the boss calls on you in a meeting). In fact, it's easy for you to develop "introvert ADD," which can cause trouble at work and at home. So you don't want to spend too much of your day in la-la land.

However, daydreaming can also unleash your creativity and help you think outside the box. In fact, some of the greatest books, poems, and physics theories of all time have come from daydreaming introverts. So dream on.

You really know your stuff

A friend of mine once went to a lecture at a zoo given by a quiet but enthusiastic entomologist. Afterward, I asked how it went. "Wow," my friend replied, "that guy sure knows his stink bugs."

Like this bug expert, introverts are often deeply knowledgeable about the topics that interest them. That's because introverts love learning, and they enjoy spending hours gathering facts. So no matter what topic fascinates you—whether it's Moroccan cooking, steam engines, or stink bugs—other people are likely to view you with respect as an authority.

You don't need a babysitter

Smart managers *love* introverted employees. Why? Because introverts don't require helicopter managers who'll hover over them. Unlike extroverts, who need frequent attention and praise like flowers need sunshine, an introvert mainly desires peace and quiet, long stretches of uninterrupted time, and just an occasional word of encouragement.

You can avoid the parking lot crush

At the end of any event — such as a conference, a workshop, a wedding — most people tend to hang around chatting. You, however, probably sit right by the doorway so you can beat

feet as soon as things wrap up. As a result, you're likely to be halfway home before the rest of the crowd starts putting their keys in their ignitions.

You intrigue people

It's true! One of the most common comments that people make about introverts is that they're enigmatic or mysterious. And that's kind of cool, isn't it?

Why do many introverts come across as mysterious? One reason is that they don't say much, so people have to guess what they're thinking. Another is that introverts tend not to show their emotions on their faces. Now, being mysterious can sometimes be a problem if you're an innie. For example, people may think you're being aloof or ignoring them, and you may not communicate what you need from them. (It is possible to be *too* enigmatic.) But other times, being quietly mysterious works to your advantage because it can make people think you're hiding intriguing secrets when you're really just thinking about something mundane, like whether you remembered to buy laundry detergent the last time you were at the store.

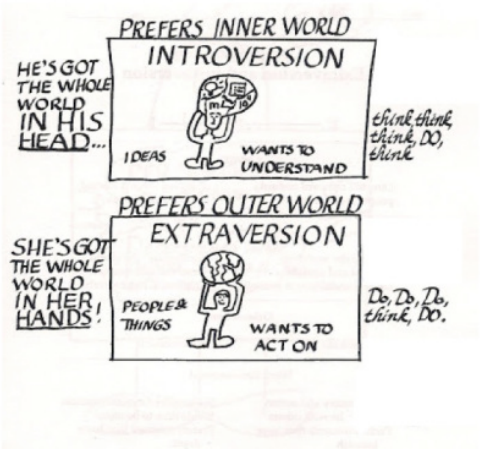
"10 Great Things about Being an Introvert." - *For Dummies*. Web. 17 Mar. 2015. <http://www.dummies.com/how-to/content/10-great-things-about-being-an-introvert.html>.

"If we assume that quiet and loud people have roughly the same number of good (and bad) ideas, then we should worry if the louder and more forceful people always carry the day. This would mean that an awful lot of bad ideas prevail while good ones get squashed. Yet studies in group dynamics suggest that this is exactly what happens. We perceive talkers as smarter than quiet types—even though grade-point averages and SAT and intelligence test scores reveal this perception to be inaccurate. In one experiment in which two strangers met over the phone, those who spoke more were considered more intelligent, better looking, and more likable. We also see talkers as leaders. The more a person talks, the more other group members direct their attention to him, which means that he becomes increasingly powerful as a meeting goes on. It also helps to speak fast; we rate quick talkers as more capable and appealing than slow talkers. (Cain 51)

…A well-known study out of UC Berkeley by organizational behavior professor Philip Tetlock found that television pundits—that is, people who earn their livings by holding forth confidently on the basis of limited information—make worse predictions about political and economic trends than they would by random chance. And the very worst prognosticators tend to be the most famous and the most confident—the very ones who would be considered natural leaders in an HBS classroom."

The U.S. Army has a name for a similar phenomenon: “the Bus to Abilene.” “Any army officer can tell you what that means,” Colonel (Ret.) Stephen J. Gerras, a professor of behavioral sciences at the U.S. Army War College, told *Yale Alumni Magazine* in 2008. “It’s about a family sitting on a porch in Texas on a hot summer day, and somebody says, ‘I’m bored. Why don’t we go to Abilene?’ When they get to Abilene, somebody says, ‘You know, I didn’t really want to go.’ And the next person says, ‘I didn’t want to go—I thought you wanted to go,’ and so on. Whenever you’re in an army group and somebody says, ‘I think we’re all getting on the bus to Abilene here,’ that is a red flag. You can stop a conversation with it. It is a very powerful artifact of our culture.”

"The “Bus to Abilene” anecdote reveals our tendency to follow those who initiate action—**any action**(Boldface mine/not in original text). We are similarly inclined to empower dynamic speakers."(Cain 52)



8 Ways to Help Introverts Brainstorm for Creative Projects

Here’s a little scenario that will be familiar to most teachers. There you are leading a brainstorm for a creative project, when you notice several students haven’t contributed a single word. Despite your best attempts to moderate and encourage all voices, you just can’t seem to catch the eyes of the quiet ones. But you know they’ve got great ideas; in fact, their written work is often the best in the class. And yet, you know they’ll be mortified if you call them by name — red cheeks and stammering is almost a guarantee. How can you help your introverted students brainstorm great ideas without this level of stress?

It Starts With Understanding

While there is a high chance that quieter students may be introverts, it’s important not to confuse introversion with shyness or other social anxieties. As Susan Cain articulates with such nuance in both her famous TED Talk and her bestselling book, Quiet: The Power of Introverts in a World That Can’t Stop Talking, introversion is primarily about a student’s energy. Students who gain their energy and inspiration from being around people are extroverts, while introverts are refreshed via quiet and alone time. Introverts can definitely be social creatures, but they can only be so when they’re getting enough solo thinking and contemplation time. Introverts are also more likely to find loud and highly social experiences overwhelming, and often prefer to have fewer but higher quality friends.

Given these realities, here are a few ways you can set introverts up for success while brainstorming in the classroom.

1. Don’t Let Extroverts Dominate the Discussion

Extroverted students often prove essential in getting the discussion rolling. They also often have wonderful ideas to contribute. Still, it’s important not to let louder voices dominate the entire discussion. Encourage other students to speak, first by asking other extroverts who haven’t managed to work their way into the exchange yet directly to contribute. Then encourage introverted students to speak not by asking them directly but by saying something like, “Thank you for these wonderful ideas. Is there anybody who hasn’t spoken up yet who has any thoughts to add?”

Even better, **get specific with your questions** [bold face not in original] so that your introverted students will feel confident what they have to say is relevant to the topic at hand. And of course, praise and write down all ideas, no matter how good you secretly think they are. Taken together, these measures will provide at least some introverted students with the confidence they need to speak up.

2. Break Out of the Big Group

Introverts thrive when they have the mental space and quiet contemplation they need to really think their thoughts through. They also do better when they’re not trying to process a loud, rapid fire conversation at the same time as they’re trying to think. As such, try breaking students into much smaller groups of extroverts or introverts, or even letting them brainstorm on their own (a solid 40 years of research indicates that people tend to brainstorm better ideas solo anyway). For the introverts, make sure to provide a quiet space that is free from distraction — one that is basically the complete opposite

of the open plan office.

Of course, before giving students this kind of autonomy, set clear goals for what they are to accomplish and demonstrate a few ways that the process can go. Introverts in particular tend to thrive when they have the nitty gritty details, and it will be well worth your time devote class time to a lesson in brainstorming. As with all brainstorming, emphasize a "yes, and…" mentality; that is, there are no bad ideas, and every thought should be taken as far as it can go.

3. Do It In Bursts

When brainstorming in a group of any size, introverts will do best when the brainstorming sessions don't last any longer than about 10 minutes (depending on the age). For longer sessions, take think breaks to allow introverts to recover.

4. Stretch It Out

No one said brainstorming had to happen in one sitting. After all, there's a reason thought leaders and creatives so often talk about having "shower moments," in which a great idea just pops into their brains as their sudsing up. Our brains often need time and space for processing thoughts and making connections subconsciously. As such, have students touch base again the next day to see if they have any thoughts to add to the discussion. Alternatively, keep a sheet on the wall and have students add ideas sporadically as they come. This can be done well in a shared Google Doc as well.

5. Try Brainwriting Rather Than Brainstorming

Who said the best ideas are orally articulated? Try asking your students to jot down a few ideas for the project at hand. Then have them swap papers and add their own thoughts in different colored pens. Maintain silence the whole time, while students' minds open up on the page before them.

6. Provide Detailed Agendas Beforehand

In the workplace, detailed agendas allow introverts the space they need to really think through what they're going to say when the time comes, removing the pressure of thinking on their feet. The same can be true in the classroom. Whether you write it down on a syllabus, email the class the night before, or communicate details orally at the end of the previous school day, give students a brief rundown of what they can expect in the project brainstorming session to come so they can fully prepare.

7. Offer Introverts Role Models

From J.K. Rowling to Steve Wozniak, introverts across the ages have consistently contributed to the world good. Help build the confidence of your introverts by providing them with famous role models, while also providing positive feedback for their ideas, and embracing rather than criticizing their mindset.

8. Don't Force Introverts to Speak

This point cannot be emphasized enough. Yes, introverted students will need coping skills as they navigate an extroverted world, and yes, this does mean learning to speak in bigger groups from time to time. But these are skills that can and should be worked on in a focused and encouraging manner, one that is separate from the brainstorming process. Creativity requires confidence and an environment in which all students feel they can safely articulate their ideas without criticism. Forced contributions remove those feelings of safety, and are therefore counterproductive. By all means, work on public speaking, but do it outside of the brainstorming arena.

Takeaway

Introverted students are deep-thinking, and often highly creative individuals who can and should be encouraged to brainstorm in a way that unlocks their potential rather than getting in its way.

"8 Ways to Help Introverts Brainstorm for Creative Projects." *8 Ways to Help Introverts Brainstorm for Creative Projects*. Web. 17 Mar. 2015. <http://www.edudemic.com/8-ways-introverts-brainstorm/>.

Keep in mind, as a teacher, that you do not have to meet the needs of every student at every moment. In fact, certain content is still best delivered in certain styes: i.e. to develop reading skills, students need to read the text themselves, certain skills become easier when student comment certain facts to memory.

Consider the following practices related to teaching and advising students.

1. Accept introversion and/or shyness as legitimate and normal features of personality. Do not convey disapproval of related behaviors or misinterpret them as evidence of dullness, disinterest, disrespect, etc.

2. Allocate a reasonable portion of class time to introvert/shy person-friendly activities such as listening to lectures, watching videos, reflecting quietly and working on projects individually.

3. Refrain from calling on students randomly, particularly with no advance warning. Consider announcing discussion topics ahead of time.

4. Consider discarding one-size-fits-all grading criteria in favor of a range of options that allows customization. Consider Collaborating with students in the goal-setting process.

5. Provide students who are attempting to improve their mastery of extroverting behaviors (such as volunteering to answer questions in class and participating in the delivery phase of presentations) with instrumental and emotional support. Take care not to criticize them in front of the class.

6. When choosing group work, consider carefully who your introverted students with sit with and keep group sizes small (Cain suggests no larger than 3). There is compelling evidence that "collaboration kills creativity" in the workplace and presumably in the classroom also. A group will devise more ideas and better ideas if individuals work independently and share ideas—perhaps electronically or in writing—than if they "brainstormed" them together. The group activity is a good place to critically examine all of the ideas and determine which ones will be the best.

7. If appropriate, consider including basic information about introversion and extraversion among the topics addressed in class.

8. Give student ample time to think before they share ideas. (Silence in class is okay. Students need time to think. When asking questions in class, consider having students write a brief answer before speaking. When they do share, ensure that the ideas of introverts are given even weight with those of extraverts. Focus on what is said, not how it is said.

Introverts and the idea of "Flow".

“It’s not that I’m so smart,” said Einstein, who was a consummate introvert. “It’s that I stay with problems longer.” [boldface not in the original text]

None of this is to denigrate those who forge ahead quickly, or to blindly glorify the reflective and careful. The point is that we tend to overvalue buzz and discount the risks of reward-sensitivity: **we need to find a balance between action and reflection**. [boldface not in the original text]

… But I believe that another important explanation for introverts who love their work may come from a very different line of research by the influential psychologist Mihaly Csikszentmihalyi on the state of being he calls “flow.” Flow is an optimal state in which you feel totally engaged in an activity—whether long-distance swimming or songwriting, sumo wrestling or sex. In a state of flow, you’re neither bored nor anxious, and you don’t question your own adequacy. Hours pass without your noticing.

The key to flow is to pursue an activity for its own sake, *not for the rewards it brings*. Although flow does not depend on being an introvert or an extrovert, many of the flow experiences that Csikszentmihalyi writes about are solitary pursuits that have nothing to do with reward-seeking: reading, tending an

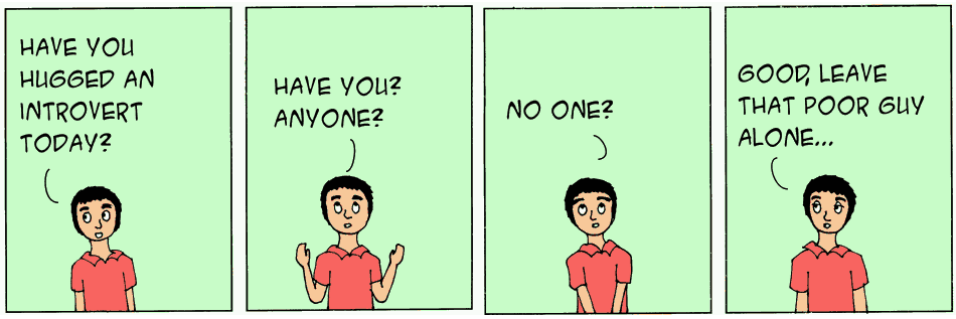
orchard, solo ocean cruising. Flow often occurs, he writes, in conditions in which people "become independent of the social environment to the degree that they no longer respond exclusively in terms of its rewards and punishments. To achieve such autonomy, a person has to learn to provide rewards to herself."

In a sense, Csikszentmihalyi transcends Aristotle; he is telling us that there are some activities that are not about approach or avoidance, but about something deeper: the fulfillment that comes from absorption in an activity outside yourself. "Psychological theories usually assume that we are motivated either by the need to eliminate an unpleasant condition like hunger or fear," Csikszentmihalyi writes, "or by the expectation of some future reward such as money, status, or prestige." But in flow, "**a person could work around the clock for days on end, for no better reason than to keep on working.**" [boldface not in the original text] (Cain 155-177)

The importance of this idea of "flow" for the teacher means that some of the students will want to take an assignment or project to a more full completion than other students. This certainly needs to be encouraged, but at the same time caution needs to be used when assigning a grade or attempting to utilize the student's work as an example to other students. For many years I gave a complex multi-discipline research assignment to my sophomore Pre-AP students. It required work to be completed over the entire semester. A few students barely managed to complete the work with a passing grade, the majority handled the work effectively, and a group of my introverted students excelled in the work that was accomplished. Of course, they all were scored accordingly. **But** I had to resist showing off those who excelled. I made sure they knew from me that their work was outstanding, but it was not necessary to hold them up as an example for everyone else. They had simply gotten caught in the "flow".

Poetry Assignment example

Introverts	**Extraverts**
Individual Work: Analyze sample poems silently, **Write** own poem using analyzed poems as a template. **Choice Work: Write** and **Illustrate** a poem, **Design** own project, **Reflect** on and **Memorize** a poem, **Evaluate** and **Consider** a poem's meaning using a prepared worksheet.	**Group Work**: **Read** a poem aloud, **Write** parodies and **Read** the examples aloud, **Discuss** the rhyme scheme, literary techniques, and meaning, **Plan** how to perform the poem for the class,. **Discuss** the poems for examples of patterns and ideas, **Collaborate** on writing another poem using the same patterns, **Perform** new poem for the class.



Red Card/Green Card and other Classroom Assessment Techniques

Each student has a small card that is red on one side and green on the other. (colored index cards that you have laminated)(You can also use poker chips - give them a green one and a red one.)
1. Have all students turn their card to red. Ask a question or pose a problem, requesting them to stay silent, but turn their cards to the green side when they are ready to answer.
2. You might ask students to complete a certain section of an assignment and then turn the card to red in order for you to check their progress. Good for topic sentences, outline of main ideas, etc. Students may use the green side to indicate they are doing fine, understand the assignment, and do not wish to be disturbed. Turning the red side up indicates they need help or they are ready to share.
3. Go to http://jerrywbrown.com/wp-content/uploads/2013/03/Chart-Easy-to-use-Classroom-Assessment-Techniques.pdf for additional assessment techniques.

What you might not know about many introverts:
1. Small talk sucks.
We're just not very good at it. We're typically the big-thinking types. We like big ideas and theories. Small talk is uncomfortable. We don't care about the weather or how your cat has been doing.
2. Being alone is fine.
Seriously, we're doing okay, even if we hole up in our houses for a while. We don't need other people for stimulation. We find that ourselves.
3. We aren't rude or uptight.
We might seem like that at first, but get to know us. We're still a fun bunch of friends, we just don't always acclimate to unfamiliar settings and people so quickly.
4. Sometimes, we swing both ways.
We might be introverts, but sometimes we are just so the life of the party. [You would be surprised how many actors/actresses are introverts] We do this willingly when we're up to it, but we can't always keep that kind of energy going. If we throw a party, great! But give us some time to recover.
5. We have friends. And they like us! Probably.
People hear the word 'introvert' and think of the goth kid sitting alone at the food court. That's a whole different thing entirely. We love having friends, and our friends love having us! We put in a conscious effort for people we think are worth it.
6. When with the right people, we feel safe.
Having the right people in our lives is amazing. we really give our best selves to the best people. We shine in the right company. But sometimes it takes a while to find those people.
7. We like to write things out.
Writing is easier than talking for us sometimes. Email is the best because it helps us get the thoughts out of our heads without being interrupted. Thinking about giving us a call? Try a text or email instead.
8. We're super productive.
Sometimes at least. Usually in our alone time, we're able to really rock and roll on projects that we need to finish. The solitude helps us, as we tend to be a bit more distractible than most.
9. If we don't like you, you won't know it.
It's the truth of the matter. We hate conflict. So even if we don't like you, we'll still be nice. It's a lot easier than being real with you. Especially if your feelings are inconsequential enough that confronting you on your bullshit isn't even worth the time. Sorry. Well, not sorry.
10. Networking events suck.
Seriously. Is there a mailing list we need to opt out of? There are few things more uncomfortable than a networking party. Except maybe a dentist's networking party that we've just been accidentally invited to. [How about all those get-to-know-you activities at professional development? UGH!]

11. We don't like crowds.
Though I find that after a few beers, I can tolerate it. Introverts tend to get overstimulated easily, so big crowds are tough to deal with.
12. Sorry, we probably weren't listening to your story.
We care deeply about our friends, but people outside of that circle will have a tough time maintaining our attention. It's not that we have ADD or anything like that, we just don't really care about you. On the plus side, we won't judge you, so feel free to tell us all the messed up things you said to your ex.
13. Don't make a fuss out of our birthdays.
For the longest time, I had a great deal of difficulty understanding why I hated my birthday so much. Everyone I ever knew would come out and party with me! But then I realized: that's the problem! We don't need to make a fuss out of our birthdays, so please don't do it to us.
14. We don't want to make a fuss out of your birthday.
We can quietly honor the annual birthday, right?
15. If we've chosen to be friends with you, appreciate it.
We value our alone time. If we see you often, it means that we really love you. Just don't get too bummed out when we don't hang for a week at a time sometimes.
"15 Things That Introverts Would Never Tell You." *Higher Perspective*. 18 Jan. 2015. Web. 17 Mar. 2015. <http://higherperspective.com/2015/01/introverts.html>.

Examine the following assignment and decide which parts of the assignment would appeal to introverts and which parts would appeal to extraverts. Are there portions of the assignment that need to be altered to have a greater appeal to a wide variety of students? How would you change them? Why?

REHUGO

Reading, Entertainment, History, Universal Truths, Government, and Observation.

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 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.

Some Concluding Thoughts

"… You might wonder how a strong introvert like Professor Little [Brian Little, former Harvard University psychology lecturer and winner of the 3M Teaching Fellowship, sometimes referred to as the Nobel Prize of university teaching.] manages to speak in public so effectively. The answer, he says, is simple, and it has to do with a new field of psychology that he created almost singlehandedly, called Free Trait Theory. Little believes that fixed traits and free traits coexist. According to Free Trait Theory, we are born and culturally endowed with certain personality traits—introversion, for example—but we can and do act out of character in the service of "core personal projects."

In other words, introverts are capable of acting like extroverts for the sake of work they consider important, people they love, or anything they value highly. Free Trait Theory explains why an introvert might throw his extroverted wife a surprise party or join the PTA at his daughter's school. It explains how it's possible for an extroverted scientist to behave with reserve in her laboratory, for an agreeable person to act hard-nosed during a business negotiation, and for a cantankerous uncle to treat his niece tenderly when he takes her out for ice cream. As these examples suggest, Free Trait Theory applies in many different contexts, but it's especially relevant for introverts living under the Extrovert Ideal.
… for Brian Little, the additional effort required to stretch his natural boundaries is justified by seeing his core personal project—igniting all those minds—come to fruition."

… It turned out that the introverts who were especially good at acting like extroverts tended to score high for a trait that psychologists call "self-monitoring." Self-monitors are highly skilled at modifying their behavior to the social demands of a situation. They look for cues to tell them how to act. When in Rome, they do as the Romans do, according to the psychologist Mark Snyder, author of *Public Appearances, Private Realities*, and creator of the Self-Monitoring Scale.
… If you want to know how strong a self-monitor you are, here are a few questions from Snyder's Self-Monitoring Scale:

When you're uncertain how to act in a social situation, do you look to the behavior of others for cues?
Do you often seek the advice of your friends to choose movies, books, or music?
In different situations and with different people, do you often act like very different people?
Do you find it easy to imitate other people?
Can you look someone in the eye and tell a lie with a straight face if for a right end?
Do you ever deceive people by being friendly when really you dislike them?

Do you put on a show to impress or entertain people?
Do you sometimes appear to others to be experiencing deeper emotions than you actually are?

The more times you answered "yes" to these questions, the more of a high self-monitor you are.

Now ask yourself these questions:
Is your behavior usually an expression of your true inner feelings, attitudes, and beliefs?
Do you find that you can only argue for ideas that you already believe?
Would you refuse to change your opinions, or the way you do things, in order to please someone else or win their favor?
Do you dislike games like charades or improvisational acting?
Do you have trouble changing your behavior to suit different people and different situations?

The more you tended to answer "yes" to this second set of questions, the more of a *low* self-monitor you are. (Cain 184-223)

… some thoughts for teachers:

- Don't think of introversion as something that needs to be cured. If an introverted child needs help with social skills, teach her or recommend training outside class, just as you'd do for a student who needs extra attention in math or reading. But celebrate these kids for who they are. "The typical comment on many children's report cards is, 'I wish Molly would talk more in class,' " Pat Adams, the former head of the Emerson School for gifted students in Ann Arbor, Michigan, told me. "But here we have an understanding that many kids are introspective. We try to bring them out, but we don't make it a big deal. We think about introverted kids as having a different learning style."
- Studies show that one third to one half of us are introverts. This means that you have more introverted kids in your class than you think. Even at a young age, some introverts become adept at acting like extroverts, making it tough to spot them. Balance teaching methods to serve all the kids in your class. Extroverts tend to like movement, stimulation, collaborative work. Introverts prefer lectures, downtime, and independent projects. Mix it up fairly.
- Introverts often have one or two deep interests that are not necessarily shared by their peers. Sometimes they're made to feel freaky for the force of these passions, when in fact studies show that this sort of intensity is a prerequisite to talent development. Praise these kids for their interests, encourage them, and help them find like-minded friends, if not in the classroom, then outside it.
- Some collaborative work is fine for introverts, even beneficial. But it should take place in small groups—pairs or threesomes—and be carefully structured so that each child knows her role. Roger Johnson, co-director of the Cooperative Learning Center at the University of Minnesota, says that shy or introverted kids benefit especially from well-managed small-group work because "they are usually very comfortable talking with one or two of their classmates to answer a question or complete a task, but would never think of raising their hand and addressing the whole class. It is very important that these students get a chance to translate their thoughts into language." Imagine how different Maya's experience would have been if her group had been smaller and someone had taken the time to say, "Samantha, you're in charge of keeping the discussion on track. Maya, your job is to take notes and read them back to the group."

- On the other hand, remember Anders Ericsson's research on Deliberate Practice from chapter 3. In many fields, it's impossible to gain mastery without knowing how to work on one's own. Have your extroverted students take a page from their introverted peers' playbooks. **Teach all kids to work independently**. [boldface not in original text]
- Don't seat quiet kids in "high-interaction" areas of the classroom, says communications professor James McCroskey. They won't talk more in those areas; they'll feel more threatened and will have trouble concentrating. Make it easy for introverted kids to participate in class, but don't insist. "Forcing highly apprehensive young people to perform orally is harmful," writes McCroskey. "It will increase apprehension and reduce self-esteem."
- If your school has a selective admissions policy, think twice before basing your admissions decisions on children's performance in a playgroup setting. Many introverted kids clam up in groups of strangers, and you will not get even a glimpse of what these kids are like once they're relaxed and comfortable.

Whether you're an introvert yourself or an extrovert who loves or works with one, I hope you'll benefit personally from the insights in this book. Here is a blueprint to take with you:

Love is essential; gregariousness is optional. Cherish your nearest and dearest. Work with colleagues you like and respect. Scan new acquaintances for those who might fall into the former categories or whose company you enjoy for its own sake. And don't worry about socializing with everyone else. Relationships make everyone happier, introverts included, but think quality over quantity.

The secret to life is to put yourself in the right lighting. For some it's a Broadway spotlight; for others, a lamplit desk. Use your natural powers—of persistence, concentration, insight, and sensitivity—to do work you love and work that matters. Solve problems, make art, think deeply.

Figure out what you are meant to contribute to the world and make sure you contribute it. If this requires public speaking or networking or other activities that make you uncomfortable, do them anyway. But accept that they're difficult, get the training you need to make them easier, and reward yourself when you're done.

Quit your job as a TV anchor and get a degree in library science. But if TV anchoring is what you love, then create an extroverted persona to get yourself through the day. Here's a rule of thumb for networking events: one new honest-to-goodness relationship is worth ten fistfuls of business cards. Rush home afterward and kick back on your sofa. Carve out restorative niches.

Respect your loved ones' need for socializing and your own for solitude (and vice versa if you're an extrovert).

Spend your free time the way you like, not the way you think you're supposed to. Stay home on New Year's Eve if that's what makes you happy. Skip the committee meeting. Cross the street to avoid making aimless chitchat with random acquaintances. Read. Cook. Run. Write a story. Make a deal with yourself that you'll attend a set number of social events in exchange for not feeling guilty when you beg off.

If your children are quiet, help them make peace with new situations and new people, but otherwise let them be themselves. Delight in the originality of their minds. Take pride in the strength of their

consciences and the loyalty of their friendships. Don't expect them to follow the gang. Encourage them to follow their passions instead. Throw confetti when they claim the fruits of those passions, whether it's on the drummer's throne, on the softball field, or on the page.

If you're a teacher, enjoy your gregarious and participatory students. But don't forget to cultivate the shy, the gentle, the autonomous, the ones with single-minded enthusiasms for chemistry sets or parrot taxonomy or nineteenth-century art. They are the artists, engineers, and thinkers of tomorrow.

If you're a manager, remember that one third to one half of your workforce is probably introverted, whether they appear that way or not. Think twice about how you design your organization's office space. Don't expect introverts to get jazzed up about open office plans or, for that matter, lunchtime birthday parties or team-building retreats. Make the most of introverts' strengths—these are the people who can help you think deeply, strategize, solve complex problems, and spot canaries in your coal mine.

Also, remember the dangers of the New Groupthink. If it's creativity you're after, ask your employees to solve problems alone before sharing their ideas. If you want the wisdom of the crowd, gather it electronically, or in writing, and make sure people can't see each other's ideas until everyone's had a chance to contribute. Face-to-face contact is important because it builds trust, but group dynamics contain unavoidable impediments to creative thinking. Arrange for people to interact one-on-one and in small, casual groups. Don't mistake assertiveness or eloquence for good ideas. If you have a proactive work force (and I hope you do), remember that they may perform better under an introverted leader than under an extroverted or charismatic one.

Whoever you are, bear in mind that appearance is not reality. Some people act like extroverts, but the effort costs them in energy, authenticity, and even physical health. Others seem aloof or self-contained, but their inner landscapes are rich and full of drama. So the next time you see a person with a composed face and a soft voice, remember that inside her mind she might be solving an equation, composing a sonnet, designing a hat. She might, that is, be deploying the powers of quiet.

We know from myths and fairy tales that there are many different kinds of powers in this world. One child is given a light saber, another a wizard's education. The trick is not to amass all the different kinds of available power, but to use well the kind you've been granted. Introverts are offered keys to private gardens full of riches. To possess such a key is to tumble like Alice down her rabbit hole. She didn't *choose* to go to Wonderland—but she made of it an adventure that was fresh and fantastic and very much her own.

Lewis Carroll was an introvert, too, by the way. Without him, there would be no *Alice in Wonderland*. And by now, this shouldn't surprise us.
(Cain 227-266)
Cain, Susan. *Quiet The Power of Introverts in a World That Can't Stop Talking*. First Paperback Edition. New York: Broadway Books, 2013. Print.

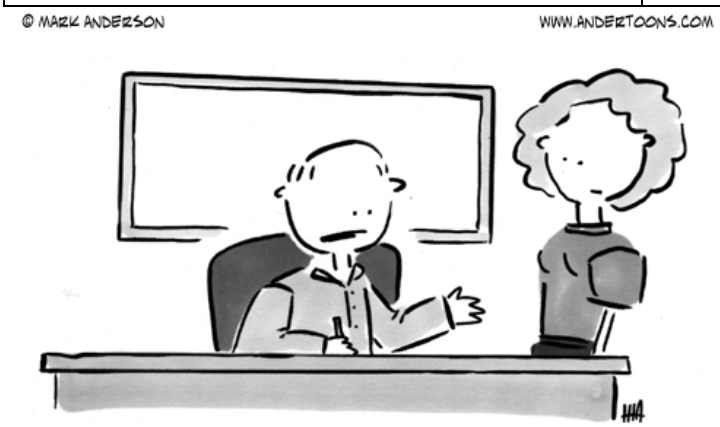
"*Fooling with Words* is a PBS documentary special produced with young people in mind. We wanted them to see just how vital, compelling, and enjoyable poetry can be.…
The result is a film that will introduce your students to the power and pleasure of poetry in many guises—from the rhythmic cadences of Amira Baraka and Kurtis Lamkin (who accompanies his poems on the kora, the African ancestor of the harp) to the haunting evocations of Lorna Dee Cervantes and Shirley Geok-lin Lim, the puckish wit of Paul Muldoon, the spiritual power of Jane Hirshfield, the wry commentary by Deborah Garrison on the life of women in the workplace, and the moving remembrances of "Halley's Comet" by Stanley Kunitz, at 95 the dean of American poets."

"We have fallen into the place where everything is music. That's what the Festival feels like—we feel this vast interconnectedness. It's amazing that this many people can be really genuinely excited about **fooling with words**."
—Coleman Barks

from *New Year's Day Nap by Coleman Barks*	**My Notes**
Fiesta Bowl on low. My son lying here on the couch on the "Dad" pillow he made for me in the Seventh Grade. Now a sophomore at Georgia Southern, driving back later today, he sleeps with his white top hat over his face.	What is the speaker's attitude toward the subject of the poem? How do you know?
I'm a dancin' fool.	Why this line by itself and in *italics*?
Twenty years ago, half the form he sleeps within came out of nowhere with a million micro-lemmings who all died but one piercer of membrane, specially picked to start a brainmaking, egg-drop soup, that stirred two sun and moon centers for a new-painted sky in the tiniest ballroom imaginable.	What is unusual about the choice words in this section?
Now he's rousing, six feet long, turning on his side. Now he's gone.	What is the significance of the abrupt ending?

Jars of Springwater	**My Notes**
Jars of springwater are not enough anymore. Take us down to the river! The face of peace, the sun itself. No more the slippery cloudlike moon. Give us one clear morning after another and the one whose work remains unfinished, who *is* our work as we diminish, idle, though occupied, empty, and open. by Jelaluddin Rumi, translated by Coleman Barks	

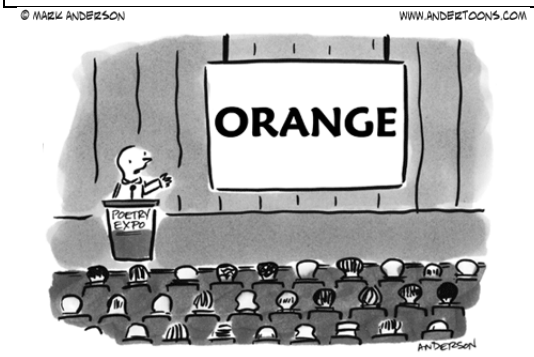
Where Everything Is Music	**My Notes**
Don't worry about saving these songs! And if one of our instruments breaks, it doesn't matter. We have fallen into the place where everything is music. The strumming and the flute notes rise into the atmosphere, and even if the whole world's harp should burn up, there will still be hidden instruments playing. So the candle flickers and goes out. We have a piece of flint, and a spark. This singing art is sea foam. The graceful movements come from a pearl somewhere on the ocean floor. Poems reach up like spindrift and the edge of driftwood along the beach, wanting! They derive from a slow and powerful root that we can't see. Stop the words now. Open the window in the center of your chest, and let the spirits fly in and out. by Jelaluddin Rumi, translated by Coleman Barks	



"I don't understand!
It just shouldn't be this hard
to write a haiku!"

oh absalom my son my son by Lucille Clifton	**My Notes**
even as i turned myself from you i longed to hold you oh my wild haired son running in the wilderness away from me from us into a thicket you could not foresee if you had stayed i feared you would kill me if you left i feared you would die oh my son my son what does the Lord require	

Golden Retrievals by Mark Doty	
Fetch? Balls and sticks capture my attention seconds at a time. Catch? I don't think so. Bunny, tumbling leaf, a squirrel who's—oh joy—actually scared. Sniff the wind, then I'm off again: muck, pond, ditch, residue of any thrillingly dead thing. And you? Either you're sunk in the past, half our walk, thinking of what you can never bring back, or else you're off in some fog concerning —tomorrow, is that what you call it? My work: to unsnare time's warp (and woof!), retrieving, my haze-headed friend, you. This shining bark, a Zen master's bronzy gong, calls you here, entirely, now: bow-wow, bow-wow, bow-wow.	



"This, fellow poets, is the enemy."

Messiah (Christmas Portions)

By Mark Doty
A little heat caught
in gleaming rags,
in shrouds of veil,
torn and sun-shot swaddlings:

over the Methodist roof,
two clouds propose a Zion
of their own, blazing
(colors of tarnish on copper)

against the steely close
of a coastal afternoon, December,
while under the steeple
the Choral Society

prepares to perform
Messiah, pouring, in their best
blacks and whites, onto the raked stage.
Not steep, really,

but from here,
the first pew, they're a looming
cloudbank of familiar angels:
that neighbor who

fights operatically
with her girlfriend, for one,
and the friendly bearded clerk
from the post office

—tenor trapped
in the body of a baritone? Altos
from the A&P, soprano
from the T-shirt shop:

today they're all poise,
costume and purpose
conveying the right note
of distance and formality.

Silence in the hall,
anticipatory, as if we're all
about to open a gift we're not sure
we'll like;

how could they
compete with sunset's burnished
oratorio? Thoughts which vanish,
when the violins begin.

Who'd have thought
they'd be so good? Every valley,
proclaims the solo tenor,
(a sleek blonde

I've seen somewhere before
—the liquor store?) shall be exalted,
and in his handsome mouth the word
is lifted and opened

into more syllables
than we could count, central ah
dilated in a baroque melisma,
liquefied; the pour

of voice seems
to make the unplaned landscape
the text predicts the Lord
will heighten and tame.

This music
demonstrates what it claims:
glory shall be revealed. If art's
acceptable evidence,

mustn't what lies
behind the world be at least
as beautiful as the human voice?
The tenors lack confidence,

and the soloists,
half of them anyway, don't
have the strength to found
the mighty kingdoms

these passages propose
—but the chorus, all together,
equals my burning clouds,
and seems itself to burn,

commingled powers *deeded to a larger, centering claim.* *These aren't anyone we know;* *choiring dissolves* *familiarity in an up-* *pouring rush which will not* *rest, will not, for a moment,* *be still.* *Aren't we enlarged* *by the scale of what we're able* *to desire? Everything,* *the choir insists,* *might flame;* *inside these wrappings* *burns another, brighter life,* *quickened, now,* *by song: hear how* *it cascades, in overlapping,* *lapidary waves of praise? Still time.* *Still time to change.*	

Brian Age Seven by Mark Doty

Grateful for their tour
of the pharmacy,
the first-grade class
has drawn these pictures,
each self-portrait taped
to the window-glass,
faces wide to the street,
round and available,
with parallel lines for hair.

I like this one best: Brian,
whose attenuated name
fills a quarter of the frame,
stretched beside impossible
legs descending from the ball
of his torso, two long arms
springing from that same
central sphere. He breathes here,

on his page. It isn't craft
that makes this figure come alive;
Brian draws just balls and lines,
in wobbly crayon strokes.
Why do some marks
seem to thrill with life,
possess a portion
of the nervous energy
in their maker's hand?

That big curve of a smile
reaches nearly to the rim
of his face; he holds
a towering ice cream,
brown spheres teetering
on their cone,
a soda fountain gift
half the length of him
—as if it were the flag

of his own country held high
by the unadorned black line
of his arm. Such naked support
for so much delight! Artless boy,
he's found a system of beauty:
he shows us pleasure
and what pleasure resists.
The ice cream is delicious.
He's frail beside his relentless standard.

The Envoy by Jane Hirshfield

One day in that room, a small rat.
Two days later, a snake.

Who, seeing me enter,
whipped the long stripe of his
body under the bed,
then curled like a docile house-pet.

I don't know how either came or left.
Later, the flashlight found nothing.

For a year I watched
as something—terror? happiness? grief?—
entered and then left my body.

Not knowing how it came in,
Not knowing how it went out.

It hung where words could not reach it.
It slept where light could not go.
Its scent was neither snake nor rat,
neither sensualist nor ascetic.

There are openings in our lives
of which we know nothing.

Through them
the belled herds travel at will,
long-legged and thirsty, covered with foreign dust.

Symposium by Paul Muldoon

You can lead a horse to water but you can't make it hold
its nose to the grindstone and hunt with the hounds.
Every dog has a stitch in time. Two heads? You've been
    sold
one good turn. One good turn deserves a bird in the hand.

A bird in the hand is better than no bread.
To have your cake is to pay Paul.
Make hay while you can still hit the nail on the head.
For want of a nail the sky might fall.

People in glass houses can't see the wood
for the new broom. Rome wasn't built between two stools.
Empty vessels wait for no man.

A hair of the dog is a friend indeed.
There's no fool like the fool
who's shot his bolt. There's no smoke after the horse is
    gone.

Halley's Comet by Stanley Kunitz

Miss Murphy in first grade
wrote its name in chalk
across the board and told us
it was roaring down the stormtracks
of the Milky Way at frightful speed
and if it wandered off its course
and smashed into the earth
there'd be no school tomorrow.
A red-bearded preacher from the hills
with a wild look in his eyes

stood in the public square
at the playground's edge
proclaiming he was sent by God
to save every one of us,
even the little children.
"Repent, ye sinners!" he shouted,
waving his hand-lettered sign.
At supper I felt sad to think
that it was probably
the last meal I'd share
with my mother and my sisters;
but I felt excited too
and scarcely touched my plate.
So mother scolded me
and sent me early to my room.
The whole family's asleep
except for me. They never heard me steal
into the stairwell hall and climb
the ladder to the fresh night air.

Look for me, Father, on the roof
of the red brick building
at the foot of Green Street—
that's where we live, you know, on the top floor.
I'm the boy in the white flannel gown
sprawled on this coarse gravel bed
searching the starry sky,
waiting for the world to end.

The Clasp by Sharon Olds

She was four, he was one, it was raining, we had colds,
we had been in the apartment two weeks straight,
I grabbed her to keep her from shoving him over on his
face, again, and when I had her wrist
in my grasp I compressed it, fiercely, for a couple
of seconds, to make an impression on her,
to hurt her, our beloved firstborn, I even almost
savored the stinging sensation of the squeezing,
the expression, into her, of my anger,
"Never, never, again," the righteous
chant accompanying the clasp. It happened very
fast—grab, crush, crush,
crush, release—and at the first extra
force, she swung her head, as if checking
who this was, and looked at me,
and saw me—yes, this was her mom,
her mom was doing this. Her dark,

deeply open eyes took me
in, she knew me, in the shock of the moment
she learned me. This was her mother, one of the
two whom she most loved, the two
who loved her most, near the source of love
was this.

To Television by Robert Pinsky

Not a "window on the world"
But as we call you,
A box a tube

Terrarium of dreams and wonders.
Coffer of shades, ordained
Cotillion of phosphors
Or liquid crystal

Homey miracle, tub
Of acquiescence, vein of defiance.
Your patron in the pantheon would be Hermes

Raster dance,
Quick one, little thief, escort
Of the dying and comfort of the sick,

In a blue glow my father and little sister sat
Snuggled in one chair watching you
Their wife and mother was sick in the head
I scorned you and them as I scorned so much

Now I like you best in a hotel room,
Maybe minutes
Before I have to face an audience: behind
The doors of the armoire, box
Within a box—Tom & Jerry, or also brilliant
And reassuring, Oprah Winfrey.

Thank you, for I watched, I watched
Sid Caesar speaking French and Japanese not
Through knowledge but imagination,
His quickness, and Thank you, I watched live
Jackie Robinson stealing

Home, the image—O strung shell—enduring
Fleeter than light like these words we
Remember in: they too are winged
At the helmet and ankles.

I Chop Some Parsley While Listening To Art Blakey's Version Of "Three Blind Mice"

And I start wondering how they came to be blind.
If it was congenital, they could be brothers and sister,
and I think of the poor mother
brooding over her sightless young triplets.

Or was it a common accident, all three caught
in a searing explosion, a firework perhaps?
If not,
if each came to his or her blindness separately,

how did they ever manage to find one another?
Would it not be difficult for a blind mouse
to locate even one fellow mouse with vision
let alone two other blind ones?

And how, in their tiny darkness,
could they possibly have run after a farmer's wife
or anyone else's wife for that matter?
Not to mention why.

Just so she could cut off their tails
with a carving knife, is the cynic's answer,
but the thought of them without eyes
and now without tails to trail through the moist grass

or slip around the corner of a baseboard
has the cynic who always lounges within me
up off his couch and at the window
trying to hide the rising softness that he feels.

By now I am on to dicing an onion
which might account for the wet stinging
in my own eyes, though Freddie Hubbard's
mournful trumpet on "Blue Moon,"

which happens to be the next cut,
cannot be said to be making matters any better.

Billy Collins

Because My Students Asked Me
By Taylor Mali

what i would want them to do
at my funeral, i told them:

write & perform a collective poem
in which each of you says a line
about what i was like as a teacher,
about how i made you reach for stars
until you became them,
about how much you loved
to pretend
you hated me.

You mean even after you die
You're going to make us do work?

Holy Sonnets: Batter my heart, three-person'd God

By John Donne

Batter my heart, three-person'd God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurp'd town to another due, 5
Labor to admit you, but oh, to no end;
Reason, your viceroy in me, me should defend,
But is captiv'd, and proves weak or untrue.
Yet dearly I love you, and would be lov'd fain,
But am betroth'd unto your enemy; 10
Divorce me, untie or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

Doctor Atomic

At the northern end of the White Sands Missile Range, in the semi-arid desert of central New Mexico, a road stretches toward the charcoal-colored rockface of the Oscura Mountains, which rise to nearly nine thousand feet. At the end of the road is a neat circular shape, about a half mile in diameter. This is the site of the first atomic explosion, which took place on July 16, 1945. When the bomb went off, it obliterated the creosote bushes that had been growing here, along with every other living thing inside the circle. When plant life returned to the spot, grass and yucca plants took the place of the creosote. The change in vegetation explains why the site is visible from miles away, and probably from space.

White Sands is a mesmerizing place—an outdoor museum of mankind’s highest ambitions and deepest fears. The missile range is still an active facility. Lately, the Defense Threat Reduction Agency has been using an area nearby to study the effects of explosives on underground bunkers. One corner of White Sands is occupied by LINEAR, the Lincoln Near Earth Asteroid Research project, which scans the skies for errant asteroids, particularly those big enough to cause mass extinctions. At the same time, the range functions as an unofficial wildlife refuge, the secrecy of the place serving to protect various species. It is home to herds of oryx, an African antelope. They are noble animals with horns like medieval spikes, and they can go for extended periods without water.

J. Robert Oppenheimer, the man who oversaw the building of the first atomic bombs, called the test site Trinity, in honor of John Donne's sonnet "Batter my heart, three-person'd God." The poem contains the words "break, blow, burn, and make me new." Oppenheimer was made new by the explosion, or, at least, was not the same afterward. The terrain beneath the bomb—Ground Zero, it was called—also underwent a transformation, which scientists are still trying to understand. When Trinity personnel came back to inspect the site, they found a green, glassy substance covering the ground. The latest hypothesis is that this artificial mineral, which was named trinitite, formed when soil, water, and organic matter were lifted off the ground and fused in the heat of the blast. Over the years, tourists have carried away much of the trinitite in their pockets—the site is open to visitors twice a year—and most of the rest was buried beneath the soil. Looking down at the ground, you would never know that anything out of the ordinary had happened here.

What happened at Trinity is the subject of "Doctor Atomic," a new opera, with music by John Adams and a libretto by Peter Sellars. The opening scenes take place at Los Alamos, the headquarters of the Manhattan Project, two weeks before the test. The rest takes place on the night of July 15th-16th, in the hours leading up to the detonation. It had its première at the San Francisco Opera on October 1, 2005. http://www.doctor-atomic.com/

Additional information about the aria "Batter my heart".

The crux of the opera arrives: Oppenheimer, alone at the bottom of the tower, sings "Batter my heart, three person'd God." The most telling lines may be the last: "for I / Except you enthrall me, never shall be free, / Nor ever chaste, except you ravish me." The aria is in the key of D minor, in the manner of a Renaissance lament, with a hint of synagogue chant; Oppenheimer sings a grand, doleful, nobly stammering melody, while the orchestra mimics the sound of viols and lutes.

"That music just sort of fluttered down and landed on my desk one day," Adams told me. "Part of me said, 'No, you can't do that,' and the other half said, 'That's it, go ahead and do it.' Afterward, I realized the reason it was right. Naming the site after a John Donne sonnet was itself an archaic gesture. Oppenheimer was always referring back to ancient things, summing up his state through very dignified forms."

The Collar background information

Ancient Greek and Roman thinkers and physicians theorized that physical and mental disorders were the result of an imbalance in one of the four humours. An excess of any of the four was thought to correspond a certain temperament in the patient. A large quantity of blood made the patient *sanguine* or cheerful, perhaps with too much energy. Too much phlegm (viscous liquid, mucous) made him or her *phlegmatic*, or cool and apathetic. An excess of black bile, also called spleen or melancholy and thought to be excreted by the spleen, would make a person

melancholic or depressive. Finally, too much yellow bile, or choler, made for a *choleric* or easily angered temperament.

	wet	**dry**
hot	**air**/*blood* – sanguine, cheerful	**fire**/*yellow bile* – choleric, angry
cold	**water**/*phlegm* – phlegmatic, sluggish	**earth**/*black bile* – melancholy, sad

The Collar from *The Temple (1633)*
by George Herbert

I struck the board[1], and cried, "No more:
I will abroad!
What? shall I ever sigh and pine?
My lines and life are free, free as the road,
Loose as the wind, as large as store. 5
Shall I be still in suit?[2]
Have I no harvest but a thorn
To let me blood, and not restore
What I have lost with cordial[3] fruit?
Sure there was wine 10
Before my sighs did dry it: there was corn
Before my tears did drown it.
Is the year only lost to me?
Have I no bays[4] to crown it,
No flowers, no garlands gay? all blasted? 15
All wasted?
Not so, my heart; but there is fruit,
And thou hast hands.
Recover all thy sigh-blown age
On double pleasures: leave thy cold dispute 20
Of what is fit, and not. Forsake thy cage,
Thy rope of sands,[5]
Which petty thoughts have made, and made to thee
Good cable, to enforce and draw,
And be thy law, 25
While thou didst wink and wouldst not see.
Away! take heed;

I will abroad.
Call in thy death's-head[6] there; tie up thy fears.
He that forbears 30
To suit and serve his need,
Deserves his load."
But as I raved and grew more fierce and wild
At every word,
Methought I heard one calling, "Child!" 35
And I replied, "My Lord."

_____

[1]Table
[2]In attendance, waiting on someone for a favor
[3]Giving heart's ease. Restorative
[4]The poet's wreath
[5]Illusory constraints
[6]The skull, a reminder of death.

The Collar
by George Herbert

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

1. The poem as a whole dramatizes
   a. a strained love affair
   b. the restraint of political freedom
   c. religious rebellion and reconciliation
   d. the stain of economic loss
   e. lack of parental understanding

2. It can be inferred that when the speaker says "No more" (line 1), he is turning away from
   a. self-discipline and sacrifice
   b. concern for other men's opinions
   c. devotion to home and family
   d. patriotic loyalty
   e. childish fantasies

3. The speaker's statements within the quotation marks (lines 1-32) are addressed to
    a. an aging friend
    b. his parent
    c. his loved one
    d. the Lord
    e. himself

4. In context, the phrase "as large as store" (line 5) is best interpreted to mean as
    a. full as abundance itself
    b. expensive as a treasure
    c. burdensome as can be imagined
    d. majestic as a mountain
    e. precious as a pleasant memory

5. The imagery in the phrase "no harvest but a thorn" (line 7) is especially appropriate because it
    a. relates to the harsh side of a farmer's life
    b. has spiritual as well as physical associations
    c. stresses the difference between the way a man views himself and the way others view him
    d. emphasizes the harvest time or autumn of one's life
    e. suggests the transcendence of man in nature

6. The tone of the speaker's questions in lines 3-16 is primarily one of
    a. enthusiasm
    b. timidity
    c. haughtiness
    d. inquisitiveness
    e. bitterness

7. In the context of the poem, "bays," "flowers," and "garlands gay" (lines 14-15) imply
    a. youthfulness
    b. freedom from imprisonment
    c. secular pleasures
    d. the beauties of nature
    e. memories of the past

8. The change in tone from lines 1-16 to lines 17-32 can best be described as a change from
    a. restraint to freedom
    b. querying to assertion
    c. assertion to denial
    d. freedom to entrapment
    e. grief to joy

9. The speaker urges his heart to stop its “cold dispute” (line 20) so that he may
    a. regain his emotional composure
    b. become a religious convert
    c. seek the advice of more experienced philosophers
    d. enjoy natural pleasures with enthusiasm
    e. experience the simple life of a farmer

10. The “cage” (line 21) represents a kind of prison formed by
    a. religious scruples
    b. secular tyranny
    c. human bestiality
    d. foolish pleasures
    e. material possessions

11. It can be inferred that the speaker’s desire to go abroad (lines 2 an 28 represents
    a. an initiation rite
    b. an abandonment of the strictures of conscience
    c. a suspect means of self-development
    d. a more mature way to attain freedom
    e. an escape from worldly temptations

12. The statement “tie up thy fears” (line 29) is best interpreted to mean
    a. analyze your aspirations
    b. dismiss your hopes
    c. overcome your anxieties
    d. be aware of your weaknesses
    e. maintain a humble stance

13. The pronoun “He” (line 30) refers to
    a. “death’s-head (line 29
    b. “one” (line 35
    c. “My Lord” (line 36)]
    d. anyone who has died
    e. any human being

14. What does the speaker wish for in lines 17-32?
    a. aid from compassionate men
    b. restoration of law and order
    c. rededication to the Lord
    d. unrestricted behavior
    e. more enlightened self-scrutiny

15. The major change in the speaker's attitude occurs between lines
    a. 2 and 3
    b. 16 and 17
    c. 18 and 19
    d. 26 and 27
    e. 32 and 33

16. The tone of the address "Child" (line 35) is best described as one of
    a. benevolent paternalism
    b. near desperation
    c. uncertainty and fear
    d. delight and elation
    e. veiled contempt

17. At the end of the poem, the speaker's attitude is one of
    a. defeat
    b. deceit
    c. acquiescence
    d. bewilderment
    e. anger

18. In relation to the entire poem, the title, "The Collar," provides an emblem of
    a. the road to adventure
    b. the fear of death
    c. delight in earthly pleasures
    d. an artist's search for perfection
    e. servitude to God

19. The "Collar" can be thought of a pun on the word
    a. choral
    b. collapse
    c. calendar
    d. choler
    e. cholera

The Flea
by John Donne

MARK but this flea, and mark in this,
How little that which thou deniest me is ;
It suck'd me first, and now sucks thee,
And in this flea our two bloods mingled be.
Thou know'st that this cannot be said 5
A sin, nor shame, nor loss of maidenhead ;
Yet this enjoys before it woo,
And pamper'd swells with one blood made of two ;
And this, alas ! is more than we would do.

O stay, three lives in one flea spare, 10
Where we almost, yea, more than married are.
This flea is you and I, and this
Our marriage bed, and marriage temple is.
Though parents grudge, and you, we're met,
And cloister'd in these living walls of jet. 15
Though use make you apt to kill me,
Let not to that self-murder added be,
And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since
Purpled thy nail in blood of innocence? 20
Wherein could this flea guilty be,
Except in that drop which it suck'd from thee?
Yet thou triumph'st, and say'st that thou
Find'st not thyself nor me the weaker now.
'Tis true ; then learn how false fears be ; 25
Just so much honour, when thou yield'st to me,
Will waste, as this flea's death took life from thee.

Read through the entire poem once, without making any comments.

Now, read the first stanza

- ✓ What is the meaning of “Mark(e) but this flea, and mark(e) in this,…”? Why the use of such direct address?
- ✓ What is the “this”?
- ✓ Why is it significant that the two people’s blood is joined in the flea?

- ✓ What is meant by "Thou knowest that this cannot be said/A sin, nor shame, nor loss of maidenhead."?
- ✓ Define "maidenhead".
- ✓ What is meant by the repetition of "this" in the first stanza?
- ✓ What is the religious imagery in this stanza?
- ✓ What is the rhyme scheme of the first stanza?
- ✓ What do you think the first stanza is about (literal then metaphorical)?

Read the second stanza

- ✓ Visualize the speaker talking to the other person. Where does flea fit in?
- ✓ What is about to happen that causes the speaker to say "Oh, stay, three lives in one flea spare,…"?
- ✓ Whose lives are in the flea?
- ✓ What is the religious imagery in this stanza?
- ✓ What is the definition of "jet", of "grudge", and of "cloistered"?
- ✓ What does the speaker mean when stating "Though use make you apt to kill me…"
- ✓ What is the rhyme scheme of the second stanza?
- ✓ What do you think the second stanza is about (literal then metaphorical)?
- ✓ How does the speaker's argument change from the first to the second stanza?

Do the third stanza on your own

General Questions:

- ✓ What appears to be the relationship between the speaker and who he/she is speaking to?
- ✓ What is the attitude/tone of the speaker?
- ✓ What issue or problem is the speaker trying to address?
- ✓ How does consistent rhyme scheme add to the speaker's argument.
- ✓ How does the speaker's argument "move" through the poem?
- ✓ If time, write a personal response to the poem explaining what the poem is about and why you think that.

To his Coy Mistress
by Andrew Marvell

Had we but world enough, and time,
This coyness[1], lady, were no crime.
We would sit down and think which way[2]

To walk, and pass our long love's day;
Thou by the Indian Ganges'[3] side
Shouldst rubies[4] find; I by the tide
Of Humber[5] would complain. I would
Love you ten years before the Flood[6];
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love[7] should grow
Vaster than empires, and more slow.
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state[8],
Nor would I love at lower rate.

But at my back I always hear
Time's winged chariot[9] hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found,
Nor, in thy marble vault[10], shall sound
My echoing song; then worms[11] shall try
That long preserv'd virginity,
And your quaint[12] honour turn to dust,
And into ashes all my lust.
The grave's a fine and private place,
But none I think do there embrace.

Now therefore, while the youthful hue
Sits on thy skin like morning dew[13],
And while thy willing soul transpires[14]
At every pore with instant fires,
Now let us sport us while we may;
And now, like am'rous birds of prey,

Rather at once our time devour,
Than languish in his slow-chapp'd[15] power.
Let us roll all our strength, and all
Our sweetness, up into one ball;
And tear our pleasures with rough strife
Thorough[16] the iron gates of life.
Thus, though we cannot make our sun
Stand still, yet we will make him run.

1 coyness: Evasiveness, hesitancy, modesty, coquetry, reluctance; playing hard to get.
2 which . . . walk: Example of enjambment (carrying the sense of one line of verse over to the next line without a pause).
3 Ganges: River in Asia originating in the Himalayas and flowing southeast, through India, to the Bay of Bengal. The young man here suggests that the young lady could postpone her commitment to him if her youth lasted a long, long time. She could take real or imagined journeys abroad, even to India. She could also refuse to commit herself to him until all the Jews convert to Christianity. But since youth is fleeting (as the poem later points out), there is no time for such journeys. She must submit herself to him now.
4 rubies: Gems that may be rose red or purplish red. In folklore, it is said that rubies protect and maintain virginity. Ruby deposits occur in various parts of the world, but the most precious ones are found in Asia, including Myanmar (Burma), India, Thailand, Sri, Lanka, Afghanistan, and Russia.
5 Humber: River in northeastern England. It flows through Hull, Andrew Marvell's hometown.
6 Flood. . . Jews: Resorting to hyperbole, the young man says that his love for the young lady is unbounded by time. He would love her ten years before great flood that Noah outlasted in his ark (Gen. 5:28-10:32) and would still love her until all Jews became Christians at the end of the world.
7 vegetable love: love cultivated and nurtured like a vegetable so that it flourishes prolifically
8 this state: This lofty position; this dignity.
9 Time's wingèd chariot: In Greek mythology, the sun was personified as the god Apollo, who rode his golden chariot from east to west each day. Thus, Marvell here associates the sun god with the passage of time.
10 marble vault: The young lady's tomb.
11 worms: a morbid phallic reference.
12 quaint: Preserved carefully or skillfully.
13 dew: The 1681 manuscript of the poem uses *glew* (not *dew*), apparently as a coined past tense for *glow*.
14 transpires: Erupts, breaks out, emits, gives off.
15 slow-chapt: Chewing or eating slowly.
16 Thorough: Through.

The title suggests (1) that the author looked over the shoulder of a young man as he wrote a plea to a young lady and (2) that the author then reported the plea exactly as the young man expressed it. However, the author added the title, using the third-person possessive pronoun "his" to refer to the young man. The word "coy" tells the reader that the lady is no easy catch; the word "mistress" can mean *lady, manager, caretaker, courtesan, sweetheart*, and *lover*. It can also serve as the female equivalent of *master*. In "To His Coy Mistress," the word appears to be a synonym for lady or sweetheart.

Great Chain of Being
God (perfect reason and understanding)
Angels (reason and understanding)
Man (reason, emotion, sensation, existence)
Woman (emotion, limited reason, sensation, existence)
Animal kingdom (emotion, sensation, and existence)
Vegetable kingdom (sensation and existence)
Stones and inanimate objects (existence).
Picture at http://www.stanford.edu/class/engl174b/chain.html

"In a metaphysical poem the conceits are instruments of definition in an argument or instruments to persuade. The poem has something to say which the conceit explicates or something to urge which the conceit helps to forward." (Helen Gardner, "Introduction to The Metaphysical Poets, 1957).

"One of the stock devices used by a poet is imagery. Images which are just and natural are employed by all the poets; conceits, however, are unusual and fantastic similes. Comparisons indicate similarity in dissimilar objects, but conceits emphasise the degree of heterogeneity—the strong element of unlikeness and the violence or strain used in bringing together dissimilar objects. There is more of the incongruity rather than the similarity in a conceit. Comparing the cheeks of the beloved to a rose is an image, while comparing the cheeks of the lover to a rose because they have lost their colour and are bleeding from thorns, (and the consequent gloom) is a conceit.

Donne's conceits are metaphysical because they are taken from the extended world of knowledge, from science, astrology, astronomy, scholastic philosophy, fine arts, etc. They are scholarly and learned conceits and much too far-fetched and obscure. Moreover, they are elaborate. The well-known conceit of the two lovers being compared to a pair of compasses, where one leg remains fixed at the centre and the other rotates is an elaborate and extended conceit. Similarly, the comparison of the flea to a bridal bed or a marriage temple is another example of an elaborate conceit."

http://neoenglish.wordpress.com/2010/11/07/conceits-and-images-of-john-donne/

A Valediction: Forbidding Mourning (1611)

As virtuous men pass mildly' away,
And whisper to their souls to go,
Whilst some of their sad friends do say
The breath goes now, and some say, no;

5 So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move,

'Twere profanation of our joys
To tell the laity our love.

Moving of the earth brings harms and fears,
Men reckon what it did and meant;
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.

But we by a love so much refined
That our selves know not what it is,
Inter-assured of the mind,
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if the other do.

And though it in the center sit,
Yet when the other far doth roam,
It leans and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must
Like the other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end where I begun.

Death, be not proud (Holy Sonnet 10)
by John Donne

Death, be not proud, though some have called thee
Mighty and dreadful, for thou are not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die.

A HYMN TO GOD THE FATHER.
by John Donne

Wilt Thou forgive that sin where I begun,
Which was my sin, though it were done before?
Wilt Thou forgive that sin, through which I run,
And do run still, though still I do deplore?
When Thou hast done, Thou hast not done,
For I have more.
II.
Wilt Thou forgive that sin which I have won
Others to sin, and made my sin their door?
Wilt Thou forgive that sin which I did shun
A year or two, but wallowed in a score?
When Thou hast done, Thou hast not done,
For I have more.
III.
I have a sin of fear, that when I have spun
My last thread, I shall perish on the shore ;
But swear by Thyself, that at my death Thy Son
Shall shine as he shines now, and heretofore ;
And having done that, Thou hast done ;
I fear no more.

Henry Vaughan : The Retreat

Happy those early days! when I
Shined in my angel-infancy,
Before I understood this place
Appointed for my second race[1],
Or taught my soul to fancy ought
But a white, celestial thought;
When yet I had not walked above
A mile or two from my first love,
And looking back—at that short space—
Could see a glimpse of His bright face;
When on some gilded cloud, or flower,
My gazing soul would dwell an hour,
And in those weaker glories spy
Some shadows of eternity;
Before I taught my tongue to wound
My conscience with a sinful sound,
Or had the black art to dispense
A several[2] sin to every sense,
But felt through all this fleshy dress
Bright shoots of everlastingness.

Oh how I long to travel back,
And tread again that ancient track!
That I might once more reach that plain,
Where first I left my glorious train[3];
From whence the enlightened spirit sees
That shady city of palm trees[4].
But ah! my soul with too much stay[5]
Is drunk, and staggers in the way.
Some men a forward motion love,
But I by backward steps would move
And when this dust falls to the urn,
In that state I came, return.

1 life, some believe the soul had a heavenly existence before life in this world.
2 separate
3 i.e. that way of existence
4 heaven
5 delay

Emily Dickinson

Renunciation—is a piercing Virtue—
The letting go
A Presence—for an Expectation—
Not now—
The putting out of Eyes—
Just Sunrise—
Lest Day—
Day's Great Progenitor—
Outvie
Renunciation—is the Choosing
Against itself—
Itself to justify
Unto itself—
When larger function—
Make that appear—
Smaller—that Covered Vision—Here—

I felt a funeral in my brain,
And mourners, to and fro,
Kept treading, treading, till it seemed
That sense was breaking through.

And when they all were seated,
A service like a drum
Kept beating, beating, till I thought
My mind was going numb.

And then I heard them lift a box,
And creak across my soul
With those same boots of lead,
Then space began to toll

As all the heavens were a bell,
And Being but an ear,
And I and silence some strange race,
Wrecked, solitary, here.

And then a plank in reason, broke,
And I dropped down and down--
And hit a world at every plunge,
And finished knowing--then--

Quarrel In Old Age

Where had her sweetness gone?
What fanatics invent
In this blind bitter town,
Fantasy or incident
Not worth thinking of,
put her in a rage.
I had forgiven enough
That had forgiven old age.
All lives that has lived;
So much is certain;
Old sages were not deceived:
Somewhere beyond the curtain
Of distorting days
Lives that lonely thing
That shone before these eyes
Targeted, trod like Spring.

William Butler Yeats

The Balloon Of The Mind

Hands, do what you're bid:
Bring the balloon of the mind
That bellies and drags in the wind
Into its narrow shed.

William Butler Yeats

The Collar: **Answer Key: 1c, 2a, 3e, 4a, 5b, 6e, 7c, 8b, 9d, 10a, 11b, 12c, 13e, 14d, 15e, 16a, 17c, 18e, 19d**

Sharon Kingston, Coronado High School: Irony and Antithesis: The Heart and Soul of AP English Literature
Texas Christian University, APSI 2005

Irony:

Probably the hardest single element in all reading, irony sits waiting on any reader's ability to notice the **incongruity** or the **discrepancy** BETWEEN TWO THINGS. All my career I have noticed that many, but not nearly all, my students can recognize irony, but few, very few indeed, can write ironically themselves. If they are aided by the sound of someone's actual voice or someone's raised eyebrow, they can usually "hear" the irony, depending on visual prompts and not simply their own intelligences. In addition, many students can speak ironically, especially sarcastically, and can certainly enjoy the sarcasm of other speakers. However, the more subtle and complex of the Irony Family of devices rarely, almost never, appear in the clever analyses or personal reflections or expositions of my senior students.

When they tackle actually identifying these devices, they groan and often give up too quickly. I am interested in this circumstance, for, in all my examinations of texts and AP lit exam passages, I see over and over that irony appears at every turn. In fact, I have come to believe that almost every tone shift, especially the most critical ones, pivot on the **incongruity** or the **discrepancy** BETWEEN TWO THINGS. Out of that impression springs my lifelong interest in ANTITHESIS, since, by definition irony (all the classic kinds), paradox, oxymoron, pun, hyperbole, and litotes all rest on a reader's ability to recognize the twist between two opposite, contrary, opposing, antithetical things. In fact, every tone shift is by definition a pivot from something before to something after.
All around us lay the "shifts":

walking and dancing
youth and age
sacred and secular
nature and culture
Plato and Aristotle
past and present
labor and play
time and eternity
Purgatory and Paradise
book smarts and street smarts

In **Hamlet** we could make a list of dozens:

kindness and cruelty
loyalty and treachery
magnanimity and spitefulness
humility and arrogance
caution and foolhardiness
honesty and intrigue
spirituality and carnality
Denmark and Norway
Wittenberg and Paris
Rosencrantz and Guildenstern
weddings and funerals

In any work we could do the same exercise. Why? Perhaps because antithetical thinking is simply the most common cerebral activity normal people participate in, every hour of every day. On the simplest level it is deciding on a prom dress, one among many lovely gowns, one fitting the right size, the right price, the right color.... On the most complex level, it is deciding whether or not to vote, whether or not to have a child, whether or not to buy a house, whether or not to support the United Nations or Tsunami Relief or democracy or city taxes. And on and on…… Every decision pivots or **turns** or **balances** on a moment when we move from indecision to decision, as simple as that.

The Tools of Verbal Fencing... some of them ..

To thrust:

to push with sudden force
to shove
to drive
to pierce
to stab
to force one's way through
to lunge

To parry:

to ward off
to deflect
to evade
to avoid
to turn aside

HYPERBOLE [overstatement] **saying more**

PARADOX [apparent contradiction]

oxymoron

pun

LITOTES [understatement] **saying less**

IRONY
1. VERBAL IRONY
2. DRAMATIC IRONY
3. SITUATIONAL IRONY
saying the opposite

Paradox (complete sentence)

Oxymoron (two words)

Pun (one word)

ANTITHESIS IS EVERYWHERE, AND SO IS _____

When the class you dreaded turns out to be harder than you thought it would be...
When the amount of work you are willing to do turns out to be too little for the grade you want...
When the perfect puppy turns out to be a disappointment...
When the "sweet young thing" turns out to be a man-killer...
When the dream job turns out to be uninteresting and financially unrewarding...
When the third-rate job turns out to be your own personal best calling. .. .
When the new car you spent all your money on turns out to be a gas-guzzler and insurance-eater and...
When your bothersome mother who warted you and hounded you turns out to be right...
When the diploma and test scores you thought so fine rum out to be mediocre...
When the spring rain turns into a flood...
When youth disappears in just an hour...
When the hero dies...
When Clark Kent turns out to be Superman...
When the Beast (on the outside) turns out to be the Beauty (on the inside)...
When Wiley Coyote turns out to be Stupid Coyote...
When the great lover Pepe le Pew turns out to be a delusional skunk...
When the great athlete turns out to be a dope-pusher...
When the weakling turns out to be the strangling (?)...
When the original research paper turns out to be a piece of plagiarism...
When a common person turns out to be a center of Western or Eastern religious or political thought...
When a country lawyer from Illinois turns out to be one of our greatest Presidents...
When Frodo
When Jane...
When Pearl...
When Hester...
When Ishmael...
When Boo....
When Atticus
When Hamlet...
When Polonius...
When Ophelia...
When Gertrude...
When Claudius...
When…
When…
When…
When…
When…
When…

HOW COMEDY AFFECTS US—from Brendan Kenny

1. Comedy is based on irony.

2. Awareness of irony is an intellectual, not emotional process

3. Comedy lifts us out of our emotional responses

4. With emotional defenses down, our mind can see the need for change in a comic character.

5. Typically the comic character is blind to his misperceptions but repeats the rigid behavior.

6. Good comedy allows us to feel superior to the characters.

7. Despite our superior position, we see similarities between the comic characters and ourselves.

8. We sense our own rigidity and blindness are like the comic fool's and note the laughter the comic fool arouses.

9. Comedy acts as a way to change the individual or the society using laughter.

10. Satire, ridicule, burlesque often work in the service of change.

11. Comedy uses exaggeration, understatement, role reversal and generally the devices of irony to make us laugh and compare.

In comedy the appeals are made to the head, not the heart. As audience members the playwright expects us to see the incongruity (an intellectual process) of an action. Comedy, because of this coldly rational appeal, lifts us out of the emotional aspects of an idea. Shaw seizes on this emphasis on the unemotional aspect of comedy (where our emotional defenses of our pet theories are down) and for Shaw comedy becomes a lever for social change.

Comedy is based on the principle that no man knows what he is, that he cannot see his real mirror images but only what he wants to see. Irony and incongruity are the triggers of laughter. These reversals, exaggerations or understatements surprise our mental expectations and make us see things differently, however briefly. In that moment of jarring our expectations with surprise and perhaps delight, the mind is prepared to let go of its former way of seeing and believing.

A good comedy throws a strong emphasis on a character who is simplified in such a way that we can readily see the distortions that have made him a fool in other men's eyes; we can see them, that is, if we understand what is considered normal behavior in the society reflected in the comedy. Norms are therefore, very important in comprehending comedy. Thus, the action

in comedy consists of string of incidents that reveal the fool in situation after situation where he always shows the same distortions, the same variations from what is considered normal behavior. Consequently, the fun of a comedy usually consists of the reactions of the other characters to the continuing stupidities of the principal character until he finally sees how distorted he is or the others decide that it would be heartless to make him face his realities.

Henri Bergson, a French existentialist, believed comedy is successful in changing our perception of who we are in a society. Comedy rarely threatens us emotionally or asks for our emotional support of the comic character. Rather, comedy opens us for an intellectual or perceptual change as we find a comic fool who is unaware of his distorted view of the world. Although we scorn this blindness in the character we realize we share some of those same distorted views. Although we say, I am not like that fool, we know there are times when we might have done or said something foolish by this society's standards. Bergson believes that in seeing the fool's blind repetition of an action, we sense our own rigidity and past reluctance to change. In comedy we see how a character's reluctance to change makes him laughable.

Are there things that comedy should not address? Comedy has no sense of reverence and does not hesitate to take on the serious, the sensitive, or the sacred. It is our emotional attachment to something that makes comedy about it personally impossible.

End of Kenny article

Questions to consider when examining Satire

What or who is the subject of the piece?

What is the example's main message?

How would you describe its tone, or the attitude you feel coming through the work?

Is it funny? How do we determine when something is funny?

In the video clips, how do diction, visual impressions, tone of voice, and body language work to convey a particularly idea or meaning? How would changing one of these key elements change the message?

In the written pieces, how do diction, syntax, imagery and other literary devices work to create the particular idea or meaning? How would changing one of those elements change the message?

Some tools of the satirist

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.

THE COMEDIC LADDER

Comedy of Ideas (high comedy):
1. Characters argue about ideas like politics, religion, sex, marriage.
2. They use their wit, their clever language to mock their opponent in an argument.
3. This is a subtle way to satirize people and institutions like political parties, governments, churches, war, and marriage.

Comedy of Manners (high comedy):
1. The plot focuses on amorous intrigues among the upper classes.
2. The dialogue focuses on witty language. Clever speech, insults and 'put-downs' are traded between characters.
3. Society is often made up of cliques that are exclusive with certain groups as the in-crowd, other groups (the would-be-wits, desiring to be part of the witty crowd), and some(the witless) on the outside.

Farce(can be combination of high/low comedy):
1. The plot is full of coincidences, mistimings, mistaken identities.
2. Characters are puppets of fate—they are twins, born to the wrong class, unable to marry, too poor, too rich, have loss of identity because of birth or fate or accident, or are (sometimes) twins separated , unaware of their double..

Low Comedy:
1. Subjects of the humor consist of dirty jokes, dirty gestures, sex, and elimination.
2. The extremes of humor range from exaggeration to understatement with a focus on the physical like long noses, cross eyes, humped back and deformities.
3. The physical actions revolve around slapstick, pratfalls, loud noises, physical mishaps, collisions—all part of the humor of man encountering an uncooperative universe.

THE COMIC PARADIGM

Comic Problem:
Romantic: (Shakespeare)—focus is young couple trying to overcome blocking agent and get together
Satiric: (Ben Jonson)—the blocking agent itself is the focus, not what is wrong with it

Comic Climax:
Comes when confusion is at a peak, decisions must be made, solutions must be found

Comic Catastrophe:
Resolves the problems from the beginning and sets things right on all levels
Individual and relationships are reconciled, married, fixed, made healthy, social order reestablished.

Comic Education and Change:
At least some characters learn something about themselves, society, the way to live, the way to love.

Education improves them and their world
Or audience is educated and that will change the world

Comic Characters:
They are usually not as deep as tragic characters, usually stock characters.

Comic Language:
Comic language is one of the most important elements in humor and extends from elegant and witty language to puns to bawdy humor. Comic language is used in showing a character either to be the master of comic language or to be mastered by it. When a character is master of comic language, we admire his skillful use of satiric language, slicing things apart. When a character is mastered by comic language, we laugh loud and hard at his accidental puns and misuse of language.

Irony deals with opposites; it has nothing to do with coincidence. If two baseball players from the same hometown, on different teams, receive the same uniform number, it is not ironic. It is a coincidence. If Barry Bonds attains lifetime statistics identical to his father's it will not be ironic. It will be a coincidence. Irony is "a state of affairs that is the reverse of what was to be expected; a result opposite to and in mockery of the appropriate result." For instance:

- If a diabetic, on his way to buy insulin, is killed by a runaway truck, he is the victim of an accident. If the truck was delivering sugar, he is the victim of an oddly poetic coincidence. But if the truck was delivering insulin, ah! Then he is the victim of an irony.
- If a Kurd, after surviving bloody battle with Saddam Hussein's army and a long, difficult escape through the mountains, is crushed and killed by a parachute drop of humanitarian aid, that, my friend, is irony writ large.
- Darryl Stingley, the pro football player, was paralyzed after a brutal hit by Jack Tatum. Now Darryl Stingley's son plays football, and if the son should become paralyzed while playing, it will not be ironic. It will be coincidental. If Darryl Stingley's son paralyzes someone else, that will be closer to ironic. If he paralyzes Jack Tatum's son that will be precisely ironic.

"If I were in charge of the networks"
excerpt from George Carlin's book, ***Brain Droppings*** – (irony)

SHOUTS & MURMURS

JUST IN TIME FOR SPRING

BY ELLIS WEINER

Introducing GOING OUTSIDE, the astounding multipurpose activity platform that will revolutionize the way you spend your time.

GOING OUTSIDE is not a game or a program, not a device or an app, not a protocol or an operating system. Instead, it's a comprehensive experiential mode that lets you perceive and do things firsthand, without any intervening media or technology.

GOING OUTSIDE:

1. Supports real-time experience through a seamless mind-body interface. By GOING OUTSIDE, you'll rediscover the joy and satisfaction of actually doing something. To initiate actions, simply have your mind tell your body what to do—and then do it!

Example: Mary has one apple. You have zero apples. Mary says, "Hey, this apple is really good." You think, How can I have an apple, too? By GOING OUTSIDE, it's easy! Simply go to the market—physically—and buy an apple. Result? You have an apple, too.

Worried about how your body will react to GOING OUTSIDE? Don't be—all your normal functions (respiration, circulation, digestion, etc.) continue as usual. Meanwhile, your own inboard, ear-based accelerometer enables you to assume any posture or orientation you wish (within limits imposed by Gravity™). It's a snap to stand up, sit down, or lie down. If you want to lean against a wall, simply find a wall and lean against it.

2. Is completely hands-free. No keyboards, mice, controllers, touch pads, or joysticks. Use your hands as they were meant to be used, for doing things manually. Peeling potatoes, applauding, shooting baskets, scratching yourself—the possibilities are endless.

3. Delivers authentic 3-D, real-motion video, with no lag time or artifacts. Available colors encompass the entire spectrum to which human eyesight is sensitive. Blacks are pure. Shadows, textures, and reflections are beyond being exactly-like-what-they-are. They are what they are.

GOING OUTSIDE also supports viewing visuals in a full range of orientations. For Landscape Mode, simply look straight ahead—at a real landscape, if you so choose. To see things to the left or the right, shift your eyes in their sockets or turn your head from side to side. For Portrait Mode, merely tilt your head ninety degrees in either direction and use your eyes normally.

Vision-correcting eyeglasses not included but widely available.

4. Delivers "head-free" surround sound. No headphones, earbuds, speakers, or sound-bar arrays required—and yet, amazingly, you hear everything. Sound is supported over the entire audible spectrum via instantaneous audio transmission. As soon as a noise occurs and its sound waves are propagated to your head, you hear it, with stunning realism, with your ears.

Plus, all sounds, noises, music, and human speech arrive with remarkable spatial-location accuracy. When someone behind you says, "Hey, are you on drugs, or what?," you'll hear the question actually coming from behind you.

5. Supports all known, and all unknown, smells. Some call it "the missing sense." But once you start GOING OUTSIDE you'll revel in a world of scent that no workstation, media center, 3-D movie, or smartphone can hope to match. Inhale through your nose. Smell that? That's a smell, which you are experiencing in real time.

6. Enables complete interactivity with inanimate objects, animals, and Nature™. Enjoy the texture of real grass, listen to authentic birds, or discover a flower that has grown up out of the earth. By GOING OUTSIDE, you'll be astounded by the number and variety of things there are in the world.

7. Provides instantaneous feedback for physical movement in all three dimensions. Motion through 3-D environments is immediate, on-demand, and entirely convincing. When you "pick up stuff from the dry cleaner's," you will literally be picking up stuff from the dry cleaner's.

To hold an object, simply reach out and grasp it with your hand. To transit from location to location, merely walk, run, or otherwise travel from your point of origin toward your destination. Or take advantage of a wide variety of available supported transport devices.

8. Is fully scalable. You can interact with any number of people, from one to more than six billion, simply by GOING OUTSIDE. How? Just go to a place where there are people and speak to them. But be careful—they may speak back to you! Or remain alone and talk to yourself.

9. Affords you the opportunity to experience completely actual weather. You'll know if it's hot or cold in your area because you'll feel hot or cold immediately after GOING OUTSIDE. You'll think it's really raining when it rains, because it is.

10. Brings a world of cultural excitement within reach. Enjoy access to museums, concerts, plays, and films. After GOING OUTSIDE, the Louvre is but a plane ride away.

11. Provides access to everything not in your home, dorm room, or cubicle. Buildings, houses, shops, restaurants, bowling alleys, snack stands, and other facilities, as well as parks, beaches, mountains, deserts, tundras, taigas, savannahs, plains, rivers, veldts, meadows, and all the other features of the geophysical world, become startlingly and convincingly real when you go to them. Take part in actual sporting events, or observe them as a "spectator." Walk across the street, dive into a lake, or jump on a trampoline surrounded by happy children. After GOING OUTSIDE, you're limited not by your imagination but by the rest of Reality™.

Millions of people have already tried GOING OUTSIDE. Many of your "friends" may even be GOING OUTSIDE right now!

Why not join them and see what happens? ♦

Baby Cakes by Neil Gaiman

A few years back all of the animals went away.

We woke up one morning, and they just weren't there anymore. They didn't even leave us a note, or say goodbye. We never figured out quite where they'd gone.

We missed them.

Some of us thought that the world had ended, but it hadn't. There just weren't any more animals. No cats or rabbits, no dogs or whales, no fish in the seas, no birds in the skies.

We were all alone.

We didn't know what to do.

We wandered around lost, for a time, and then someone pointed out that just because we didn't have animals anymore, that was no reason to change our lives. No reason to change our diets or to cease testing products that might cause us harm.

After all, there were still babies.

Babies can't talk. They can hardly move. A baby is not a rational, thinking creature.

And we used them.

Some of them we ate. Baby flesh is tender and succulent.

We flayed their skin and decorated ourselves in it. Baby leather is soft and comfortable.

Some of them we tested.

We taped open their eyes, dripped detergents and shampoos in, a drop at a time.

We scarred them and scalded them. We burned them. We clamped them and planted electrodes into their brains. We grafted, and we froze and we irradiated.

The babies breathed our smoke, and the babies' veins flowed with our medicines and drugs, until the stopped breathing or their blood ceased to flow.

It was hard, of course, but necessary.

No one could deny that.
With the Animals gone, what else could we do?

Some people complained, of course. But then, they always do.

And everything went back to normal.

Only...

Yesterday, all the babies were gone.

We don't know where they went. We didn't even see them go.

We don't know what we're going to do without them.

But we'll think of something. Humans are smart. It's what makes us superior to the animals and the babies.

We'll figure something out.

2000 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

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.

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.

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. 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.

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.

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 Vizier[2] strangled.

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.

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.

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. *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.

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.

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.

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 purl[3] to recover appetite.

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 coffee[4] is bad for the head.

Six o'clock.—At the club as steward. Sat late.

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.

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.

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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2006 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 2

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

The following passage is an excerpt from *Lady Windermere's Fan*, a play by Oscar Wilde, produced in 1892. Read the passage carefully. Then write a well-organized essay in which you analyze how the playwright reveals the values of the characters and the nature of their society.

DUCHESS OF BERWICK (*shaking hands*). Dear Margaret, I am so pleased to see you. You remember Agatha,[1] don't you? How do you do, Lord Darlington? I won't let you know my daughter, you are far too wicked.

LORD DARLINGTON. Don't say that, Duchess. As a wicked man I am a complete failure. Why, there are lots of people who say I have never really done anything wrong in the whole course of my life. Of course they only say it behind my back.

DUCHESS OF BERWICK. Isn't he dreadful? Agatha, this is Lord Darlington. Mind you don't believe a word he says. No, no tea, thank you, dear. (*Sits on sofa.*) We have just had tea at Lady Markby's. Such bad tea, too. It was quite undrinkable. I wasn't at all surprised. Her own son-in-law supplies it. Agatha is looking forward so much to your ball tonight, dear Margaret.

LADY WINDERMERE (*seated*). Oh, you musn't think it is going to be a ball, Duchess. It is only a dance in honour of my birthday. A small and early.

LORD DARLINGTON (*standing*). Very small, very early, and very select, Duchess.

DUCHESS OF BERWICK. Of course it's going to be select. But we know *that*, dear Margaret, about *your* house. It is really one of the few houses in London where I can take Agatha, and where I feel perfectly secure about dear Berwick. I don't know what society is coming to. The most dreadful people seem to go everywhere. They certainly come to my parties—the men get quite furious if one doesn't ask them. Really, some one should make a stand against it.

LADY WINDERMERE. I will, Duchess. I will have no one in my house about whom there is any scandal.

LORD DARLINGTON. Oh, don't say that, Lady Windermere. I should never be admitted. (*Sitting.*)

DUCHESS OF BERWICK. Oh, men don't matter. With women it is different. We're good. Some of us are, at least. But we are positively getting elbowed into the corner. Our husbands would really forget our existence if we didn't nag at them from time to time, just to remind them that we have a perfect legal right to do so.

LORD DARLINGTON. It's a curious thing, Duchess, about the game of marriage—a game, by the way, that is going out of fashion—the wives hold all the honours[2] and invariably lose the odd trick.[3]

DUCHESS OF BERWICK. The odd trick? Is that the husband, Lord Darlington?

LORD DARLINGTON. It would be rather a good name for the modern husband.

DUCHESS OF BERWICK. Dear Lord Darlington, how thoroughly depraved you are!

LADY WINDERMERE. Lord Darlington is trivial.

LORD DARLINGTON. Ah, don't say that, Lady Windermere.

LADY WINDERMERE. Why do you *talk* so trivially about life, then?

LORD DARLINGTON. Because I think that life is far too important a thing ever to talk seriously about it.

DUCHESS OF BERWICK. What does he mean? Do, as a concession to my poor wits, Lord Darlington, just explain to me what you really mean.

LORD DARLINGTON. I think I had better not, Duchess. Nowadays to be intelligible is to be found out. Good-bye! (*Shakes hands with DUCHESS.*) And now—Lady Windermere, good-bye. I may come tonight, mayn't I? Do let me come.

LADY WINDERMERE. Yes, certainly. But you are not to say foolish, insincere things to people.

LORD DARLINGTON (*smiling*). Ah! you are beginning to reform me. It is a dangerous thing to reform any one, Lady Windermere. (*Bows and exit*).

[1] the Duchess's daughter

[2] high cards

[3] round of a card game

2002 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

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.)

In the following excerpt from a recent British novel, the narrator, a young man in his early twenties, is attending a play with his new girlfriend Isabel when she unexpectedly discovers that her parents are in the theater. Read the passage carefully. Then write an essay in which you analyze how the author produces a comic effect.

Oh my God, I think that's my mum over there,' she gasped.

'Where?'

Line 'By the pillar. Careful, don't look. What is she
5 *doing* here? And what's that dress? It looks like a willow tree. Where's Dad? I hope she didn't come with one of her gentlemen friends. She's really too old for that.'

'Did you tell her you were going?'

10 'No, I mean, I said I wanted to see the play, but I didn't let on I had tickets for tonight.'

'She's talking to someone. Can you see?'

'Phew, it's my dad. He must have gone off to buy programmes. And he's about to sneeze. Look, there
15 we go, aaahhtchooo. Out comes his red handkerchief. I just hope they don't spot us and we can escape quickly at the end. With any luck, they'll be too busy arguing to glance up here. This is prime argument territory for them, Mum will be asking Dad where he
20 put the car park ticket and he'll get flustered because he'll just have dropped it into a bin by mistake.'

Luck was not on Isabel's side, for a moment later, Christopher Rogers happened to glance up to the gallery and recognized his eldest daughter, in the
25 midst of trying her best not to recognize him. So that she might cease to dwell in ignorance, Christopher stood up in the middle of the elegantly suited and scented audience, and began making the vigorous hand gestures of a man waving off a departing cruise
30 ship. In case Isabel had not spotted this maniac, her mother was in turn informed of her eldest daughter's location, and decided that the presence of four hundred people in the auditorium should be no impediment to her desire to shout 'Isabel' at top pitch
35 and with all the excitement of a woman recognizing a long-lost friend on the deck of an in-coming cruise ship.

Isabel smiled feebly, turned a beetroot shade and repeated in panicked diction, 'I can't believe this,
40 please let them shut up.'

Not a second too soon, Lorca* came to the rescue, the lights faded, and Mr. and Mrs. Rogers reluctantly took their seats, pointing ominously to an exit sign by way of interval rendezvous.

45 An hour and a quarter of Spanish domestic drama later, we found ourselves at the bar.

'What are you doing here, Mum?' asked Isabel.

'Why shouldn't I be here? You're not the only one who does fancy things with your evenings. Your
50 father and I have a right to go out once in a while.'

'I'm sure, I didn't mean it like that, it's just I'm surprised at the coincidence.'

'Where did you buy this dress? Is that the one I paid for at Christmas?'

55 'No, Mum, I got it myself last week.'

'Oh, well, it's very nice, pity you don't have more of a cleavage for it, but that's your father's fault. You know what all the women in his family are like.'

'How are you Dad?' Isabel turned to ask her father,
60 who was looking up at the ceiling with an intent expression.

'Dad?' repeated Isabel.

'Yes, darling, how are you, my bean? Enjoying the show?'

65 'Yup, and you? What are you staring at up there?'

'I'm looking at the light fixtures they have. They're new tungsten bulbs, Japanese things, quite wonderful, they use only a small amount of electricity but give off a very nice light.'

70 'Oh, great, Dad. And, ehm, there's someone I'd like you to both meet.'

'Delighted,' said Mrs. Rogers, confiding in me almost at once: 'She's a lovely girl really,' in case my theatre companion had inspired doubts to the
75 contrary.

'Thanks, Mum,' said Isabel wearily, as though the statement were no one-off.

'Don't mind her, bean, she's had a hard day,'

explained Dad, now looking more horizontally at the
80 world.

'My day would be fine if I wasn't lumbered with someone who kept losing tickets to the car park,' snapped Mrs. Rogers.

'Dad! You haven't?'

85 'Yes, I'm afraid I have. They're so fiddly these days, they fall right out of one's hands.'

—Alain de Botton, *Kiss and Tell*

*Federico Garcia Lorca (1898-1936): Spanish poet and playwright

Question 2

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

In the following passage from Maria Edgeworth's 1801 novel, *Belinda*, the narrator provides a description of Clarence Hervey, one of the suitors of the novel's protagonist, Belinda Portman. Mrs. Stanhope, Belinda's aunt, hopes to improve her niece's social prospects and therefore has arranged to have Belinda stay with the fashionable Lady Delacour.

Read the passage carefully. Then write an essay in which you analyze Clarence Hervey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.

Clarence Hervey might have been more than a pleasant young man, if he had not been smitten with the desire of being thought superior in every thing, and of being the most admired person in all companies. He had been early flattered with the idea that he was a man of genius; and he imagined that, as such, he was entitled to be imprudent, wild, and eccentric. He affected singularity, in order to establish his claims to genius. He had considerable literary talents, by which he was distinguished at Oxford; but he was so dreadfully afraid of passing for a pedant, that when he came into the company of the idle and the ignorant, he pretended to disdain every species of knowledge. His chameleon character seemed to vary in different lights, and according to the different situations in which he happened to be placed. He could be all things to all men—and to all women. He was supposed to be a favourite with the fair sex; and of all his various excellencies and defects, there was none on which he valued himself so much as on his gallantry. He was not profligate; he had a strong sense of humour, and quick feelings of humanity; but he was so easily led, or rather so easily excited by his companions, and his companions were now of such a sort, that it was probable he would soon become vicious. As to his connexion with Lady Delacour, he would have started with horror at the idea of disturbing the peace of a family; but in her family, he said, there was no peace to disturb; he was vain of having it seen by the world that he was distinguished by a lady of her wit and fashion, and he did not think it incumbent on him to be more scrupulous or more attentive to appearances than her ladyship. By Lord Delacour's jealousy he was sometimes provoked, sometimes amused, and sometimes flattered. He was constantly of all her ladyship's parties in public and private; consequently he saw Belinda almost every day, and every day he saw her with increasing admiration of her beauty, and with increasing dread of being taken in to marry a niece of 'the *catch-match-maker*,' the name by which Mrs Stanhope was known amongst the men of his acquaintance. Young ladies who have the misfortune to be *conducted* by these artful dames, are always supposed to be partners in all the speculations, though their names may not appear in the firm. If he had not been prejudiced by the character of her aunt, Mr Hervey would have thought Belinda an undesigning, unaffected girl; but now he suspected her of artifice in every word, look, and motion; and even when he felt himself most charmed by her powers of pleasing, he was most inclined to despise her, for what he thought such premature proficiency in scientific coquetry. He had not sufficient resolution to keep beyond the sphere of her attraction; but frequently, when he found himself within it, he cursed his folly, and drew back with sudden terror.

Madam and The Rent Man by Langston Hughes

The rent man knocked.
He said, Howdy-do?
I said, What
Can I do for you?
He said, You know
Your rent is due.

I said, Listen,
Before I'd pay
I'd go to Hades
And rot away!

The sink is broke,
The water don't run,
And you ain't done a thing
You promised to've done.

Back window's cracked,
Kitchen floor squeaks,
There's rats in the cellar,
And the attic leaks.

He said, Madam,
It's not up to me.
I'm just the agent,
Don't you see?

I said, Naturally,
You pass the buck.
If it's money you want
You're out of luck.

He said, Madam,
I ain't pleased!
I said, Neither am I.
So we agrees!

Who is the speaker in this poem?
What is her argument with the rent man?
What does "pass the buck" mean? How has the rent man passed the buck?
What is the "message" of this poem? [The poem suggests that people should fight for their rights and that they should not neglect their responsibilities. It also suggests that a little give-and-take is necessary to resolve a standoff.]
What *tones* do you hear expressed in this poem? Think of both the speaker and the rent man.

SARAH CYNTHIA SYLVIA STOUT WOULD NOT TAKE THE GARBAGE OUT

Sarah Cynthia Sylvia Stout
Would not take the garbage out!
She'd scour the pots and scrape the pans,
Candy the yams and spice the hams,
And though her daddy would scream and shout,
She simply would not take the garbage out.
And so it piled up to the ceilings:
Coffee grounds, potato peelings,
Brown bananas, rotten peas,
Chunks of sour cottage cheese.
It filled the can, it covered the floor,
It cracked the window and blocked the door
With bacon rinds and chicken bones,
Drippy ends of ice cream cones,
Prune pits, peach pits, orange peel,
Gloppy glumps of cold oatmeal,
Pizza crusts and withered greens,
Soggy beans and tangerines,
Crusts of black burned buttered toast,
Gristly bits of beefy roasts. . .
The garbage rolled on down the hall,
It raised the roof, it broke the wall. . .
Greasy napkins, cookie crumbs,
Globs of gooey bubble gum,
Cellophane from green baloney,
Rubbery blubbery macaroni,
Peanut butter, caked and dry,
Curdled milk and crusts of pie,
Moldy melons, dried-up mustard,
Eggshells mixed with lemon custard,
Cold french fried and rancid meat,
Yellow lumps of Cream of Wheat.
At last the garbage reached so high
That it finally touched the sky.
And all the neighbors moved away,
And none of her friends would come to play.
And finally Sarah Cynthia Stout said,
"OK, I'll take the garbage out!"
But then, of course, it was too late. . .
The garbage reached across the state,
From New York to the Golden Gate.
And there, in the garbage she did hate,
Poor Sarah met an awful fate,
That I cannot now relate
Because the hour is much too late.
But children, remember Sarah Stout
And always take the garbage out!

Shel Silverstein, 1974

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 lisping 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)

GO ON TO THE NEXT PAGE.

WASHINGTON—Painting a stark portrait of a phenomenon that appears to be irreversible, a report published Thursday by the American Historical Association has found that the past is currently expanding at an alarming rate.

The comprehensive 950-page study, compiled by a panel of the nation's most prominent historians, warns that the sum total of past time grows progressively larger each day, making it unlikely anything can be done to halt, or even slow down, the relentless trend.

"We believe the past is larger now than it's ever been before," said College of William and Mary professor Timothy Gibbon, lead author of the report, observing that whole generations of people have already become a part of history, and that if nothing changes, an untold number more can expect the same fate. "Many things that are in the past today were, during our parents' and grandparents' time, still in the present—or even the future. Based on precise measurements of its size, we believe the past has subsumed every single person and event that has ever existed."

"It's shocking to contemplate, but in the relatively short stretch since 1984, when I first began tracking its growth, the past has expanded by more than 30 years," he added.

The report predicted this disturbing pattern will only continue, with one occurrence after another becoming part of a "colossal" historical record that, by all indications, appears intent on seizing absolutely everything without any discrimination. To date, nothing, no matter how significant, has been able to escape the past, which historians say has taken hold of episodes as momentous as the invention of the printing press, the execution of Louis XVI, numerous ice ages, the westward expansion of the United States, and the year 1995, among billions of others.

"This massive, unrestricted accrual of time is quickly becoming unmanageable—it's growing bigger and bigger even now as I speak," said Gibbon, who confirmed the past grew by more than six months in the time it took to research and write the new report. "Presidential administrations, extinct species, ancient empires—all have been claimed by a relentless past. There was some speculation that World War II would end history, but it didn't."

"Neither did the moon landing, the signing of the Magna Carta, the formation of Pangaea, the extinction of the dinosaurs, the fall of the Ming dynasty, the breaking apart of Pangaea, or the discovery of the Higgs boson," he continued. "Indeed, these events have only served to make the past even larger."

The report went on to state that concerns over the expanding past were outweighed only by fears about the future, which is assumed to become vanishingly small with each passing moment.

Long Walk to Forever by Kurt Vonnegut, Jr.	**My Notes**
1 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. 2 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. 3 His name was Newt. Her name was Catharine. In the early afternoon, Newt knocked on Catharine's front door. 4 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.	What details does the author use to create a tranquil mood in paragraph 1?
5 "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. 6 "A walk?" said Catharine. 7 "One foot in front of the other," said Newt, "through leaves, over bridges—" 8 "I had no idea you were in town," she said. 9 "Just this minute got in," he said. 10 "Still in the Army, I see," she said.	What can you infer from the writer's description of Newt in paragraph 5?
11 "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. 12 She gave it to him. "I'm getting married, Newt," she said. 13 "I know," he said. "Let's go for a walk." 14 "I'm awfully busy, Newt," she said. "The wedding is only a week away." 15 "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. 16 Catharine turned rosy, thinking about rosy brides. 17 "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." 18 "You know his name?" said Catharine. 19 "Mother wrote," he said. "From Pittsburgh?" 20 "Yes," she said. "You'd like him." 21 "Maybe, " he said. 22 "Can—can you come to the wedding, Newt?" she said. 23 "That I doubt," he said.	What details does the author use to characterize Newt in paragraph 11? What can you infer about Newt from these details?

24 "Your furlough isn't for long enough?" she said. 25 "Furlough?" said Newt. He was studying a two-page ad for flat silver. "I'm not on furlough," he said. 26 "Oh?" she said. 27 "I'm what they call A.W.O.L.," said Newt. 28 "Oh, Newt! You're not!" she said. 29 "Sure I am," he said, still looking at the magazine. 30 "Why, Newt?" she said. 31 "I had to find out what your silver pattern is," he said. He read names of silver patterns from the magazine. "Albermarle? Heather?" he said. "Legend? Rambler Rose?" He looked up, smiled. "I plan to give you and your husband a spoon," he said. 32 "Newt, Newt—tell me really," she said. 33 "I want to go for a walk," he said. 24 She wrung her hands in sisterly anguish. "Oh, Newt—you're fooling me about being A.W.O.L.," she said. 35 Newt imitated a police siren softly, raised his eyebrows. 36 "Where—where from?" she said. 37 "Fort Bragg," he said. 38 "North Carolina?" she said. 39 "That's right," he said. "Near Fayetteville—where Scarlet O'Hara went to school." 40 "How did you get here, Newt?" she said. 41 He raised his thumb, jerked it in a hitchhike gesture. "Two days," he said. 42 "Does your mother know?" she said. 43 "I didn't come to see my mother," he told her. 44 "Who did you come to see?" she said. 45 "You," he said. 46 "Why me?" she said. 47 "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—" 48 They were taking the walk now, were in a woods with a brown-leaf floor. 49 Catharine was angry and rattled, close to tears. "Newt," she said, "this is absolutely crazy." 50 "How so?" said Newt. 51 "What a crazy time to tell me you love me," she said. "You never talked that way before." She stopped walking. 52 "Let's keep walking," he said. 53 "No," she said. "So far, no farther. I shouldn't have come out with you at all," she said. 54 "You did," he said. 55 "To get you out of the house," she said. "If somebody walked in	What is Catharine's reaction when she learns that Newt is A.W.O.L.? (absent without leave) What is ironic in paragraph 31? What details lead to suspect that Newt does not really want to buy Catharine and Henry a spoon? What can you infer from paragraph 43? Why does Newt repeat this phrase from paragraph 7? Why does the writer include extra space here? Do you think Catherine's

and heard you talking to me that way, a week before the wedding—” 56 “What would they think?” he said. 57 “They’d think you were crazy,” she said. 58 "Why?" he said. 59 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 cant 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—”	real reason is just to get him out of the house? Why? What characteristics does Catherine's speech in paragraph 59 reveal about her?
60 "I do." said Newt. 61 “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.”	What conflict does Catharine's speech reveal? How does the writer reveal Catharine's affection for Newt?
62 “Just walk some more,” he said. “Have a nice time.” 63 They started walking again. 64 “How did you expect me to react?” she said. 65 “How would I know what to expect?” he said. “I’ve never done anything like this before.” 66 “Did you think I would throw myself into your arms?” she said. 67 "Maybe," he said. 68 “I’m sorry to disappoint you,” she said. 69 “I’m not disappointed,” he said. “I wasn’t counting on it. This is very nice, just walking.”	
70 Catharine stopped again. “You know what happens next?” she said. 71 "Nope," he said. 72 “We shake hands,” she said. “We shake hands and part friends,” she said. “That’s what happens next.” 73 Newt nodded. “All right,” he said. “Remember me from time to time. Remember how much I loved you.”	How would you describe Newt's approach to pursuing Catherine? What does this reveal about him?
74 Involuntarily, Catharine burst into tears. She turned her back to Newt, looked into the infinite colonnade of the woods. 75 “What does that mean?” said Newt. 76 “Rage!” said Catharine. She clenched her hands. “You have no right—” 77 “I had to find out,” he said. 78 “If I’d loved you,” she said, “I would have let you know before now.” 79 “You would?” he said. 80 "Yes," she said. She faced him, looked up at him, her face quite red. “You would have known,” she said. 81 "How?" he said.	Catherine feels that her tears are caused by rage. What other emotions might be causing her outburst?
82 “You would have seen it,” she said. “Women aren’t very clever at hiding it.” 83 Newt looked closely at Catharine’s face now. To her	What are the context clues for the word "consternation"?

consternation, she realized that what she had said was true, that a woman couldn't hide love. 84 Newt was seeing love now. 85 And he did what he had to do. He kissed her.	Why does the writer include extra space again?
86 "You're hell to get along with!" she said when Newt let her go. 87 "I am?" said Newt. 88 "You shouldn't have done that," she said. 89 "You didn't like it?" he said. 90 "What did you expect," she said—"wild, abandoned passion?" 91 "I keep telling you," he said, "I never know what's going to happen next." 92 "We say good-bye," she said. 93 He frowned slightly. "All right," he said. 94 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." 95 "You too," he said. 96 "Thank you, Newt," she said. 97 "Thirty days," he said. 98 "What?" she said. 99 "Thirty days in the stockade," he said—"that's what one kiss will cost me." 100 "I—I'm sorry," she said, "but I didn't ask you to go A.W.O.L." 101 "I know," he said. 102 "You certainly don't deserve any hero's reward for doing something as foolish as that," she said. 103 "Must be nice to be a hero," said Newt. "Is Henry Stewart Chasens a hero?" 104 "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. 105 "You really love him?" he said. 106 "Certainly I love him!" she said hotly. "I wouldn't marry him if I didn't love him!" 107 "What's good about him?" said Newt. 108 "Honestly!" she cried, stopping again. "Do you have an 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!" 109 "Sorry," said Newt. 110 "Honestly!" said Catharine. 111 Newt kissed her again. He kissed her again because she wanted him to.	What important change does the writer begin to reveal to the reader? What can you infer from the fact that Catharine continues to walk? Describe Catharine's feelings toward Henry. Why the white space?

112 They were now in a large orchard. 113 “How did we get so far from home, Newt?” said Catharine. 114 “One foot in front of the other—through leaves, over bridges,” said Newt. 115 “They add up—the steps,” she said. 116 Bells rang in the tower of the school for the blind nearby. 117 “School for the blind,” said Newt. 118 “School for the blind,” said Catharine. She shook her head in drowsy wonder. “I’ve got to go back now,” she said. 119 “Say good-bye,” said Newt. 120 “Every time I do,” said Catharine, “I seem to get kissed.” 121 Newt sat down on the close-cropped grass under an apple tree. “Sit down,” he said. 122 "No," she said. 123 “I won’t touch you,” he said. 124 "I don't believe you," she said. 125 She sat down under another tree, 20 feet away from him. She closed her eyes. 126 “Dream of Henry Stewart Chasens,” he said. 127 "What?" she said. 128 “Dream of your wonderful husband-to-be,” he said. 129 “All right, I will,” she said. She closed her eyes tighter, caught glimpses of her husband-to-be. 130 Newt yawned. 131 The bees were humming in the trees, and Catharine almost fell asleep. When she opened her eyes she saw that Newt really was asleep. 132 He began to snore softly. 133 Catharine let Newt sleep for an hour, and while he slept she adored him with all her heart. 134 The shadows of the apple tree grew to the east. The bells in the tower of the school for the blind rang again. 135 “Chick-a-dee-dee-dee,” went a chickadee. 136 Somewhere far away an automobile starter nagged and failed, nagged and failed, fell still. 137 Catharine came out from under her tree, knelt by Newt. 138 "Newt?" she said. 139 "H'm?" he said. He opened his eyes. 140 "Late," she said. 141 "Hello, Catharine," he said. 142 "Hello, Newt," she said. 143 "I love you," he said. 144 "I know," she said. 145 "Too late," he said. 146 "Too late," she said. 147 He stood, stretched groaningly. "A very nice walk," he said. 148 "I thought so," she said.	Why does Newt repeat this from paragraph 7 again? Why the repetition of "school for the blind"? Why does Newt tell Catherine to dream of Henry? Why does the writer have Newt yawn in paragraph 130? What are paragraphs 132-137 mostly about? What is the significance of the "starter" in paragraph 136? What is the significance of the short lines beginning with paragraph 138?

149 "Part company here?" he said. 150 "Where will you go?" she said. 151 "Hitch into town, turn myself in," he said. 152 "Good luck," she said. 153 "You, too," he said. "Marry me, Catharine?" 154 "No," she said. 155 He smiled, stared at her hard for a moment then walked away quickly. 156 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. 157 Newt did stop. He did turn. He did call. "Catharine," he said. 158 She ran to him, put her arms around him, could not speak. 	What characteristic of Newt does paragraph 153 reveal? Why does the writer use short sentences in paragraph 157?

As the following story is read aloud, highlight as many of the sensory details as you can. Use a different color for sound, sight, smell, taste and feel. In a well-organized essay analyze how the sensory details help to produce a comic effect.

Mrs. McWilliams and the Lightning Mark Twain

1 Well, sir,— continued Mr. McWilliams, for this was not the beginning of his talk; —the fear of lightning is one of the most distressing infirmities a human being can be afflicted with. It is mostly confined to women; but now and then you find it in a little dog, and sometimes in a man. It is a particularly distressing infirmity, for the reason that it takes the sand out of a person to an extent which no other fear can, and it can`t be *reasoned* with, and neither can it be shamed out of a person. A woman who could face the very devil himself—or a mouse — loses her grip and goes all to pieces in front of a flash of lightning. Her fright is something pitiful to see.

2 Well, as I was telling you, I woke up, with that smothered and unlocatable cry of "Mortimer! Mortimer!" wailing in my ears; and as soon as I could scrape my faculties together I reached over in the dark and then said,—

3 "Evangeline, is that you calling? What is the matter? Where are you?"

4 "Shut up in the boot-closet. You ought to be ashamed to lie there and sleep so, and such an awful storm going on."

5 "Why, how *can* one be ashamed when he is asleep? It is unreasonable; a man can`t be ashamed when he is asleep, Evangeline."

6 "You never try, Mortimer, — you know very well you never try."

7 I caught the sound of muffled sobs.

8 That sound smote dead the sharp speech that was on my lips, and I changed it to—

9 "I`m sorry, dear, — I`m truly sorry. I never meant to act so. Come back and—"

1 0 "MORTIMER!"

11 "Heavens! what is the matter, my love?"

12 "Do you mean to say you are in that bed yet?"

1 3 "Why, of course."

14 "Come out of it instantly. I should think you would take some *little* care of your life, for *my* sake and the children`s, if you will not for your own."

15 "But my love—"

16 "Don`t talk to me, Mortimer. You know there is no place so dangerous as a bed, in such a thunder-storm as this, —all the books say that; yet there you would lie, and deliberately throw away your life, — for goodness knows what, unless for the sake of arguing and arguing, and—"

17 "But, confound it, Evangeline, I`m *not* in the bed, *now*. I`m—"

18 [Sentence interrupted by a sudden glare of lightning, followed by a terrified little scream from Mrs. McWilliams and a tremendous blast of thunder.]

19 "There! You see the result. Oh, Mortimer, how *can* you be so profligate as to swear at such a time as this?"

20 "I *didn`t* swear. And that *wasn`t* a result of it, any way. It would have come, just the same, if I hadn`t said a word; and you know very well, Evangeline, — at least you ought to know, — that when the atmosphere is charged with electricity—"

21 "Oh, yes, now argue it, and argue it, and argue it! — I don`t see how you can act so, when you *know* there is not a lightning-rod on the place, and your poor wife and children are absolutely at the mercy of Providence. What *are* you doing? — lighting a match at such a time as this! Are you stark mad?"

22 "Hang it, woman, where`s the harm? The place is as dark as the inside of an infidel, and—"

23 "Put it out! put it out instantly! Are you determined to sacrifice us all? You *know* there is nothing attracts lightning like a light. [*Fzt! — crash! boom — boloom-boom-boom!*] Oh, just hear it! Now you see what you`ve done!"

24 "No, I *don`t* see what I`ve done. A match may attract lightning, for all I know, but it don`t *cause*

lightning, — I`ll go odds on that. And it didn`t attract it worth a cent this time; for if that shot was leveled at my match, it was blessed poor marksmanship, — about an average of none out of a possible million, I should say. Why, at Dollymount, such marksmanship as that—"
25 "For shame, Mortimer! Here we are standing right in the very presence of death, and yet in so solemn a moment you are capable of using such language as that. If you have no desire to — Mortimer!"
26"Well?"
27 "Did you say your prayers to-night?"
28 "I — I — meant to, but I got to trying to cipher out how much twelve times thirteen is, and—"
2 9 [*Fzt! — boom — berroom — boom! Bumble-umble bang — SMASH!*]
30 "Oh, we are lost, beyond all help! How *could* you neglect such a thing at such a time as this?"
31 "But it *wasn`t* `such a time as this.` There wasn `t a cloud in the sky. How could I know there was going to be all this rumpus and pow-wow about a little slip like that? And I don`t think it`s just fair for you to make so much out of it, any way, seeing it happens so seldom; I haven`t missed before since I brought on that earthquake, four years ago."
32 "MORTIMER! How you talk! Have you forgotten the yellow fever?"
33 "My dear, you are always throwing up the yellow fever to me, and I think it is perfectly unreasonable. You can`t even send a telegraphic message as far as Memphis without relays, so how is a little devotional slip of mine going to carry so far? I`ll *stand* the earthquake, because it was in the neighborhood; but I`ll be hanged if I`m going to be responsible for every blamed—"
34 [*Fzt! — BOOM beroom-boom! boom! — BANG!*]
35 "Oh, dear, dear, dear! I *know* it struck something, Mortimer. We never shall see the light of another day; and if it will do you any good to remember, when we are gone, that your dreadful language — Mortimer!"
36 "WELL! What now?"
37 "Your voice sounds as if — Mortimer, are you actually standing in front of that open fireplace?"
3 8 "That is the very crime I am committing."
39 "Get away from it, this moment. You do seem determined to bring destruction on us all. Don`t you *know* that there is no better conductor for lightning than an open chimney? Now where have you got to?"
40 "I`m here by the window."
40 "Oh, for pity`s sake, have you lost your mind? Clear out from there, this moment. The very children in arms know it is fatal to stand near a window in a thunder-storm. Dear, dear, I know I shall never see the light of another day. Mortimer?"
42 "Yes?"
43 "What is that rustling?"
4 4 "It`s me."
45 "What are you doing?"
46 "Trying to find the upper end of my pantaloons."
47 "Quick! throw those things away! I do believe you would deliberately put on those clothes at such a time as this; yet you know perfectly well that *all* authorities agree that woolen stuffs attract lightning. Oh, dear, dear, it isn`t sufficient that one`s life must be in peril from natural causes, but you must do everything you can possibly think of to augment the danger. Oh, *don`t* sing! What can you be thinking of?"
48 "Now where`s the harm in it?"
49 "Mortimer, if I have told you once, I have told you a hundred times, that singing causes vibrations in the atmosphere which interrupt the flow of the electric fluid, and — What on *earth* are you opening

that door for?"
50 "Goodness gracious, woman, is there is any harm in *that*?"
51 "*Harm*? There`s *death* in it. Anybody that has given this subject any attention knows that to create a draught is to invite the lightning. You haven`t half shut it; shut it *tight*, — and do hurry, or we are all destroyed. Oh, it is an awful thing to be shut up with a lunatic at such a time as this. Mortimer, what are you doing?"
52 "Nothing. Just turning on the water. This room is smothering hot and close. I want to bathe my face and hands."
53 "You have certainly parted with the remnant of your mind! Where lightning strikes any other substance once, it strikes water fifty times. Do turn it off. Oh, dear, I am sure that nothing in this world can save us. It does seem to me that — Mortimer, what was that?"
54 "It was a da — it was a picture. Knocked it down."
55 "Then you are close to the wall! I never heard of such imprudence! Don`t you *know* that there`s no better conductor for lightning than a wall? Come away from there! And you came as near as anything to swearing, too. Oh, how can you be so desperately wicked, and your family in such peril? Mortimer, did you order a feather bed, as I asked you to do?"
56 "No. Forgot it."
57 "Forgot it! It may cost you your life. If you had a feather bed, now, and could spread it in the middle of the room and lie on it, you would be perfectly safe. Come in here, — come quick, before you have a chance to commit any more frantic indiscretions."
58 I tried, but the little closet would not hold us both with the door *shut*, unless we could be content to smother. I gasped awhile, then forced my way out. My wife called out,—
59 "Mortimer, something *must* be done for your preservation. Give me that German book that is on the end of the mantel-piece, and a candle; but don`t light it; give me a match; I will light it in here. That book has some directions in it."
60 I got the book, — at cost of a vase and some other brittle things; and the madam shut herself up with her candle. I had a moment`s peace; then she called out,—
61 "Mortimer, what was that?"
6 2 "Nothing but the cat."
63 "The cat! Oh, destruction! Catch her, and shut her up in the wash-stand. Do be quick, love; cats are *full* of electricity. I just know my hair will turn white with this night`s awful perils."
64 I heard the muffled sobbings again. But for that, I should not have moved hand or foot in such a wild enterprise in the dark.
65 However, I went at my task, — over chairs, and against all sorts of obstructions, all of them hard ones, too, and most of them with sharp edges, — and at last I got kitty cooped up in the commode, at an expense of over four hundred dollars in broken furniture and shins. Then these muffled words came from the closet:—
66 "It says the safest thing is to stand on a chair in the middle of the room, Mortimer; and the legs of the chair must be insulated, with non-conductors. That is, you must set the legs of the chair in glass tumblers. [*Fzt! — boom — bang! — smash!*] Oh, hear that! Do hurry, Mortimer, before you are struck."
67 I managed to find and secure the tumblers. I got the last four, — broke all the rest. I insulated the chair legs, and called for further instructions.
68 "Mortimer, it says, `Während eines Gewitters entferne man Metalle, wie z. B., Ringe, Uhren, Schlüssel, etc., von sich und halte sich auch nicht an solchen Stellen auf, wo viele Metalle bei einander liegen, oder mit andern Körpern verbunden sind, wie an Herden, Oefen, Eisengittern u. dgl.` What does that mean, Mortimer? Does it mean that you must keep metals *about* you, or keep them *away* from you?

69 "Well, I hardly know. It appears to be a little mixed. All German advice is more or less mixed. However, I think that that sentence is mostly in the dative case, with a little genitive and accusative sifted in, here and there, for luck; so I reckon it means that you must keep some metals *about* you."
70 "Yes, that must be it. It stands to reason that it is. They are in the nature of lightning-rods, you know. Put on your fireman`s helmet, Mortimer; that is mostly metal."
71 I got it and put it on, — a very heavy and clumsy and uncomfortable thing on a hot night in a close room. Even my night-dress seemed to be more clothing than I strictly needed.
72 "Mortimer, I think your middle ought to be protected. Won`t you buckle on your militia sabre, please?"
7 3 I complied.
74 "Now, Mortimer, you ought to have some way to protect your feet. Do please put on your spurs."
7 5 I did it, — in silence, — and kept my temper as well as I could.
76 "Mortimer, it says, ` Das Gewitter läuten ist sehr gefährlich, well die Glocke selbst, sowie der durch das Läuten veranlasste Luftzug und die Höhe des Thurmes den Blitz anziehen könnten.` Mortimer, does that mean that it is dangerous not to ring the church bells during a thunder-storm?"
77 "Yes, it seems to mean that, — if that is the past participle of the nominative case singular, and I reckon it is. Yes, I think it means that on account of the height of the church tower and the absence of *Luftzug* it would be very dangerous (*sehr gefährlich*) not to ring the bells in time of a storm; and moreover, don`t you see, the very wording—"
78 "Never mind that, Mortimer; don`t waste the precious time in talk. Get the large dinner-bell; it is right there in the hall. Quick, Mortimer dear; we are almost safe. Oh, dear, I do believe we are going to be saved, at last!"
79 Our little summer establishment stands on top of a high range of hills, overlooking a valley. Several farm-houses are in our neighborhood, — the nearest some three or four hundred yards away.
80 When I, mounted on the chair, had been clanging that dreadful bell a matter of seven or eight minutes, our shutters were suddenly torn open from without, and a brilliant bull`s-eye lantern was thrust in at the window, followed by a hoarse inquiry:—
81"What in the nation is the matter here?"
82 The window was full of men`s heads, and the heads were full of eyes that stared wildly at my night-dress and my warlike accoutrements.
83 I dropped the bell, skipped down from the chair in confusion, and said,—
84 "There is nothing the matter, friends, — only a little discomfort on account of the thunder-storm. I was trying to keep off the lightning."
85 "Thunder-storm? Lightning? Why, Mr. McWilliams, have you lost your mind? It is a beautiful starlight night; there has been no storm."
86 I looked out, and I was so astonished I could hardly speak for a while. Then I said,—
87 "I do not understand this. We distinctly saw the glow of the flashes through the curtains and shutters, and heard the thunder."
88 One after another of those people lay down on the ground to laugh, — and two of them died. One of the survivors remarked,—
89 "Pity you didn`t think to open your blinds and look over to the top of the high hill yonder. What you heard was cannon; what you saw was the flash. You see, the telegraph brought some news, just at midnight: Garfield`s nominated, — and that`s what`s the matter!"
90 Yes, Mr. Twain, as I was saying in the beginning (said Mr. McWilliams), the rules for preserving people against lightning are so excellent and so innumerable that the most incomprehensible thing in the world to me is how anybody ever manages to get struck.
91 So saying, he gathered up his satchel and umbrella, and departed; for the train had reached his town.

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.

Kurt Vonnegut "Of course we're all tired. We spend the entire day reasoning in a universe that was not meant to be reasonable."

In the following story how does Vonnegut reveal the absurdity of life? In a well-organized essay discuss how the author uses literary techniques to provide a social commentary.

"Tom Edison's Shaggy Dog" by Kurt Vonnegut

1 Two old men sat on a park bench one morning in the sunshine of Tampa, Florida, —one trying doggedly 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.
2 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— which is 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.
3 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.
4 "Yes," said Bullard, rounding out the first hour of his lecture, "made and lost five fortunes in my time."
5 "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.
6 "Oh? Already told you that, did I?" said Bullard. 7 7 "Twice."
7 "Two in real estate, one in scrap iron, and one in oil and one in trucking." 9 "So you said."
8 "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."
9 "No, I suppose not," said the stranger. "Pardon me, but do you suppose you could move your dog somewhere else? He keeps—"
10 "Him?" said Bullard, heartily. "Friendliest dog in the world. Don't need to be afraid of him." 1 3 "I'm not afraid of him. It's just that he drives me crazy, sniffing at my ankles."
11 "Plastic," said Bullard, chuckling.
1 2 "What?"
13 "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."
14 "You could tie the dog to that tree over there," said the stranger.
15 "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?"
16 "His nose is wet," said the stranger, and he pulled his ankles away, but the dog humped forward in patient pursuit. "Stop it, boy!"
17 "His wet nose shows he's healthy," said Bullard. " 'Go plastic, young man!' That's what Greeley'd say. 'Go atom young man!' "
18 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.

19 "Scat!" said the stranger.
20 "'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—"
21 "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."

22 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.
23 "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."
24 "Would the dog go away if I bought him a humidor?" said the stranger. 2 8 "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."
25 "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."
26 "Edison?" said Bullard. "Thomas Edison, the inventor?"
27 "If you want to call him that, go ahead," said the stranger.
28 "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."
29 "If you want to think he invented the light bulb, go ahead. No harm in it." The stranger resumed his reading.
30 "Say, what is this?" said Bullard, suspiciously. "You pulling my leg? What's this about an intelligence analyzer? I never heard of that."
31 "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."
32 Bullard was entranced. "Uh, this intelligence analyzer," he said, "it analyzed intelligence, did it?"
33 "It was an electric butter churn," said the stranger.
3 4 "Seriously now," Bullard coaxed.
35 "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?"
36 "My, word as a gentleman," Bullard assured him.
37 "I don't suppose I could find a stronger guarantee than that, could I?" said the stranger, judiciously.
38 "There is no stronger guarantee," said Bullard, proudly. "Cross my heart and hope to die!"
3 9 "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.
40 "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.

41 "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."

42 "Is that so?" said Bullard, flattered.

43 "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."

44 "Bet he was sore," said Bullard, delighted.

45 "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.

46 "'Boy,' said Edison, "it's always darkest before the dawn. I want you to remember that.' 5 1 " 'Yes, sir,' I said.

47 "'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.' "

48 "I don't believe it!" said Bullard.

49 "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."

50 “Whadja do?" said Bullard, eagerly.

51 "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!"

52 "The dog busted it," said Bullard.

53 "'Mr. Edison, sir,' I said, 'what's the red mark mean?'

54 "'My boy,' said Edison, 'it means that the instrument is broken, because that red mark is me.' "

5 5 "I'll say it was broken," said Bullard.

56 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."

57"How?" said Bullard suspiciously.

58 "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."
59 "No!" said Bullard.
60"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.
61 "'So!' said Edison to Sparky. 'Man's best friend, huh? Dumb animal, huh?'
62 "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.
63 "'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.'
64 "'Mr. Edison,' I said, 'do you mean to tell me that dogs are smarter than people?' 7 0 "'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!'
6 5 "'Look, Mr. Edison,' said Sparky, 'why not--' "
6 6 "Hold on!" roared Bullard.
67 "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.'"
68 "Hogwash!" said Bullard, his face purple.
69 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."
70 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.

What does Twain reveal about human nature in the following contrasting stories? In a well-developed essay analyze how the author uses literary techniques to reveal aspects of human nature.

The Story Of The Bad Little Boy - Mark Twain
Once there was a bad little boy whose name was Jim--though, if you will notice, you will find that bad little boys are nearly always called James in your Sunday-school books. It was strange, but still it was true, that this one was called Jim.

He didn't have any sick mother, either--a sick mother who was pious and had the consumption, and would be glad to lie down in the grave and be at rest but for the strong love she bore her boy, and the anxiety she felt that the world might be harsh and cold toward him when she was gone. Most bad boys in the Sunday books are named James, and have sick mothers, who teach them to say, "Now, I lay me down," etc., and sing them to sleep with sweet, plaintive voices, and then kiss them good night, and kneel down by the bedside and weep. But it was different with this fellow. He was named Jim, and there wasn't anything the matter with his mother --no consumption, nor anything of that kind. She was rather stout than otherwise, and she was not pious; moreover, she was not anxious on Jim's account. She said if he were to break his neck it wouldn't be much loss. She always spanked Jim to sleep, and she never kissed him good night; on the contrary, she boxed his ears when she was ready to leave him.

Once this little bad boy stole the key of the pantry, and slipped in there and helped himself to some jam, and filled up the vessel with tar, so that his mother would never know the difference; but all at once a terrible feeling didn't come over him, and something didn't seem to whisper to him, "Is it right to disobey my mother? Isn't it sinful to do this? Where do bad little boys go who gobble up their good kind mother's jam?" and then he didn't kneel down all alone and promise never to be wicked any more, and rise up with a light, happy heart, and go and tell his mother all about it, and beg her forgiveness, and be blessed by her with tears of pride and thankfulness in her eyes. No; that is the way with all other bad boys in the books; but it happened otherwise with this Jim, strangely enough. He ate that jam, and said it was bully, in his sinful, vulgar way; and he put in the tar, and said that was bully also, and laughed, and observed "that the old woman would get up and snort" when she found it out; and when she did find it out, he denied knowing anything about it, and she whipped him severely, and he did the crying himself. Everything about this boy was curious--everything turned out differently with him from the way it does to the bad Jameses in the books.

Once he climbed up in Farmer Acorn's apple tree to steal apples, and the limb didn't break, and he didn't fall and break his arm, and get torn by the farmer's great dog, and then languish on a sickbed for weeks, and repent and become good. Oh, no; he stole as many apples as he wanted and came down all right; and he was all ready for the dog, too, and knocked him endways with a brick when he came to tear him. It was very strange --nothing like it ever happened in those mild little books with marbled backs, and with pictures in them of men with swallow-tailed coats and bell-crowned hats, and pantaloons that are short in the legs, and women with the

waists of their dresses under their arms, and no hoops on. Nothing like it in any of the Sunday-school books.

Once he stole the teacher's penknife, and, when he was afraid it would be found out and he would get whipped, he slipped it into George Wilson's cap poor Widow Wilson's son, the moral boy, the good little boy of the village, who always obeyed his mother, and never told an untruth, and was fond of his lessons, and infatuated with Sunday-school. And when the knife dropped from the cap, and poor George hung his head and blushed, as if in conscious guilt, and the grieved teacher charged the theft upon him, and was just in the very act of bringing the switch down upon his trembling shoulders, a white-haired, improbable justice of the peace did not suddenly appear in their midst, and strike an attitude and say, "Spare this noble boy--there stands the cowering culprit! I was passing the school door at recess, and, unseen myself, I saw the theft committed!" And then Jim didn't get whaled, and the venerable justice didn't read the tearful school a homily, and take George by the hand and say such boy deserved to be exalted, and then tell him come and make his home with him, and sweep out the office, and make fires, and run errands, and chop wood, and study law, and help his wife do household labors, and have all the balance of the time to play and get forty cents a month, and be happy. No it would have happened that way in the books, but didn't happen that way to Jim. No meddling old clam of a justice dropped in to make trouble, and so the model boy George got thrashed, and Jim was glad of it because, you know, Jim hated moral boys. Jim said he was "down on them milksops." Such was the coarse language of this bad, neglected boy.

But the strangest thing that ever happened to Jim was the time he went boating on Sunday, and didn't get drowned, and that other time that he got caught out in the storm when he was fishing on Sunday and didn't get struck by lightning. Why, you might look, and look, all through the Sunday-school books from now till next Christmas, and you would never come across anything like this. Oh, no; you would find that all the bad boys who go boating on Sunday invariably get drowned; and all the bad boys who get caught out in storms when they are fishing on Sunday infallibly get struck by lightning. Boats with bad boys in them always upset on Sunday, and it always storms when bad boys go fishing on the Sabbath. How this Jim ever escaped is a mystery to me.

This Jim bore a charmed life--that must have been the way of it. Nothing could hurt him. He even gave the elephant in the menagerie a plug of tobacco, and the elephant didn't knock the top of his head off with his trunk. He browsed around the cupboard after essence-of peppermint, and didn't make a mistake and drink aqua fortis. He stole his father's gun and went hunting on the Sabbath, and didn't shoot three or four of his fingers off. He struck his little sister on the temple with his fist when he was angry, and she didn't linger in pain through long summer days, and die with sweet words of forgiveness upon her lips that redoubled the anguish of his breaking heart. No; she got over it. He ran off and went to sea at last, and didn't come back and find himself sad and alone in the world, his loved ones sleeping in the quiet churchyard, and the vine-embowered home of his boyhood tumbled down and gone to decay. Ah, no; he came home as drunk as a piper, and got into the station-house the first thing.

And he grew up and married, and raised a large family, and brained them all with an ax one night, and got wealthy by all manner of cheating and rascality; and now he is the infernalest wickedest scoundrel in his native village, and is universally respected, and belongs to the legislature.

So you see there never was a bad James in the Sunday-school books that had such a streak of luck as this sinful Jim with the charmed life.

The Story Of The Good Little Boy - *Mark Twain*
Once there was a good little boy by the name of Jacob Blivens. He always obeyed his parents, no matter how absurd and unreasonable their demands were; and he always learned his book, and never was late at Sabbath- school. He would not play hookey, even when his sober judgment told him it was the most profitable thing he could do. None of the other boys could ever make that boy out, he acted so strangely. He wouldn't lie, no matter how convenient it was. He just said it was wrong to lie, and that was sufficient for him. And he was so honest that he was simply ridiculous. The curious ways that that Jacob had, surpassed everything. He wouldn't play marbles on Sunday, he wouldn't rob birds' nests, he wouldn't give hot pennies to organ-grinders' monkeys; he didn't seem to take any interest in any kind of rational amusement. So the other boys used to try to reason it out and come to an understanding of him, but they couldn't arrive at any satisfactory conclusion. As I said before, they could only figure out a sort of vague idea that he was "afflicted," and so they took him under their protection, and never allowed any harm to come to him.

This good little boy read all the Sunday-school books; they were his greatest delight. This was the whole secret of it. He believed in the gold little boys they put in the Sunday-school book; he had every confidence in them. He longed to come across one of them alive once; but he never did. They all died before his time, maybe. Whenever he read about a particularly good one he turned over quickly to the end to see what became of him, because he wanted to travel thousands of miles and gaze on him; but it wasn't any use; that good little boy always died in the last chapter, and there was a picture of the funeral, with all his relations and the Sunday-school children standing around the grave in pantaloons that were too short, and bonnets that were too large, and everybody crying into handkerchiefs that had as much as a yard and a half of stuff in them. He was always headed off in this way. He never could see one of those good little boys on account of his always dying in the last chapter.

Jacob had a noble ambition to be put in a Sunday school book. He wanted to be put in, with pictures representing him gloriously declining to lie to his mother, and her weeping for joy about it; and pictures representing him standing on the doorstep giving a penny to a poor beggar-woman with six children, and telling her to spend it freely, but not to be extravagant, because extravagance is a sin; and pictures of him magnanimously refusing to tell on the bad boy who always lay in wait for him around the corner as he came from school, and welted him so over the head with a lath, and then chased him home, saying, "Hi! hi!" as he proceeded. That was the ambition of young Jacob Blivens. He wished to be put in a Sunday-school book. It made him feel a lithe uncomfortable sometimes when he reflected that the good little boys always

died. He loved to live, you know, and this was the most unpleasant feature about being a Sunday-school-boo boy. He knew it was not healthy to be good. He knew it was more fatal than consumption to be so supernaturally good as the boys in the books were he knew that none of them had ever been able to stand it long, and it pained him to think that if they put him in a book he wouldn't ever see it, or even if they did get the book out before he died it wouldn't be popular without any picture of his funeral in the back part of it. It couldn't be much of a Sunday-school book that couldn't tell about the advice he gave to the community when he was dying. So at last, of course, he had to make up his mind to do the best he could under the circumstances--to live right, and hang on as long as he could and have his dying speech all ready when his time came.

But somehow nothing ever went right with the good little boy; nothing ever turned out with him the way it turned out with the good little boys in the books. They always had a good time, and the bad boys had the broken legs; but in his case there was a screw loose somewhere, and it all happened just the other way. When he found Jim Blake stealing apples, and went under the tree to read to him about the bad little boy who fell out of a neighbor's apple tree and broke his arm, Jim fell out of the tree, too, but he fell on him and broke his arm, and Jim wasn't hurt at all. Jacob couldn't understand that. There wasn't anything in the books like it.

And once, when some bad boys pushed a blind man over in the mud, and Jacob ran to help him up and receive his blessing, the blind man did not give him any blessing at all, but whacked him over the head with his stick and said he would like to catch him shoving him again, and then pretending to help him up. This was not in accordance with any of the books. Jacob looked them all over to see.

One thing that Jacob wanted to do was to find a lame dog that hadn't any place to stay, and was hungry and persecuted, and bring him home and pet him and have that dog's imperishable gratitude. And at last he found one and was happy; and he brought him home and fed him, but when he was going to pet him the dog flew at him and tore all the clothes off him except those that were in front, and made a spectacle of him that was astonishing. He examined authorities, but he could not understand the matter. It was of the same breed of dogs that was in the books, but it acted very differently. Whatever this boy did he got into trouble. The very things the boys in the books got rewarded for turned out to be about the most unprofitable things he could invest in.

Once, when he was on his way to Sunday-school, he saw some bad boys starting off pleasuring in a sailboat. He was filled with consternation, because he knew from his reading that boys who went sailing on Sunday invariably got drowned. So he ran out on a raft to warn them, but a log turned with him and slid him into the river. A man got him out pretty soon, and the doctor pumped the water out of him, and gave him a fresh start with his bellows, but he caught cold and lay sick abed nine weeks. But the most unaccountable thing about it was that the bad boys in the boat had a good time all day, and then reached home alive and well in the most surprising manner. Jacob Blivens said there was nothing like these things in the books. He was perfectly dumfounded.

When he got well he was a little discouraged, but he resolved to keep on trying anyhow. He knew that so far his experiences wouldn't do to go in a book, but he hadn't yet reached the allotted term of life for good little boys, and he hoped to be able to make a record yet if he could hold on till his time was fully up. If everything else failed he had his dying speech to fall back on.

He examined his authorities, and found that it was now time for him to go to sea as a cabin-boy. He called on a ship-captain and made his application, and when the captain asked for his recommendations he proudly drew out a tract and pointed to the word, "To Jacob Blivens, from his affectionate teacher." But the captain was a coarse, vulgar man, and he said, "Oh, that be blowed! that wasn't any proof that he knew how to wash dishes or handle a slush-bucket, and he guessed he didn't want him." This was altogether the most extraordinary thing that ever happened to Jacob in all his life. A compliment from a teacher, on a tract, had never failed to move the tenderest emotions of ship-captains, and open the way to all offices of honor and profit in their gift it never had in any book that ever he had read. He could hardly believe his senses.

This boy always had a hard time of it. Nothing ever came out according to the authorities with him. At last, one day, when he was around hunting up bad little boys to admonish, he found a lot of them in the old iron-foundry fixing up a little joke on fourteen or fifteen dogs, which they had tied together in long procession, and were going to ornament with empty nitroglycerin cans made fast to their tails. Jacob's heart was touched. He sat down on one of those cans (for he never minded grease when duty was before him), and he took hold of the foremost dog by the collar, and turned his reproving eye upon wicked Tom Jones. But just at that moment Alderman McWelter, full of wrath, stepped in. All the bad boys ran away, but Jacob Blivens rose in conscious innocence and began one of those stately little Sunday-school-book speeches which always commence with "Oh, sir!" in dead opposition to the fact that no boy, good or bad, ever starts a remark with "Oh, sir." But the alderman never waited to hear the rest. He took Jacob Blivens by the ear and turned him around, and hit him a whack in the rear with the flat of his hand; and in an instant that good little boy shot out through the roof and soared away toward the sun with the fragments of those fifteen dogs stringing after him like the tail of a kite. And there wasn't a sign of that alderman or that old iron-foundry left on the face of the earth; and, as for young Jacob Blivens, he never got a chance to make his last dying speech after all his trouble fixing it up, unless he made it to the birds; because, although the bulk of him came down all right in a tree-top in an adjoining county, the rest of him was apportioned around among four townships, and so they had to hold five inquests on him to find out whether he was dead or not, and how it occurred. You never saw a boy scattered so.--[This glycerin catastrophe is borrowed from a floating newspaper item, whose author's name I would give if I knew it.--M. T.]

Thus perished the good little boy who did the best he could, but didn't come out according to the books. Every boy who ever did as he did prospered except him. His case is truly remarkable. It will probably never be accounted for.

"**The Philosophy of Composition**" is an 1846 essay written by Edgar Allan Poe that expounds a theory about how good writers write when they write well: major points of Poe's essay covering the elements he considers most necessary to "effective" literary composition.

1. **Know the ending in advance, before you begin writing.**

"Nothing is more clear," writes Poe, "than that every plot, worth the name, must be elaborated to its *dénouement* before any thing be attempted with the pen." Once writing commences, the author must keep the ending "constantly in view" in order to "give a plot its indispensable air of consequence" and inevitability.

2. **Keep it short—the "single sitting" rule.**

Poe contends that "if any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression." Force the reader to take a break, and "the affairs of the world interfere" and break the spell. This "limit of a single sitting" admits of exceptions, of course. It must—or the novel would be disqualified as literature. Poe cites *Robinson Crusoe* as one example of a work of art "demanding of no unity." But the single sitting rule applies to all poems, and for this reason, he writes, Milton's *Paradise Lost* fails to achieve a sustained effect.

3. **Decide on the desired effect.**

The author must decide in advance "the choice of impression" he or she wishes to leave on the reader. Poe assumes here a tremendous amount about the ability of authors to manipulate readers' emotions. He even has the audacity to claim that the design of the "The Raven" rendered the work "*universally* appreciable." It may be so, but perhaps it does not universally inspire an appreciation of Beauty that "excites the sensitive soul to tears"—Poe's desired effect for the poem.

4. **Choose the tone of the work.**

Poe claims the highest ground for his work, though it is debatable whether he was entirely serious. As "Beauty is the sole legitimate province of the poem" in general, and "The Raven" in particular, "Melancholy is thus the most legitimate of all poetical tones." Whatever tone one chooses, however, the technique Poe employs, and recommends, likely applies. It is that of the "*refrain*"—a repeated "key-note" in word, phrase, or image that sustains the mood. In "The Raven," the word "Nevermore" performs this function, a word Poe chose for its phonetic as much as for its conceptual qualities.

Poe claims that his choice of the Raven to deliver this refrain arose from a desire to reconcile the unthinking "monotony of the exercise" with the reasoning capabilities of a human character. He at first considered putting the word in the beak of a parrot, then settled on a Raven—"the bird of ill omen"—in keeping with the melancholy tone.

5. **Determine the theme and characterization of the work.**

Here Poe makes his claim about "the death of a beautiful woman," and adds, "the lips best suited for such topic are those of a bereaved lover." He chooses these particulars to represent his theme—"the *most* melancholy," Death. Contrary to the methods of many a writer, Poe moves from the abstract to the concrete, choosing characters as mouthpieces of ideas.

6. **Establish the climax.**

In "The Raven," Poe says, he "had now to combine the two ideas, of a lover lamenting his deceased mistress and a Raven continuously repeating the word 'Nevermore.'" In bringing them together, he composed the third-to-last stanza first, allowing it to determine the "rhythm, the metre, and the length and general arrangement" of the remainder of the poem. As in the planning stage, Poe recommends that the writing "have its beginning—at the end."

7. **Determine the setting.**

Though this aspect of any work seems the obvious place to start, Poe holds it to the end, after he has already decided *why* he wants to place certain characters in place, saying certain things. Only when he has clarified his purpose and broadly sketched in advance how he intends to acheive it does he decide "to place the lover in his chamber… richly furnished." Arriving at these details last does not mean, however, that they are afterthoughts, but that they are suggested—or inevitably follow from—the work that comes before. In the case of "The Raven," Poe tells us that in order to carry out his literary scheme, "a close *circumscription of space* is absolutely necessary to the effect of insulated incident."

Throughout his analysis, Poe continues to stress—with the high degree of repetition he favors in all of his writing—that he keeps "originality *always* in view." But originality, for Poe, is not "a matter, as some suppose, of impulse or intuition." Instead, he writes, it "demands in its attainment less of invention than negation." In other words, Poe recommends that the writer make full use of familiar conventions and forms, but varying, combining, and adapting them to suit the purpose of the work and make them his or her own.

Though some of Poe's discussion of technique relates specifically to poetry, as his own prose fiction testifies, these steps can equally apply to the art of the short story. And though he insists that depictions of Beauty and Death—or the melancholy beauty of death—mark the highest of literary aims, one could certainly adapt his formula to less obsessively morbid themes as well.

As you read the following story, pay close attention to tone and point of view. Then in a well-organized essay analyze how Poe uses tone and point of view to characterize the narrator.

The Tell-Tale Heart by Edgar Allan Poe	**My Notes**
Art is long and Time is fleeting, And our hearts, though stout and brave, Still, like muffled drums, are beating Funeral marches to the grave. *Longfellow*.	Why has the writer placed this quotation at the beginning? What hint does it give you?
1 True! — nervous — very, very dreadfully nervous I had been, and am; but why *will* you say that I am mad? The disease had sharpened my senses — not destroyed — not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily — how calmly I can tell you the whole story.	Is the narrator reliable? Why or why not? What is the effect of an "unnamed" narrator? What is the effect of alliteration in story? What is the effect of the use of "second person" in the story?
2 It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! — yes, it was this! One of his eyes resembled that of a vulture — a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so, by degrees — very gradually — I made up my mind to take the life of the old man, and thus rid myself of the eye forever.	What is the effect of the short sentences beginning with "Object there was none."? Why the lack of visual clarity?
3 Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded — with what caution — with what foresight — with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it — oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly — very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! — would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously — oh, so cautiously — cautiously (for the hinges creaked) — I undid it	What is the meaning of "fancy" as used here? What is the effect of the positive terms "caution" and "foresight"? Use of anaphora? Why is "I was never kinder to the old man than during the whole week before I killed him." ironic? What is the effect of the irony? What is the effect of repetition in the story? What is the effect of the intrusion into the man's bedroom?

just so much that a single thin ray fell upon the vulture eye.	
4 And this I did for seven long nights — every night just at midnight — but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.	What is the effect of the time delay in the story?
5 Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never, before that night, had I *felt* the extent of my own powers — of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back — but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.	Why the comparison of the speaker's movements to the minute hand of a watch? What is the effect of the emphasis on "black" and "darkness"?
6 I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out — "Who's there?"	
7 I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed, listening; — just as I have done, night after night, hearkening to the death-watches in the wall.	"Death-watches"—a small beetle with larvae that bore into dead wood. The adult makes a sound like a watch ticking—a portent of death.
8 Presently I heard a slight groan, and I knew that it was the groan of mortal terror. It was not a groan of pain, or of grief — oh, no! — it was the low, stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever	What is the effect of the narrator's mixed feelings about the old man?

since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself — "It is nothing but the wind in the chimney — it is only a mouse crossing the floor," or "it is merely a cricket which has made a single chirp." Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. *All in vain;* because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel — although he neither saw nor heard me — to *feel* the presence of my head within the room.	Use of anaphora again. Why the repetition of "all in vain"? What is the effect of the use of personification?
9 When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little — a very, very little crevice in the lantern. So I opened it — you cannot imagine how stealthily, stealthily — until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell upon the vulture eye.	What is the effect of the use of simile?
10 It was open — wide, wide open — and I grew furious as I gazed upon it. I saw it with perfect distinctness — all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.	Why the concentration on just the eye?
11 And now — have I not told you that what you mistake for madness is but over acuteness of the senses? — now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew *that* sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.	Another simile—what is its effect?
12 But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror *must* have been extreme! It grew louder, I say, louder every moment! — do you mark me well? I have told you that I am nervous: — so I am. And now, at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I	Again, what is the effect of the delay and the repetition in this paragraph?

refrained and stood still. But the beating grew louder, *louder!* I thought the heart must burst! And now a new anxiety seized me — the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once — once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then sat upon the bed and smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble *me* no more.	
13 If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye — not even *his* — could have detected anything wrong. There was nothing to wash out — no stain of any kind — no blood-spot whatever. I had been too wary for that. A tub had caught all — ha! ha!	Why does the narrator seem concerned if we think him/her mad? What does the narrator's concealment of the crime reveal about his/her mental state? Effect of anaphora?
14 When I had made an end of these labors, it was four o'clock — still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, — for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.	What is the effect of the use of the phrase "light heart"?
15 I smiled, — for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search — search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues; while I myself, in the wild	Why is the narrator so confident? What is the effect of his confidence?

audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.	
16 The officers were satisfied. My *manner* had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: — it continued and became more distinct: I talked more freely, to get rid of the feeling; but it continued and gained definiteness — until, at length, I found that the noise was *not* within my ears.	How does the writer begin to show the change in the narrator?
17 No doubt I now grew *very* pale; — but I talked more fluently, and with a heightened voice. Yet the sound increased — and what could I do? It was *a low, dull, quick sound — much such a sound as a watch makes when enveloped in cotton*. I gasped for breath — and yet the officers heard it not. I talked more quickly — more vehemently; — but the noise steadily increased. I arose, and argued about trifles, in a high key and with violent gesticulations; — but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro, with heavy strides, as if excited to fury by the observations of the men; — but the noise steadily increased. Oh God! what *could* I do? I foamed — I raved — I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder — louder — *louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! — no, no! They heard! — they suspected! — they *knew!* — they were making a mockery of my horror! — this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! — and now — again! — hark! louder! louder! louder! *louder!* —	Why the use of the watch sound again? Effect of the use of anaphora? And again here?
18 "Villains!" I shrieked, "dissemble no more! I admit the deed! — tear up the planks! — here, here! — it is the beating of his hideous heart!"	

"The Tell-Tale Heart" by Edgar Allan Poe

Name_____

Character Motivation: Calculated Killer or Mentally Insane?

Date_____ **Period**_____

Directions: As you read the "The Tell-Tale Heart," write down specific details/lines from the text that show the narrator's motivation for killing the old man, then telling on himself. Then, check the appropriate box that corresponds with his motivation and how it is shown.

Details from Text	Paragraph #	Calculated Killer		Mentally Insane	
		Actions	Word Choice	Actions	Word Choice

Details from Text	Paragraph #	Calculated Killer		Mentally Insane	
		Actions	Word Choice	Actions	Word Choice

Murder He Wrote - How People Die in Poe's Stories - The Police Crime Scene

Murders in the Rue Morgue (1841)
Madamoiselle L-Espanaye—Stuffed, feet first, up a chimney by an orang-utan (entombment, simian involvement)

Madame L'Espanaye—Head sliced off by monkey wielding razor (sliced, simian involvement)

Hop-Frog (1849)
The King—Dressed in ape costume, winched upon a chain and burnt alive (fire, simian involvement)

The Fall of the House of Usher (1839)
Madeline Usher—Collapsed of exhaustion after clawing her way out of family tomb where she had been walled up alive. (entombment)

The Cask of Amontillado (1846)
Fortunato—Chained to alcove in wine cellar and walled up alive (entombment)

The Black Cat (1843)
Narrator's Wife—Head split open by axe and body walled up in cellar (entombment, chopped)

How to Write a Blackwood Article (1838)
Signora Psyche Zenobia—Head sliced off by the minute hand of a clock suspended over her neck (clock, sliced)

The Tell Tale Heart (1843)
Old Man—Crushed by bed, chopped up, placed under floorboards (entombment, chopped)

Arthur Gordon Pym (1838)
Parker—Killed by shipmates, then head, arms, and entrails thrown into the sea, before remainder of body eaten by crew (chopped, cannibalism)

The Facts In the Case of M. Valdemar (1845)
M. Valdemar—Instantly rotted away and turned to mush after being kept alive for six months by the force of hypnotism alone (hypnotism)

The Imp of the Perverse (1845)
Old Man—Inhaled fumes from poisoned candle in unventilated room (fire, drinking/drugs/poison)

Web. 7 Mar. 2015. <http://www.theguardian.com/books/graphic/2012/aug/07/edgar-allan-poe-death-graphic>.

Using Edgar Allan Poe's Poetry

2009 In the following speech from Shakespeare's play *Henry VIII*, Cardinal Wolsey considers his sudden downfall from his position as advisor to the king. Spokesmen for the king have just left Wolsey alone on stage. Read the speech carefully. Then write a well-organized essay in which you analyze how Shakespeare uses elements such as allusion, figurative language, and tone to convey Wolsey's complex response to his dismissal from court.

2010 Read carefully the following poem by Marilyn Nelson Waniek. Then write an essay analyzing how Waniek uses literary techniques to develop the complex meanings that the speaker attributes to The Century Quilt. You may wish to consider such elements as structure, imagery, and tone.

2011 The following poem is by the contemporary poet Li-Young Lee. Read the poem carefully. Then write a well-developed essay in which you analyze how the poet conveys the complex relationship of the father and the son through the use of literary devices such as point of view and structure.

2012 In the following poem by Sir Philip Sidney (1554-1586), the speaker addresses the subject of desire. Read the poem carefully. Then write a well-developed essay in which you analyze how poetic devices help to convey the speaker's complex attitude toward desire.

2013 Carefully read the following poem by Mary Oliver. Then write a well-organized essay in which you analyze how Oliver conveys the relationship between the tree and family through the use of figurative language and other poetic techniques.

2014 The following poem is by the sixteenth-century English poet George Gascoigne. Read the poem carefully. Then write an essay in which you analyze how the complex attitude of the speaker is developed through such devices as form, diction, and imagery.

In the following poem by Edgar Allan Poe (1809-1849), the speaker addresses the subject of science. Read the poem carefully. Then write an essay in which you analyze how poetic devices help to convey the speaker's attitude toward science.

Sonnet—To Science

By Edgar Allan Poe

Science! true daughter of Old Time thou art!
  Who alterest all things with thy peering eyes.
Why preyest thou thus upon the poet's heart,
  Vulture, whose wings are dull realities?
How should he love thee? or how deem thee wise,
  Who wouldst not leave him in his wandering
To seek for treasure in the jewelled skies,
  Albeit he soared with an undaunted wing?
Hast thou not dragged Diana from her car,
  And driven the Hamadryad from the wood
To seek a shelter in some happier star?
  Hast thou not torn the Naiad from her flood,
The Elfin from the green grass, and from me
The summer dream beneath the tamarind tree?

"Science! true daughter of Old Time thou art!
Who alterest all things with thy peering eyes.
Why preyest thou thus upon the poet's heart,
Vulture, whose wings are dull realities? "

He calls science, a true daughter of Old Time who changes all things by looking at them with peering eyes and inflicts emotional damage upon the vulnerable poet and a vulture, focused on dull reality.

Here Poe compares science to a "true daughter of Old Time" and a "Vulture." Both comparisons help make a case against science and cast it in a negative light. The reference to time reminds the reader of death and decay, both of which come with time. Without time, after all, there would be no reason to worry about deadlines and responsibilities, and one could devote oneself completely to reverie. The reference to a vulture, similarly, conjures up the connotations of death and decay while completing the image in the previous line of science devouring the heart of the poet.

"How should he love thee? or how deem thee wise?
Who wouldst not leave him in his wandering
To seek for treasure in the jewelled skies,
Albeit he soared with an undaunted wing?"

He questions that why should a poet love Science and the reason why he should think of it as wise when it does not permit him to indulge in imagination, even though he, the poet, perseveres it with undaunted courage.

This image of the poor brave poet with his heart being preyed upon as he is simply trying to enjoy the beauty of the stars presents a victimized character to the reader.

"Hast thou not dragged Diana from her car?"

In Roman mythology, Diana was the hunting goddess, and an emblem of chastity. Car indicates Diana's chariot. Now science has vanquished the hunt, leaving Diana aimless and lost.

"And driven the Hamadryad from the wood
To seek a shelter in some happier star?"

Hamadryad: Greek & Roman Mythology -A wood nymph who lives only as long as the tree, of which she is the spirit, lives. Now with the advent of science, The Hamadryad does not tend to the old forests; but science explains the cycle of photosynthesis.

"Hast thou not torn the Naiad from her flood"

In Greek mythology, the Naiads were a type of nymph who presided over fountains, wells, springs, streams, and brooks. Now instead of the Naiad, nymph of fresh water, being the source of the flood, science can come up with dreary explanations involving weather patterns.

"The Elfin from the green grass, and from me
The summer dream beneath the tamarind tree?"

The term "Elfin" (relating to or suggestive of an elf) is actually an adjective, but Poe uses it here as a noun. Science has brought about the termination of the poet's "summer dream"; readers have no choice but to understand that there are immense differences in the meanings of the words he meticulously chooses.

The wood nymph Hamadryad, the water nymph Naiad, and Diana, goddess of wild animals, all conjure up notions of magic, beauty, and imagination.

Science's crime of destroying these beautiful myths is made all the worse by the poem's harsh language. The vulture has not just nudged the mythical figures out of the picture, but has "dragged Diana from her car" and "torn the Naiad from her flood. Thus through its sonnet structure, metaphor, allusions, diction, and alliteration, "Sonnet: To Science" laments the effects of science on poetry and imagination.

Alliteration plays a role here, as well. While some of the poem's alliteration—the repetition of g's in "green grass" and of t's in "tamarind tree", for example—may serve only to create pleasing aural effects or to unify lines, others provide an aural complement to a violent image. The repetition of p's in "preyest" and "poets" , for instance, suggests the thumping one might expect to hear from a vulture pecking at a carcass, and the repetition of d's in "dragged Diana" mimics the thrashing of a woman being pulled from a carriage against her will.

Question 2 (1994)
(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following two poems are about Helen of Troy. Renowned in the ancient world for her beauty, Helen was the wife of Menelaus, a Greek king. She was carried off to Troy by the Trojan prince Paris, and her abduction was the immediate cause of the Trojan War.

Read the two poems carefully. Considering such elements as speaker, diction, imagery, form, and tone, write a well-organized essay in which you contrast the speakers' views of Helen.

To Helen

Helen, thy beauty is to me
    Like those Nicéan barks of yore,
That gently, o'er a perfumed sea,
    The weary, way-worn wanderer bore
    To his own native shore.

On desperate seas long wont to roam,
    Thy hyacinth hair, thy classic face,
Thy Naiad[1] airs have brought me home
    To the glory that was Greece,
    And the grandeur that was Rome.

Lo! in yon brilliant window-niche
    How statue-like I see thee stand,
The agate lamp within thy hand!
    Ah, Psyche[2], from the regions which
    Are Holy-Land!

— Edgar Allan Poe

[1]In Greek mythology, Naids are water nymphs who live in lakes, rivers, springs, and fountains
[2]The personification of the human soul who married Cupid, the god of love.

Helen

All Greece hates
the still eyes in the white face,
the lustre as of olives
where she stands,
and the white hands.

All Greece reviles
the wan face when she smiles,
hating it deeper still
when it grows wan and white,
remembering past enchantments
and past ills.

Greece sees, unmoved,
God's daughter, born of love,
the beauty of cool feet
and slenderest knees,
could love indeed the maid,
only if she were laid,
white ash amid funereal cypresses.

— H.D.: *Collected Poems, 1912-1944.* Copyright ©1982 by the Estate of Hilda Doolittle. Reprinted by permission of New Directions Publishing Corporation. U.S. and Canadian rights only.

Sample II 9

In these two poems dedicated to the myth of Helen, the authors differ in their views of Helen. Edgar Allan Poe praises and worships the beauty of Helen. H.D. in contrast reviles her for her treachery and is unmoved by her beauty. Both poets use elements such as speaker, diction, imagery, form, and tone to make his point of view.

The first poem by Edgar Allan Poe is written in a lyric style with euphonic rhythm to his words. He uses apostrophe to address Helen as if she is standing on a pedestal before him when he says, "Helen, thy beauty is to me ..." Poe also employs similes such as "like to those Nicean bark ... bore to his own native land" to praise her for being the catalyst of the Trojan destiny. The poem is also in end rhyme and masculine rhyme to add to the harmonious flow of the words. The tone is praising and clearly worshipful as seen by the use "thy" & the descriptions of Helen as "thy hyacinth hair, thy classic face." Alliteration such as "weary, way-worn wanderer" adds to the flow of the words and emphasizes the weariness of men searching for their destiny. The descriptions of Rome are of exhausted men coming "home" to the "grandeur that was Rome." In the last stanza, especially Poe introduces exclamations and repetitions of consonant and vowel sounds to praise Helen for her beauty and her role in the founding of great Rome.

However, in the next poem by H.D. the point of view is from the Greek perspective. Helen here is portrayed as a traitor to her country and not even her superficial beauty can enchant them anymore. Helen is described as "white" and words such as "ash" and "funereal cypresses" provoke and image of death — almost as if she has become a spirit to them, no longer corporeal, real, or youthful. It's as is the Greeks have matured and now learn the treachery behind the beauty. The whole poem is in end rhyme also, but the tone is bitter and disgusted. When the author says, "All Greece reviles the wan face when she smiles," it provokes an image of the country practically spitting with hatred and vengeance at the traitor. The repetition of the word "past" from line 10 and in line 11 and the contrast between "enchantments" and "ills" shows the readers how foolish the Greeks think themselves to have been as they look back to the events in the past. Also the way the poem is written, without any indentations and punctuation marks except for commas & a period at the end of each stanza, makes it seem as if Greece is such standing still — tall, stand, unbending, and immovable or penetrable. Each stanza also begins with "Greece", adding to the image of the country rejecting someone they had once openly embraced.

The two poems by Poe and H.D. have different views of Helen. Poe is worshipful and celebratory as he writes from his point of view of Troy and the great future Rome. H.D. writes from the Greek perspective and stands cold and distant from Helen. Each use speaker, tone, diction, imagery, and form to emphasize his point of view. Poe sets Helen on a pedestal, while the Greeks stand immobile and look back to the little Helen and her treachery.

Sample F 9

The first poem by Edgar Allan Poe is a profession of love for Helen's beauty. whereas the second poem is a statement of the hate caused by Helen's beauty.

The Poe passage, written in the first person, uses very careful diction to exalt Helen's beauty. Adjectives like "gently ... perfumed" describing the sea to which Helen is compared, communicate a quality of serenity and calmness inherent in her beauty, as does the alliteration of "weary, way-worn wanderer."

The imagery of the narrator "long wont to roam [on desperate seas]" gives the reader a sense of isolation and loss, until Helen's beauty "brought me home" to comfort and luxury and familiarity. The description of Helen's beauty is also present in images like "hyacinth hair," "classic face" and "Naiad airs," which recall "the grandeur that was Rome," and "the glory that was Greece." For the speaker, Helen is a source of comfort and glory and majesty.

The poem is written in iambic tetrameter, for the most part, and divided into five line stanzas with a gradually constant rhyming pattern. The stability and order of such a literal arrangement provides the perfect atmosphere in which to pay homage to Helen's beauty.

The tone is one of infatuation and romance, particularly noticeable in the comparison of Helen to "Psyche, from the regions which / are Holy-Land."

In the second poem, this time written in the third person, the speaker's diction is very ironic. He, too, describes Helen's beauty with phrases such as "beauty of cool feet," "slenderest knees," and "the white face." But they are used to a different end. These professions of beauty serve to remind the Greek people of "past ills," and they consequently hate Helen.

The images of beauty are used for the same ironic effect. her face growing "wan and white," causes the Greeks to hate her face "deeper still." The fact that she is "God's daughter, born of love," increases Greece's loathing. The final, very unsettling image of Helen as "white ash among funereal cypresses," does not leave much ambiguity for the reader. It is clear that, according to the author, Greece would like to see Helen dead.

The poem is written with inconsistent meter, inconsistent stanza length (one is five lines, one is six lines and the last is seven lines) and inconsistent rhyming pattern. Furthermore, the rhymes are not quite perfect rhymes; "still-ills," "unmoved-love," and "feet-knees." All of these qualities make the reader feel disconcerted and not quite at ease. This is the atmosphere in which the author can convincingly insult Helen and her beauty.

The speaker's tone is ironic, sarcastic, and harshly bitter. His point is that Helen's beauty is the reason

Greece was ravaged by war and suffering. Therefore, the Greeks have cause to hate her, not love her.

Sample PP 9

The heroine status of Helen of Troy has been debated throughout mythic history. The two poems about Helen reveal two completely conflicting views of her. While Poe establishes Helen as a beautiful heroine to be admired and longed for, H.D. shows the hate and enmity for Helen's deceit. The completely different styles of the two poems both emphasize the contrasting views and also contribute to each persona's opinion of Helen. [The style of the poems reflect the content and contribute to the poems' themes.] They different stylistic elements and figurative language in each poem stress the differing interpretations of Helen of Troy.

Poe's style and structure contributes to the persona's romantic notions of Helen of Troy. The diction is lofty and archaic setting an atmosphere of mythic and classical Romans and chivalry. The poem has a rather strict form and adheres to poetic conventionalism. The rhyme scheme varies per stanza but the rhyme contributes to an ode-like romantic tone. The poem is rhythmic and the meter is basically iambic tetrameter, but it is broken to emphasize Helen's beauty & uniqueness. The form of the poem and convention establishes the poem as a romantic appeal to Helen (in the form of an apostrophe from her lover. The poem also follows the convention of a dramatic monologue, for the speaker is definitively not the poet and the persona speaks to Helen who isn't there.

H.D.'s style and structure by contrast emphasizes her persona's completely different perception of Helen. Her diction is plain yet educated. There is rhyme but the rhyme scheme changes, and she also creates slant rhyme emphasizing the distaste for Helen. The slant rhyme and innovative form (undercut) undermine notions of Helen's purity because the poem itself is not pure. The rhyme is also enjambed which emphasizes key words such as "hates" and allows the poem to flow more cohesively. The innovation in rhyme and form signify that the poem's style equals the content. H.D.'s style is more modern as are the persona's notions of Helen. Another aspect of modernism in the poem is the myth as an arbitrary means of ordering art, and here H.D. actually uses the myth of Helen, not just the myth of human behavior to order her art and to contribute to her theme.

Poe's figurative language contributes to the persona's overall tone and to the theme of Helen's grace and beauty. Poe alludes throughout the poem to past history and myth stressing the ancient, classical beauty of Helen. He uses female metaphors throughout such as the sea to stress Helen's femininity. The persona speaks of his love for Helen by comparing himself to a wanderer away from his shore or away from Helen. Poe is invariably alluding to Home, for Odysseus is known by the epithet "way-wanderer." Helen could either be Odysseus' wife whom he longs to return to, or she could be the sirens, dangerously calling to Odysseus and threatening his death. Hence the speaker's desire is so strong for Helen it almost overcomes him . As the persona roams like a sailor on the sea he thinks of Helen's fair face. He claims that she brought Greece's glory and Roe's grandeur. Through her beauty Helen is both powerful and majestical. Then in the last stanza Helen holds a lamp, perhaps the torch of victory. The light symbolizes the persona's love for Helen, which becomes something holy and sacred through: "Holy-Land." This land is where the persona comes home to find Helen's love and beauty, as similarly the soldiers came home from the war.

In contrast, H.D.'s innovative figurative language emphasizes the persona's antipathy for Helen. She begins with a general statement that all of Greece despises Helen. Her metaphor of Helen's "lustre" to olives is interesting. "Olives" evokes a classical, mythical image, yet Helen wouldn't want to be shining like an olive. H.D. continues the poem with other awry images and puns, stressing the persona's distaste. H.D. achieves modernish detachment of the narrator through her generalities. Greece "reviles" Helen for her past evils and deceits on the people of Greece. Greece, itself, is personified through metaphors, and, therefore, the persona stresses the broad scope of hatred for Helen. "Greece sees" is a pun on sees. for Greece not only realizes her deceit, but her deceits are based on the sea. Interestingly, Helen is God's daughter,: yet Greece is unmoved [?] by any spirituality unless she is dead. "Laid" is another pun, but all Greece desires is not Helen's beauty but her death.

The intellectual complexity of each poem contrasts sharply. Poe's irony is achieved through a dramatic monologue or an apostrophe, and through his rich language revealing an insatiable yet futile love for Helen. He also stresses a nostalgic yearning for the past & an unattainable ideal (Helen). H.D.'s intellectual complexity is achieved through the paradoxes

Printed below is the opening to *The Fall of the House of Usher*. Read the opening carefully. Then write an essay in which you show how the author uses literary devices to achieve his purpose.

Opening to **The Fall of the House of Usher** by Edgar Allan Poe	**My Notes**
DURING the whole of a *dull*, *dark*, and soundless *day* in the autumn of the year, when the clouds hung *oppressive**ly*** low in the heavens, I had been passing alone, on horseback, through a *singular**ly*** dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the *melancho**ly*** House of Usher. I know not how it was --but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me --upon the mere house, and the simple landscape features of the domain --upon the bleak walls --upon the vacant eye-like windows --upon a few rank sedges --and upon a few white trunks of decayed trees --with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium --the bitter lapse into everyday life --the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart --an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it --I paused to think --what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down --but with a shudder even more thrilling than before --upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows. Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had	Note the words I have underlined. How do they help establish the mood and atmosphere? *What sort of rhythm is established by the alliteration and **rhyming suffixes**?* How does the writer maintain this atmosphere through the remainder of the opening two paragraphs?

elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country --a letter from him --which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness --of a mental disorder which oppressed him --and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said --it the apparent heart that went with his request --which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.	

You're on your own.

I have given you numerous hints about the poem on the right hand side.

Now impress me with your ability to complete a full analysis.

No further help, no internet, no dictionary, no phones, **just you**.

After your analysis, write the introduction to an essay in which you describe the speaker's attitude toward life and death.

The Conqueror Worm by Edgar Allan Poe	**Hints**
Lo! 'tis a gala night Within the lonesome latter years! An angel throng, bewinged, bedight In veils, and drowned in tears, Sit in a theatre, to see A play of hopes and fears, While the orchestra breathes fitfully The music of the spheres.	Time near the end of life bewinged: having wings/bedight: dressed hyperbole life implied metaphor: comparing orchestra to the wind planets and other celestial bodies
Mimes, in the form of God on high, *Mutter* and *mumble* low, And hither and thither fly- *Mere* puppets they, who come and go At bidding of vast formless things That shift the scenery to and fro, Flapping from out their Condor wings Invisible Woe!	mimics: think they are God, but puppets manipulated by dark forces *alliteration* winged demons presenting scenes of temptation - Condor is a large vulture
That motley drama- oh, be sure It shall not be forgot!	much diversity, many colors

With its Phantom chased for evermore, By a crowd that seize it not, Through a circle that ever returneth in To the self-same spot, And much of Madness, and more of Sin, And Horror the soul of the plot.	hopes and dreams unable to catch up with the Phantom recalls Tantalus: water and fruit recede out of reach/and Sisyphus: rolled stone uphill, stone rolled down and he repeated. The "actors" in Poe's drama repeat their journey only to wind up where they started.
But see, *amid the mimic* rout A crawling shape intrude!	noisy, disorderly crowd *alliteration*
A blood-red thing that writhes from out The *scenic solitude*!	deadly desire; hunger
It writhes!- it writhes!- with mortal pangs The mimes become its food,	destructive, annoying, injurious
And seraphs sob at vermin fangs In human gore imbued.	filled or colored with clotting blood
Out- out are the lights- out all! And, over each quivering form,	anaphora metaphor
The curtain, a funeral pall, Comes down with the rush of a storm,	wan and man are an "eye rhyme"
While the angels, all pallid and wan, Uprising, unveiling, affirm That the play is the tragedy, "Man," And its hero the Conqueror Worm.	The final "conqueror"

Through most of *The Premature Burial*, the narrator establishes that premature burials sometimes occur, the narrator explains that the stifling lack of air and fear of death combines with claustrophobia, darkness, and silence to form a terrifying ordeal that does not occur anywhere else on Earth. The narrator cites example after example, and then confirms these observations with a story from his own experience. He has a history of catalepsy, and whenever he has a fit, he lies senseless in a trance where his muscles barely move. The state closely resembles death, but most of the time the onset of the condition is gradual, so that the sufferer's friends are aware of his catalepsy. The narrator's case is textbook, and he generally either slowly goes into a swoon and suddenly recovers or becomes immediately cataleptic and wakes slowly. Otherwise his health is good, although he tends to wake from sleep in a state of confusion. As the reader progresses to the end of the story, the focus changes to an extremely personal one for the narrator.

Below is the ending to *The Premature Burial* by Edgar Allan Poe. Read the passage carefully. Then in a well-organized essay, show how Poe's techniques convey the impact of the experience on the narrator.

……My nerves became thoroughly unstrung, and I fell a prey to perpetual horror. I hesitated to ride, or to walk, or to indulge in any exercise that would carry me from home. In fact, I no longer dared trust myself out of the immediate presence of those who were aware of my proneness to catalepsy, lest, falling into one of my usual fits, I should be buried before my real condition could be ascertained. I doubted the care, the fidelity of my dearest friends. I dreaded that, in some trance of more than customary duration, they might be prevailed upon to regard me as irrecoverable. I even went so far as to fear that, as I occasioned much trouble, they might be glad to consider any very protracted attack as sufficient excuse for getting rid of me altogether. It was in vain they endeavored to reassure me by the most solemn promises. I exacted the most sacred oaths, that under no circumstances they would bury me until decomposition had so materially advanced as to render farther preservation impossible. And, even then, my mortal terrors would listen to no reason -- would accept no consolation. I entered into a series of elaborate precautions. Among other things, I had the family vault so remodelled as to admit of being readily opened from within. The slightest pressure upon a long lever that extended far into the tomb would cause the iron portal to fly back. There were arrangements also for the free admission of air and light, and convenient receptacles for food and water, within immediate reach of the coffin intended for my reception. This coffin was warmly and softly padded, and was provided with a lid, fashioned upon the principle of the vault-door, with the addition of springs so contrived that the feeblest movement of the body would be sufficient to set it at liberty. Besides all this, there was suspended from the roof of the tomb, a large bell, the rope of which, it was designed, should extend through a hole in the coffin, and so be fastened to one of the hands of the corpse. But, alas? what avails the vigilance against the Destiny of man? Not even these well-contrived securities sufficed to save from the uttermost agonies of living inhumation, a wretch to these agonies foredoomed!

There arrived an epoch -- as often before there had arrived -- in which I found myself emerging from total unconsciousness into the first feeble and indefinite sense of existence. Slowly -- with a tortoise gradation -- approached the faint gray dawn of the psychal day. A torpid uneasiness. An apathetic endurance of dull pain. No care -- no hope -- no effort. Then, after a long interval, a ringing in the ears; then, after a lapse still longer, a prickling or tingling sensation in the extremities; then a seemingly eternal period of pleasurable quiescence, during which the awakening feelings are struggling into thought; then a brief re-sinking into non-entity; then a sudden recovery. At length the slight quivering of an eyelid, and immediately thereupon, an electric shock of a terror, deadly and indefinite, which sends the blood in torrents from the temples to the heart. And now the first positive effort to think. And now

the first endeavor to remember. And now a partial and evanescent success. And now the memory has so far regained its dominion, that, in some measure, I am cognizant of my state. I feel that I am not awaking from ordinary sleep. I recollect that I have been subject to catalepsy. And now, at last, as if by the rush of an ocean, my shuddering spirit is overwhelmed by the one grim Danger -- by the one spectral and ever-prevalent idea.

For some minutes after this fancy possessed me, I remained without motion. And why? I could not summon courage to move. I dared not make the effort which was to satisfy me of my fate -- and yet there was something at my heart which whispered me it was sure. Despair -- such as no other species of wretchedness ever calls into being -- despair alone urged me, after long irresolution, to uplift the heavy lids of my eyes. I uplifted them. It was dark -- all dark. I knew that the fit was over. I knew that the crisis of my disorder had long passed. I knew that I had now fully recovered the use of my visual faculties -- and yet it was dark -- all dark -- the intense and utter raylessness of the Night that endureth for evermore.

I endeavored to shriek-, and my lips and my parched tongue moved convulsively together in the attempt -- but no voice issued from the cavernous lungs, which oppressed as if by the weight of some incumbent mountain, gasped and palpitated, with the heart, at every elaborate and struggling inspiration.

The movement of the jaws, in this effort to cry aloud, showed me that they were bound up, as is usual with the dead. I felt, too, that I lay upon some hard substance, and by something similar my sides were, also, closely compressed. So far, I had not ventured to stir any of my limbs -- but now I violently threw up my arms, which had been lying at length, with the wrists crossed. They struck a solid wooden substance, which extended above my person at an elevation of not more than six inches from my face. I could no longer doubt that I reposed within a coffin at last.

And now, amid all my infinite miseries, came sweetly the cherub Hope -- for I thought of my precautions. I writhed, and made spasmodic exertions to force open the lid: it would not move. I felt my wrists for the bell-rope: it was not to be found. And now the Comforter fled for ever, and a still sterner Despair reigned triumphant; for I could not help perceiving the absence of the paddings which I had so carefully prepared -- and then, too, there came suddenly to my nostrils the strong peculiar odor of moist earth. The conclusion was irresistible. I was not within the vault. I had fallen into a trance while absent from home-while among strangers -- when, or how, I could not remember -- and it was they who had buried me as a dog -- nailed up in some common coffin -- and thrust deep, deep, and for ever, into some ordinary and nameless grave.

As this awful conviction forced itself, thus, into the innermost chambers of my soul, I once again struggled to cry aloud. And in this second endeavor I succeeded. A long, wild, and continuous shriek, or yell of agony, resounded through the realms of the subterranean Night.

"Hillo! hillo, there!" said a gruff voice, in reply.

"What the devil's the matter now!" said a second.

"Get out o' that!" said a third.

"What do you mean by yowling in that ere kind of style, like a cattymount?" said a fourth; and hereupon I was seized and shaken without ceremony, for several minutes, by a junto of very rough-looking individuals. They did not arouse me from my slumber -- for I was wide awake when I screamed -- but they restored me to the full possession of my memory.

This adventure occurred near Richmond, in Virginia. Accompanied by a friend, I had proceeded, upon a gunning expedition, some miles down the banks of the James River. Night approached, and we were overtaken by a storm. The cabin of a small sloop lying at anchor in the stream, and laden with garden mould, afforded us the only available shelter. We made the best of it, and passed the night on board. I slept in one of the only two berths in the vessel -- and the berths of a sloop of sixty or twenty tons need scarcely be described. That which I occupied had no bedding of any kind. Its extreme width was eighteen inches. The distance of its bottom from the deck overhead was precisely the same. I found it a matter of exceeding difficulty to squeeze myself in. Nevertheless, I slept soundly, and the whole of my vision -- for it was no dream, and no nightmare -- arose naturally from the circumstances of my position -- from my ordinary bias of thought -- and from the difficulty, to which I have alluded, of collecting my senses, and especially of regaining my memory, for a long time after awaking from slumber. The men who shook me were the crew of the sloop, and some laborers engaged to unload it. From the load itself came the earthly smell. The bandage about the jaws was a silk handkerchief in which I had bound up my head, in default of my customary nightcap.

The tortures endured, however, were indubitably quite equal for the time, to those of actual sepulture. They were fearfully -- they were inconceivably hideous; but out of Evil proceeded Good; for their very excess wrought in my spirit an inevitable revulsion. My soul acquired tone -- acquired temper. I went abroad. I took vigorous exercise. I breathed the free air of Heaven. I thought upon other subjects than Death. I discarded my medical books. "Buchan" I burned. I read no "Night Thoughts" -- no fustian about churchyards -- no bugaboo tales -- such as this. In short, I became a new man, and lived a man's life. From that memorable night, I dismissed forever my charnel apprehensions, and with them vanished the cataleptic disorder, of which, perhaps, they had been less the consequence than the cause.

There are moments when, even to the sober eye of Reason, the world of our sad Humanity may assume the semblance of a Hell -- but the imagination of man is no Carathis, to explore with impunity its every cavern. Alas! the grim legion of sepulchral terrors cannot be regarded as altogether fanciful -- but, like the Demons in whose company Afrasiab made his voyage down the Oxus, they must sleep, or they will devour us -- they must be suffered to slumber, or we perish.

A Haunted House
by Virginia Woolf (1882-1941)
Word Count: 710

Whatever hour you woke there was a door shutting. From room to room they went, hand in hand, lifting here, opening there, making sure--a ghostly couple.

"Here we left it," she said. And he added, "Oh, but here tool" "It's upstairs," she murmured. "And in the garden," he whispered. "Quietly," they said, "or we shall wake them."

But it wasn't that you woke us. Oh, no. "They're looking for it; they're drawing the curtain," one might say, and so read on a page or two. "Now they've found it,' one would be certain, stopping the pencil on the margin. And then, tired of reading, one might rise and see for oneself, the house all empty, the doors standing open, only the wood pigeons bubbling with content and the hum of the threshing machine sounding from the farm. "What did I come in here for? What did I want to find?" My hands were empty. "Perhaps its upstairs then?" The apples were in the loft. And so down again, the garden still as ever, only the book had slipped into the grass.

But they had found it in the drawing room. Not that one could ever see them. The windowpanes reflected apples, reflected roses; all the leaves were green in the glass. If they moved in the drawing room, the apple only turned its yellow side. Yet, the moment after, if the door was opened, spread about the floor, hung upon the walls, pendant from the ceiling--what? My hands were empty. The shadow of a thrush crossed the carpet; from the deepest wells of silence the wood pigeon drew its bubble of sound. "Safe, safe, safe" the pulse of the house beat softly. "The treasure buried; the room . . ." the pulse stopped short. Oh, was that the buried treasure?

A moment later the light had faded. Out in the garden then? But the trees spun darkness for a wandering beam of sun. So fine, so rare, coolly sunk beneath the surface the beam I sought always burned behind the glass. Death was the glass; death was between us, coming to the woman first, hundreds of years ago, leaving the house, sealing all the windows; the rooms were darkened. He left it, left her, went North, went East, saw the stars turned in the Southern sky; sought the house, found it dropped beneath the Downs. "Safe, safe, safe," the pulse of the house beat gladly. 'The Treasure yours."

The wind roars up the avenue. Trees stoop and bend this way and that. Moonbeams splash and spill wildly in the rain. But the beam of the lamp falls straight from the window. The candle burns stiff and still. Wandering through the house, opening the windows, whispering not to wake us, the ghostly couple seek their joy.

"Here we slept," she says. And he adds, "Kisses without number." "Waking in the morning--" "Silver between the trees--" "Upstairs--" 'In the garden--" "When summer came--" 'In winter snowtime--" "The doors go shutting far in the distance, gently knocking like the pulse of a heart.

Nearer they come, cease at the doorway. The wind falls, the rain slides silver down the glass. Our eyes

darken, we hear no steps beside us; we see no lady spread her ghostly cloak. His hands shield the lantern. "Look," he breathes. "Sound asleep. Love upon their lips."

Stooping, holding their silver lamp above us, long they look and deeply. Long they pause. The wind drives straightly; the flame stoops slightly. Wild beams of moonlight cross both floor and wall, and, meeting, stain the faces bent; the faces pondering; the faces that search the sleepers and seek their hidden joy.

"Safe, safe, safe," the heart of the house beats proudly. "Long years--" he sighs. "Again you found me." "Here," she murmurs, "sleeping; in the garden reading; laughing, rolling apples in the loft. Here we left our treasure--" Stooping, their light lifts the lids upon my eyes. "Safe! safe! safe!" the pulse of the house beats wildly. Waking, I cry "Oh, is this your buried treasure? The light in the heart."

One of These Days
by Gabriel Garcia Marquez (1928-____)
Word Count: 994

Monday dawned warm and rainless. Aurelio Escovar, a dentist without a degree, and a very early riser, opened his office at six. He took some false teeth, still mounted in their plaster mold, out of the glass case and put on the table a fistful of instruments which he arranged in size order, as if they were on display. He wore a collarless striped shirt, closed at the neck with a golden stud, and pants held up by suspenders He was erect and skinny, with a look that rarely corresponded to the situation, the way deaf people have of looking.

When he had things arranged on the table, he pulled the drill toward the dental chair and sat down to polish the false teeth. He seemed not to be thinking about what he was doing, but worked steadily, pumping the drill with his feet, even when he didn't need it.

After eight he stopped for a while to look at the sky through the window, and he saw two pensive buzzards who were drying themselves in the sun on the ridgepole of the house next door. He went on working with the idea that before lunch it would rain again. The shrill voice of his elevenyear-old son interrupted his concentration.

"Papa."

"What?"

"The Mayor wants to know if you'll pull his tooth."

"Tell him I'm not here."

He was polishing a gold tooth. He held it at arm's length, and examined it with his eyes half closed. His son shouted again from the little waiting room.

"He says you are, too, because he can hear you."

The dentist kept examining the tooth. Only when he had put it on the table with the finished work did he say:

"So much the better."

He operated the drill again. He took several pieces of a bridge out of a cardboard box where he kept the things he still had to do and began to polish the gold.

"Papa."

"What?"

He still hadn't changed his expression.

"He says if you don't take out his tooth, he'll shoot you."

Without hurrying, with an extremely tranquil movement, he stopped pedaling the drill, pushed it away from the chair, and pulled the lower drawer of the table all the way out. There was a revolver. "O.K.," he said. "Tell him to come and shoot me."

He rolled the chair over opposite the door, his hand resting on the edge of the drawer. The Mayor appeared at the door. He had shaved the left side of his face, but the other side, swollen and in pain, had a five-day-old beard. The dentist saw many nights of desperation in his dull eyes. He closed the drawer with his fingertips and said softly:

"Sit down."

"Good morning," said the Mayor.

"Morning," said the dentist.

While the instruments were boiling, the Mayor leaned his skull on the headrest of the chair and felt better. His breath was icy. It was a poor office: an old wooden chair, the pedal drill, a glass case with ceramic bottles. Opposite the chair was a window with a shoulder-high cloth curtain. When he felt the dentist approach, the Mayor braced his heels and opened his mouth.

Aurelio Escovar turned his head toward the light. After inspecting the infected tooth, he closed the Mayor's jaw with a cautious pressure of his fingers.

"It has to be without anesthesia," he said.

"Why?"

"Because you have an abscess."

The Mayor looked him in the eye. "All right," he said, and tried to smile. The dentist did not return the smile. He brought the basin of sterilized instruments to the worktable and took them out of the water with a pair of cold tweezers, still without hurrying. Then he pushed the spittoon with the tip of his shoe, and went to wash his hands in the washbasin. He did all this without looking at the Mayor. But the Mayor didn't take his eyes off him.

It was a lower wisdom tooth. The dentist spread his feet and grasped the tooth with the hot forceps. The Mayor seized the arms of the chair, braced his feet with all his strength, and felt an icy void in his kidneys, but didn't make a sound. The dentist moved only his wrist. Without rancor, rather with a bitter tenderness, he said:

"Now you'll pay for our twenty dead men."

The Mayor felt the crunch of bones in his jaw, and his eyes filled with tears. But he didn't breathe until he felt the tooth come out. Then he saw it through his tears. It seemed so foreign to his pain that he failed to understand his torture of the five previous nights.

Bent over the spittoon, sweating, panting, he unbuttoned his tunic and reached for the handkerchief in his pants pocket. The dentist gave him a clean cloth.

"Dry your tears," he said.

The Mayor did. He was trembling. While the dentist washed his hands, he saw the crumbling ceiling and a dusty spider web with spider's eggs and dead insects. The dentist returned, drying his hands. "Go to bed," he said, "and gargle with salt water." The Mayor stood up, said goodbye with a casual military salute, and walked toward the door, stretching his legs, without buttoning up his tunic.

"Send the bill," he said.

"To you or the town?"

The Mayor didn't look at him. He closed the door and said through the screen:

"It's the same damn thing."

THE FOG HORN
by Ray Bradbury

Out there in the cold water, far from land, we waited every night for the coming of the fog, and it came, and we oiled the brass machinery and lit the fog light up in the stone tower.
Feeling like two birds in the grey sky, McDunn and I sent the light touching out, red, then white, then red again, to eye the lonely ships. And if they did not see our light, then there was always our Voice, the great deep cry of our Fog Horn shuddering through the rags of mist to startle the gulls away like decks of scattered cards and make the waves turn high and foam.

"It's a lonely life, but you're used to it now, aren't you?" asked McDunn.

"Yes," I said. You're a good talker, thank the Lord."

"Well, it's your turn on land tomorrow," he said, smiling, "to dance the ladies and drink gin."

"What do you think McDunn, when I leave you out here alone?"

"On the mysteries of the sea." McDunn lit his pipe. It was a quarter past sever of a cold November evening, the heat on, the light switching its tail in two hundred directions, the Fog Horn bumbling the high throat of the tower. There wasn't a town for a hundred miles down the coast, just a road, which came lonely through the dead country to the sea, with few cars on it, a stretch of two miles of cold water out to our rock, and rare few ships.

The mysteries of the sea," said McDunn thoughtfully. "You know, the ocean's the biggest damned snowflake ever? It rolls and swells a thousand shapes and colors, no two alike. Strange. One night, years ago, I was here alone, when all of the fish of the sea surfaced out there. Something made them swim in and lie in the bay, sort of trembling and staring up at the tower light going red, white, red, white across them so I could see their funny eyes. I turned cold. They were like a big peacock's tail, moving out there until midnight. Then, without so much as a sound, they slipped away, the million of them was gone. I kind of think maybe, in some sort of way, they came all those miles to worship, Strange, But think how the tower must look to them, standing seventy feet above the water, the God-light flashing out from it, and the tower declaring itself with a monster voice. They never came back, those fish, but don't you think for a while they thought they were in the Presence?"

I shivered. I looked out at the long grey lawn of the sea stretching away into nothing and nowhere.

"Oh, the sea's full." McDunn puffed his pipe nervously, blinking. He had been nervous all day and hadn't said why. "For all our engines and so-called submarines, it'll be ten thousand centuries before we set foot on the real bottom of the sunken lands, in the fairy kingdoms there, and know *real* terror. Think of it, it's still the year 300,000 Before Christ down under there. While we've paraded around with trumpets, lopping off each other's countries and heads, they have been living beneath the sea twelve miles deep and cold in a time as old as the beard on a comet.

"Yes it's an old world."

"Come on. I got something special I've been saving up to tell you."

We ascended the eighty steps, talking and taking our time. At the top, McDunn switched off the room lights so there'd be no reflection in the plate glass. The great eye of the light was humming, turning easily in its oiled socket. the Fog Horn was blowing steadily, once every fifteen seconds.

"Sounds like an animal, don't it?" McDunn nodded to himself. "A big lonely animal crying in the night. Sitting here on the edge of ten million years calling out to the deeps. I'm here, I'm here, I'm here. And the Deeps do answer, yes, they do. You been here now for three months Johnny, so I better prepare you. About this time of year," he said, studying the murk and fog, "something comes to visit the lighthouse."

"The swarms of fish like you said?'

"No, this is something else. I've put off telling you because you might think I'm daft. But tonight's the latest I can put it off, for if my calendar's marked right from last year, tonight's the night it comes. I won't go into detail, you'll have to see it for yourself. Just sit down there. If you want, tomorrow you can pack your duffel and take the motorboat into land and get your car parked there at the dinghy pier on the cape and drive on back to some little inland town and keep your lights burning nights. I won't question or blame you. It's happened three years now, and this is the only time anyone's been here with me to verify it. You wait and watch."

Half an hour passed with only a few whispers between us. When we grew tired waiting, McDunn began describing some of his ideas to me. He had some theories about the Fog Horn itself.

"One day many years ago a man walked along and stood in the sound of the ocean on a cold sunless shore and said "We need a voice to call across the water, to warn ships; I'll make one. I'll make a voice that is like an empty bed beside you all night long, and like an empty house when you open the door, and like the trees in autumn with no leaves. A sound like the birds flying south, crying, and a sound like November wind and the sea on the hard, cold shore. I'll make a sound that's so alone that no one can miss it, that whoever hears it will weep in their souls, and to all who hear it in the distant towns. I'll make me a sound and an apparatus and they'll call it a Fog Horn and whoever hears it will know the sadness of eternity and the briefness of life.""

The Fog Horn blew.

"I made up that story," said McDunn quietly, "to try to explain why this thing keeps coming back to the lighthouse every year. The fog horn calls, I think, it comes..."

"But-" I said.

"Sssst!" said McDunn. "There!" He nodded out to the Deeps.

Something was swimming towards the lighthouse tower.

It was a cold night, as I said; the high tower was cold, the light coming and going, and the Fog Horn calling and calling through the raveling mist. You couldn't see far and you couldn't see plain, but there was the deep sea moving on it's way about the night earth, flat and quiet, to color of grey mud, and here were the two of us alone in the high tower, and there, far out at first, was a ripple, followed by a wave, a rising, a bubble, a bit of froth/ And then, from the

surface of the cold sea came a head, a large head, dark-colored, with immense eyes, and then a neck And then-not a body-but more neck and more! The head rose a full forty feet above the water on a slender and beautiful neck. Only then did the body, like a little island of black coral and shells and crayfish, drip up from the subterranean. There was a flicker of tail. In all, from head to tip of tail, I estimated the monster at ninety or a hundred feet.

I don't know what I said. I said something.

"Steady, boy, steady," whispered McDunn.

"It's impossible!" I said.

"No, Johnny, *we're* impossible. *It's* like it always was ten million years ago. *It* hasn't changed.. It's *us* and the land that've changed, become impossible. *Us*!"

It swam slowly and with a great majesty out in the icy waters, far away. the fog came and went about it, momentarily erasing its shape. One of the monster eyes caught and held and flashed back our immense light, red, white, red, white, like a disc held high and sending a message in primeval code. It was as silent as the fog through which it swam.

"It's a dinosaur of some sort!" I crouched down, holding to the stair rail.

"Yes, one of the tribe."

"But they died out!"

"No, only hid away in the Deeps, Deep, deep down in the deepest Deeps. Isn't *that* a word now, Johnny, a real word, it says so much: the Deeps. There's all the coldness and darkness and deepness in the world in a word like that."

"What'' we do?"

"Do? We got our job, we can't leave. besides, we're safer here than in any boat trying to get to land. That thing's as big as a destroyer and almost as swift."

"But here, why does it come *here*?"

The next moment I has my answer.

The Fog Horn blew.

And the monster answered.

A cry came across a million years of water and mist. A cry so anguished and alone it shuddered in my head and my body. The monster cried out at the tower. The Fog Horn blew. The monster roared again. The Fog Horn blew. The monster opened its great toothed mouth and the sound that came from it was the sound of the Fog Horn itself. Lonely and vast and far away. The sound of isolation, a viewless sea, a cold night, apartness. That was the sound.

"Now," whispered McDunn, "do you know why it comes

here?" I nodded.

"All year long, Johnny, that poor monster there lying far out, a thousand miles at sea, and twenty miles deep maybe, biding its time, perhaps a million years old, this one creature. Think of it, waiting a million years; could you *wait* that long? Maybe it's the last of its kind. I sort of think that's true. Anyway, here come men on land and build this lighthouse, five years ago. And set up their Fog Horn and sound it and sound it out towards the place where you bury yourself in sleep and sea memories of a world where there were thousands like yourself, but now you're alone, all alone in a world that's not made for you, a world where you have to hide.

"But the sound of the Fog Horn comes and goes, comes and goes, and you stir from the muddy bottom of the Deeps, and your eyes open like the lenses of two-foot cameras and you move, slow, slow, for you have the ocean sea on your shoulders, heavy. But that Fog Horn comes through a thousand miles of water, faint and familiar, and the furnace in your belly stokes up, and you begin to rise, slow, slow. You feed yourself on minnows, on rivers of jellyfish, and you rise slow through the autumn months, through September when the fogs started, through October with more fog and the horn still calling you on, and then, late in November, after pressurizing yourself day by day, a few feet higher every hour, you are near the surface and still alive. You've got to go slow; if you surfaced all at once you'd explode. So it takes you all of three months to surface, and then a number of days to swim through the cold waters to the lighthouse. And there you are, out there, in the night, Johnny, the biggest damned monster in creation. And here's the lighthouse calling to you, with a long neck like your neck sticking way up out of the water, and a body like your body, and most important of all, a voice like your voice. Do you understand now, Johnny, do you understand?"

The Fog Horn blew.

The monster answered.

I saw it all, I knew it all-the million years of waiting alone, for someone to come back who never came back. The million years of isolation at the bottom of the sea, the insanity of time there, while the skies cleared of reptile-birds, the swamps fried on the continental lands, the sloths and sabre-tooths had there day and sank in tar pits, and men ran like white ants upon the hills.

The Fog Horn Blew.

"Last year," said McDunn, "that creature swam round and round, round and round, all night. Not coming to near, puzzled, I'd say. Afraid, maybe. And a bit angry after coming all this way. But the next day, unexpectedly, the fog lifted, the sun came out fresh, the sky was as blue as a painting. And the monster swam off away from the heat and the silence and didn't come back. I suppose it's been brooding on it for a year now, thinking it over from every which way."

The monster was only a hundred yards off now, it and the Fog Horn crying at each other. As the lights hit them, the monster's eyes were fire and ice, fire and ice.

"That's life for you," said McDunn. "Someone always waiting for someone who never comes home. Always someone loving some thing more than that thing loves them. And after a while you want to destroy whatever that thing is, so it can hurt you no more."

The monster was rushing at the lighthouse.

The Fog Horn blew.

"Let's see what happens," said McDunn.

He switched the Fog Horn off.

The ensuing minute of silence was so intense that we could hear our hearts pounding in the glassed area of the tower, could hear the slow greased turn of the light.

The monster stopped and froze. It's great lantern eyes blinked. Its mouth gaped. It gave a sort of rumble, like a volcano. It twitched its head this way and that, as if to seek the sounds now dwindled off in the fog. It peered at the lighthouse. It rumbled again. Then its eyes caught fire. It reared up, threshed the water, and rushed at the tower, its eyes filled with angry torment.

"McDunn!" I cried. "Switch on the horn!"

McDunn fumbled with the switch. But even as he switched it on, the monster was rearing up. I had a glimpse of its gigantic paws, fish skin glittering in webs between the finger-like projections, clawing at the tower. The huge eye on the right side of its anguished head glittered before me like a cauldron into which I might drop, screaming. The tower shook. The Fog Horn cried; the monster cried. It seized the tower and gnashed at the glass, which shattered in upon us.

McDunn seized my arm. "Downstairs!"

The tower rocked, trembled, and started to give. The Fog Horn and the monster roared. We stumbled and half fell down the stairs. "Quick!"

We reached the bottom as the tower buckled down towards us. We ducked under the stairs in the small stone cellar. There were a thousand concussions as the rocks rained down; the Fog Horn stopped abruptly. The monster crashed upon the tower. The tower fell. We knelt together, McDunn and I holding tight, while our world exploded.

Then it was over and there was nothing but darkness and the wash of the sea on the raw stones.

That and the other sound.

"Listen," said McDunn quietly. "Listen."

We waited a moment. And then I began to hear it. First a great vacuumed sucking of air, and then the lament, the bewilderment, the loneliness of the great monster, folded over upon us, above us, so that the sickening reek of its body filled the air, a stone's thickness away from our cellar. The monster gasped and cried. The tower was gone. The light was gone. The thing that had called it across a million years was gone. And the monster was opening its mouth and sending out great sounds. the sounds of a Fog Horn, again and again. And ships far at sea, not finding the light, not seeing anything, but passing and hearing late that night must've thought: There it is, the lonely sound, the Lonesome Bay horn. All's well. We've rounded the cape.

And so it went for the rest of that night.

The sun was hot and yellow the next afternoon when the rescuers came to dig us from our stoned-under cellar.

"It fell apart, is all," said McDunn gravely. "We had a few bad knocks from the waves and it just crumbled." He pinched my arm.

There was nothing to see. The ocean was calm, the sky blue. The only thing was a great algaic stink from the green matter that covered the fallen tower stones and the shore rocks. Flies buzzed about. The ocean washed empty on the shore.

The next year they built a new lighthouse, but by that time I had a job in the little town and a wife and a good small warm house that glowed yellow on autumn nights, the doors locked, the chimney puffing smoke. As for McDunn. he was master of the new lighthouse, built to his own specifications, out of steel-reinforced concrete. "Just in case," he said.

The new lighthouse was ready in November. I drove down alone one evening late and parked my car and looked across the grey waters and listened to the new horn sounding, once, twice, three, four times a minute far out there by itself.

The monster?

It never came back.

"It's gone away," said McDunn. "It's gone back to the Deeps. It's learned you can't love anything too much in this world. It's gone into the deepest Deeps to wait another million years. Ah, the poor thing! Waiting out there, and waiting out there, while man comes and goes on this pitiful little planet. Waiting and waiting.

I sat in my car, listening. I couldn't see the lighthouse or the light standing out in Lonesome Bay. I could only hear the Horn, the Horn, the Horn. It sounded like the monster calling.

I sat there wishing there was something I could say.

The Whirligig of Life by O. Henry (1862-1910) Word Count: 2256

JUSTICE-OF-THE-PEACE Benaja Widdup sat in the door of his office smoking his elder-stem pipe. Halfway to the zenith the Cumberland range rose blue-gray in the afternoon haze. A speckled hen swaggered down the main street of the "settlement," cackling foolishly.

Up the road came a sound of creaking axles, and then a slow cloud of dust, and then a bull-cart bearing Ransie Bilbro and his wife. The cart stopped at the Justice's door, and the two climbed down. Ransie was a narrow six feet of sallow brown skin and yellow hair. The imperturbability of the mountains hung upon him like a suit of armour. The woman was calicoed, angled, snuff-brushed, and weary with unknown desires. Through it all gleamed a faint protest of cheated youth unconscious of its loss.

The Justice of the Peace slipped his feet into his shoes, for the sake of dignity, and moved to let them enter.

"We-all," said the woman, in a voice like the wind blowing through pine boughs, "wants a divo'ce." She looked at Ransie to see if he noted any flaw or ambiguity or evasion or partiality or self-partisanship in her statement of their business.

"A divo'ce," repeated Ransie, with a solemn Dod. "We-all can't git along together nohow. It's lonesome enough fur to live in the mount'ins when a man and a woman keers fur one another. But when she's a-spittin' like a wildcat or a-sullenin' like a hoot-owl in the cabin, a man ain't got no call to live with her."

"When he's a no-'count varmint," said the woman, "without any especial warmth, a-traipsin' along of scalawags and moonshiners and a-layin' on his back pizen 'ith co'n whiskey, and a-pesterin' folks with a pack o' hungry, triflin' houn's to feed!"

"When she keeps a-throwin' skillet lids," came Ransie's antiphony, "and slings b'ilin' water on the best coon-dog in the Cumberlands, and sets herself agin' cookin' a man's victuals, and keeps him awake o' nights accusin' him of a sight of doin's!"

"When he's al'ays a-fightin' the revenues, and gits a hard name in the mount'ins fur a mean man, who's gwine to be able fur to sleep o' nights?"

The Justice of the Peace stirred deliberately to his duties. He placed his one chair and a wooden stool for his petitioners. He opened his book of statutes on the table and scanned the index. Presently he wiped his spectacles and shifted his inkstand.

"The law and the statutes," said he, "air silent on the subjeck of divo'ce as fur as the jurisdiction of this co't air concerned. But, accordin' to equity and the Constitution and the golden rule, it's a bad barg'in that can't run both ways. If a justice of the peace can marry a couple, it's plain that he is bound to be able to divo'ce 'em. This here office will issue a decree of divo'ce and abide by the decision of the Supreme Co't to hold it good."

Ransie Bilbro drew a small tobacco-bag from his trousers pocket. Out of this he shook upon the table a five-dollar note. "Sold a b'arskin and two foxes fur that," he remarked. "It's all the money we got."

"The regular price of a divo'ce in this co't," said the Justice, "air five dollars." He stuffed the bill into the pocket of his homespun vest with a deceptive air of indifference. With much bodily toil and mental travail he wrote the decree upon half a sheet of foolscap, and then copied it upon the other. Ransie Bilbro and his wife listened to his reading of the document that was to give them freedom:

"Know all men by these presents that Ransie Bilbro and his wife, Ariela Bilbro, this day personally appeared before me and promises that hereinafter they will neither love, honour, nor obey each other, neither for better nor worse, being of sound mind and body, and accept summons for divorce according to the peace and dignity of the State. Herein fail not, so help you God. Benaja Widdup, justice of the peace in and for the county of Piedmont, State of Tennessee."

The Justice was about to hand one of the documents to Ransie. The voice of Ariela delayed the transfer. Both men looked at her. Their dull masculinity was confronted by something sudden and unexpected in the woman.

"Judge, don't you give him that air paper yit. 'Tain't all settled, nohow. I got to have my rights first. I got to have my ali-money. 'Tain't no kind of a way to do fur a man to divo'ce his wife 'thout her havin' a cent fur to do with. I'm a-layin' off to be a-goin' up to brother Ed's up on Hogback Mount'in. I'm bound fur to hev a pa'r of shoes and some snuff and things besides. Ef Rance kin affo'd a divo'ce, let him pay me ali-money."

Ransie Bilbro was stricken to dumb perplexity. There had been no previous hint of alimony. Women were always bringing up startling and unlooked-for issues.

Justice Benaja Widdup felt that the point demanded judicial decision. The authorities were also silent on the subject of alimony. But the woman's feet were bare. The trail to Hogback Mountain was steep and flinty.

"Ariela Bilbro," he asked, in official tones, "how much did you 'low would be good and sufficient ali-money in the case befo' the co't."

"I 'lowed," she answered, "fur the shoes and all, to say five dollars. That ain't much fur ali-money, but I reckon that'll git me to up brother Ed's."

"The amount," said the Justice, "air not onreasonable. Ransie Bilbro, you air ordered by the co't to pay the plaintiff the sum of five dollars befo' the decree of divo'ce air issued."

"I hain't no mo' money," breathed Ransie, heavily. "I done paid you all I had."

"Otherwise," said the Justice, looking severely over his spectacles, "you air in contempt of co't."

"I reckon if you gimme till to-morrow," pleaded the husband, "I mout be able to rake or scrape it up somewhars. I never looked for to be a-payin' no alimoney."

"The case air adjourned," said Benaja Widdup, "till to-morrow, when you-all will present yo'selves and obey the order of the co't. Followin' of which the decrees of divo'ce will be delivered." He sat down in the door and began to loosen a shoestring.

"We mout as well go down to Uncle Ziah's," decided Ransie, "and spend the night." He climbed into the cart on one side, and Ariela climbed in on the other. Obeying the flap of his rope, the little red bull slowly came around on a tack, and the cart crawled away in the nimbus arising from its wheels.

Justice-of-the-peace Benaja Widdup smoked his elderstem pipe. Late in the afternoon he got his weekly paper, and read it until the twilight dimmed its lines. Then he lit the tallow candle on his table, and read until the moon rose, marking the time for supper. He lived in the double log cabin on the slope near the girdled poplar. Going home to supper he crossed a little branch darkened by a laurel thicket. The dark figure of a man stepped from the laurels and pointed a rifle at his breast. His hat was pulled down low, and something covered most of his face.

"I want yo' money," said the figure, "'thout any talk. I'm gettin' nervous, and my finger's a-wabblin' on this here trigger."

"I've only got f-f-five dollars," said the Justice, producing it from his vest pocket.

"Roll it up," came the order, "and stick it in the end of this here gun-bar'l."

The bill was crisp and new. Even fingers that were clumsy and trembling found little difficulty in making a spill of it and inserting it (this with less ease) into the muzzle of the rifle.

"Now I reckon you kin be goin' along," said the robber.

The Justice lingered not on his way.

The next day came the little red bull, drawing the cart to the office door. Justice Benaja Widdup had his shoes on, for he was expecting the visit. In his presence Ransie Bilbro handed to his wife a five-dollar bill. The official's eye sharply viewed it. It seemed to curl up as though it had been rolled and inserted into the end of a gun-barrel. But the Justice refrained from comment. It is true that other bills might be inclined to curl. He handed each one a decree of divorce. Each stood awkwardly silent, slowly folding the guarantee of freedom. The woman cast a shy glance full of constraint at Ransie.

"I reckon you'll be goin' back up to the cabin," she said, along 'ith the bull-cart. There's bread in the tin box settin' on the shelf. I put the bacon in the b'ilin'-pot to keep the hounds from gittin' it. Don't forget to wind the clock to-night."

"You air a-goin' to your brother Ed's?" asked Ransie, with fine unconcern.

"I was 'lowin' to get along up thar afore night. I ain't sayin' as they'll pester theyselves any to make me welcome, but I hain't nowhar else fur to go. It's a right smart ways, and I reckon I better be goin'. I'll be a-sayin' good-bye, Ranse - that is, if you keer fur to say so."

"I don't know as anybody's a hound dog," said Ransie, in a martyr's voice, "fur to not want to say good-bye -- 'less you air so anxious to git away that you don't want me to say it."

Ariela was silent. She folded the five-dollar bill and her decree carefully, and placed them in the bosom of her dress. Benaja Widdup watched the money disappear with mournful eyes behind his spectacles.

And then with his next words he achieved rank (as his thoughts ran) with either the great crowd of the world's sympathizers or the little crowd of its great financiers.

"Be kind o' lonesome in the old cabin to-night, Ranse," he said.

Ransie Bilbro stared out at the Cumberlands, clear blue now in the sunlight. He did not look at Ariela.

"I 'low it might be lonesome," he said; "but when folks gits mad and wants a divo'ce, you can't make folks stay."

"There's others wanted a divo'ce," said Ariela, speaking to the wooden stool. "Besides, nobody don't want nobody to stay."

"Nobody never said they didn't."

"Nobody never said they did. I reckon I better start on now to brother Ed's."

"Nobody can't wind that old clock."

"Want me to go back along 'ith you in the cart and wind it fur you, Ranse?"

The mountaineer's countenance was proof against emotion. But he reached out a big hand and enclosed Ariela's thin brown one. Her soul peeped out once through her impassive face, hallowing it.

"Them hounds shan't pester you no more," said Ransie. "I reckon I been mean and low down. You wind that clock, Ariela."

"My heart hit's in that cabin, Ranse," she whispered, "along 'ith you. I ai'nt a-goin' to git mad no more. Le's be startin', Ranse, so's we kin git home by sundown." Justice-of-the-peace Benaja Widdup interposed as they started for the door, forgetting his presence.

"In the name of the State of Tennessee," he said, "I forbid you-all to be a-defyin' of its laws and statutes. This co't is mo' than willin' and full of joy to see the clouds of discord and misunderstandin' rollin' away from two lovin' hearts, but it air the duty of the co't to p'eserve the morals and integrity of the State. The co't reminds you that you air no longer man and wife, but air divo'ced by regular decree, and as such air not entitled to the benefits and 'purtenances of the mattermonal estate."

Ariela caught Ransie's arm. Did those words mean that she must lose him now when they had just learned the lesson of life?

"But the co't air prepared," went on the Justice, "fur to remove the disabilities set up by the decree of

divo'ce. The co't air on hand to perform the solemn ceremony of marri'ge, thus fixin' things up and enablin' the parties in the case to resume the honour'ble and elevatin' state of mattermony which they desires. The fee fur performin' said ceremony will be, in this case, to wit, five dollars."

Aricla caught the gleam of promise in his words. Swiftly her hand went to her bosom. Freely as an alighting dove the bill fluttered to the Justice's table. Her sallow cheek coloured as she stood hand in hand with Ransie and listened to the reuniting words.

Ransie helped her into the cart, and climbed in beside her. The little red bull turned once more, and they set out, hand-clasped, for the mountains.

Justice-of-the-peace Benaja Widdup sat in his door and took off his shoes. Once again he fingered the bill tucked down in his vest pocket. Once again he smoked his elder-stem pipe. Once again the speck-led hen swaggered down the main street of the "settlement," cackling foolishly.

Maud Martha Spares the Mouse

by Gwendolyn Brooks

There. She had it at last. The weeks it had devoted to eluding her, the tricks, the clever hide-and-go-seeks, the routes it had in all sobriety devised, together with the delicious moments it had, undoubtedly, laughed up its sleeve.

It shook its little self, as best it could, in the trap. Its bright black eyes contained no appeal–the little creature seemed to understand that there was no hope of mercy from the eternal enemy, no hope of reprieve or postponement–but a fine small dignity. It waited. It looked at Maud Martha.

She wondered what else it was thinking. Perhaps that there was not enough food in its larder. Perhaps that little Betty, a puny child from the start, would not, now, be getting fed. Perhaps that, now, the family's seasonal housecleaning, for lack of expert direction, would be left undone. It might be regretting that young Bobby's education was now at an end. It might be nursing personal regrets. No more the mysterious shadows of the kitchenette, the uncharted twists, the unguessed halls. Nor more the sweet delights of the chase, the charms of being unsuccessfully hounded, thrown at.

Maud Martha could not bear the little look.

"Go home to your children," she urged. "To you wife or husband." She opened the trap. The mouse vanished.

Suddenly, she was conscious of a new cleanness in her. A wide air walked in her. A life had blundered its way into her power and it had been hers to preserve or destroy. she had not destroyed. In the center of that simple restraint was–creation. She had created a piece of life. It was wonderful.

"Why," she thought, as her height doubled, "why, I'm good! I am *good*."

She ironed her aprons. Her back was straight. Her eyes were mild, and soft with loving kindness.

The Wife's Story

By Ursula LeGuin

He was a good husband, a good father. I don't understand it. I don't believe in it. I don't believe that it happened. I saw it happen but it isn't true. It can't be. He was always gentle. If you'd have seen him playing with the children, anybody who saw him with the children would have known that there wasn't any bad in him, not one mean bone. When I first met him he was still living with his mother, over near Spring Lake, and I used to see them together, the mother and the sons, and think that any young fellow that was that nice with his family must be one worth knowing. Then one time when I was walking in the woods I met him by himself coming back from a hunting trip. He hadn't got any game at all, not so much as a field mouse, but he wasn't cast down about it. He was just larking along enjoying the morning air. That's one of the things I first loved about him. He didn't take things hard, he didn't grouch and whine when things didn't go his way. So we got to talking that day. And I guess things moved right along after that, because pretty soon he was over here pretty near all the time. And my sister said -- see, my parents had moved out the year before and gone south, leaving us the place -- my sister said, kind of teasing but serious, "Well! If he's going to be here every day and half the night, I guess there isn't room for me!" And she moved out -- just down the way. We've always been real close, her and me. That's the sort of thing doesn't ever change. I couldn't ever have got through this bad time without my sis.

Well, so he come to live here. And all I can say is, it was the happy year of my life. He was just purely good to me. A hard worker and never lazy, and so big and fine-looking. Everybody looked up to him, you know, young as he was. Lodge Meeting nights, more and more often they had him to lead the singing. He had such a beautiful voice, and he'd lead off strong, and the others following and joining in, high voices and low. It brings the shivers on me now to think of it, hearing it, nights when I'd stayed home from meeting when the children was babies -- the singing coming up through the trees there, and the moonlight, summer nights, the full moon shining. I'll never hear anything so beautiful. I'll never know a joy like that again.

It was the moon, that's what they say. It's the moon's fault, and the blood. It was in his father's blood. I never knew his father, and now I wonder what become of him. He was from up Whitewater way, and had no kin around here. I always thought he went back there, but now I don't know. There was some talk about him, tales, that come out after what happened to my husband. It's something runs in the blood, they say, and it may never come out, but if it does, it's the change of the moon that does it. Always it happens in the dark of the moon. When everybody's home and asleep. Something comes over the one that's got the curse in his blood, they say, and he gets up because he can't sleep, and goes out into the glaring sun, and goes off all alone -- drawn to find those like him.

And it may be so, because my husband would do that. I'd half rouse and say, "Where you going to?" and he'd say, "Oh, hunting, be back this evening," and it wasn't like him, even his voice was different. But I'd be so sleepy, and not wanting to wake the kids, and he was so good and responsible, it was no call of mine to go asking "Why?" and "Where?" and all like that.

So it happened that way maybe three times or four. He'd come back late, and worn out, and pretty near cross for one so sweet-tempered -- not wanting to talk about it. I figured everybody got to bust out now and then, and nagging never helped anything. But it did begin to worry me. Not so much that he went, but that he come back so tired and strange. Even, he smelled strange. It made my hair stand up on end. I could not endure it and I said, "What is that -- those smells on you? All over you!" And he said, "I don't know," real short, and made like he was sleeping. But he went down when he thought I wasn't noticing, and washed and washed himself. But those smells stayed in his hair, and in our bed, for days.

And then the awful thing. I don't find it easy to tell about this. I want to cry when I have to bring it to my mind. Our youngest, the little one, my baby, she turned from her father. Just overnight. He come in and she got scared-looking, stiff, with her eyes wide, and then she begun to cry and try to hide behind me. She didn't yet talk plain but she was saying over and over, "Make it go away! Make it go away!"

The look in his eyes, just for one moment, when he heard that. That's what I don't want ever to remember. That's what I can't forget. The look in his eyes looking at his own child.

I said to the child, "Shame on you, what's got into you!" –scolding, but keeping her right up close to me at the same time, because I was frightened too. Frightened to shaking.

He looked away then and said something like, "Guess she just waked up dreaming," and passed it off that way. Or tried to. And so did I. And I got real mad with my baby when she kept on acting crazy scared of her own dad. But she couldn't help it and I couldn't change it.

He kept away that whole day. Because he knew, I guess. It was just beginning dark of the moon.

It was hot and close inside, and dark, and we'd all been asleep some while, when something woke me up. He wasn't there beside me. I heard a little stir in the passage, when I listened. So I got up, because I could bear it no longer. I went out into the passage, and it was light there, hard sunlight coming in from the door. And I saw him standing just outside, in the tall grass by the entrance. His head was hanging. Presently he sat down, like he felt weary, and looked down at his feet. I held still, inside, and watched -- I didn't know what for.

And I saw what he saw. I saw the changing. In his feet it was, first. They got long, each foot got longer, stretching out, the toes stretching out and the foot getting long, and fleshy, and white. And no hair on them.

The hair begun to come away all over his body. It was like his hair fried away in the sunlight and was gone. He was white allover then, like a worm's skin. And he turned his face. It was changing while I looked. It got flatter and flatter, the mouth flat and wide, and the teeth grinning flat and dull, and the nose just a knob of flesh with nostril holes, and the ears gone, and the eyes gone blue --blue, with white rims around the blue -- staring at me out of that flat, soft, white face.

He stood up then on two legs.

I saw him, I had to see him, my own dear love, turned into the hateful one.

I couldn't move, but as I crouched there in the passage staring out into the day I was trembling and shaking with a growl that burst out into a crazy, awful howling. A grief howl and a terror howl and a calling howl. And the others heard it, even sleeping, and woke up.

It stared and peered, that thing my husband had turned into, and shoved its face up to the entrance of our house. I was still bound by mortal fear, but behind me the children had waked up, and the baby was whimpering. The mother anger come into me then, and I snarled and crept forward.

The man thing looked around. It had no gun, like the ones from the man places do. But it picked up a heavy fallen tree branch in its long white foot, and shoved the end of that down into our house, at me. I snapped the end of it in my teeth and started to force my way out, because I knew the man would kill our children if it could. But my sister was already coming. I saw her running at the man with her head low and her mane high and her eyes yellow as the winter sun. It turned on her and raised up that branch to hit her. But I come out of the doorway, mad with the mother anger, and the others all were coming answering my call, the whole pack gathering, there in that blind glare and heat of the sun at noon.

The man looked round at us and yelled out loud, and brandished the branch it held. Then it broke and ran, heading for the cleared fields and plowlands, down the mountainside. It ran, on two legs, leaping and weaving, and we followed it.

I was last, because love still bound the anger and the fear in me. I was running when I saw them pull it down. My sister's teeth were in its throat. I got there and it was dead. The others were drawing back from the kill, because of the taste of the blood, and the smell. The younger ones were cowering and some crying, and my sister rubbed her mouth against her forelegs over and over to get rid of the taste. I went up close because I thought if the thing was dead the spell, the curse must be done, and my husband could come back -- alive, or even dead, if I could only see him, my true love, in his true form, beautiful. But only the dead man lay there white and bloody. We drew back and back from it, and turned and ran, back up into the hills, back to the woods of the shadows and the twilight and the blessed dark.

The Fun They Had
Isaac Asimov

Margie even wrote about it that night in her diary. On the page headed May 17, 2157, she wrote, "Today Tommy found a real book!"

It was a very old book. Margie's grandfather once said that when he was a little boy *his* grandfather told him that there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to-on a screen, you know. And then, when they turned back to the page before, it had the same words on it that it had had when they read it the first time.

"Gee," said Tommy, "what a waste. When you're through with the book, you just throw it away, I guess. Our television screen must have had a million books on it and it's good for plenty more. I wouldn't throw *it* away."

"Same with mine," said Margie. She was eleven and hadn't seen as many telebooks as Tommy had. He was thirteen.

She said, "Where did you find it?"

"In my house." He pointed without looking, because he was busy reading. "In the attic."

"What's it about?"

"School."

Margie was scornful. "School? What's there to write about school? I hate school."

Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

He was a round little man with a red face and a whole box of tools with dials and wires. He smiled at Margie and gave her an apple, then took the teacher apart. Margie had hoped he wouldn't know how to put it together again, but he knew how all right, and, after an hour or so, there it was again, large and black and ugly, with a big screen on which all the lessons were shown and the questions were asked. That wasn't so bad. The part Margie hated most was the slot where she had to put homework and test papers. She always had to write them out in a punch code they made her learn when she was six years old, and the mechanical teacher calculated the mark in no time.

The Inspector had smiled after he was finished and patted Margie's head. He said to her mother, "It's not the little girl's fault, Mrs. Jones. I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an average ten- year level. Actually, the over-all pattern of her progress is quite satisfactory." And he patted Margie's head again.

Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

So she said to Tommy, "Why would anyone write about school?"

Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds of years ago." He added loftily, pronouncing the word carefully, *"Centuries* ago."

Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while, then said, "Anyway, they had a teacher."

"Sure they had a teacher, but it wasn't a *regular* teacher. It was a man."

"A man? How could a man be a teacher?"

"Well, he just told the boys and girls things and gave them homework and asked them questions."

"A man isn't smart enough."

"Sure he is. My father knows as much as my teacher."

"He can't. A man can't know as much as a teacher."

"He knows almost as much, I betcha."

Margie wasn't prepared to dispute that. She said, "I wouldn't want a strange man in my house teaching me."

Tommy screamed with laughter. "You don't know much, Margie. The teachers didn't live in the house. They had a special building and all the kids went there."

"And all the kids learned the same thing?"

"Sure, if they were the same age."

"But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently."

"Just the same they didn't do it that way then. If you don't like it, you don't have to read the book."

"I didn't say I didn't like it," Margie said quickly. She wanted to read about those funny schools.

They weren't even half-finished when Margie's mother called, "Margie! School!"

Margie looked up. "Not yet, Mamma."

"Now!" said Mrs. Jones. "And it's probably time for Tommy, too."

Margie said to Tommy, "Can I read the book some more with you after school?"

"Maybe," he said nonchalantly. He walked away whistling, the dusty old book tucked beneath his arm.

Margie went into the schoolroom. It was right next to her bed- room, and the mechanical teacher was on and waiting for her. It was always on at the same time every day except Saturday and Sunday, because her mother said little girls learned better if they learned at regular hours.

The screen was lit up, and it said: "Today's arithmetic lesson is on the addition of proper fractions. Please insert yesterday's homework in the proper slot."

Margie did so with a sigh. She was thinking about the old schools they had when her grandfather's grandfather was a little boy. All the kids from the whole neighborhood came, laughing and shouting in the schoolyard, sitting together in the schoolroom, going home together at the end of the day. They learned the same things, so they could help one another on the homework and talk about it.

And the teachers were people. ...

The mechanical teacher was flashing on the screen: "When we add the fractions ½ and ¼ -"

Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

From Short Stories, edited by Henry I. Christ and Jerome Shostak, Amsco Publishers, New York, 1988.

PRISCILLA AND THE WIMPS

Richard Peck

Listen, there was a time when you couldn't even go to the rest room around this school without a pass. And I'm not talking about those little pink tickets made out by some teacher. I'm talking about a pass that cost anywhere up to a buck, sold by Monk Klutter.

Not that Mighty Monk ever touched money, not in public. The gang he ran, which ran the school for him, was his collection agency. They were Klutter's Kobras, a name spelled out in nailheads on six well-known black plastic windbreakers.

Monk's threads were more . . . subtle. A pile-lined suede battle jacket with lizard-skin flaps over tailored Levis and a pair of ostrich-skin boots, brassed-toed and suitable for kicking people around. One of his Kobras did nothing all day but walk a half step behind Monk, carrying a fitted bag with Monk's gym shoes, a roll of rest-room passes, a cashbox, and a switchblade that Monk gave himself manicures with at lunch over at the Kobras' table.

Speaking of lunch, there were a few cases of advanced malnutrition among the newer kids. The ones who were a little slow in handing over a cut of their lunch money and were therefore barred from the cafeteria. Monk ran a tight ship.

I admit it. I'm five foot five, and when the Kobras slithered by, with or without Monk, I shrank. And I admit this, too: I paid up on a regular basis. And I might add: so would you.

This school was old Monk's Garden of Eden. Unfortunately for him, there was a serpent in it. The reason Monk didn't recognize trouble when it was staring him in the face is that the serpent in the Kobras' Eden was a girl.

Practically every guy in school could show you his scars. Fang marks from Kobras, you might say. And they were all highly visible in the shower room: lumps, lacerations, blue bruises, you name it. But girls usually got off with a warning.

Except there was this one girl named Priscilla Roseberry. Picture a girl named Priscilla Roseberry, and you'll be light years off. Priscilla was, hands down, the largest student in our particular institution of learning. I'm not talking fat. I'm talking big. Even beautiful, in a bionic way. Priscilla wasn't inclined toward organized crime. Otherwise, she could have put together a gang that would turn Klutter's Kobras into garter snakes.

Priscilla was basically a loner except she had one friend. A little guy named Melvin Detweiler. You talk about The Odd Couple. Melvin's one of the smallest guys above midget status ever seen. A really nice guy, but, you know little. They even had lockers next to each other, in the same bank as mine. I don't know what they had going. I'm not saying this was a romance. After all, people deserve their privacy.

Priscilla was sort of above everything, if you'll pardon a pun. And very calm, as only the very big can be. If there was anybody who didn't notice Klutter's Kobras, it was Priscilla.

Until one winter day after school when we were all grabbing our coats out of our lockers. And hurrying, since Klutter's Kobras made sweeps of the halls for after-school shakedowns.

Anyway, up to Melvin's locker swaggers one of the Kobras. Never mind his name. Gang members don't need names. They've got group identity. He reaches down and grabs little Melvin by the neck and slams his head against his locker door. The sound of skull against steel rippled all the way down the locker row, speeding the crowds on their way.

"Okay, let's see your pass," snarls the Kobra.

"A pass for what this time?" Melvin asks, probably still dazed.

"Let's call it a pass for very short people," says the Kobra, "a dwarf tax." He wheezes a little Kobra chuckle at his own wittiness. And already he's reaching for Melvin's wallet with the hand that isn't circling Melvin's windpipe. All this time, of course, Melvin and the Kobra are standing in Priscilla's big shadow.

She's taking her time shoving her books into her locker and pulling on a very large-size coat. Then, quicker than the eye, she brings the side of her enormous hand down in a chop that breaks the Kobra's hold on Melvin's throat. You could hear a pin drop in that hallway. Nobody's ever laid a finger on a Kobra, let alone a hand the size of Priscilla's

Then Priscilla, who hardly every says anything to anybody except to Melvin, says to the Kobra, "Who's your leader, wimp?"

This practically blows the Kobra away. First he's chopped by a girl, and now she's acting like she doesn't know Monk Klutter, the Head Honcho of the World. He's so amazed, he tells her, "Monk Klutter.

"Never heard of him," Priscilla mentions. "Send him to see me." The Kobra just backs away from her like the whole situation is too big for him, which it is.

Pretty soon Monk himself slides up. He jerks his head once, and his Kobras slither off down the hall. He's going to handle this interesting case personally. "Who is it around here doesn't know Monk Klutter?"

He's standing inches from Priscilla, but since he'd have to look up at her, he doesn't. "Never heard of him," says Priscilla.

Monk's not happy with this answer, but by now he's spotted Melvin, who's grown smaller in spite of himself. Monk breaks his own rule by reaching for Melvin with his own hands. "Kid," he says, "you're going to have to educate your girl friend."

His hands never quite make it to Melvin. In a move of pure poetry Priscilla has Monk in a hammerlock. His neck's popping like gunfire, and his head's bowed under the immense weight of her forearm. His suede jacket's peeling back, showing pile.

Priscilla's behind him in another easy motion. And with a single mighty thrust forward, frog -marches Monk into her own locker. It's incredible. His ostrich-skin boots click once in the air. And suddenly he's gone, neatly wedged into the locker, a perfect fit. Priscilla bangs the door shut, twirls the lock, and strolls out of school. Melvin goes with her, of course, trotting along below her shoulder. The last stragglers leave quietly.

Well this is where fate, an even bigger force than Priscilla, steps in. It snows all that night, a blizzard. The whole town ices up. And school closes for a week.

*Peck, Richard. "Priscilla and The Wimps." *Sixteen: Short Stories by Outstanding Writers for Young Adults*. Ed. Donald R. Gallo. New York: Dell Publishing Company, Inc., 1984.

Kiosk Presentations

(also known as "Presenterless" Presentations)

- The purpose is to communicate the essence of a novel, short story, or poem by revealing the impression that it left on you. People will know by looking at your presentation what kind of reading experience they could expect if they read that same piece.

- Most of the message of your presentation is contained in the passages from the literary piece and the images you use. (Each presentation has a minimum number of both passages and images, and that number could change with each assignment.)

- Your presentation should include the following:

    - exact passages—words or phrases or sentences—from the piece that communicate its essence/theme/meaning (minimum for any assignment: 4)
    - images which enhance and expand the meaning of the selected passages (minimum for any assignment: 4)
    - the author's name and the title of the literary piece
    - any "instructions" the audience needs as they look at your presentation; for example, if you want the audience to read one specific passage before reading another, you'll have to provide direction (i.e., arrows or numbers)

- And here are a few other things you need to keep in mind:

    - The ONLY words that can be used on the visual presentation are the direct quotations from the literary piece.
    - The "images" can take any form: drawings, pictures from print sources, shapes cut from colored paper, etc. Use whatever you have available!
    - No matter whether you are doing an individual or group kiosk presentation, do NOT talk to other individuals or groups about your passages and images. Let them look at your presentation and figure out what you are communicating without talking about it. Discussion will come after everyone has had a chance to look at all the visual presentations.

Carl Sandburg - 1

We Must Be Polite
(*Lessons for children on how to behave under peculiar circumstances*)

1

If we meet a gorilla
what shall we do?
Two things we may do
if we so wish to do.

Speak to the gorilla,
very, very respecfully,
“How do you do, sir?”

Or, speak to him with less
distinction of manner,
“Hey, why don't you go back
where you came from?”

2

If an elephant knocks on your door
and asks for something to eat,
there are two thngs to say:
Tell him there are nothing but cold
victuals in the house and he will do
better next door.

Or say: We have nothing but six bushels
of potatoes—will that be enough for
your breakfast, sir?

Carl Sandburg - 2

Arithmetic

Arithmetic is where numbers fly like pigeons in and out of your head.
Arithmetic tell you how many you lose or win if you know how many you had before you lost or won.
Arithmetic is seven eleven all good children go to heaven -- or five six bundle of sticks.
Arithmetic is numbers you squeeze from your head to your hand to your pencil to your paper till you get the answer.
Arithmetic is where the answer is right and everything is nice and you can look out of the window and see the blue sky -- or the answer is wrong and you have to start all over and try again and see how it comes out this time.
If you take a number and double it and double it again and then double it a few more times, the number gets bigger and bigger and goes higher and higher and only arithmetic can tell you what the number is when you decide to quit doubling.
Arithmetic is where you have to multiply -- and you carry the multiplication table in your head and hope you won't lose it.
If you have two animal crackers, one good and one bad, and you eat one and a striped zebra with streaks all over him eats the other, how many animal crackers will you have if somebody offers you five six seven and you say No no no and you say Nay nay nay and you say Nix nix nix?
If you ask your mother for one fried egg for breakfast and she gives you two fried eggs and you eat both of them, who is better in arithmetic, you or your mother?

Carl Sandburg - 3

Jazz Fantasia

Drum on your drums, batter on your banjoes,
Sob on the long cool winding saxophones.
Go to it, O jazzmen.

Sling your knuckles on the bottoms of the happy tin pans,
Let your trombones ooze,
And go hushahusha-hush with the slippery sand-paper.

Moan like an autumn wind high in the lonesome tree-tops,
Moan soft like you wanted somebody terrible,
Cry like a racing car slipping away from a motorcycle cop,
Bang-bang! you jazzmen,
Bang altogether drums, traps, banjoes, horns, tin cans-
Make two people fight on the top of a stairway
And scratch each other's eyes in a clinch tumbling down the stairs.

Can the rough stuff ...
Now a Mississippi steamboat pushes up the night river
With a hoo-hoo-hoo-oo ...
And the green lanterns calling to the high soft stars ...
A red moon rides on the humps of the low river hills ...
Go to it, O jazzmen.

Vachel Lindsey - 1

The Dandelion

O dandelion, rich and haughty,
King of village flowers!
Each day is coronation time,
You have no humble hours.
I like to see you bring a troop
To beat the blue-grass spears,
To scorn the lawn-mower that would be
Like fate's triumphant shears,
Your yellow heads are cut away,
It seems your reign is o'er.
By noon you raise a sea of stars
More golden than before.

Superhero Matching Game

How well do you know your Superheroes?

1	Spiderman		Flies invisible plane, incredibly strong, uses a lasso to detect lies
2	Superman		Possessed ring of power that corrupted the wearer
3	Wonder Woman		Out of the mold
4	The Incredible Hulk		Legendary king of Britain
5	King Arthur		Has x-ray sight and can jump tall buildings
6	Excalibur		Can project optical beams from his eyes to destroy things
7	Beowulf		Can shoot our webs and climb any surface
8	Odysseus		Huge green monster who is enormously strong
9	Cyclops		Demigod of superhuman strength
10	Daredevil		Powerful warrior from Geatland
11	Sampson		Possessed ring of power made from metallic meteor
12	Green Lantern		Legendary Greek king of Ithaca
13	Gilgamesh		Is blind but has amazing senses and special sonar/radar
14	Frodo Baggins		His hair gave him supernatural strength

Create Your Own Superhero http://marvel.com/games/play/31/create_your_own_superhero

Why use Comic Book Superheroes ?

"… all of a sudden it hits me. I conceive of a character like Samson, Hercules, and all the strong men I have ever heard tell of rolled into one. Only more so" - Jerry Siegel, co-creator of Superman. 13

"…do we not all, at one time or another, as the alarm clock rings and we steel ourselves to face another day in the struggle that life can be, regard ourselves—even as we laugh as the assessment—as heroes of our own lives. There are days when simply taking the subway or freeway to work and getting through that day seems like the triumph of Gilgamesh…"

"… A hero is a standard to aspire to as well as to be admired." 14.

"Biblical and mythological heroes are clearly precursors of superheroes. Odysseus, Thor, Moses are individuals of courage, commitment and noble ideals, flawed though they may be as individuals."

"…The realm of superheroes is occupied by individuals with fantastic powers (whether magic or "science" based), as well as people who fight their battles with advance technology… or people who are just plain brave/crazy/lucky." 16

"… there have been heroic myths for as long as there has been human communication and storytelling. From the Bible stories of Samson and Moses,…

Shakespeare's play are certainly a spring from which many a modern yarn has been spun. Hamlet and Lear are certainly inspiration for Marvel Comics' Thor and Odin characters. Falstaff becomes Volstagg in the mythology. And would there be a Dr. Doom—or a Darth Vader, for that matter—without the transcendent villainy of Shakespeare's Richard III?

Gilgamesh's battles against mortality itself, Beowulf's confrontation with Grendel and the monsters all resonate with what would later become the stuff of superhero legends. 37

Joseph's Campbell's *The Hero with a Thousand Faces* relates the Mono-myth of which all heroic fiction is comprise. Christopher Vogler codifies these theses for the modern screenwriter. C. G. Jung write about "the universal hero". These works all tell us why the heroic myth—and specifically, stories of people with superhuman qualities—has reverberated for millennia with humans.

"…Edgar Allan Poe, Jules Verne, and Arthur Conan Doyle could be seen as the progenitors—the

"real writers"—behind the explosion of what would become the pulps." 38

"In the 1920s and 1930s, there was a kind of synergistic back-and-forth between the troika of pulps, movies, and radio. Characters like the Shadow—who starred in an astonishing number of pulp novels (also known as dime novels)—started in rough form in one medium, were modified in another, and then, with those changes intact, would become thus modified in his "original" form" 39

"…we can say that pulps, the comic strips, and the movies of the 1930s were rivers fed by thousands of years of storytelling about heroes. These rivers flowed into the ocean of consciousness that birthed the comic book superhero, an entity that would grow and develop into a concept that, today, is one of the few universal fictional concepts known the world over." 45

Fingeroth, Danny. *Superman on the Couch: What Superheroes Really Tell Us about Ourselves and Our Society*. New York: Continuum, 2004. 13. Print.

”…that confirmation or reaffirmation of our value system which results from our seeing this value system threatened, but ultimately triumphant For at least one of the things that happens when a hero like Batman or Steve Canyon wins out in the end-and not the least important thing-is that we experience at some level the defeat of Evil (as we imagine it) by the Good (as we have learned it). Even though we consciously are aware that such victories do not always occur in reality, there is a part of us which very much wants them to occur. We are of course unwilling to have such victories take place too easily, as the epic poets well realized, for an easy victory not only lacks dramatic force but paradoxically cheapens the value system the victory is to affirm by making it almost irrelevant. 432

The most persistent and unjust criticism leveled at the movies has been that they are sui generis "escapist." But this critical term, the nastiest epithet conceivable within a very narrow-minded aesthetic of truth which sprung up alongside real-ism, absurdly distorts our sense of what art is or should be. It implies that only an art as grim and dour as the realist thought life to be under the aegis of materialism can qualify as serious aesthetic achievement. .... Yet even in the dour-est realistic view truth is a human triumph; through it man transcends suffering and determinism. Nikolai Berdyaev saw this clearly when he argued that all art is a victory over heaviness. It is always escape.' 432-433

… even pop romance is concerned with moral truth-by "incarnating the Good" in its hero figures-is easily shown. The more primitive films, television programs, and comics—those produced mainly for children—explicitly purport to be morality tales: The Lone Ranger is identified as a "champion of justice," for example, and Batman is plainly if infelicitously described as "fighting for righteousness and apprehending the wrong-doer." 433

"…Milton Caniff has said: "The American hero lives in all of us... and if we are not all heroes, we are all hero rid-den. Descendants of a legend, we persist in identifying with it."4 To summarize the argument of this paper, **if today's students can be made conscious of this truth about themselves by having their attention called to their involvement in pop romance, and if, by analyzing the nature and functions of the hero in pop romance and epic poems, they can begin to perceive significant esthetic and intellectual parallels between the popular and the classic, then their heightened awareness of the unity and the relevance of all art will help to make their study of literature easier, more enjoyable, and more pointed**. [bold face not in the original] 434

"…The plot of the first section of Beowulf—the bringing of order to the chaos that is Heorot through the deeds of the stranger-hero, and thus bringing stability and security to a community near collapse—has been utilized so often as to seem formula by now. The Western, of course, employs it over and over again.

"…The final sequence of Beowulf, the hero's fight with the dragon, embodies still another formulaic plot, that of the resident-hero who champions the com-munity in its struggle for self-preserva-tion. This hero may or may not be the titular leader of the community, but he is always the present exemplification of the primitive kingly ideal (Hrothgar's heroism was in the past). "Dodge City," the

archetypal community of the television Western, *Gunsmoke*, has a mayor, but it is the city's marshal, Matt Dillon, who guarantees its stability and security. "Gotham" not only has a mayor, but a police commissioner, a police chief, and squads of officers, but it is Batman who defeats the city's dragons. The ineffectuality of the forces of law and order and of the law itself seems almost a basic assumption both of epics and of pop romance.

The law frequently appears to be too complex or too cumbersome to deal with crises, so the hero, whether he is a real or titular king, becomes a law unto himself. 437

"…The hero's antagonists, on the other hand, are depicted as being unresponsive to the community and the community's values, even if they happen to be residents. The antagonist may represent an alien community or only the community of the self, but the fact that he acts as a law unto himself is not glossed over. The Beowulf-poet stresses this: Grendel is of the exiled race of Cain, he inhabits that no-man's land where the influence of the community ends and what is in effect the jungle begins, and from that dark region he peers at the community and envies its happiness. Though he comes within the pale of the community by gaining control of Heorot, if only during the night, his natural element, his means of doing so puts him beyond the pale. The rules therefore need not apply to him: the only good renegade is a dead renegade.

"… There can be little doubt, among scholars at least, that Milton, Spenser, and the scop of Beowulf believed that their epics were relevant to their times, and in the case of Milton certainly, Spenser probably, and the Anglo-Saxon poet possibly, relevant for all time. While the intentions and assumptions of the creators of pop romance may be less evident, there can be little doubt that a part of the vast popularity their efforts enjoy must be due to the special kinds of relevancy which they have for their audiences. If the present generation of students is to be introduced to Beowulf, The Faerie Queene, and Paradise Lost mainly because of their esthetic and historical importance, that introduction—this paper has argued—-may be facilitated and perhaps even enriched if these students can be brought to recognize that our western values have persisted remarkably down through the ages to even the present time through a variety of literary forms and through diverse media; that on this level alone the great English epics can speak to them and to their condition; and that they can speak in language and in modes to which the popular forms so familiar to them sometimes aspire, but seldom achieve. "449

Rollin, Roger B. "Beowulf to Batman: The Epic Hero and Pop Culture." *College English* Vol. 31.No. 5 (1970): Pp. 431-449. Print.

"…If people gained superpowers (our speculative extrapolation), would anybody dress up and fight on rooftops, devote themselves to the common good, or try to take over the world?

I can't see why they wouldn't.

Here's a core truth I've noticed about the Real World: people are as outlandish as they can afford to be. No, not everyone. Not even most people, most of the time. But did you watch the Super Bowl halftime show? Seen *Croc Files*? Made a casual study of rapper aliases and street gang names? Noticed the proliferation of volunteer fire departments and neighborhood watch groups?

… Because the core question, "what could possibly make them think that it was worthwhile to risk their own lives to save others," can be spun and flipped in a number of important ways. From *Why do firemen do what they do?* to *Why don't the rest of us do what they do?* to *Why* shouldn't *the rest of us do what they do?* and even *How dare we* not *do what they do?* Superheroes become a way of addressing these questions. If science fiction is the literature of ideas, the superhero story is the literature of ethics. Or say, rather, *it should be*. As "literature" need not mean "sober-sided drudgery," I would even say the formulation holds for kids' superhero tales.

Fantasy provides external analogs of internal conflicts, and the subtype of fantasy about superheroes is a way of externalizing questions of duty, community, and self. How should the powerful

behave? (Most Americans are, in global-historical terms, “the powerful” in one aspect or another.) These questions are salient whether you wear tights or not. They apply to you. Because most of us, certainly most of us in the developed world, have more power, wealth, or wherewithal than *somebody*.

… The core question of the superhero story might be phrased as *What do we owe other people?* One problem is that superhero stories have typically answered the question before they’ve barely asked it: “With great power must come great responsibility!” Spider-Man’s Uncle Ben tells us. The best work from Marvel and DC comprises often excellent reworkings of concepts from twenty to sixty years old. But someone will have to give them to us sooner or later, in one or another medium. Because the superhero story has power, and you know what comes with power.

Henley, Jim. "Gaudy Night: Superhero Stories and Our Own." *Americas Future Foundation*. Web. 18 Mar. 2015. <https://americasfuture.org/gaudy-night-superhero-stories-and-our-own/>.

We've been telling monster stories (Scylla and Charybdis) science-fiction stories (the Tower of Babel), superhero stories (the Epic of Gilgamesh), horror stories (Oedipus Rex), and apocalypse stories (the Book of Revelation) for a long, long time. Maybe the appearance of modern myths in mainstream publishing is not so new--in a sense, it's a return to form. Cronin insists that this is good for literature, and that the best mythic archetypes will continue to appeal to new generations of storytellers. In his view, they're just too good to leave alone.

http://www.theatlantic.com/entertainment/archive/2011/10/how-zombies-and-superheroesconquered-highbrow-fiction/246847/

Recently emerging as a genre "worth" studying in school, comics can act as a springboard for genre study as well as tap higher-order thinking skills. Versaci (2001) points out that "[A]side from engagement, comic books also help to develop much needed analytical and critical thinking skills. A common goal, regardless of the level we teach, is to help students read beyond the page in order to ask and answer deeper questions that the given work suggests about art, life, and the intersection of the two. Comic books facilitate this . . ." (64)

Versaci, Rocco. "How Comic Books Can Change the Way Our Students See Literature: One Teacher's Perspective." *English Journal* 91.2 (November 2001): 61-67.

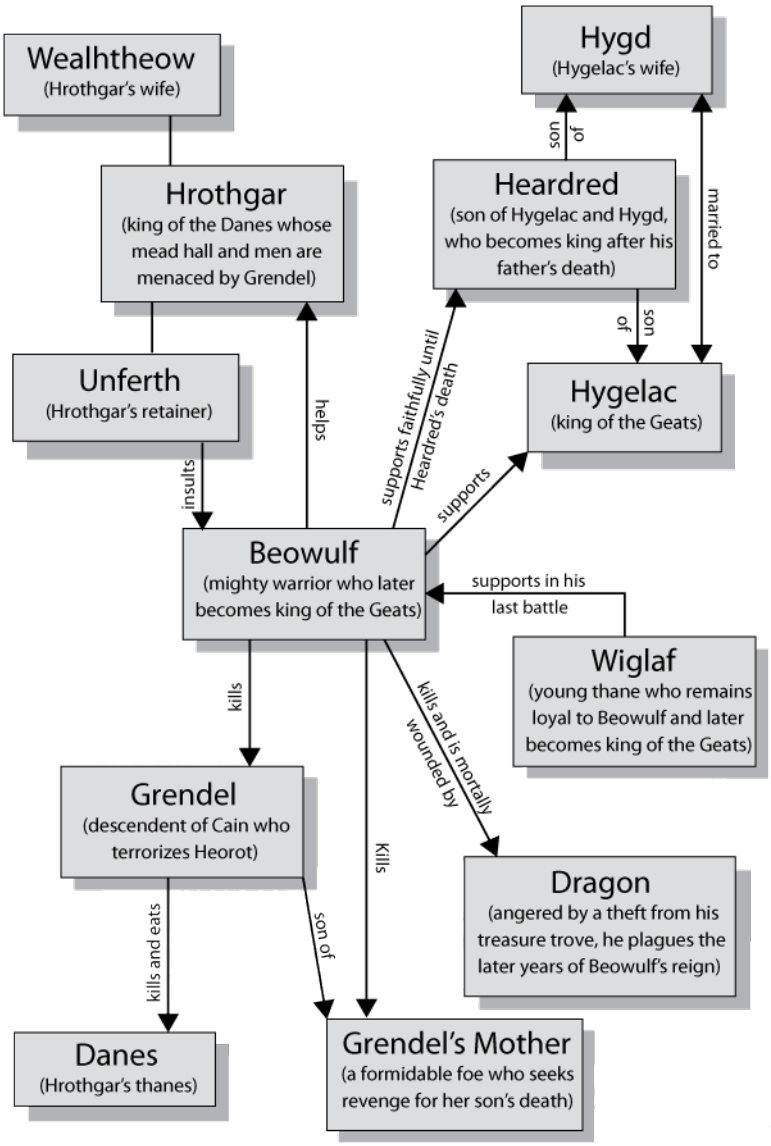
Why read Beowulf ?

Interlaced with the stories of *Beowulf*’s battles with monsters are tales of human struggle and less than exemplary people: Heremod, the wicked king who hoarded people, and put many of his own to death; Modthryth, the queen who arbitrarily executed those who displeased her; and Hrothulf, the treacherous usurper-in-waiting.

The struggles the poem depicts are of the good against evil: strength of sinew, heart and spirit, truth and light, pitted against dark power that gives no quarter as it shifts from shape to shape. That the darkness (be it Grendel, a dragon, or treachery, greed, and pride) is familiar only renders it more frightening — and the more instructive.

In the poem’s narrative, challenge is constant and death always waits. True, there are victories — glorious ones, sometimes, like *Beowulf*’s triumph over Grendel — but in the end even the hero’s strength and vitality must be sapped by age.

"Beowulf Resources." *Beowulf Resources*. Web. 18 Mar. 2015. <http://beowulfresources.com/why-read-beowulf/>.



The poem "Beowulf" by Richard Wilbur might be a good place to begin a more complex study of *Beowulf*. The poem covers the major action of the epic in seven stanzas. It gives students a quick over-view of what the epic will cover greater detail. Following that is the poem the Jack Whyte places at the beginning of each of his novels in *The Calumod Chronicles.*

You find additional material for regarding Comic Books, superheroes, *Beowulf*, and King Arthur on my website at following link.
http://jerrywbrown.com/?portfolio-item=tcu-2013

Beowulf by Richard Wilbur	My Notes
The land was overmuch like scenery, The flowers attentive, the grass too garrulous green; In the lake like a dropped kerchief could be seen The lark's reflection after the lark was gone; The Roman road lay paved too shiningly For a road so many men had traveled on.	Who is the speaker and what is the occasion? Why do they images of the physical world seem to have an unreal quality? How does that affect the tone?
Also the people were strange, were strangely warm. The king recalled the father of his guest, The queen brought mead in a studded cup, the rest Were kind, but in all was a vagueness and a strain.	Why the use of "strange" twice? Why do the words "vagueness" and "strain" create a sense of fear?
It was a childish country; and a child, Grown monstrous, so besieged them in the night That all their daytimes were a dream of fright That it would come and own them to the bone. The hero, to his battle reconciled, Promised to meet that monster all alone.	Why the use of "child" twice? Do they have the same meaning? Is there more than one meaning for "dream of fright"?
So then the people wandered to their sleep And left him standing in the echoed hall. They heard the rafters rattle fit to fall, The child departing with a broken groan, And found their champion in a rest so deep His head lay harder sealed than any stone.	What is the action in the stanza? What is the meaning of "sealed"?
The land was overmuch like scenery, The lake gave up the lark, but now its song Fell to no ear, the flowers too were wrong, The day was fresh and pale and swiftly old, The night put out no smiles upon the sea; And the people were strange, the people strangely cold.	What is the change in the description of the landscape from the first stanza?
They gave him horse and harness, helmet and mail, A jeweled shield, an ancient battle-sword, Such gifts as are the hero's hard reward And bid him do again what he has done. These things he stowed beneath his parting sail, And wept that he could share them with no son.	What is the problem with the reward the hero is given?
He died in his own country a kinless king. A name heavy with deeds, and mourned as one Will mourn for the frozen year when it is done. They buried him next the sea on a thrust of land: Twelve men rode round his barrow all in a ring, Singing of him what they could understand. - - Richard Wilbur New and Collected Poems, 1988	Do we really understand our heroes?

The Legend of the Skystone by Jack Whyte	**My Notes**
Out of the night sky there will fall a stone That hides a maiden born of murky deeps, A maid whose fire-fed, female mysteries Shall give life to a lambent, gleaming blade, A blazing, shining sword whose potency Breeds warriors. More than that, This weapon will contain a woman's wiles And draw dire deeds of men; shall name an age; Shall crown a king, called of a mountain clan Who dream of being spawned from dragon's seed; Fell, forceful men, heroic, proud and strong, With greatness in their souls. This king, this monarch, mighty beyond kin, Fashioned of glory, singing a song of swords, Misting with magic madness mortal men, Shall sire a legend, yet leave none to lead His host to triumph after he be lost. But death shall ne'er demean his destiny who, Dying not, shall ever live, and wait to be recalled.	The writer has given us an usual view of Excalibur, King Arthur, and even Merlin. How does he use language to reveal them?

Author's Word Choice	Artist's Brushstrokes, Color, Medium	Author's Point of View	Artist's Perspective	Author's/Artist's Purpose	Author's Main Idea	Artist's Subject	Author's Setting/Artist's Period

Story line reminds me of……because…

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.

If the Hero is …	He is …	Mode is…	Genre is …
Superior in KIND to other men and the natural environment	Divine	Myth	Myth
Superior in DEGREE to other men and to the environment	Marvelously Human	Romance	Legend or Folktale
Superior in degree to other men, but not to the environment	A leader	High Mimetic (how human nature is portrayed)	Epic or Tragedy
Superior neither to other men or to the environment; one of us	Normal Human	Low Mimetic	Comedy
Inferior in power or intelligence to ourselves	Absurd Human	Ironic	Irony

Before the 20th century, Western art was largely representational (meaning viewers are able to make out shapes, figures, and forms in a work). Abstract expressionist art, such as Jackson Pollock's "Number One," is non-representational, meaning viewers generate interpretations not though recognizable objects, but through the structure of the work's internal form. How does this painting, as a text, speak to you? In other words, what messages or arguments do you find in this style of painting? What do you determine to be Pollock's purpose? Give specific examples from the work. (Hint: Ask yourself what makes this STYLE of painting so vastly different from earlier representational art. What is literally happening with the paint on the canvas? What various choices does Pollock make? How might this technique challenge viewers' assumptions about art?)

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?

https://eng101activitygallery.wordpress.com/2012/08/26/175/

How does Sullivan interpret Pollock's painting in her ekphrastic poem? What unique or unusual signifiers does she use to give representation to Pollock's non-representational text? How does Sullivan's final question challenge both Pollock's purpose (as you determined in your first response) and the audience's interpretation of that message? In other words, how does Sullivan challenge you to re-evaluate your own interpretation of Pollock's work?

Designed by Mike Sanders

'The Starry Night' by Anne Sexton

That does not keep me from having a terrible need of — shall I say the word — religion. Then I go out at night to paint the stars. –Vincent Van Gogh in a letter to his brother

The town does not exist
except where one black-haired tree slips
up like a drowned woman into the hot sky.
The town is silent. The night boils with eleven stars.
Oh starry starry night! This is how
I want to die.

What is the contrast of the town and the sky in the first stanza? What does the use of "hot sky" and "boils" suggest?

It moves. They are all alive.
Even the moon bulges in its orange irons
to push children, like a god, from its eye.
The old unseen serpent swallows up the stars.
Oh starry starry night! This is how
I want to die:

Why give the moon 'god' like attributes?

What does the imagery "the old unseen serpent" suggest?

into that rushing beast of the night,
sucked up by that great dragon, to split
from my life with no flag,
no belly,
no cry.

What does "no flag" suggest?

"Vincent"

Starry, starry night
Paint your palette blue and gray
Look out on a summer's day
With eyes that know the darkness in my soul

Shadows on the hills
Sketch the trees and the daffodils
Catch the breeze and the winter chills
In colors on the snowy linen land

Now, I understand, what you tried to say to me
And how you suffered for your sanity
And how you tried to set them free
They would not listen, they did not know how
Perhaps they'll listen now

Starry, starry night
Flaming flowers that brightly blaze
Swirling clouds in violet haze
Reflect in Vincent's eyes of china blue

Colors changing hue
Morning fields of amber grain
Weathered faces lined in pain
Are soothed beneath the artist's loving hand

Now, I understand, what you tried to say to me
And how you suffered for your sanity
And how you tried to set them free
They would not listen, they did not know how
Perhaps they'll listen now

For they could not love you
But still your love was true
And when no hope was left inside
On that starry, starry night

You took your life as lovers often do
But I could have told you, Vincent
This world was never meant for one
As beautiful as you

Starry, starry night
Portraits hung in empty halls
Frame less heads on nameless walls
With eyes that watch the world and can't forget

Like the strangers that you've met
The ragged men in ragged clothes
The silver thorn of bloody rose
Lie crushed and broken on the virgin snow

Now, I think I know what you tried to say to me
And how you suffered for your sanity
And how you tried to set them free
They would not listen, they're not listening still
Perhaps they never will

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 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 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 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, 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 the whole pageantry of the year was awake tingling with itself sweating in the sun that melted the wings' wax unsignificantly off the coast there was a splash quite unnoticed this was Icarus drowning	

Facing It
Yusef Komunyakaa
(1988)

My black face fades,
hiding inside the black granite.
I said I wouldn't,
dammit: No tears.
I'm stone. I'm flesh.
My clouded reflection eyes me
like a bird of prey, the profile of night
slanted against morning. I turn
this way--the stone lets me go.
I turn that way--I'm inside
the Vietnam Veterans Memorial
again, depending on the light
to make a difference.
I go down the 58,022 names,
half-expecting to find
my own in letters like smoke.
I touch the name Andrew Johnson;
I see the booby trap's white flash.
Names shimmer on a woman's blouse
but when she walks away
the names stay on the wall.
Brushstrokes flash, a red bird's
wings cutting across my stare.
The sky. A plane in the sky.
A white vet's image floats
closer to me, then his pale eyes
look through mine. I'm a window.
He's lost his right arm
inside the stone. In the black mirror
a woman's trying to erase names:
No, she's brushing a boy's hair

"Reflection on the Vietnam War Memorial"
Jeffrey Harrison (1987)

Here is, the back porch of the dead.
You can see them milling around in there,
screened in by their own names,
looking at us in the same
vague and serious way we look at them.

An underground house, a roof of grass --
one version of the underworld. It's all
we know of death, a world
like our own (but darker, blurred).
inhabited by beings like ourselves.

1994 Poems: "To Helen" (Edgar Allan Poe) and "Helen" (H.D.) Prompt: The following two poems are about Helen of Troy. Renowned in the ancient world for her beauty, Helen was the wife of Menelaus, a Greek King. She was carried off to Troy by the Trojan prince Paris, and her abduction was the immediate cause of the Trojan War. Read the two poems carefully. Considering such elements as speaker, diction, imagery, form, and tone, write a well-organized essay in which you contrast the speakers' views of Helen.
2000 Poems: Siren passage from the Odyssey (Homer) / "Siren Song" (Margaret Atwood) Prompt: 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 appropriate.
2001 Poems: "London, 1802" (William Wordsworth) / "Douglass" (Paul Laurence Dunbar) Prompt: In each of the following poems, the speaker responds to the conditions of a particular place and time– England in 1802 in the first poem, the United States about 100 years later in the second. Read each poem carefully. Then write an essay in which you compare and contrast the two poems and analyze the relationship between them.

The location of the name you're looking for
can be looked up in a book whose resemblance
to a phone book seems to claim
some contact can be made
through the simple act of finding a name.

As we touch the name the stone absorbs our grief.
It takes us in -- we see ourselves inside it.
And yet we feel it as a wall
and realize the dead are all
just names now, the separation final.

The Vietnam Wall Alberto Rios

I
Have seen it
And I like it: The magic,
The way like cutting onions
It brings water out of nowhere.
Invisible from one side, a scar
Into the skin of the ground
From the other, a black winding
Appendix line.
A dig.
An archaeologist can explain.
The walk is slow at first
Easy, a little black marble wall
Of a dollhouse,
A smoothness, a shine
The boys in the street want to give.
One name. And then more
Names, long lines, lines of names until
They are the shape of the U.N. building
Taller than I am: I have walked
Into a grave.
And everything I expect has been taken away, like that, quick:
The names are not alphabetized.
They are in the order of dying.
An alphabet of – somewhere – screaming.
I start to walk out. I almost leave
But stop to look up names of friends,
My own name. There is somebody
Severiano Rios.
Little kids do not make the same noise
Here, junior high school boys don't run
Or hold each other in headlocks.
No rules, something just persists

2003 Poem: "ΕΡΩΣ" (Robert Bridges) / "Eros" (Anne Stevenson) Prompt: The following poems are both concerned with Eros, the god of love in Greek mythology. Read the poem carefully. Then write an essay in which you compare and contrast the two concepts of Eros and analyze the techniques used to create them.
2004 Poem: "We Grow Accustomed to the Dark" (Emily Dickinson) / "Acquainted with the Night" (Robert Frost) Prompt: The poems below are concerned with darkness and night. Read each poem carefully. Then, in a well-written essay, compare and contrast the poems, analyzing the significance of dark or night in each.
In your essay, consider elements such as point of view, imagery, and structure.
2005 Poem: "The Chimney Sweeper" (two poems of same name by William Blake) Prompt: 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.
2005B Poem: "Five A.M." (William Stafford) / "Five Flights Up" (Elizabeth Bishop) Prompt: Carefully read the two poems below. Then in a well-organized essay compare the speakers' reflections on their early morning urroundings and analyze the techniques the poets use to communicate the speakers' different states of mind.

2007 Poems: "A Barred Owl" (Richard Wilbur) and "The History Teacher" (Billy Collins) Prompt: In the following two poems, adults provide explanations for children. Read thepoems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses literary devices to make his point.

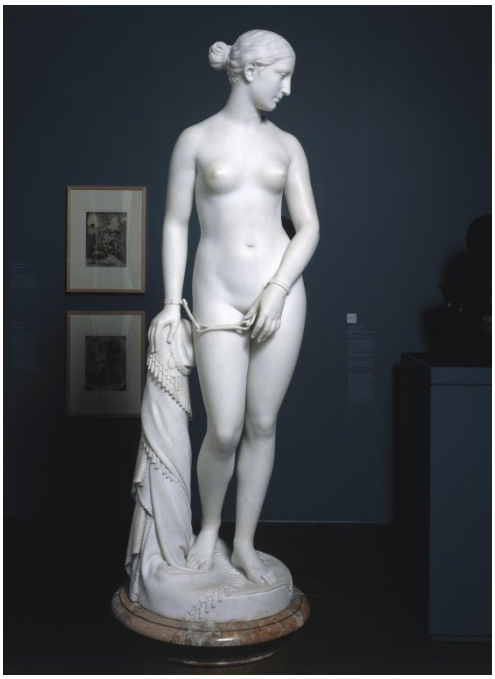
Like pinching on St. Patrick's Day
Every year for no green.
No one knows why.
Flowers are forced
Into the cracks
Between sections.
Men have cried
At this wall.
I have
Seen them.

"Before the Mirror"
John Updike (1996)
How many of us still remember
when Picasso's "Girl Before a Mirror" hung
at the turning of the stairs in the preexpansion
Museum of Modern Art?
Millions of us, probably, but we form
a dwindling population. Garish
and brush-slashed and yet as balanced
as a cardboard Queen in a deck of giant cards,
the painting proclaimed, "Enter here
and abandon preconception." She bounced
the erotic balls of herself back and forth
between reflection and reality.
Now I discover, in the recent retrospective
at the establishment,
that the vivid painting dates
from March of 1932,
the very month which I first saw light,
squinting nostalgia for the womb.
I bend closer, inspecting. The blacks,
the stripy cyanide greens are still uncracked,
I note with satisfaction; the cherry reds
and lemon yellows full of childish juice.
No sag, no wrinkle. Fresh as paint. Back then
they knew how, I reflect, to lay it on.

2008 Poems: "When I Have Fears" (John Keats) and "Mezzo Cammin" (Henry W. Longfellow) Prompt: In the two poems below, Keats and Longfellow reflect on similar concerns. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing the poetic techniques each writer uses to explore his particular situation.
2008B Poems: "Hawk Roosting" (Ted Hughes) and "Golden Retrievals" (Mark Doty) Prompt: The following two poems present animal-eye views of the world. Read each poem carefully. Then write an essay in which you analyze the techniques used in the poems to characterize the speakers and convey differing views of the world.
2010B Poems: "To Sir John Lade, on His Coming of Age" (Samuel Johnson) and "When I Was One-and-Twenty" (A. E. Housman)Prompt: Each of the two poems below is concerned with a young man at the age of twenty-one, traditionally the age of adulthood. Read the two poems carefully. Then write a well-organized essay in which you compare and contrast the poems, analyzing the poetic techniques, such as point of view and tone, that each writer uses to make his point about coming of age.

"Nude Descending a Staircase"
X. J. Kennedy (1961)
Toe upon toe, a snowing flesh,
A gold of lemon, root and rind,
She sifts in sunlight down the stairs
With nothing on. Nor on her mind.
We spy beneath the banister
A constant thresh of thigh on thigh--
Her lips imprint the swinging air
That parts to let her parts go by.
One-woman waterfall, she wears
Her slow descent like a long cape
And pausing, on the final stair
Collects her motions into shape.

"Hiram Powers' Greek Slave"
Elizabeth Barrett Browning (1886)
They say Ideal Beauty cannot enter
The house of anguish. On the threshold stands
An alien image with enshackled hands,
Called the Greek Slave! as if the artist meant her
(That passionless perfection which he lent her
Shadowed not darkened where the sill expands)
To so confront man's crimes in different lands
With man's ideal sense. Pierce to the center,
Art's fiery finger! and break up ere long
The serfdom of this world! appeal, fair stone,
From God's pure heights of beauty against man's wrong!
Catch up in the divine face, not alone
East griefs but west, and strike and shame the strong,
By thunders of white silence, overthrown.



As you read ***The Red Studio*** on the next page, consider the following: The speaker's attitude/tone? How do you know? Does it change? What literary elements are in the poem? Compare/Contrast the painting and the poem. How do they both create a similar effect? How has the poet interpreted the painting? Does it change your perspective of the artwork? How? How has the painting influenced your interpretation of the poem?

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 brandybowl;
The ashtray where a girl sleeps, curling among flowers;
This flask of tall glass, green, where a vine begins
Whose bines 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.

The presence of a gazer commenting upon, describing, or reflecting upon what he or she sees, frames a moment of experience and raises the question of what that speaker is doing there, standing before the image.... Acknowledging one creative process, that of painting, then, subtly calls forth another, that of writing.
http://engl210-locascio.wikispaces.umb.edu/file/view/The+Ekphrastic+Poem-Kolosov.pdf

William Carlos Williams

The Dance

1 In Brueghel's great picture, The Kermess,
2 the dancers go round, they go round and
3 around, the squeal and the blare and the
4 tweedle of bagpipes, a bugle and fiddles
5 tipping their bellies (round as the thick-
6 sided glasses whose wash they impound)
7 their hips and their bellies off balance
8 to turn them. Kicking and rolling
9 about the Fair Grounds, swinging their butts, those
10 shanks must be sound to bear up under such
11 rollicking measures, prance as they dance
12 in Brueghel's great picture, The Kermess.

How does the repetition in the poem reflect the subject of the poem?

How does word choice reflect the emphasis on movement? Mark specific examples.

How do the "run-on lines" add to the rhythmic movement in the poem?

It has been said that this poem is "…a work of language remaking visual art." In a brief essay explain the connection between the poem and the painting.

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

In the poem "In Goya's Greatest Scenes" Ferlinghetti has in fact drawn details not only from the two pictures that instantly come to mind, the famous large-scale painting "The Execution of the Defenders of Madrid. El Tres de Mayo" and the etching "The Sleep of Reason Produces Monsters", but from a large number of works by Goya, his etchings and paintings. Falling into the category of *depictive ekphrasis,* the poem refers to unspecified "scenes" painted, drawn or etched by the great Spanish artist, scenes unified by the twin theme of monstrosity and the cruelty of war, thus evoking strongly Goya's series of etchings titled "The Disasters of War".

However, it also alludes to two famous modernist ekphrastic poems - Auden's "Musée des Beaux Arts" and Williams's "The Dance". The intertextual link between Ferlinghetti's poem and Williams's "The Dance" is suggested by the opening line: "In Goya's Greatest Scenes", which echoes the initial words of Williams's poem: "In Breughel's great picture, The Kermess". But Auden's "Musée des Beaux Arts" looms in the background of Ferlinghetti's poem as well, since Ferlinghetti's "suffering humanity" clearly harks back to "suffering" and "its human position" in Auden's poem. Furthermore, both poems refer to disaster, either the individual disaster of Icarus: "how everything turns away / Quite leisurely from the disaster", in Auden's text, or the metonymically presented disasters of war and the direct reference to Goya's "imagination of disaster" in the poem by Ferlinghetti.
https://www.academia.edu/5133919/Studniarz_Ekphrasis_in_Ferlinghettis_In_Goyas_Greatest_Scenes

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-
titute 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 introductory line acknowledges the presence of the poet. Why?

William Carlos Williams has stated the following: "In poetry, we have gradually discovered, the line and the sense, the didactic, expository sense, have nothing to do with one another. It is extremely important to realize this distinction, between what the poem says and what it means, in the understanding of modern verse—or any verse. The meaning is the total poem, it is not directly dependent on what the poem says." How does that relate to this poem?

The poem contains radically trimmed lines that can only be grasped as a member of the whole train of words, the totality. How does that relate to the painting?

"The Great Figure"
William Carlos Williams (1920)
Among the rain
and lights
I saw the figure 5
in gold
on a red
firetruck
moving
tense
unheeded
to gong clangs
siren howls
and wheels rumbling
through the dark city
.*Note: in this case, the poem inspired the painting,
not the other way round.

Some thoughts from experts:

"In this painting Bruegel is still linked to a medieval tradition which considers the life of man in terms if his dependence upon the cycle of the year."**--From Wolfgand Stechow, *Bruegel.* New York: Harry N. Abrams, 1969.**

The painting is part of a series of twelve paintings Brueghel made to represent the twelve months of the year, called *The Twelve Months,* or the *"periods of the year.* Only 5 panels exist today. The bird's-eye view represents the Renaissance humanist practice of placing humans at the center of the universe, but observing them from a distance, allowing the viewer to philosophically contemplate human lives, but Brueghel seems to also invite the viewer into the painting, drawing him or her into his lively landscape.

"The winter scene is the most famous of all the Months and the best example of these landscapes' universal character. Snow-covered landscapes occur in Flemish books of hours from the 15th century, but there white is uses simply as an attribute of winter. Here all the colours are the purest expression of cold; white, icy grey, grayish-green, brownish-black. Writers have described often enough how the impression of cold is repeated in every beautifully observed detail: the muffled hunters trudging silently home, the freezing dongs, the dark forms of the branches and the black ravens amid all the whiteness." **--From Alexander Wied, *Bruegel*. Anthony Lloyd. Danbury, CT: Master Works Press, 1984.**

"A clearly enunciated diagonal movement, marked by dogs and hunters, and trees, starts from the lower left-hand corner and continues, less definitely but none the less surely, by the road, the row of small trees, and the church far across the valley to the jutting crags of the hills. This movement is countered by an opposing diagonal from the lower right, marked by the edge of the snow-covered hill and repeated again and again in details."**--From, Helen Gardner *Art through the Ages***

"The composition moves from left to right, following a diagonal that starts from the group of hunters and their pack of hounds, is reaffirmed by a line of trees and a bird in flight, and is supported by other lines between a roof and the river, a bush, and the mountain. . . . This work presents a synthesis between the infinity of the world the eye embraces – as winter embraces nature -- and the scale of people in their everyday surroundings"**--From Philippe and Françoise Roberts-Jones, *Pieter Bruegel*. New York: Harry N. Abrams, 2002**

The following six poems are all descriptions of Brueghel's *Winter Scene*. Choose two of the poems to compare and contrast the poetic techniques each writer uses to make his/her point.

Brueghel's Winter	**Winter Landscape**
Walter de la Mare	John Berryman
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.	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 lovering 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 (1962)

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

Brueghel's Winter
Rutger Kopland - Translated from the Dutch by James Brockway
Winter by Brueghel, the hill with hunters
and dogs, at their feet the valley with the
village.
Almost home, but their dead-tired attitudes,
their steps
in the snow—a return, but almost as
slow as arrest. At their feet the depths
grow and grow, become wider and further,
until the landscape vanishes into a landscape
that must be there, is there but only

as a longing is there.

Ahead of them a jet-black bird dives down. Is
it mockery
of this labored attempt to return to the life
down there: the children skating on the pond,
the farms with women waiting and cattle?

An arrow underway, and it laughs at its target

Brueghel's Snow
Anne Stevenson – (c. 1955 – 1995)

Here in the snow:
three hunters with dogs and pikes
trekking over a hill,
into and out of those famous footprints -
famous and still.

What did they catch?
They have little to show
on their bowed backs.
Unlike the delicate skaters below,
these are grim, they look ill.

In the village, it's zero.
Bent shapes in black clouts,
raw faces aglow
in the firelight, burning the wind
for warmth, or their hunger's kill.

What happens next?
In the unpainted picture?
The hunters arrive, pull
off their caked boots, curse the weather
slump down over stoups. . .

Who's painting them now?
What has survived to unbandage
my eyes as I trudge through this snow,
with my dog and stick,
four hundred winters ago?

Lighting	Low-key/Side Lighting	A small source of lighting is used, characterized by the presence of prominent shadows	Suspicion, mystery, danger. Suggests characters that are evil, hiding something, morally ambiguous, conflicted	mood, atmosphere
	High-Key/Front Lighting	An even light source and few shadows, as in a office building	Honesty, nothing to hide, lack of threat.	
Editing	Fade	"The image on-screen slowly fades away", the screen blackens until the next shot fades in.	Makes a connection between two objects or characters	Analogy, simile, metaphor, juxtaposition, irony
	Dissolve	One image fades out as another image fades in so two images are on the screen briefly at the same time.		Mood, can create irony.
	Crosscut	Also known as parallel editing; the director cuts between two different episodes.	Builds suspense	Tempo, pace
	Eyeline Match	Begins with the shot of one character looking in one direction, presumably looking at something, cuts to whatever the person was looking at, cuts back to show the character's reaction.	Can revel thoughts	Internal monologue

Muller, Valerie. "Film as Film: Using Movies to Help Students Visualize Literary Theory." *English Journal* Vol. 95.No. 3 (2006): 32-38. Print.

***The Crowd* Background**

The Crowd (1928) is a genuine, immortal, timeless American silent film masterpiece from director King Vidor, whose earlier big WWI epic *The Big Parade* (1925) had been a major box- office hit for MGM studios. It was shepherded by MGM's "Boy Wonder" producer Irving Thalberg, although studio head Louis B. Mayer hated the film. This experimental, social commentary movie, with a screenplay by King Vidor and John V.A. Weaver, was remarkably different from other feature films of its time because of its non-Hollywoodish reflection of daily life. [A record of sorts, it was the first US feature film to show a bathroom with a toilet bowl.]

With a novice actor (James Murray) in the lead role, the film was simply a realistic, bittersweet drama of the existence of an ordinary common and average American (an Everyman prototype embodied in a white-collar worker) trying to make it with his wife in the monolithic big city - but without any maudlin sentimentality, extreme passion, exploitation of romance, or escapist melodrama. Harsh reality intrudes as he experiences cramped living conditions, a boring job, and a limited life with regret and bitterness, rather than what he had expected.

Vidor's natural and uncompromising film tells the episodic, poignant story of the working and domestic life of an average, commonplace man in 'the crowd' - John - with his wife Mary (played exquisitely by the director's real-life wife Eleanor

Boardman), chronicling their ups and downs, including their meeting, courtship, marriage, and family life. The director also cast a virtual unknown newcomer to the role of the husband in his candid view of the average man - a character lost in the midst of the faceless masses. The film's director refused to pass judgment on the harsh realities of life for the workaday couple, either by condemning or celebrating the gloom of the bleak tragedy befalling them. Instead, in this social problem drama, he visually and eloquently captured their believable human struggle as they lived their unidealized lives and confronted disappointing setbacks, the tragic death of their daughter, dashed hopes and brief triumphs, and eventually found comfort in the anonymity of the masses, watching an unfunny theatrical clown act in the film's conclusion.

To capture the authenticity of the city, the director sometimes used a 'hidden camera' in his on-location shoots in New York. Stylistically, the film, in various places, resembles the German expressionist films of F. W. Murnau and Fritz Lang, although it also uses fluid and natural camera movements. King Vidor received an Academy Award nomination as Best Director, and the film itself was nominated as Best Unique and Artistic Picture in a short-lived award category, where it was defeated by Fox's and F.W. Murnau's *Sunrise* (1927). *The Crowd* was very influential for a number of directors, including neo-realist Italian director Vittorio De Sica (and his landmark *Bicycle Thieves* (1948, It.)), and director Billy Wilder's Oscar-winning drama *The Apartment* (1960).

Six years later, Vidor independently produced and directed a 'talkie' sequel to *The Crowd* (intended as part of a film trilogy) titled Our *Daily Bread* (1934) — it was a Depression-Era, hard-times social drama about an idealistic man who was running a farm cooperative organized as a socialistic society—in the country away from the crowd.

The Story

Opening of *The Crowd*	**My Notes, Answers, Questions**
The film's opening title heralds the celebration of July 4th in an anonymous town in the year 1900: *The nation on holiday! Fireworks! Parades! Picnics! Celebrating America's 124th birthday! - but what was a little thing like the Declaration of Independence compared to the great event happening in the Sims household?*	What is the significance of opening the film on July 4, 1900? Why so many people going by the house? Why open with the birth of the main character?
In an upstairs bedroom where a midwife and family doctor attend the hero's birth - a startlingly-realistic scene - the doctor lifts (feet-first) a naked baby boy from its mother's bed and slaps it twice on its bottom. The infant is wrapped in a blanket and brought to the arms of its proud, elated father: *There's a little man the world is going to hear from all right, Doctor. I'm going to give him every opportunity.*	Why make the scene so realistic? What do the surroundings tell us about the family? Is this the same hope for all families?
To illustrate time passing, a row of dominoes—each marked with a year—are toppled over, from 1900 to 1912.	Why use a row of dominoes instead of a calendar?
Johnny Sims reached the age of twelve. He recited poetry, played piano and sang in a choir...so did Lincoln and Washington!	What is the significance of the comparison to Lincoln and Washington?
Eight male school friends sit perched on a fencepost and talk about their futures, many of which are already mapped out for them—even so, young twelve year old Johnny is confident of his prospects: White boy: *What are you gonna be when you grow up, Whitey?* Black boy: *I detend to be a preacher man! Hallelujah!* Nerdy-looking boy: *I purpose to seek occupation as a cowboy*.	Why use stereotypes here? What makes us sense that they all get along with each other?

White boy: *How 'bout you, Johnny Sims?* Johnny: *(Me?) My Dad says I'm goin' to be somebody big!*	
A horse-drawn white ambulance wagon pulls up in front of the Sims house, bringing an abrupt catastrophe to the boy's youth: *Jimminy crickets! It's stoppin' at your house, Johnny!*	What is the effect of the cut to the speeding ambulance right after Johnny speaks?
An inquisitive crowd gathers outside as men carry a stretcher up to the second floor. To accentuate the claustrophobic, narrow corridor of the home's staircase, the camera is placed in a fixed position at the top of the stairs for the sustained shot. No longer confident, Johnny is a tiny figure in the long, tapering confines of the boxy entryway with walls that stretch away—he is painfully overwhelmed by the funneling void of his familiar flight of stairs. He leaves the people crowded and huddled at the doorway and tentatively starts the long climb up the steep steps to the top - to his questionable future. At three-quarters of the way up, he pauses - a female relative from above comes down to him, cradles him, and tells the newly-orphaned boy of his father's premature death: *You must be brave now, little man...like your father would want you to be.*	What is the significance of a "crowd" here again. Why such chaos? Note the position of the camera in this sequence. What effect does this have? What is the effect of the crowd at the bottom of the stairs? Why have the boy climb the stairs alone? Why does the progress up the stairs make us question the boy's future? Note the angle that the camera sees. What is the effect of the close-up on the boy?
When John was twenty-one he became one of the seven million that believe New York depends on them.	What is the irony of this statement? What hint does it give us about his future?
To bravely face his future, claim his birthright and seek the dream his father always wanted for him, 21 year old John rides the ferry to New York (Manhattan) with his name-labeled suitcase under his arm—at the ferry railing while looking at the skyline, a gaunt passenger cynically and ominously warns the naive yet ambitious young man of the depersonalized metropolis and the myth of advancement there: Passenger: *You've gotta be good in that town if you want to beat the crowd.* Johnny: *Maybe...but all I want is an opportunity.*	What is the significance of the differences in the two men—**note** attitude, stance, clothing, and facial expression. Note the passenger's reaction.
In his sobering search for fame and fortune, John is immediately submerged in the new capitalistic, uncaring environment - with its massive confusion and overpowering size. The montage of the hustle and bustle of the city symbolizes how engulfed, surrounded, isolated and insignificant he is - everything is shot from his point of view. [High skyscrapers and traffic in a bustling, crowded city was a novelty in 1928.] From a high angle, crowds of scurrying pedestrians cross the city block at W 45th. Cars and bus traffic overwhelm the thoroughfare. An endless movement of people, cars, vehicles, and elevated trains speed by. Smokestacks spew plumes of white smoke from skyscraper tops and from tugboats in the harbor. The camera moves further and further back to encompass the exhilarating scope and vastness of the city, filled with beehives of workers. Then, aimed at the top of a tall office building, it rotates in a dizzying clockwise turn. One of the greatest impressionistic tracking shots in all of cinematic history begins at the street level. The majestic shot tilts upward and smoothly travels up the flat outside surface of a stone wall of a multi-windowed	How does this montage of people make us feel? What hint does it give us about Johnny's future? As you watch this scene be aware of the movement of the camera and the effects that the movement creates.

skyscraper - one of many in the city. Suddenly, the office building rises and straightens up outside one floor, and transports the viewer directly into one of its windows. In a dissolve, the camera slides through the window into a large room filled with a monotonous criss-crossing of hundreds of rows of identical office desks and workers. The camera sweeps across the infinite sea of toiling, anonymous and faceless, business-attired insurance company paper-pushers until it zooms in on our hero - one of many wage-slaves seated amidst hundreds of other obedient and cowed clerks. Another faceless victim of the city, John Sims' (James Murray) desk is labeled (in close-up): "John Sims 137." [In *The Apartment* (1960), director Billy Wilder paid homage to this image of a sea of desks in parallel rows for anonymous workers.]	How does this sequence of shots influence our impression of the city and Johnny's relationship with "the crowd"? Compare the windows on the building with the rows of desks. What is the effect of this close-up after all of the longer shots?
He has in his hand a torn newspaper ad with an offer for "One Hundred Dollars Cash Prize" if he can win the product-naming contest for the Sylvanian Oil Company in New York: "GIVE US A NAME FOR OUR NEW MOTOR FUEL." A few of his clever, inventive ideas are 'Petrol-Pep' and 'Jazz-o-lene.' Impatiently, he watches the wall clock - it is a few minutes before 5 pm. His life's comings and goings are dictated by the giant time-piece. When the minute hand moves to 5, the automaton workers leap up and scurry away from their desks for the exit and swarm through office doors. In the washroom, the likeable young office worker freshens up and combs his hair, and is aggravated when told identical things by four different colleagues:	What is the significance of him working on this instead of his job? Notice the others are working. Does the "clock" still "rule" us? Note the crowd in the mirror.
"Washin' 'em up, Sims?", "Takin' a wash, Sims?", "Scrubbin' 'em up, Sims?", and "Chasin' the dirt, Sims?" *You birds have been working here so long that you all talk alike!*	Does this still occur in society today in groups of people that work/study/play together? Why?
His buddy Bert (Bert Roach) proposes a double date to Coney Island: Bert: *I've got a pair of wrens dated up for Coney Island. Want to make it a four-some?* John: *Nothin' doin', Bert! I'm studying nights!* Bert: *Aw, come on! These babies have got what ain't in books!* John: *Well, I'll try anything once...but I ought to study.*	The language has changed over the years, but has the attitude toward "dating" changed? Can you think of examples in your own life?
They join the steady stream of regimented office workers in the hallway who descend in a packed elevator to the lobby and eventually to the stream of humanity swarming from the building into the street.	Notice the attitude/dress/etc. of the workers. Look familiar? The dress may be different today, but what about attitude?
John: *You know, Bert...forgetting studies once in a while is good for us business men.* Elevator operator: *Say, You! Face the front!* John: *This night-life is my speed, Bert Old Bean! We gotta do it often!*	What is the significance of the operator's command? Why does John obey?
Revolving doors from another office building spit out 20's flappers to awaiting gentlemen. John's blind date, who is a friend of Bert's girl friend Jane (Estelle Clark), is named Mary (Eleanor Boardman) - she is a plain-dressed, no-makeup, dowdy, gum-chewing stenographer:	Look familiar? After class? After school? After work?
Jane...John! John...Jane! Mary...John! John...Mary!...	Notice John's reaction to meeting Mary. He starts making jokes. Why? Do we still react this way sometimes?

Come on, Romeo! Save something for the moonlight!	
To escape the confines of the city, they ride on the top of a double-decker bus, taking the spiraling access way up the back of the bus to get there (with a few tasteless gags about peering up their dates' dresses). There, John has a new perspective of himself from the bus' lofty heights:	Comparison today? Use of cell phone cameras? We still see "the crowd" on and off the bus. Significance?
John: *Look at that crowd! The poor boobs...all in the same rut!* Bert: *Cut out the high-hat, John! Do your stuff!* John: (to Mary, after putting his arm around her) *I get a pain in the neck from most people...but you're different.*	Irony? John just came from that crowd. How can he know this? He just met her.
They pass a down-and-out juggling clown on the busy street, with a sandwich board sign plastered on his front: "MAKE YOUR FEET HAPPY - Buy Your Shoes at Brockton's" - John, a cocky showoff, mocks the job of the man - a foreshadowing of his own decline:	Make a note about the clown. We will see this again. What does it represent?
The poor sap! And I bet his father thought he would be President!	Why is this ironic?
John is well-suited for his date, and their relationship begins on a positive note. The foursome reach the Coney Island amusement park where they joyously ride the roller coaster, the barrel roll, the spinning wheel, the slide, the merry-go-round, and the dark tunnel of love—where the men are expected to make romantic moves on their dates:	Why a date at an amusement park? What is suggested about life by the rides they go on—roller coaster, barrel roll, spinning wheel, slide, merry-go-round, moving walk, tunnel of love?.
John: *Sit down! You don't look historical....you look hysterical!* Jane: (to Bert) *Say, am I ridin' with you...or wrestlin'?* Mary: (after John overwhelms her with many kisses) *Gee...I oughtn't to let you kiss me.*	The four of them are "caught" by the crowd. Significance?
On the crowded subway ride home, Bert hasn't fared well with Jane, *You big egg....can't you read?* Jane points to No Smoking sign. Bert: *It doesn't say positively!* but Mary is sleepily curled up in John's arms. A subway advertisement for a furniture company in Newark, N.J. sparks an idea in John's head: "YOU FURNISH THE GIRL - We'll Furnish the Home!"	Contrast the two couples.
Mary, let's you and me get married. (She wakes up and stares back at him.)	Events move faster in movies, but does this actually happen in real life sometimes?
The next scene opens with a fade-in on a pan down a railroad sign for "The Niagara," a special train which departs at 8:30 pm for the destinations of: "POUGHKEEPSIE, HUDSON, ALBANY, SCHNECTADY, UTICA, SYRACUSE, ROCHESTER, BUFFALO, NIAGARA FALLS." Well-wishers throw rice and carry a "Just Married" sign. John and Mary are leaving Grand Central Station on a sleeper train bound for Niagara Falls for their honeymoon.	Another crowd.
Bert: (to John) *Don't forget to pull down the shades!* Mary: (to her mother - played by Lucy Beaumont) *Don't cry, Mother! This isn't my funeral!* (to her brothers Jim (Daniel G. Tomlinson) and Dick (Dell Henderson) *Jimmy, you and Dick stay home nights with Mom...like good brothers, won't you?* Bert: (cynically and nonchalantly, after they have left) *Well, I'll give them a*	Why does Bert say this? Notice Jane's

year...maybe two.	reaction.
In their sleeper compartment, the two newlyweds discuss their dream Model Home as they view a magazine ad. Idealistic and confident, John boasts enthusiastically that he will work his way to the top:	
That's the home we're going to have, Honey...when my ship comes in.	
The sequence in the sleeper accentuates, in a tawdry, predictable way, their embarrassment and reluctance about retiring together on their wedding night.	Why the use of comedy here? What does it achieve?
Passenger: *From the way he's dolling up....he must expect to walk in his sleep.* Notices rice: *Ah! The secret is out!* Picks up book What A Young Husband Ought to Know John: *Mary! It's me!*	The cramped space in the sleeper foreshadows their cramped apartment.
Eventually, they find their way into the same berth for the night.	
The next scene is a full panoramic shot of Niagara Falls where the roaring water cascades over. The happy couple breathlessly climb up the edge of the precipitous cliff in front of the plunging, relentless flow of water - there on a tiny plot of grass, he spreads out a blanket for a picnic lunch and takes a few snapshots of her posing in front of the raging falls. Rapturous, Mary lies back in the grass - John joins her and they lie together in a tender moment of embrace and promise:	Symbolism of the waterfall? What could the act of climbing up to the edge represent? We still "document" events today. Note the "eye" of the camera.
John: *You're the most beautiful girl in all the world! My love will never stop, Mary. It's like these falls.*	Back to the waterfall and rushing water.
"CHRISTMAS EVE - Home, Sweet Home."	
Their dream house turns out to be a cheap apartment next to the noisy, elevated train (but with indoor plumbing and a toilet) - [the first American film to show such an appliance], John mindlessly strums on his ukulele without a care in the world:	Note the door keeps opening. Lack of privacy in small space.
Wife and I are happy And everything is swell; *It's heavenly inside our flat But outside it is El!*	
Mary: *Will you put the folding bed in its garage?* To conserve space in their cramped flat, their bed is hidden in a compartment in the wall during the day.	
On the occasion of the newlyweds' first Christmas Eve with Mary's relatives, she is cooking a Christmas turkey dinner:	
Mary: *Mom and the boys will be here soon. Better get ready...it's after six.* John (the doorbell rings): *You'd better answer. They're your family.*	We don't see the family right way—just the bell ringing. Why? John's comment reveals possible tension.
Mary exchanges gifts with her dour-faced, hard-of-hearing mother and brothers Jim and Dick, while John delays in the bathroom - reluctant to	Note picture Mary is given.

meet her folks who think he's a wastrel.	
	Why the use of comedy again?
Mary: *Aren't you going to kiss Mom?* *Johnny's invented another new trick. Coax him to do it for you.*	
John: *It isn't much....just breaking my arm.* Dick: *He says he's goin' to bust his arm, Mom.* John: *That's it.* Dick: *That's what?* John: *The trick!*	Why do we have this "unfunny trick" here in the story?
Mother: *Before you attempt any more tricks, young man, I'd like to know if you got your raise yet.* John: *No...but everybody tells me my prospects are good.* Jim: (spoken into his mother's right ear) *He says, 'No' ...as usual.* Dick: (spoken into his mother's left ear) *He says he has prospects...as usual.* Jim: *Wipe the soap off your ear!*	How does this sequence reveal how inept the family thinks John is?
Jim: (spoken into his mother's right ear) *Soap on his ear...from shaving.* Dick: (spoken into his mother's left ear) *Probably from yesterday.*	Why does John suddenly think of serving drinks?
John's stash of alcohol is depleted (he recovers an empty bottle of bootleg hidden under the bathtub in their bathroom) John: *It looks like the plumber has been here again*. Mary: *Maybe Bert has some.* Mary: *Forget something* Mary: *Careful, dear! Don't slip on the ice!*	Why does John quickly decide to visit Bert?
John: (boastfully) *Don't be foolish! Why should I slip on the ice?* He slips down the front steps as his wife expected him to. Mary: *Don't slip, dear!*	Slip has more than one meaning here. What are the possible meanings?
He runs to Bert's place. There, a flirtatious young lady in a party mood bolsters his self- esteem as she flings herself at him for a dance: *Oh, Gee, Baby! How did the angels ever let you leave Heaven? Gee, but you're a great, big, good lookin' some-account man!*	What could the revolving record represent?
Show me the way to go home I'm tired and want to go to bed. Bert escorts his singing, drunken friend back home late that evening after everyone has left: Bert: *Somethin' you ate no doubt.* John: *S'no doubt.* (He gestures toward his place) *S'my castle.*	Why the comedy again?
John tiptoes into their living room/bedroom where Mary is already in bed—without turning her head from her pillow, she shoots him a look with her eyes. He excuses his tardiness with a lame explanation:	
John: *Looked all 'round town. Couldn't find a drop.* (With a contrite look, he glances around.) *S'Mom and the boys went?* Mary: (with love and understanding) *They don't understand you...but that doesn't matter.* John: *Do you understand me?* Mary: (She sympathetically smiles at him) (I think I do.)	Does Mary understand John? Why or why not?
He walks over to the table where he gathers up three gift-wrapped presents for her. With his back to her, he glances at the small tokens of his love, and clutches them to himself, realizing how inadequate they are to	Why does John appear sad about the presents he has for Mary?

express his affection for his unconditionally-loving wife. In the scene of poignant, romantic realism, John takes the gifts back to the bed - she opens the long skinny one first - it's an umbrella:	
John: *You're a wonnerful little woman.* (She raises the umbrella in the room - he criticizes her for the impropriety of her action and snatches it from her.) *Whuzza idea...always doin' somethin' wrong?* Mary: (They quarrel lightly) (...It's mine, give it to me. It's my umbrella. It's mine.)	Why does John criticize Mary for opening the umbrella?
"APRIL." In their cramped, inadequate, dingy apartment next to the elevated train, many minor imperfections and annoyances (a faulty toilet, an unhinging door, an uncooperative hideaway bed) begin to produce mounting frustration in John's attitude toward their average, bleak, middle-class life. His unfulfilled ambitions cause him to childishly blame and chastise Mary for every break-down. He holds onto an unrealistic dream that one day, he will be a perfect success:	
John: (regarding the toilet) *Why didn't you tell me this was busted?* (regarding the door) *You've got this on the blink, too! For the love of Mike, will...will - will you please have that darned thing fixed today? Nothing works right around this place!*	Why do these things (which have been a problem for awhile) bother John suddenly?
They flip a kitchen cupboard door back and forth at each other, and miss passing a plate of bread between them - it crashes to the floor: "*Why didn't you take it?*" asks Mary. The pressure and antagonism of their marriage impacts their ability to communicate. At the early morning breakfast table, John winces when Mary accidentally squirts him with grapefruit juice. He complains about her dowdy, unkempt, drab appearance, and she is unjustly criticized for the problems they experience during their expanding domestic quarrel:	Their situation appears to be serious so why is the flipping of the cupboard door funny to us? Why does John appear to be so focused on himself?
John: *Your hair looks like Kelcy's cat!* (He cruelly thrusts the sugar spoon at her when she can't locate it.) *Can't you do anything for yourself?* Mary: (She rises from the table, upset.) *I'm getting sick and tired of you always criticizing me!* John: *Forget it, Mary! I'll overlook your faults!* (He sprays himself with milk when he pops open the glass bottle - he explodes with exasperation) *Why can't you tell me when things are full?* Mary: *You'd try the patience of a Saint!* John: *You're no soothing syrup yourself!* Mary: (It's not my fault.) John: (As he bolts to the door to leave for work.) *Take it from me, marriage isn't a word...it's a sentence!*	This scene is very realistic to us. Why?
Fed up and exasperated with his incessant, harsh, unsparing negativity, she hurriedly packs a bag with her clothing: "*I'm leaving!*" she threatens. He gestures that it's fine with him. For a long moment (in one of the film's long takes), she is stunned - she stands staring at the door he has just slammed behind him. Grief-stricken, she begins to tremble and weep over their constant, tedious arguments, bickering and unhappy marriage. As she moves her hands over her face and down her body, she remembers that she is carrying the beginnings of life within her—in a simple yet subtle pantomime (without titles), she delicately communicates that she is pregnant with his child and has forgotten to tell him. She halts him from	Why do we have such a long take here after John leaves? What is the director taking the time to communicate?

leaving for work through a second- floor window, and tenderly gestures for him to come back for a few minutes.	
Hesitantly, she finds the words to explain to him that she was so preoccupied that she forgot to tell him that she was pregnant in a beautifully-affecting scene:	Notice the subtle communication from Mary. Why does she take the time to close the door?
Mary: *I...I didn't get a chance to tell you*—(I'm pregnant) (She looks away, and then nods affirmatively as the truth dawns on him. They embrace and kiss.) John: (vowing) *From now on I'm going to treat you different, dearest.*	Why does John's attitude suddenly change?
They re-enact the breakfast scene - he waits on her and serves her coffee. He selflessly attends to her every need. John: *Mary, you're the most beautiful girl in all the world.*	When did we hear these words before? Why repeat them now.?
Their marriage is renewed and revitalized. He parts for work after smothering her with loving affection - they blow each other kisses from opposite ends of their apartment. He pops back in the door, cradling and rocking his hat in his arms like a baby, while flirting and making funny faces at her. It is a marvelous good-bye scene and extreme about-face for the couple.	Why does the news of a child change their attitudes? Why does John verge on the edge of silliness? Why does the camera linger with Mary after John's exit?
"OCTOBER." At his office desk, John is anxiously awaiting news of the birth of his child: "*There should have been word from the hospital before this.*" Suddenly, he is summoned from his place in the center of the vast room of workers and taken to the phone. He hurries back to his desk, tells Bert: *"Well...I'm a father!*" and then optimistically promises his pal as he hands over his work: *"When I get my big job, Bert, I'll take care of you for this."*	John is back in "the crowd" again. Notice the heads of the other workers as John walks past.
Inside a hospital corridor, John frantically asks various medical personnel: *"Do you know where my wife is?...Where'll I find Mrs. Sims?...Where's my wife?...I'm Sims, Doctor! John Sims! Her husband!"* A doctor grips his upper arms and reassures him: *"Don't worry! We've never lost a husband yet!"* Partially calmed, he rotates his hat brim between his hands. He considers opening the door to "Nursery No. 3" with a "NO ADMITTANCE" sign on it. Other expectant husbands (one of whom is a black man) are lined up on a bench, all expecting to be imminently notified. A nurse calls out: *"John Sims!"* and he is brought into Ward No. 3.	For many years what we see here was the way fathers were treated at the birth of their children. How has this changed? How does the director use the dialogue and camera to show us John's anxiety?.
The camera tracks after him as he walks into a sanitized-looking room with white-garbed nurses and beds which are aligned around the perimeter. He finds his wife on the far side of the expansive room. He kneels at her bedside—nerve-wracked and agonized over being a new father. Roles are reversed—Mary comforts him: *"Poor boy...I'm sorry you suffered so."* The baby boy, wrapped in swaddling clothes, is brought to Mary's side. Mary: *He's just like you, Johnny.* John: *This is all I've needed to make me try harder, dear. I'll be somebody now...I promise.* *"During the next five years, two eventful things happened to the Simses. A baby sister was born...and John received an $8 raise."* During an outing to the beach with their two young children for a picnic, a carefree John plays	Watch the camera here. Where have we seen a similar shot? Why repeat it here? How does it add to the tension of the scene?

a tune on his ukulele: *All alone,* *I'm so all alone -*	Why is his song ironic?
An annoyed gentleman on the crowded sand complains at the noise: *"In one ear I got it sand...in the other I got it you and your zither!"* Their boy jumps up and down on one leg—and then the other—gesturing that he has to pee. Mary: *John* Mary: *The baby, too*. John takes both children, one at a time, behind upright logs in the middle of the open sand so they have a little privacy.	Note we have "the crowd" once again. What is the appeal of this domestic scene on the beach. What changes during the scene?
Boy: *Mom! I wanta napple, Mom!* To entertain himself, the Sims' rambunctious son runs circles around their blanket, spreading sand over Mary's freshly-baked cake. A coffee pot spills into the open fire cooking their meal. All the while, John haplessly plays on his musical instrument without assisting his frazzled wife. John: *Hey! Your fire's out!* Mary: *Picnic my eye! I'm doing the same things I do every day!* John: *Don't crab, dear. Everything's goin' to be roses...when my ship comes in.*	Why does the constant motion of the children ring true with us?
Mary: *Your ship? A worm must be towing it down from the North Pole!* John: *Well, don't blame me! It takes time to get any place in my firm!* Mary: *Time? Look where Bert's gotten to...while you're dreaming about it!* John: *Who couldn't get some place if they wanted to hang around the bosses? I've got big ideas! That slogan, A Carload Full of Coughs was mine! Only somebody sent it in first.*	Why does John appear to remain deluded about his own abilities and fate, and believe in his grandiose schemes to make a windfall by winning slogan-writing contests?
Mary: *For Pete's sake...stop tooting your horn and get me some dry wood!* John: (Over his knee, he breaks up a wooden sign for firewood.) *This is the way I work! I'm the old go-getting kid! No matter what happens...you never hear me squawk!* (He 'squawks' after burning his fingers while lighting the fire.) Mary: (She soothes the burn by slathering butter over the wound.) *There!* John: *Thank you!* Mary: *You don't need to!* *Mary: Here!* (hands him a sandwich) His children ask: *"We wanta ride horsey-back, Pop!"* He obliges his daughter and the entire family shares a good-hearted laugh. He senses a turn in his luck: John: *This must be my day! I feel another advertising slogan coming on!* Mary: *John, for once why don't you mail one of those slogans in?* John (as he juggles fruit): *Sleight O' Hand! The Magic Cleaner! How's that for a darb?* Mary: (Oh John, that's good. That's marvelous.)	How is this scene similar to the "breakfast scene" earlier? Why might some of their old problems be plaguing them again? Does the scene end in a similar manner as the "breakfast scene"? How? Why?
"Everybody wins a prize once in their lifetime...somehow. And $500 came to the Simses...all at one time." John has one brief unexpected triumph in his life when he wins one of the slogan-writing contests. Rocking wildly back and forth in a rocking chair, Mary creates a want-list: *"Back bills $220/New things for baby $45/New things for junior $25/Finish paying furniture $85/Vacuum cleaner $75.00/Total $450/New dress $50.00/Total $500"*	What is the difference between Mary's list and what John brings home? What do you notice about both of them as they consider using the money?
John returns home with his arms filled with packages, exclaiming: *"I've brought home the bacon, Mary! Five hundred bucks!"* He shows off his congratulatory letter:	Who is absent from their celebration? Why should that concern us?

Dear Mr. Sims: *It gives us great pleasure to forward you our check for $500 for the GRAND PRIZE AWARD for your slogan "Sleight-O-Hand, The Magic Cleaner." We are certain the slogan will prove a great one.* *The Holland Cleaner Company Board of Awards*	
For one exhilarating moment, they rip open the presents together - a doll for their daughter, a dress for Mary, and a two-wheel scooter for their son. They call to their children from across the street to return home, waving the gifts at them through the upstairs window. Their short-lived boost toward happiness in life is quickly dashed as fate hits them with a hard blow. Without looking before crossing the street, the two children race back home. Mary calls for them to go back, but it's too late. Their little girl is unavoidably run over by a motor truck in a tragic, random accident. Powerless to do anything, Mary and John witness the excruciating collision from their window. John battles his way through passers-by to get to the lifeless body of his mortally-injured young child, and screams: "*For God sake get a doctor!*" [In the midst of his grief during the street accident, he is literally surrounded by crowds of caring people.] He brings her limp shape upstairs and lays her on their bed. A bedside vigil is held by the extended family that evening.	What do we anticipate as soon as we see the camera focus on the truck? Why? Notice "the crowd" once again. How does "the crowd" become a positive for a few moments in the film? As he carries his daughter up the stairs, what earlier scene does it remind you of? Why? Why has the director done this?
To soothe his dying child, John puts his finger to his lips to quiet one of his brothers-in-law for disrespectfully chewing gum in the room, and toward his mother-in-law for crying noisily. In one of the film's most famous sequences, the crowd seems indifferent to the death of the child. The added turmoil of the crowded city streets outside the window now threatens the grief-stricken, despairing, hysterically-mad father and prevents his daughter's recovery. He vainly beseeches and cautions loud newspaper hawkers, hook-and-ladder fire engines, motorists, and mobs of pedestrians to keep still—he is like a salmon swimming upstream against the strong current of the hurrying, blinded crowds. With cruel insensitivity, a policeman shouts at him to return home: *Get inside! The world can't stop because your baby's sick!*	Note Mary in the rocking chair again. How does the scene reflect a mood change? How does John reflect the concerns of a parent in this sequence? Why is what he attempts all in vain? At the beginning of the scene, the crowd could be viewed in a positive light. What has changed?
The attending physician removes his stethoscope from the girl's chest. Mary slowly bends forward and collapses in tears. John learns of his child's death from the look on Mary's grieving, wailing face: John: *Mary! Mary!* Mary: *Johnny! Our baby! Johnny! Johnny!*	How is lighting used to show us the depth of emotion in this scene?
The Sims family is physically torn apart - Mary is revived with smelling salts by the women in a separate room; John fights the restraining arms of his brothers-in-law who thrust a stiff drink at him; his son calls out for his parents, while Mary begs for her husband: "*John! John! Where are you*?"	Are the other people truly helpful to the hysterical parents? What about the son? How might he feel at this point? What is Mary doing with her arms? Why is this effective?
The next day, the small funeral cortege (in a long shot) consists of a plain white hearse followed by two slow-moving, forlorn automobiles through the busy city streets. A traffic policeman brusquely waves them through an intersection.	Why are Mary and John so far apart in the automobile?

"MONTHS...ENDLESS MONTHS. The crowd laughs with you always...but it will cry with you for only a day."	Do you agree with this assessment? Why or why not?
Overtaken by the tragedy, John sinks into a deep, guilt-ridden depression and loses ambition at work, falling out of step with his daily life. His hair is disheveled and his clothing is torn and wrinkled. In the film's fresh treatment of his worsening condition and lack of concentration on his job's accounting figures/numbers, images of his daughter at play are super-imposed on his forehead. In his dead-end job among other faceless workers, his supervisor warns him: *Looks to me like you haven't got your mind on your work any more.*	John is back in "the crowd", but what is different now? What has happened to his physical appearance? Why? When we witness scenes of tragedy, is it easy to erase the memories? What is effective about the mixing of the numbers and the images of his daughter?
He reaches the breaking point, tosses away his pen and books, and throws over his desk - and gives up on his job: *To hell with this job! I'm through!* *"Easy to quit a job...hard to explain to a wife who already is bearing so much...with such courage."* Returning home after he has quit his job, he can't muster the courage to tell her. Mary—the perfect homemaker and supporter—cheerfully brings out a cake and shows him a table laden with food: *"I've got everything ready for the company's picnic tomorrow...We'll have the best lunch on the boat...see if we don't!"*	How is Mary coping with the death of her daughter? How does Mary try to help John in this scene?
As the ferry leaves the harbor for the Atlas Insurance Company's Fifteenth Annual Picnic, Mary supportively speaks on her husband's behalf to Bert—now a higher-up supervisor in the firm. Mary: *John is very happy in his present job...but his loyalty and ability should be recognized, Bert*. Bert (privately to John): *You'd better tell Mary about your job.* Mary: *What was the high-sign for?*	Notice the use of close-up and eyeline match in this scene. Why are they effective?
John: *It's not very good news to break to you, Mary. I quit my job yesterday. I didn't tell you before...'cause I don't know whether I've made a mistake or not.* Mary: *Well, never mind their old job. There are plenty of better ones.*	How does Mary continue her support of John? We still have "the crowd".
"Mary was right. There are plenty of other jobs...and John found no trouble in landing his fourth in one week." Unable to succeed in holding a job, he resorts to selling vacuum cleaners door-to-door:	Note all of the houses are alike. How does this tie in with the shot of the office building toward the beginning?
You wouldn't like to buy one of these, would you? The compromising experience is humiliating: *"But it was always the same old story."* Sinking lower, without hope, energy, or dreams, John fails at this job too: John: *I'm sick of selling vacuum cleaners.*	What's wrong with John's sales pitch?
Mary: *Oh, did you sell some?* John: *Mary, I didn't want to waste any more time on that job...so I quit. You see, Mary...there's no use trying to sell vacuums. Everybody has one*. Mary: *Are you sure it's always everybody else...and not you?*	Is Mary truly excited or condescending? How do you know? How is Mary's attitude toward her husband beginning to change? Notice facial expression. Note they both ignore the boy. Why?
"We do not know how big the crowd is, and what opposition it is...until we get out of step with it."	Do you agree with this statement? Why or why not?
Now disenchanted and out of step, he is swept aside by the uncaring crowd. John waits patiently outside an employment office - he is passed over for a job which is given to a more hopeful and energetic man in the group - ironically, the lucky individual repeats what John said years earlier	How does the camera reveal what is happening to John in this sequence?

as he rode the ferry to New York to fulfill his dreams:	
Young Man: *All I need is an opportunity.*	This is John's line from the opening. Why repeat it here?
To make ends meet for the family, Mary industriously hangs up a sign and becomes a dressmaker. John, however, is a tragic failure - unable to find himself and consequently swallowed up by the crowd.	Why do we have so much conversation in this section? Again, be aware of the use of close-up and eyeline match.
Brothers (to John): *Do you expect to take a vacation for the rest of your life? I suppose we'll have to get you a job...or you'll be starving on our hands*.	Why is it effective in conversation?
Brothers (to Mary): *On your account, Sis, we've decided to give him a job.*	
Mary: *Johnny! My brothers are going to give you a job!*	
John: (No they're not.)	
Mary: *You mean you won't take it?*	
John: *Don't you see, Mary...I can't take a charity job...I...I...I think I've got a line on something big.*	Why have John stammer here?
Mary: (distraught) *That's all you've been saying for months!*	
Brothers: *If she was wise she'd quit you and come back home with us. You've never been anything but a big bag of wind...and that's all you ever will be!* (The brothers leave.)	How does the camera help us anticipate the slap?
Mary: *You bluff! You quitter!* (She slaps him across the face and shuts the door on him.) *I'd almost rather see you dead!*	Why is John's reach for the door effective?
John reaches out toward the door, bends down for his coat and hat, feels his bruised jaw, and then walks down the street.	John does not seem to even notice his son. When the camera cuts suddenly to the train, what do we anticipate will happen?
With his young son following along behind him in one of the film's most poignant scenes, John stands on a railroad bridge above the freight yards, contemplating suicide by leaping to his death below. But even on the brink of suicide, the frightened, timid man can't find enough courage to let himself go. His adoring, idolizing son, playing a game of ball with him, won't leave his father's side—not knowing that he's about to commit suicide. The young boy provides the fortitude for John to carry on with his sober life:	Notice that long shot of the child running across the bridge.
Son: *Why don't you never play with me any more? I like to play with you. Doesn't Momma like you? I like you. When I grow up I wanta be just like you.*	"A little child shall lead you". How does this biblical reference fit here?
John: *You still love me? You still believe in me, boy?*	
Son: *Sure I do, Pop!*	
John: *We can do it, boy! We'll show them!*	Note the cemetery in the background as John comes "back to life".
Back in the city, John scrambles, with a redeemed change of heart, along with dozens of other men toward a "100 Men Wanted for City Work" sign which has just been posted. He tries to break into the line [although the film was made in the late 20's, it forecast the long job queues of the Depression Era]:	We're back to the pushing, shoving, crowd again.
John: *I've got to get a job! I've got a wife and kid!* Another man: *So have lots of us!*	Difficult to see individuals when so many have needs.
Another job at the Atlantic Employment Agency, better suited to John's talents, is offered: *"Who can juggle balls...to attract attention to a sign?"*	

John raises his hand and volunteers to juggle and wear a clown's outfit and a sandwich-board sign on the streets of the city to advertise: "I AM ALWAYS HAPPY BECAUSE I EAT AT SCHNIEDER'S GRILL - 52 E. 14th St." - it is the same menial job that he once mocked from the top of a double-decker bus.	What's the irony of this job? Remember the clown near the beginning?
When he returns home with his son, his wife has packed and is being led away by her unsympathetic brothers. John tells Mary of his modest job and shows her the few coins he has earned. John: *I got a job today, Mary - - and I'm going back tomorrow - . It isn't much, Mary...but it's a start! I'll make good now...believe me.* Brothers: (to Mary) *We'll be waiting for you outside.* John: *Do you still feel you must go, Mary?* Mary: (I've got to go, John.) John: *Whatever you think, Mary...but I'll always love you and work to win you back.* Mary: *I fixed your dinner. It's in the oven. I darned your socks and washed everything. They're in the bureau. I guess that's all. Good-bye, John*. (She leaves and joins her brothers on the porch.) *You don't understand...he has always depended so on me - and I've got to make sure he has everything he needs.* (I've got to go back to him.) (She enters the house.) *I came back to tell you that you can see Junior any evening you're lonesome.* John: *Thank you, Mary. Do you think Junior and you could go to the show just for tonight? You see, I bought tickets when I thought everything was going to be all right.*	How does Mary's compassionate, sympathetic, unfaltering, caring and loving nature set up an internal struggle in this scene? Pay close attention to her facial reactions. Be especially aware of lighting and close-up in this scene. Watch the interplay between John and Mary.
He holds out three tickets for the variety theatre show, slowly winning back her affections. Then he gives her a conciliatory present that he also bought with his meager earnings - a small bunch of violets. She pins them on her dress: *They sure look pretty on you, Mary.*	Watch John's poignant hesitancy before he plays the record.
He winds up the gramophone to play a Victrola record: "THERE'S EVERYTHING NICE ABOUT YOU" by Johnny Marvin with his ukulele. They dance around the room to the disc - hearing the music from outdoors, the brothers heave Mary's bags onto the porch, give up on her, and depart. The couple spin around in each other's arms until dizziness sends them into spasms of laughter and they fall on the couch. Their son comes in and joins them during the reunion.	How is this "dancing scene" different from the one earlier in Bert's apartment? It's also a reminder of their trip to the amusement park when they met.
A close-up of them in their own house dissolves into a second close-up of the family celebrating in the theatre - they're still laughing as they watch a vaudeville show with two clowns on stage. Mary proudly notices John's winning slogan ad in the show's program for "SLEIGHT O' HAND - The Magic Cleaner," picturing a juggling clown in a wispy cloud above the city. They are caught up in the dreamy spell of escape from the city's doldrums, with hope, pure joy, and excitement.	
In an audacious, pull-back overhead trolley shot, the camera pulls away from their row in the center, further and further until they are lost and disappear in the midst of a sea of laughing faces in the audience's crowd - indistinguishable from everyone else. They cannot escape the crowd, but	Notice this is the reverse of the camera shot going up the building and into the office. Why end the movie with this shot?

now, they are protected by their love for each other and the anonymity of the surrounding masses. There's still hope that they can adjust to the painful experiences they have had, and enjoy a life together.	

"The Crowd (1928)." *The Crowd (1928)*. Web. 21 Mar. 2015. <http://www.filmsite.org/crow.html>.

One more interesting item - Not about *The Crowd*

The Undead by Richard Wilbur

"Knowing how far my mind's eye must have been conditioned by motion pictures, I venture with diffidence the opinion that certain pre-Edison poetry was genuinely cinematic. Whenever, for example, I read Paradise Lost, I, 44-58 (the long shot of Satan's fall from Heaven to Hell, the panorama of the rebels rolling in the lake of fire, the sudden close-up of Satan's afflicted eyes), I feel that I am experiencing a passage which, though its effects may have been suggested by the spatial surprises of Baroque architecture, is facilitated for me, and not misleadingly, by my familiarity with screen techniques....

...glancing at my own poems, as the editor has invited me to do, I find in a number of pieces—"Marginalia" for instance—what may owe as much to the camera as to the sharp noticing of poets like Hopkins and Ponge: a close and rapid scanning of details, an insubordination of authenticating particulars, abrupt shifting in lieu of the full-dress rhetorical transition. Here is a bit of the poem mentioned:

Things concentrate at the edges; the pond-surface
Is bourne to fish and man and it is spread
In textile scum and damask light, on which
The lily-pads are set; and there are also
  Inlaid ruddy twigs, becalmed pine-leaves
  Air-baubles, and the chain mail of froth...

...Finally, I wonder if the first four lines of "An Event" are not indebted to trick photograpy:

As if a cost of grain leapt back to the hand,
A landscape of small black birds, intent
On the far south, convene at some command
At once in the middle of the air...

...there is not doubt about two of my poems, "Beasts" and "The Undead". Each owes something to a particular horror film, in respect of mood, matter, and images. "Beasts" takes some of its third and fourth stanzas from ***Frankenstein Meets the Wolf Man***, and the "Undead" obviously derives in part from Bela Lugosi's ***Dracula***. Neither of these films is great art, though the latter comes close, but both are good enough to haunt the memory with the double force of reality and dream, to remind one of the deeper Gothic on which they draw, and to start the mind building around them. One would have to be brooding on a film to produce such as visual pun as "Their black shapes cropped into sudden bats."

The Undead by Richard Wilbur

Even as children they were late sleepers,
Preferring their dreams, even when quick with monsters,
To the world with all its breakable toys,
Its compacts with the dying;

From the stretched arms of withered trees
They turned, fearing contagion of the mortal,
And even under the plums of summer
Drifted like winter moons.

Secret, unfriendly, pale, possessed
Of the one wish, the thirst for mere survival,
They came, as all extremists do
In time, to a sort of grandeur:

Now, to their Balkan battlements
Above the vulgar town of their first lives,
They rise at the moon's rising. Strange
That their utter self-concern

Should, in the end, have left them selfless:
Mirrors fail to perceive them as they float
Through the great hall and up the staircase;
Nor are the cobwebs broken.

Into the pallid night emerging,
Wrapped in their flapping capes, routinely maddened
By a wolf's cry, they stand for a moment
Stoking the mind's eye

With lewd thoughts of the pressed flowers
And bric-a-brac of rooms with something to lose,--
Of love-dismembered dolls, and children
Buried in quilted sleep.

Then they are off in a negative frenzy,
Their black shapes cropped into sudden bats
That swarm, burst, and are gone. Thinking
Of a thrush cold in the leaves

Who has sung his few summers truly,
Or an old scholar resting his eyes at last,
We cannot be much impressed with vampires,
Colorful though they are;

Nevertheless, their pain is real,
And requires our pity. Think how sad it must be
To thirst always for a scorned elixir,
The salt quotidian blood

Which, if mistrusted, has no savor;
To prey on life forever and not possess it,
As rock-hollows, tide after tide,
Glassily strand the sea.

"A Poet and the Movies." *Man and the Movies*. Ed. William R. Robinson. Baton Rouge: Louisiana State UP, 1967. 224-226. Print.

The study of *The Grapes of Wrath* prepares students for Question 2 (Prose) and Question 3 (open).

Question 2 examples

2008 (B) Jane Austen's novel ***Northanger Abbey*** (1818) opens with the following passage. Read the passage carefully. Then, in a well-organized essay, analyze the literary techniques Austen uses to characterize Catherine Moreland.

2009 Ann Petry's ***The Street*** (1946): Analyze how Petry establishes Lutie Johnson's relationship to the urban setting through the use of literary devices such as imagery, personification, selection of detail, and figurative language.

2009 (B) The passage below is the opening of ***Seraph on the Suwanee*** (1948), a novel written by Zora Neale Hurston. Read the passage carefully. Then write a well-organized essay in which you analyze the literary techniques Hurston uses to describe Sawley and to characterize the people who live there.

2012 Helena María Viramontes's ***Under the Feet of Jesus***: Carefully read the following excerpt from the novel. Then write a well-organized essay in which you analyze the development of Estrella's character. In your analysis, you may wish to consider such literary elements as selection of detail, figurative language, and tone.

2013 D. H. Lawrence's ***The Rainbow*** (1915): The following passage focuses on the lives of the Brangwens, a farming family who lived in rural England during the late nineteenth century. Read the passage carefully. Then write an essay in which you analyze how Lawrence employs literary devices to characterize the woman and capture her situation.

2014 The following passage is from the novel ***The Known World*** by Edward P. Jones. Read the passage carefully. Then, in a well-organized essay, analyze how the author reveals the character of Moses. In your analysis, you may wish to consider such literary elements as point of view, selection of detail, and imagery.

Question 3 examples

2005, Form B One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

2006 Many writers use a country setting to establish values within a work of literature. For example, the country may be a place of virtue and peace or one of primitivism and ignorance. Choose a novel or play in which such a setting plays a significant role. Then write an essay in which you analyze how the country setting functions in the work as a whole.

2007 In many works of literature, past events can affect, positively or negatively, the present activities, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole.

2007, Form B Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole.

2008 In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of a minor character might be used to highlight the weaknesses or strengths of the main character. Choose a novel or play in which a minor character serves as a foil for the main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of the work.

Consider the following as you examine the excerpts from Grapes of Wrath:

*** Language**—Description of land and people—Comparison to Descriptions in current events

***Issues**—Drought, immigration, jobs, foreclosure—Comparison to Description in current events

***Characters**—1930s People (especially immigrants) 2008—-today

***Symbols**—i.e. the old land turtle

***Q2 and Q3 Prompts** - Close reading (Q2) Numerous opportunities (Q3)

Read the following excerpt from Chapter 1 of *The Grapes of Wrath*. How does Steinbeck's language reveal the relationship of the people to the land? Be prepared to compare and contrast the description of the drought by Steinbeck with the current descriptions of the drought in California from newspaper articles below.

From Chapter 1 of ***The Grapes of Wrath***	**My Notes**
The wind grew stronger, whisked under stones, carried up straws and old leaves, and even little clods, marking its course as it sailed across the fields. The air and the sky darkened and through them the sun shone redly, and there was a raw sting in the air. During a night the wind raced faster over the land, dug cunningly among the rootlets of the corn, and the corn fought the wind with its weakened leaves until the roots were freed by the prying wind and then each stalk settled wearily sideways toward the earth and pointed the direction of the wind. The dawn came, but no day. In the gray sky a red sun appeared, a dim red circle that gave a little light, like dusk; and as that day advanced, the dusk slipped back toward darkness, and the wind cried and whimpered over the fallen corn. Men and women huddled in their houses, and they tied handkerchiefs over their noses when they went out, and wore goggles to protect their eyes. When the night came again it was black night, for the stars could not pierce the dust to get down, and the window lights could not even spread beyond their own yards. Now the dust was evenly mixed with the air, an emulsion of dust and air. Houses were shut tight, and cloth wedged around doors and windows, but the dust came in so thinly that it could not be seen in the air, and it settled like pollen on the chairs and tables, on the dishes. The people brushed it from their shoulders. Little lines of dust lay at the door sills. In the middle of that night the wind passed on and left the land quiet. The dust-filled air muffled sound more completely than fog does. The people, lying in their beds, heard the wind stop. They awakened when the rushing wind was gone. They lay quietly and listened deep into the stillness. Then the roosters crowed, and their voices were muffled, and the people stirred restlessly in their beds and wanted the morning. They knew it would take a long time for the dust to settle out of the air. In the morning the dust hung like fog, and the	There are two main character sets in Steinbeck's novel. The first, of course, is the Joads, the beleaguered Oklahoma family forced to leave their home. The other central character is the land. Pay attention to the minute detail in which Steinbeck describes the land. It is of such great importance, in fact, that the land emerges as a character first. It is described before any person comes onto the scene:

sun was as red as ripe new blood. All day the dust sifted down from the sky, and the next day it sifted down. An even blanket covered the earth. It settled on the corn, piled up on the tops of the fence posts, piled up on the wires; it settled on roofs, blanketed the weeds and trees. The people came out of their houses and smelled the hot stinging air and covered their noses from it. And the children came out of the houses, but they did not run or shout as they would have done after a rain. Men stood by their fences and looked at the ruined corn, drying fast now, only a little green showing through the film of dust. The men were silent and they did not move often. And the women came out of the houses to stand beside their men—to feel whether this time the men would break. The women studied the men's faces secretly, for the corn could go, as long as something else remained. The children stood near by, drawing figures in the dust with bare toes, and the children sent exploring senses out to see whether men and women would break. The children peeked at the faces of the men and women, and then drew careful lines in the dust with their toes. Horses came to the watering troughs and nuzzled the water to clear the surface dust. After a while the faces of the watching men lost their bemused perplexity and became hard and angry and resistant. Then the women knew that they were safe and that there was no break. Then they asked, What'll we do? And the men replied, I don't know. But it was all right. The women knew it was all right, and the watching children knew it was all right. Women and children knew deep in themselves that no misfortune was too great to bear if their men were whole. The women went into the houses to their work, and the children began to play, but cautiously at first. As the day went forward the sun became less red. It flared down on the dust-blanketed land. The men sat in the doorways of their houses; their hands were busy with sticks and little rocks. The men sat still—thinking—figuring.	

As you read the following two articles, consider the following: Would these articles have been appropriate written by a colleague of Steinbeck? Do these current articles have the same emotional impact as the Steinbeck text? Why or why not? What is the irony of the current drought? How do the current facts echo the events of the 1930s?

California crop harvests plummet as drought takes toll on national food supply

(NaturalNews) The end of September marked three straight years of severe drought for California, with the state receiving less than 60 percent of its average precipitation.

The lack of rainfall has resulted in immense suffering throughout the state, leaving low reservoirs, fallowed farmland, rising unemployment and complete drying up of some people's wells.

It's true that water is the essence of life. All things living depend on it, and without it the world around us would be nonexistent, however, what many of us don't realize is that California's drought could soon be hitting your pantry and if not this year, next year for sure.

With the arrival of the 2014 harvest season, not only the United States, but also the world, could soon feel the aftermath of the state's continued drought.

California is considered our nation's agricultural powerhouse, yielding a third of all produce grown in the U.S.

Central Valley, which consists of two valleys: the San Joaquin to the south and Sacramento to the north, spans 450 miles, a region that is home to the world's largest patch of Class 1 soil, the best soil there is, according to *The New York Times*.

With nearly 300 days of sunshine, the perfect variance in temperature, cool coastal fog and an extended growing season, allows the state to produce a vast range of fruits, vegetables and nuts.

California is responsible for producing 99 percent of the country's walnuts, 97 percent of kiwis, 97 percent of plums, 95 percent of celery, 95 percent of garlic, 89 percent of cauliflower, 71 percent of spinach, 69 percent of carrots and many other foods Americans store in their kitchens.

Unlike the Midwest, which mainly produces corn and soybeans, the Golden State yields around 400 different types of food, generating 73 percent of the state's agricultural revenues from crops, with the remaining 27 percent made by livestock commodities, according to *Western Farm Press*.

Due to lack of rainfall, an estimated 42,000 acres of farmland, or about 5 percent, went unplanted this year, causing the state's agri revenue to take a $2.2 billion dollar hit.

5 percent of Californian's farmland went unplanted this year

Fortunately for farmers, increased food prices offered a little cushion to help make up for crops that couldn't be watered due to this year's restrictions. If the winter fails to bring adequate rainfall to help replenish low rivers and streams, and "overtaxed groundwater," the situation could get much worse, farmers say.

"Nobody has any idea how disastrous it's going to be," said Mike Wade of Modesto, with the California Farm Water Coalition. "Is it going to create more fallowed land? Absolutely," he added.

"Is it going to create more groundwater problems? Absolutely. Another dry year, we don't know what the result is going to be, but it's not going to be good."

The drought's affect on the 2014 harvest is pronounced, with 140,000 acres of rice fields left unplanted, reported the *Sacramento Bee*. The Sacramento Valley rice crop, an export that serves sushi joints worldwide, has already dropped by 25 percent this year.

Corn production in the state is down an estimated 45 percent, along with cotton declining 23 percent, and oranges 4 percent. Also wine, a California staple, could see price increases due to a 9 percent decrease in grape production, a number farmers say could be much higher in 2015 if rain doesn't come.

Farmers forced to neglect other crops in order to water the most demanding crops, still doesn't always end happily. Despite many growers only focusing on almonds, yield still declined, falling to 1.9

billion pounds down from 2.1 billion pounds.

"I'm very nervous about water," said Ledbetter, a wine grower in Sonoma County. "If we don't have a rainy winter, I can pretty much guarantee we're all going to be receiving curtailment notices. If that happens, we're going to be concerned about keeping the vine alive rather than harvesting it."

http://www.naturalnews.com/047327_drought_crop_harvest_California.html

Less than 60 days remaining before dozens of California communities run out of water

(NaturalNews) Chronic drought conditions throughout the West continue to wreak havoc on the general public, as well as farming operations, but in California, things are about to get much worse.

Some regions of the state are now within two months of completely running out of water, according to *CBS San Francisco*, which reported that communities in central and northern California could see their water supplies completely vanquished in less than 60 days.

"The areas in jeopardy include Colusa and El Dorado County. These are relatively small communities and they rely on one source of water," the news site reported, adding, "Butte County north of Sacramento is getting hit hard."

The water supply at the Big Bend Mobile Home Park near Oroville, which is home to some 30 families, has gotten so low that it is now turned off between 10:00 p.m. and 5:00 a.m.

"Hard when you have to go to the bathroom in the middle of the night," resident Michelle Payne told the local news site. "I guess we're not flushing."

A single well supplies her entire community, and while there are other wells on the property, they have all gone dry.

At-risk towns increasing by the month

"There's really nothing can you about it," resident John Dougherty told *CBS San Francisco*. "I don't water any plants... try to cut back on toilet usage... whatever we can do is what you gotta do... all we can do."

"Pretty much anything that was alive weeks ago is dry, 'cuz we haven't been able to water," added Payne.

Some area residents have taken to driving five or more miles to get drinking water from a spring box, both for their consumption and for their animals.

Statewide, the water shortages are increasing. In one month's time, for instance, the Water Resource Board's list of cities and towns at most risk of running out of water within two months has grown from eight to 12; the Big Bend Mobile Home Park is now on that list.

"There is some help on the way for the people here. The state just approved plans to drill a new well. It's not clear when the work will begin," *CBS San Francisco* reported.

According to the U.S. Drought Monitor, the western drought remains widespread, with California suffering the worst of it. Nearly all of the state is either suffering "Extreme" or "Exceptional" drought; most of the state is in the "Exceptional" category, which is the worst.

The center says dry conditions in the West are affecting more than 51 million Americans, or roughly 16 percent of the population.

'It will take substantial snowfall'

As reported by *Bloomberg News*, California will continue to suffer chronic drought without substantial mountain snowfall this winter; snowfall that melts in spring replenishes the state's water systems, but there has been a dearth of snowfall in recent years.

"All eyes will be turned to the winter because it is a really critical winter, not just for California but the rest of the West and the lower Great Plains as well," Mark Svoboda of the National Drought Mitigation Center in Lincoln, Nebraska, told Bloomberg.

"For the majority of the West, the lifeline is the snow that falls in the Rockies, the snow that falls

in the Cascades and the snow that falls in the Sierra," he added.

Kevin Werner, the western regional climate services director with the National Climatic Data Center, told Bloomberg that the Western states of Arizona and New Mexico were able to experience some relief from their drought during the recent annual monsoon season. Also, they were relieved by a great deal of rain that fell from hurricanes Norbert and Odile. But that rain did not make it far enough north to have much impact, so snowfall remains vital for California.

"Most of our water, from 80 to 90 percent of it, falls in the form of snow in the winter time," Warner told Bloomberg.

Natural News editor Mike Adams, the Health Ranger, reported recently that, in California, some residents are now experiencing water rationing of just 50 gallons a day.
http://www.naturalnews.com/047208_drought_water_supply_California.html

Prepare a "Reporter's Notebook" for the newspaper articles in which you examine the *facts and events*. Which facts and events are clear and which need more checking?

Reporter's Notebook - Facts and Events (What happened/is happening)

Facts and Events are Clear	Facts and Events—Need to check

As you read the following selections from **The Grapes of Wrath** and the newspaper articles that accompany the selections, choose a color, symbol, and image (CSI) that you feel best represents or captures the essence of the idea(s) expressed in the material. Be sure and make a note of things you find interesting, important, or insightful. Be prepared to explain why choose your particular CSI.

From Chapters 5, 9, and 11 of ***The Grapes of Wrath***	My Notes
Chapter 5 …And now the squatting men stood up angrily. Grampa took up the land, and he had to kill the Indians and drive them away. And Pa was born here, and he killed weeds and snakes. Then a bad year came and he had to borrow a little money. An' we was born here. There in the door—our children born here. And Pa had to borrow money. The bank owned the land then, but we stayed and we got a little bit of what we raised. We know that—all that. It's not us, it's the bank. A bank isn't like a man. Or an owner with fifty thousand acres, he isn't like a man either. That's the monster. Sure, cried the tenant men, but it's our land. We measured it and broke it up. We were born on it, and we got killed on it, died on it. Even if it's no good, it's still ours. That's what makes it ours—being born on it, working it, dying on it. That makes ownership, not a paper with numbers on it. We're sorry. It's not us. It's the monster. The bank isn't like a man. Yes, but the bank is only made of men. No, you're wrong there—quite wrong there. The bank is something else than men. It happens that every man in a bank hates what the bank does, and yet the bank does it. The bank is something more than men, I tell you. It's the monster. Men made it, but they can't control it. The tenants cried, Grampa killed Indians, Pa killed snakes for the land. Maybe we can kill banks—they're worse than Indians and snakes. Maybe we got to fight to keep our land, like Pa and Grampa did. And now the owner men grew angry. You'll have to go. But it's ours, the tenant men cried. We— No. The bank, the monster owns it. You'll have to go. We'll get our guns, like Grampa when the Indians came. What then? Well—first the sheriff, and then the troops. You'll be stealing if you try to stay, you'll be murderers if you kill to stay. The monster isn't men, but it can make men do what it wants. But if we go, where'll we go? How'll we go? We got no money. We're sorry, said the owner men. The bank, the fifty-thousand-acre owner can't be responsible. You're on land that isn't yours. Once over the line maybe you can pick cotton in the fall. Maybe you can go on relief. Why don't you go on west to California? There's work there, and it never gets cold. Why, you can reach out anywhere and pick an orange. Why, there's always some kind of crop to work in. Why don't you go there? And the owner men started their cars and rolled away.	Notice the language and different ways the men from the banks interact with the land that they "own" compared to the language and various ways in which the people who actually live on and from the land interact with it. How does Steinbeck's choice of literary techniques reveal that neither fairness or justice enters into the equation here and that the people will have to go?

Chapter 9 **IN THE LITTLE HOUSES** the tenant people sifted their belongings and the belongings of their fathers and of their grandfathers. Picked over their possessions for the journey to the west. The men were ruthless because the past had been spoiled, but the women knew how the past would cry to them in the coming days. The men went into the barns and the sheds. That plow, that harrow, remember in the war we planted mustard? Remember a fella wanted us to put in that rubber bush they call guayule? Get rich, he said. Bring out those tools—get a few dollars for them. Eighteen dollars for that plow, plus freight—Sears Roebuck. Harness, carts, seeders, little bundles of hoes. Bring em out. Pile 'em up. Load 'em in the wagon. Take 'em to town. Sell 'em for what you can get. Sell the team and the wagon, too. No more use for anything. Fifty cents isn't enough to get for a good plow. That seeder cost thirty-eight dollars. Two dollars isn't enough. Can't haul it all back—Well, take it, and a bitterness with it. Take the well pump and the harness. Take halters, collars, hames, and tugs. Take the little glass brow-band jewels, roses red under glass. Got those for the bay gelding. 'Member how he lifted his feet when he trotted? Junk piled up in a yard. **Chapter 11** **THE DOORS** of the empty houses swung open, and drifted back and forth in the wind. Bands of little boys came out from the towns to break the windows and to pick over the debris, looking for treasures. And here's a knife with half the blade gone. That's a good thing. And—smells like a rat died here. And look what Whitey wrote on the wall. He wrote that in the toilet in school, too, an' teacher made 'im wash it off. When the folks first left, and the evening of the first day came, the hunting cats slouched in from the fields and mewed on the porch. And when no one came out, the cats crept through the open doors and walked mewing through the empty rooms. And then they went back to the fields and were wild cats from then on, hunting gophers and field mice, and sleeping in ditches in the daytime. When the night came, the bats, which had stopped at the doors for fear of light, swooped into the houses and sailed through the empty rooms, and in a little while they stayed in dark room corners during the day, folded their wings high, and hung head-down among the rafters, and the smell of their droppings was in the empty houses. And the mice moved in and stored weed seeds in corners, in boxes, in the backs of drawers in the kitchens. And weasels came in to hunt the mice, and the brown owls flew shrieking in and out again.	How does the writer reveal the changes in tone as we progress from informing the people they must leave, to the people leaving, and finally to the vacant feeling left after the people have gone?

The newspaper articles present a "reality check" for banks today. How do the following articles in their descriptions of the bank foreclosures compare to Steinbeck's "literary description"? What "human quality" does Steinbeck utilize that is absent from the "factual" accounts? Why do we need both—the "reality" and the "literary"? How does that help to balance our perspective? How does the final article ("Ghost Condos") compare to the Steinbeck excerpt from chapter 11?

Banks Forced to Pay Foreclosure Victims as Talks Continue

April 13 (Bloomberg) -- The 14 largest U.S. mortgage servicers must pay back homeowners for losses from foreclosures or loans that were mishandled in the wake of the housing collapse, the first of a set of sanctions regulators are seeking against the companies.

The settlement announced today between servicers and banking regulators could help the U.S. Justice Department determine the size and scope of fines for the flawed practices, regulators said.

…"This has been a very broad interagency effort," Perrelli told reporters. "The best possible resolution for consumers, for all government entities, is a fully coordinated resolution."

Today's consent decrees with banks address a "subset" of issues with mortgage servicers, Perrelli said.

Iowa Attorney General Thomas J. Miller, who is leading the talks on behalf of the states, said today's agreements won't limit his pursuit of penalties. In March, the attorneys general called for changes to foreclosure practices and mandatory loan modifications, including mortgage principal write downs.

The consent decrees "will not limit our pursuit of remedies and reforms," Miller said today in a written statement. "We will continue our own efforts to ensure that the nation's servicing and foreclosure system is fair to homeowners, banks and investors."

Banking regulators said the consent decrees don't prevent them from issuing fines later.

"There will be civil money penalties. The issue is time and amount," acting Comptroller of the Currency John Walsh told reporters in a conference call.

The Federal Reserve issued a statement saying it plans to announce fines, calling them "appropriate."

The banks, including JPMorgan Chase & Co. and Wells Fargo & Co., agreed in the settlement to conduct a review of all loans that went into foreclosure in 2009 and 2010. They also agreed to improve their foreclosure, loan modification and refinancing procedures by hiring staff, upgrading document-tracking systems, assigning a single point of contact for each borrower and policing lawyers and vendors.

The companies also agreed to end the practice of dual-track foreclosures, in which servicers seize the homes of delinquent borrowers even while negotiating lower mortgage payments.

…JPMorgan, the second-biggest U.S. bank by assets, today took a $1.1 billion charge and may add as many as 3,000 employees to comply with the consent agreement, Chief Executive Officer Jamie Dimon said in a conference call.

The banks didn't admit or deny regulators' findings, according to the orders.

The sanctions are the first to arise since last fall, when state and federal agencies began investigating mortgage servicers' lapses in foreclosure procedures. Unprepared for the record number of loan delinquencies caused by subprime loans and the collapse of housing prices, servicers relied on inexperienced workers who failed to track paperwork or improperly signed legal documents.

…In their investigation, regulators did not find widespread evidence of missing promissory notes or mortgages, as many foreclosed homeowners have claimed. Servicers generally had "sufficient documentation" to foreclose, the agencies reported in their review, which was released today.

The consent decree lays out detailed goals and deadlines for the companies to help homeowners who are in default or have fallen behind on mortgage payments.

The agreements drew immediate fire from critics who said they could undermine the broader

negotiations. Representative Maxine Waters, a California Democrat and member of the Financial Services Committee, called the orders "disappointing."

"I fear that these consent orders are merely an attempt to do an end-run around our state attorneys general," Waters said in a written statement.

Under the consent decrees, banks must hire outside consultants to identify borrowers who improperly lost their homes, failed to get loans rewritten or were forced into court in 2009 and 2010 because of mistakes made by mortgage servicers or their vendors.

Banks must determine the financial injury to borrowers and, within the next six months, submit a plan to regulators for reimbursing them, according to the decrees.

Regulators also targeted two companies used by banks to manage loan documents, foreclosures and bankruptcies. Mortgage Electronic Registration Systems Inc., or MERS, of Reston, Virginia, and Lender Processing Services Inc. of Jacksonville, Florida, were ordered to improve their internal controls and corporate governance.

…Some of the companies, including MetLife, issued statements saying they have already implemented many of the standards mandated by the order.

Ally Financial, in a statement, said it "deeply regrets the error" in processing certain affidavits.
http://www.bloomberg.com/news/articles/2011-04-13/banks-to-pay-victims-of-botched-foreclosures-in-settlement-with-regulators

US foreclosure activity rises 5 percent in January: RealtyTrac

The number of U.S. properties in foreclosure upon rose 5 percent in January, driven by a jump in bank repossessions, real estate data firm RealtyTrac said on Thursday.

A total of 37,292 homes were repossessed in January, a 15-month high. Overall, 119,888 properties were at some stage of the foreclosure process, still down 4 percent from a year earlier.

The unwinding of distressed housing assets, a multiyear legal process in many states, was gathering pace, RealtyTrac said.

A nationwide increase in scheduled foreclosure auctions in 21 states in January reflected that they were "coming off somewhat artificially low levels last year," RealtyTrac Vice President Daren Blomquist said in a statement.

He said foreclosure filings would rise over the next several months as lenders ramp up "spring cleaning" in many states.

A total of 51,782 homes were set for foreclosure auctions last month, up 8 percent from December but down 7 percent from a year earlier.

Lenders began the foreclosure process on 48,838 homes, down 18 percent from a 17-month high in December and a drop of 15 percent year on year. That figures also includes scheduled foreclosure auctions in some states.

Despite a 21 percent decline from a year earlier, Florida still had the nation's highest foreclosure rate in January, followed by Nevada, Maryland, Illinois and New Jersey.
http://www.cnbc.com/id/102419838

Ghost condos haunt the New Orleans market — a dubious development

The following sentence in a T-P/Nola.com article about a conflict between Jax Brewery condo owners and a bar in the building caught my eye: "In addition to Earl and Jonathan Weber, there is only one other full-time resident living in the building, according to court documents."

In other words, only three of the 25 units in the Jax Brewery building have full-time occupants. The remainder are presumably pieds-à-terre, apartments owned by wealthy out-of-state residents who may visit no more than a few weekends a year or investors who may rent them out on the illicit short term rental market.

In a front page article on Sunday, the New York Times reported that international politicians and businessmen, many of them with shady histories of environmental pollution and public corruption, were paying tens of millions for real estate in New York, often using shell corporations to conceal their ownership of expensive Gotham nests they rarely use.

While condominiums in New Orleans are not nearly so pricey, the article raises questions that New Orleans should be considering as out of state residents flock to buy vacation condos where they will spend only a few weeks a year.

According to the article, the nonprofit Fiscal Policy Institute questions whether absentee condo owners really have the positive effect on the local economy that is sometimes claimed: "They're not spending at the dry cleaners, the grocers and all of that, so it deprives New York of all that local multiplier effect."

Meanwhile, long-time residents, the folks who pay for the infrastructure and tax breaks to support these projects, are eventually priced out of the local market.Some New York City Council Members are looking into taxing the wealthy owners to pay for the public services they use: "We are spending money to keep them safe and maintaining the infrastructure." The Fiscal Policy Institute suggested a graduated tax on high-end condos.

The article noted another downside of being a popular destination, one New Orleanians are already seeing: escalating real estate prices on the high end that drive broader increases in housing costs farther down-market. Combined with the loss of housing to illegal short-term rentals, many long-time local residents can no longer find affordable housing in New Orleans.

City Hall needs to look more carefully at the costs associated with pied-à-terre housing.

What is the long-term economic benefit from condos without permanent residents?
Is the property tax on the condo sufficient to make up for the fact that the owner will be spending only a few days a year in town, contributing little to the local economy, and paying no Louisiana income taxes or local business taxes?

How much more does a year-round resident contribute to the local economy compared to the jet-setter who flies in for Mardi Gras and Jazz Fest?

While affordable housing has the advantage of allowing long-time residents to stay in the city and provide support to local businesses and concomitant tax revenue, a condo that sits vacant much of the year not only displaces locals but shrinks the tax pool.

Condo projects get a big push from local real estate agents, from architects and builders, and from developers, all of whom make big contributions to local politicians and then take their profits and walk away. Meanwhile, long-time residents, the folks who pay for the infrastructure and tax breaks to support these projects, are eventually priced out of the local market and end up spending their money in Slidell, Marrero or Picayune.

The properties may be good investments for the speculators. But the benefits to the city are not as clear as some politicians would have you think.

New Orleans native Keith Hardie is an attorney active in community fights over regulatory and land-use issues.

http://thelensnola.org/2015/02/11/ghost-condos-begin-to-haunt-the-new-orleans-market-a-dubious-development/

As you read the following selections from chapters 17 and 19 of **The Grapes of Wrath** and the article that follows, decide: What is the conflict? Why does this conflict occur? What are some ways the conflict could be resolved? Pay close attention to the choice of words in each of the selections. How do they affect the reader?

From Chapters 17 and 19 of ***The Grapes of Wrath***	**My Notes**
Chapter 17 **THE CARS OF THE** migrant people crawled out of the side roads onto the great cross-country highway, and they took the migrant way to the West. In the daylight they scuttled like bugs to the westward; and as the dark caught them, they clustered like bugs near to shelter and to water. And because they were lonely and perplexed, because they had all come from a place of sadness and worry and defeat, and because they were all going to a new mysterious place, they huddled together; they talked together; they shared their lives, their food, and the things they hoped for in the new country. Thus it might be that one family camped near a spring, and another camped for the spring and for company, and a third because two families had pioneered the place and found it good. And when the sun went down, perhaps twenty families and twenty cars were there.	How does this depiction of the new migrant society during the "dust bowel" resemble the influx of immigrants into the United States today? Keep in mind that we all are drawn to people similar to our own nature.
Chapter 19 They were hungry, and they were fierce. And they had hoped to find a home, and they found only hatred. Okies—the owners hated them because the owners knew they were soft and the Okies strong, that they were fed and the Okies hungry; and perhaps the owners had heard from their grandfathers how easy it is to steal land from a soft man if you are fierce and hungry and armed. The owners hated them. And in the towns, the storekeepers hated them because they had no money to spend. There is no shorter path to a storekeeper's contempt, and all his admirations are exactly opposite. The town men, little bankers, hated Okies because there was nothing to gain from them. They had nothing. And the laboring people hated Okies because a hungry man must work, and if he must work, if he has to work, the wage payer automatically gives him less for his work; and then no one can get more. And the dispossessed, the migrants, flowed into California, two hundred and fifty thousand, and three hundred thousand. Behind them new tractors were going on the land and the tenants were being forced off. And new waves were on the way, new waves of the dispossessed and the homeless, hardened, intent, and dangerous……. ……And a homeless hungry man, driving the roads with his wife beside him and his thin children in the back seat, could look at the fallow fields which might produce food but not profit, and that man could know how a fallow field is a sin and the unused land a crime against the thin children. And such a man drove along the roads and knew temptation at every field, and knew the lust to take these	How does Steinbeck use language to reflect the owners hatred of the migrants? Think about times we all feel vulnerable because newcomers threatened our security.

fields and make them grow strength for his children and a little comfort for his wife. The temptation was before him always. The fields goaded him, and the company ditches with good water flowing were a goad to him. And in the south he saw the golden oranges hanging on the trees, the little golden oranges in the dark green trees; and guards with shotguns patrolling the lines so a man might not pick an orange for a thin child, oranges to be dumped if the price was low. He drove his old car into a town. He scoured the farms for work. Where can we sleep the night? Well, there's Hooverville on the edge of the river. There's a whole raft of Okies there. He drove his old car to Hooverville. He never asked again, for there was a Hooverville on the edge of every town ……. We got to keep these here people down or they'll take the country. They'll take the country. Outlanders, foreigners. Sure, they talk the same language, but they ain't the same. Look how they live. Think any of us folks'd live like that?	

Immigrants are Good for the Economy

Are immigrants good for the economy?

In the debate over immigration reform, we come back to this argument again and again. The answer is still, "Yes."

The latest salvo involves a paper by Steven Camarota and Karen Zeigler of the Center for Immigration Studies that is part of series of papers by the Center trying to show that job growth is only going to immigrants. In their paper looking at New Hampshire's labor market, Camarota and Zeigler conclude that foreign-born workers take jobs away from native-born workers.

A former chief economist for the Labor Department dismantles their argument. In a study on immigration and economic growth, Diana Furchtgott-Roth,a senior fellow at the Manhattan Institute, finds major flaws.

The biggest problem is that Camarota and Zeigler treat labor as homogenous, which isn't the case:

"As Current Population Survey data show (the same used by the authors), immigrants select different occupations from those of natives. In addition, Camarota and Ziegler ignore the U-shape distribution of immigrants' education, incorrectly assuming that low-skill immigrants compete with low-skill Americans. (In reality, superior English language skills usually make low-skill Americans relatively more skilled than their immigrant counterparts.)"

"Nor is it likely that most undocumented immigrants compete with American high school graduates for jobs. Undocumented immigrants tend to work in jobs that do not require interaction with customers, such as dishwashing, lawn care, and house care. (If anything, low-skill immigrants might displace high school dropouts, but as BLS data show, this group has seen increased labor-force participation since 2000.) On the other hand, Americans with high school degrees usually have the skills to find work in service and sales jobs: Camarota and Ziegler fail to demonstrate that there are native job seekers available to take those jobs (whether high- or low-skill) where immigrant employment increased."

What's more, Furchtgott-Roth notes that the authors didn't account for New Hampshire's unique geography:

"The number of New Hampshire residents who work in Massachusetts has grown significantly in the past decade. This trend has not, however, snatched employment opportunities away from natives in the more localized New Hampshire labor market but rather brought preexisting employment and incomes into the state."

"Oddly, too, Camarota and Zeigler count Massachusetts workers who move to New Hampshire as "immigrants," as part of their 21,000-person figure of the number of employed immigrants living in New Hampshire. The authors compare this figure with the 8,700 increase in native-born employed persons living in New Hampshire and then cite an increase of 41,000 "non-working" native-born New Hampshire residents between 2000 and 2014—arguing that the growth of immigrant employment came at the expense of native employment."

Camarota and Zeigler also mistakenly mix the unemployed—those able and looking for work--with those who are not employed for an assortment of reasons—retired, students, the disabled, etc.

In contrast to the conclusions of Camarota and Zeigler, academic research has found that immigration "leads to higher economic growth." This is because "immigrants complement rather than substitute for native-born workers, with capital moving accordingly to maximize available labor," writes Furchtgott-Roth.

For instance, immigrants and native workers pursue different careers:

"Low-skill immigrants are disproportionately represented in the service, construction, and agricultural sectors—prominent in occupations such as janitors, landscapers, tailors, plasterers, stucco masons, and farmworkers…."

"Similarly, high-skill immigrants tend to prefer certain types of high-skill occupations (research scientists, dentists, computer engineers, etc.) and are less prominent in other high-skill fields (lawyers, judges, education administrators, etc.) favored by high-skill Americans."

What's more, immigrants also help the economy grow faster, because they're more likely to be entrepreneurs:

"Immigrants are disproportionately entrepreneurial, boosting tax revenue and creating more jobs for Americans, according to Tim Bolin of the University of California at Berkeley. Some 44 percent of high-tech Silicon Valley businesses had at least one immigrant founder. In 2012, U.S. engineering and technology firms founded by immigrants in the 2006–12 period employed approximately 560,000 workers, generating $63 billion in sales."

Despite their best attempts, immigration reform critics can't refute the abundant research available showing that immigrants create jobs and strengthen our economy. All the more reason to fix our broken immigration system.

https://www.uschamber.com/blog/immigrants-are-good-economy

Read chapter 3 from **The Grapes of Wrath** carefully. Then write an essay in which you analyze the techniques used to reveal the character of the "old land turtle". Consider such techniques as diction, imagery, and detail.

Chapter 3 - **The Grapes of Wrath**	**My Notes**
1 The concrete highway was edged with a mat of tangled, broken, dry grass, and the grass heads were heavy with oat beards to catch on a dog's coat, and foxtails to tangle in a horse's fetlocks, and clover burrs to fasten in sheep's wool; sleeping life waiting to be spread and dispersed, every seed armed with an appliance of dispersal, twisting darts and parachutes for the wind, little spears and balls of tiny thorns, and all waiting for animals and for the wind, for a man's trouser cuff or the hem of a woman's skirt, all passive but armed with appliances of activity, still, but each possessed of the anlage of movement.	Why does Steinbeck devote an entire chapter to the movement of such an inconsequential creature, an old land turtle? Why does the environment appear to be so hostile? What effect does the painstaking detail create?
2 The sun lay on the grass and warmed it, and in the shade under the grass the insects moved, ants and ant lions to set traps for them, grasshoppers to jump into the air and flick their yellow wings for a second, sow bugs like little armadillos, plodding restless on many tender feet. And over the grass at the roadside a land turtle crawled, turning aside for nothing, dragging his high-domed shell over the grass. His hard legs and yellow-nailed feet threshed slowly through the grass, not really walking, but boosting and dragging his shell along. The barley beards slid off his shell, and the clover burrs fell on him and rolled to the ground. His horny beak was partly open, and his fierce, humorous eyes, under brows like fingernails, stared straight ahead. He came over the grass leaving a beaten trail behind him, and the hill, which was the highway embankment, reared up ahead of him. For a moment he stopped, his head held high. He blinked and looked up and down. At last he started to climb the embankment. Front clawed feet reached forward but did not touch. The hind feet kicked his shell along, and it scraped on the grass, and on the gravel. As the embankment grew steeper and steeper, the more frantic were the efforts of the land turtle. Pushing hind legs strained and slipped, boosting the shell along, and the horny head protruded as far as the neck could stretch. Little by little the shell slid up the embankment until at last a parapet cut straight across its line of march, the shoulder of the road, a concrete wall four inches high. As though they worked independently the hind legs pushed the shell against the wall. The head upraised and peered over the wall to the broad smooth plain of cement. Now the hands, braced on top of the wall, strained and lifted, and the shell came slowly up and rested its front end on the wall. For a moment the turtle rested. A red ant ran into the shell, into the soft skin inside the shell, and suddenly head and legs snapped in, and the armored tail clamped in sideways. The red ant was crushed between body and legs. And one head of wild oats was clamped into the shell by a front leg. For a long moment the turtle lay still, and then the neck crept out and the old humorous frowning eyes	How does the shell compare to what the migrants carry later on? How does the description of the "eyes" compare to the description of the migrants later in the book? What might the parapet/wall represent for the migrants? The red ant? What might be important about the "wild oat" seed? Note the description of the

looked about and the legs and tail came out. The back legs went to work, straining like elephant legs, and the shell tipped to an angle so that the front legs could not reach the level cement plain. But higher and higher the hind legs boosted it, until at last the center of balance was reached, the front tipped down, the front legs scratched at the pavement, and it was up. But the head of wild oats was held by its stem around the front legs.	eyes appears again. Why the focus on the "wild oat" again?
3 Now the going was easy, and all the legs worked, and the shell boosted along, waggling from side to side. A sedan driven by a forty-year-old woman approached. She saw the turtle and swung to the right, off the highway, the wheels screamed and a cloud of dust boiled up. Two wheels lifted for a moment and then settled. The car skidded back onto the road, and went on, but more slowly. The turtle had jerked into its shell, but now it hurried on, for the highway was burning hot.	
4 And now a light truck approached, and as it came near, the driver saw the turtle and swerved to hit it. His front wheel struck the edge of the shell, flipped the turtle like a tiddly-wink, spun it like a coin, and rolled it off the highway. The truck went back to its course along the right side. Lying on its back, the turtle was tight in its shell for a long time. But at last its legs waved in the air, reaching for something to pull it over. Its front foot caught a piece of quartz and little by little the shell pulled over and flopped upright. The wild oat head fell out and three spearhead seeds stuck in the ground. And as the turtle crawled on down the embankment, its shell dragged dirt over the seeds. The turtle entered a dust road and jerked itself along, drawing a wavy shallow trench in the dust with its shell. The old humorous eyes looked ahead, and the horny beak opened a little. His yellow toe nails slipped a fraction in the dust.	What happens to the "wild oat"? Why might that be important?

Re-read the description of the land turtle's encounter with the sedan the light truck.

Now consider in Shakespeare's ***Macbeth*** the idea "Fair is foul and foul is fair" occurs repeatedly. In other words, sometimes in our lives that which we think will be "fair" (just/reasonable) in our lives turns out to be "foul" (unjust/unreasonable); however, that which we think may be "foul" often emerges to be "fair". The "sedan" attempts to be "fair", but does not help or harm the land turtle. The "light truck" attempts to be "foul", but actually assists the land turtle on his journey.

Write an essay in which you examine the idea of a "sedan" and a "light truck" as reflected in the idea of "Fair is foul and foul is fair". The examples can be from literature, history, and/or your own personal experience.

Outline of Intercalary Chapters in *The Grapes of Wrath*

The drought and Dust Bowl in Oklahoma

Chapter	Topic
1	Drought and dust storm
3	Turtle struggling to cross highway
5	People evicted from property by owners
7	Used car salesman discussing customers and cars
9	Selling and disposing of property; choosing possessions to keep

Oklahoma residents travel to California

Chapter	Topic
11	Vacant houses
12	Highway 66
14	Change; eviction; struggles of migrants
15	Restaurants along Highway 66
17	Migrants camping along Highway 66, relationship with other campers

Becoming Migrant farmers in California

Chapter	Topic
19	Relationship between landowners and workers
21	Migrant labor (payment, landownership)
23	Amusement and pleasure for migrants
25	Growing season and economic situation
27	Picking cotton
29	Rain storms and related struggles

Question 2 (Prose) and Question 3 (Open) often ask the students to discuss character and/or characterization in one form or another.

Question 2 (Prose)

2010 Maria Edgeworth's *Belinda* (1801): The narrator provides a description of Clarence Harvey, one of the suitors of the novel's protagonist, Belinda Portman. Read the passage carefully. Then write an essay in which you analyze Clarence Hervey's complex character as Edgeworth develops it through such literary techniques as tone, point of view, and language.

2011 George Eliot's *Middlemarch* (1874*)*: In the passage, Rosamond and Tertius Lydgate, a recently married couple, confront financial difficulties. Read the passage carefully. Then write a well-developed essay in which you analyze how Eliot portrays these two characters and their complex relationship as husband and wife. You may wish to consider such literary devices as narrative perspective and selection of detail.

2012 Helena María Viramontes's *Under the Feet of Jesus*: Carefully read the following excerpt from the novel. Then write a well-organized essay in which you analyze the development of Estrella's character. In your analysis, you may wish to consider such literary elements as selection of detail, figurative language, and tone.

2013 D. H. Lawrence's *The Rainbow* (1915): The following passage focuses on the lives of the Brangwens, a farming family who lived in rural England during the late nineteenth century. Read the passage carefully. Then write an essay in which you analyze how Lawrence employs literary devices to characterize the woman and capture her situation.

2014 The following passage is from the novel *The Known World* by Edward P. Jones. Read the passage carefully. Then, in a well-organized essay, analyze how the author reveals the character of Moses. In your analysis, you may wish to consider such literary elements as point of view, selection of detail, and imagery.

Question 3 (Open)

2010 Palestinian American literary theorist and cultural critic Edward Said has written that "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted." Yet Said has also said that exile can become "a potent, even enriching" experience. Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from "home," whether that home is the character's birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character's experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2011 In a novel by William Styron, a father tells his son that life "is a search for justice." Choose

a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character's understanding of justice, the degree to which the character's search for justice is successful, and the significance of this search for the work as a whole.

2012 "And, after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency." Pauline Hopkins, *Contending Forces.*
Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.

2013 A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole.

2014 It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from a novel or play. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character's values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character's values and provides a deeper understanding of the meaning of the work as a whole.

Both Character and Characterization reveal "Hypocrisy and Self-Deception". All Three of the plays included here examine hypocrisy, social class differences, and the constraints of morality as well as other topics.

Characteristics of Tragedy & Comedy -- A Debatable List

The following list by John Morreall represents a conglomeration of varying theory on the nature of tragedy and comedy. Personally, I find (depending on the play) some of the characteristics more convincing and others less so. Try testing a play we're reading in class against these ideas. Do they successfully explain what's going on in the work?

The Cognitive Psychology of the Tragic and Comic Visions	
TRAGEDY	COMEDY
Simplicity: Tragic heroes tend to approach problems and situations in a fairly straight-forward manner. Life can be understood in simple binaries -- good/bad; just/unjust; beautiful/ugly.	**Complex:** Comic heroes tend to be more flexible. Life tends to be messier, full of diversity and unexpected twists and turns. It is more difficult to classify experience.

Low Tolerance for Disorder: Tragic plots tend to stress order and process -- the end follows from the beginning.	**High Tolerance for Disorder:** Comic plots tend to be more random; they seem to be improvised, leaving a number of loose ends.
Preference for the Familiar: Tragic heroes and plots have "a low tolerance for cognitive dissonance." The violation of the norm is what brings about a tragic fall.	**Seeking out the Unfamiliar:** Comic heroes and plots tend to see the unexpected and surprising as an opportunity rather than a norm-violation.
Low Tolerance for Ambiguity: In tragedy, things should have one meaning and have clear-cut application to problems.	**High Tolerance for Ambiguity:** In comedy, ambiguity is what makes humor possible. Equally, not everything has to make sense in comedy.
Convergent Thinking: Tragedy stresses what is past and what is real. It tends to be more information-gathering based, wanting to find and resolve nagging problems.	**Divergent Thinking:** Comedy is more imaginative, stressing playfulness. It tends to look for a variety of answers and doesn't need to solve everything.
Uncritical Thinking: Tragedy tends not to call into question the accepted order of things. To do so is to suffer the consequences.	**Critical Thinking:** Comedy tends to call attention to the incongruities in the order of things, be it political, social, religious.
Emotional Engagement: Tragic heroes tend to respond with strong, overpowering emotions--pride, lust, grief, rage. This often results in extremist attitudes and reactions. In the same way, the audience is expected to respond with cathartic involvement.	**Emotional Disengagement:** Comic heroes are often ironic and disengaged from the situation; they tend to respond with wit, imagination, or cynicism. They tend to abstract themselves from their misfortunes. The audience is expected to react in much the same way to what the characters undergo.
Stubbornness: Tragic heroes tend to stick with a course of action and follow it to their doom. They are firm and committed.	**Adaptable:** Comic heroes are more willing to change. Or if they are not, we as the audience find this funny rather than tragic.
Idealistic: The tragic vision longs for a clear-cut world driven by principle. It tends to value ethical abstractions, such as Truth, Justice, and Beauty	**Pragmatic:** The comic vision is more aware of concrete realities. Comic heroes seek how to make it from day-to-day.
Finality: Tragic actions lead to inevitable consequences.	**Reversal:** At least for the clever, comic actions allow one to escape the consequences, to have a second chance.
Spirit: The tragic vision tends to value the human spirit. It can often be dualistic, prizing the spirit/soul above the body.	**Body:** The comic vision is very concerned with the human body--its sexual desires, bodily functions, craving for food. Suffering is often slap-stick.

Tragic heroes often long for some higher, greater level of life than common human existence.	Comic heroes seem comfortable in such a world.
Seriousness: The tragic vision takes its characters and plots seriously. They are treated as important and make demands upon us.	**Playfulness:** Even if it has its serious side, the comic vision tends to treat large portions of life as not quite so serious.
The Social Differences between the Tragic and Comic Visions	
Heroism: Characters tend to be "superhuman, semidivine, larger-than-life" beings.	**Antiheroism:** Characters tend to be normal, down-to-earth individuals. Comedies tend to parody authority.
Militarism: Tragedies often arise in warrior cultures. And its values are those of the good soldier--duty, honor, commitment.	**Pacifism:** Comedies tend to call into question warrior values: Better to lose your dignity and save your life.
Vengeance: Offending a tragic hero often results in a cycle of vengeance.	**Forgiveness:** In comedies, forgiveness, even friendship among former enemies, happens.
Hierarchy: Tragedies tend to stress the upper-class, the noble few, royalty, and leaders.	**Equality:** Comedies tend to include all classes of people. The lower classes are often the butt of the jokes, but they also tend to triumph in unexpected ways.
Less Sexual Equality: Tragedies are often male-dominated.	**More Sexual Equality:** Comedies, while often sexist too, are sometimes less so. Women play a larger, more active role.
Respect for Tradition: Tragic heroes often uphold the accepted order or champion one tradition against another.	**Questions Authority:** Comic heroes more often question tradition and those in authority.
Rule-based Ethics: The tragic vision tends to stress the consequences of disobeying the accepted order of things.	**Situation-based Ethics:** Comic heroes tend to make up the rules as they go along or at least be wary of generalizations.
Social Isolation: Tragedies tend to stress the individual and the consequences of the individual's actions.	**Social Integration:** Comedies tend to focus on the larger community and spend more time paying attention to the interaction between groups.

"ComedyTragedyCharacteristics." *ComedyTragedyCharacteristics*. Web. 12 Nov. 2014. <http://www3.dbu.edu/mitchell/comedytr.htm>.

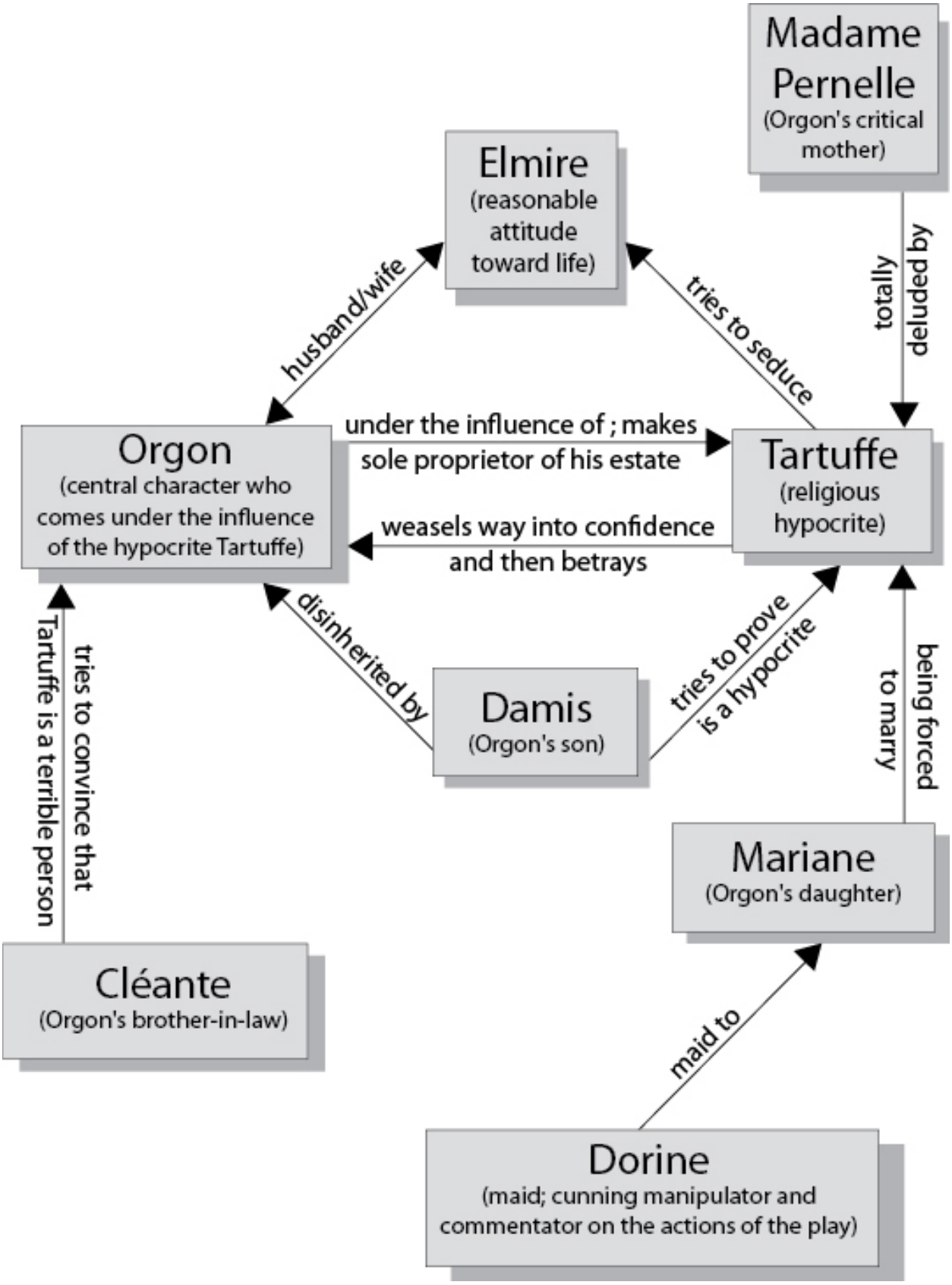
Tartuffe Character Profiles

In the columns below are speeches or conversations of the characters in Moliere's *Tartuffe*. As you examine each of them, decide what **you can say** about the character. What predictions can you make about the character?

What The Characters Say	What I Say
ORGON - (Parisian gentleman, husband, and father of the house. In his quest for religious piety, Orgon has allowed Tartuffe into his home.) *Villain, be still!* *I know your motives; I know you wish him ill:* *Yes, all of you—wife, children, servants, all—* *Conspire against him and desire his fall,* *Employing every shameful trick you can* *To alienate me from this saintly man.* *Ah, but the more you seek to drive him away,* *The more I'll do to keep him. Without delay,* *I'll spite this household and confound its pride* *By giving him my daughter as his bride.* (III. vi.)	
ELMIRE - (Orgon's wife.) *…I'll be content if he* *Will study to deserve my leniency.* *I've promised silence—don't make me break my word;* *To make a scandal would be too absurd.* *Good wives laugh off such trifles, and forget them;* *Why should they tell their husbands, and upset them?* (III. iv.)	
DAMIS - (Orgon's son, Elmire's stepson) *You have reasons for taking such a course,* *And I have reasons, too, of equal force.* *To spare him now would be insanely wrong.* *I've swallowed my just wrath for far too long* *And watched this insolent bigot bringing strife* *And bitterness into our family life.* (III. iv.)	
MARIANE - (Orgon's daughter, Elmire's stepdaughter)	

If I defied my father, as you suggest, *Would it not seem unmaidenly, at best?* *Shall I defend my love at the expense* *Of brazenness and disobedience?* (II. iii.)	
VALERE - (Mariane's love.) *I'll do my best to take it in my stride.* *The pain I feel at being cast aside* *Time and forgetfulness may put an end to.* *Or if I can't forget, I shall pretend to.* *No self-respecting person is expected* *To go on loving once he's been rejected.* (II. iv.)	
CLEANTE - (Elmire's brother, Orgon's friend and brother-in-law.) *Brother, I don't pretend to be a sage,* *Nor have I all the wisdom of the age.* *There's just one insight I would dare to claim:* *I know that true and false are not the same…* (I. v.)	
TARTUFFE - (A hypocrite and imposter posing as a holy man.) *Hand up my hair-shirt, put my scourge in place,* *And pray, Laurent, for Heaven's perpetual grace.* *I'm going to the prison now, to share* *My last few coins with the poor wretches there.* (III. ii.)	
DORINE - (Mariane's lady's-maid) *Dorine:* *Oh, he's a man of destiny;* *He's made for horns, and what the stars demand* *Your daughter's virtue surely can't withstand.* *Orgon:* *Don't interrupt me further. Why can't you learn* *That certain things are not of your concern?* *Dorine:* *It's for your own sake that I interfere.*	
MADAME PERNELLE - (Orgon's mother)	

Orgon: *You're talking nonsense. Can't you realize* *I saw it; saw it; saw it with my eyes?* *Saw, do you understand me? Must I shout it* *Into your ears before you'll cease to doubt it?* *Madame Pernelle:* *Appearances can deceive, my son. Dear me,* *We cannot always judge by what we see.* *Orgon:* *Drat! Drat!* *Madame Pernelle:* *One often interprets things awry;* *Good can seem evil to a suspicious eye.* (V. iii.)	


Madame Pernelle
(Orgon's critical mother)
Elmire
(reasonable attitude toward life)
husband/wife
tries to seduce
totally deluded by
Orgon
(central character who comes under the influence of the hypocrite Tartuffe)
under the influence of ; makes sole proprietor of his estate
Tartuffe
(religious hypocrite)
weasels way into confidence and then betrays
disinherited by
Damis
(Orgon's son)
tries to prove is a hypocrite
being forced to marry
Tartuffe is a terrible person
tries to convince that
Mariane
(Orgon's daughter)
Cléante
(Orgon's brother-in-law)
maid to
Dorine
(maid; cunning manipulator and commentator on the actions of the play)

Hypocrisy in Tartuffe

What is a hypocrite? A person who pretends to have virtues they do not actually possess.

Instruction

1. Possible warm up Journal Prompt: What is hypocrisy?
2. Discuss with students the definition of hypocrisy. What does it mean? Why would some people pretend to be more virtuous than they really are? Is this something that is more common in the present or the past?
3. Divide the class into groups. Ask them to create and present a short scene that demonstrates understanding of the public/private, truth/lies world of hypocrisy. It can be abstract, it can be a series of tableaux, it can use dialogue.
4. Explain to students that they are going to research and present a modern day hypocrite. The criteria for the hypocrite is that they are a person who has expressed publicly that they were virtuous, and then it was later revealed they led a much different private life. Their pious actions were all in pretence. Students are looking for information on:
What makes the individual a hypocrite?
Examples of how a hypocrite can deceive people.
How was their public/private life exposed?
Are there people who still support the hypocrite after the fact?
5. Students will work in pairs or groups of three to do their research. They have one class period to gather their information. Additional research is done for homework.
6. Students will have a class period to work on their presentation. Additional presentation preparation is done for homework.
7. Groups give their oral presentation of their specific modern day hypocrite based on their research. This oral presentation should be no more than five minutes in length, and demonstrate an equal participation from all group members.

Useful Information

Tartuffe, or, The Imposter, written in 1664, was banned in Paris and not allowed a public performance until 1669, which is just one indication that Molière's comedy attacking religious hypocrisy had struck a nerve in French society. During this period, the Paris Parliament was struggling to suppress Catholic secret societies that were infiltrating the government and starting a puritanical war condemning all human instincts as inherently evil. **The comedy of Tartuffe functioned as a healthy satire of this behavior which Molière perceived as a dangerous deviation from societal norms.** [Bold Text not in original] A romantic comedy doesn't structurally support social commentary from the playwright. A playwright like Shakespeare, who wrote in this romantic comedy form, would instead insert or embed commentary within the story, often using certain characters as mouthpieces. **For a neoclassical comedy of character like Tartuffe, the substance and subject of the play is society and the problems within it.** [Bold text not in original] Molière adheres to the neoclassical formula of abstracting an essentially human quality or flaw and presenting it as a character type, with no specific past history, physical descriptions, or details beyond that general essence. This type interacts with other types in a highly organized situation designed to expose the human flaw

and its deviation from the norms of society.

Molière exposes the actions of the professionally pious by presenting the character of Tartuffe, the religious hypocrite, as essentially a hustler or con man. And every con man needs an easy mark, and Orgon fits the bill as the gullible new convert. The two types exist only in combination. The character of Orgon is also vital to the comedy of the play. **Comedy requires a certain intellectual detachment for the audience to laugh.** [Bold text not in original] The threat of religious hypocrisy was too serious in French society to laugh at directly. By making Orgon and Madame Pernelle the only members of the family that buy what Tartuffe is selling, their gullibility weakens the threat of Tartuffe's deceptions enough for the comedy to emerge.

Understanding the comedic purpose of Orgon suggests that the major dramatic action for the play involves a struggle between Tartuffe and the Pernelle family over the trust of Orgon. One possible major dramatic action statement is: This is the day that Tartuffe runs a con game on Orgon and his family, but the family finally reveals him to Orgon as a fraud. With this dramatic action, the family supplies the normal point of view on Tartuffe. They are the norm and Tartuffe and Orgon are the deviation from it. The audience can more clearly see and laugh at the incongruity of Orgon's and Tartuffe's behavior when set against that of the family. The gap created by their deviation from the norm is the major source of comedy and the primary delivery device of social comment, because the gap reveals and highlights the absurdity of the human foibles represented in the types.

"Jeremy Lee Cudd - Essay - Moliere's Tartuffe, Wycherley's The Country Wife, and Shaw's Arms and the Man." *Jeremy Lee Cudd - Essay - Moliere's Tartuffe, Wycherley's The Country Wife, and Shaw's Arms and the Man*. Web. 12 Nov. 2014. <http://www.jlcudd.com/writing/thea506cudd.htm>.

In *Tartuffe*, Orgon represents one kind of dangerous ruler. He is saved in the end by a *deus ex machina* intervention by the Sun King himself, Molière's patron Louis XIV, who was actually in the audience during several performances of the play. The King orders the arrest of the traitorous villain Tartuffe, restores to Orgon the estate he has so improvidently devolved upon this confidence man, and pardons his offense in harboring incriminating papers for a political exile friend. This intervention is portrayed as enabled by Louis' vigilance, justice, and discriminating mercy (he recognizes Tartuffe as a scoundrel with whose record of crime he is already familiar, and he recognizes the loyal services Orgon had done him in the late civil wars). Orgon, on the other hand, has insisted on acting dictatorially out of spite for his subjects, who insist that his confidence is being abused by his chosen spiritual advisor, that the religious regime that latter has been empowered to impose on the household is extreme, and that his designation of Tartuffe as a husband for Marianne is wrongheaded.

Molière's point is not that absolute monarchs should rule without consulting advisors. On the contrary, (1) they should prudently weigh the advice of all whose interest is in question. At the same time, (2) the monarch must never delegate his judgment to another: he remains responsible for the wisdom of whatever advice he takes, and therefore must always retain the

independent exercise of his own powers of mind. Most importantly, (3) this judgment itself must always be ruled in turn by **reason and common sense**.
"English 233: Political Parable in Moliere's TARTUFFE." *English 233: Political Parable in Moliere's TARTUFFE*. Web. 12 Nov. 2014. <http://www.k-state.edu/english/baker/english233/Tartuffe-politics.htm>.

Orgon speaks about Tartuffe and the influence Tartuffe wields over him

Compare the opening of the speech where Orgon speaks of Tartuffe's prayers with the following passage from Matthew 6:5 where Jesus says, "And when you pray, do not be like the hypocrites, for they love to pray standing in the synagogues and on the street corners to be seen by men. I tell you the truth, they have received their reward in full."

What is Moliere implying about Tartuffe?

Orgon continues in his speech to refer to Tartuffe giving to the poor from the small amount given to him by Orgon. Compare that to this passage Luke 11:42: “But woe to you Pharisees! For you tithe mint and rue and every herb, and neglect justice and the love of God. These you ought to have done, without neglecting the others.”

What is Moliere implying about Tartuffe's approach to religion?

Why does Orgon not see that Tartuffe is actually attracted to Elmire, Orgon's wife?

ORGON Speaks of Tartuffe	**My Analysis of ORGON'S Speech**
ORGON Oh, had you seen Tartuffe, as I first knew him, Your heart, like mine, would have surrendered to him. He used to come into our church each day And humbly kneel nearby, and start to pray. He'd draw the eyes of everybody there By the deep fervor of his heartfelt prayer; He'd sign and weep, and sometimes with a sound Of rapture he would bend and kiss the ground; And when I rose to go, he'd run before To offer me holy-water at the door. His serving-man, no less devout than he, Informed me of his master's poverty; I gave him gifts, but in his humbleness He'd beg me every time to give him less. "Oh, that's too much," he'd cry, "too much by twice!	

I don't deserve it. The half, Sir, would suffice." And when I wouldn't take it back, he'd share Half of it with the poor, right then and there. At length, Heaven prompted me to take him in To dwell with us, and free our souls from sin. He guides our lives, and to protect my honor Stays by my wife, and keeps an eye upon here; He tells me whom she see, and all she does, And seems more jealous than I ever was! And how austere he is! Why, he can detect A mortal sin where you would least suspect; In smallest trifles, he's extremely strict, Last week, his conscience was severely pricked Because, while praying, he had caught a flea And killed it, so he felt, too wrathfully.	

Excerpt from *The Importance of Being Earnest* - Act I

As you read the scene below consider how the following are revealed in the dialogue:
The importance of social class;
The importance of financial wealth;
How the scene reveals the hypocrisy of the characters;
And the constraints of the morality of the period.

Lady Bracknell. [Sitting down.] You can take a seat, Mr. Worthing.
[Looks in her pocket for note-book and pencil.]
Jack. Thank you, Lady Bracknell, I prefer standing.
Lady Bracknell. [Pencil and note-book in hand.] I feel bound to tell you that you are not down on my list of eligible young men, although I have the same list as the dear Duchess of Bolton has. We work together, in fact. However, I am quite ready to enter your name, should your answers be what a really affectionate mother requires. Do you smoke?
Jack. Well, yes, I must admit I smoke.
Lady Bracknell. I am glad to hear it. A man should always have an occupation of some kind. There are far too many idle men in London as it is. How old are you?
Jack. Twenty-nine.
Lady Bracknell. A very good age to be married at. I have always been of opinion that a man who desires to get married should know either everything or nothing. Which do you know?
Jack. [After some hesitation.] I know nothing, Lady Bracknell.

Lady Bracknell. I am pleased to hear it. I do not approve of anything that tampers with natural ignorance. Ignorance is like a delicate exotic fruit; touch it and the bloom is gone. The whole theory of modern education is radically unsound. Fortunately in England, at any rate, education produces no effect whatsoever. If it did, it would prove a serious danger to the upper classes, and probably lead to acts of violence in Grosvenor Square. What is your income?
Jack. Between seven and eight thousand a year.
Lady Bracknell. [Makes a note in her book.] In land, or in investments?
Jack. In investments, chiefly.
Lady Bracknell. That is satisfactory. What between the duties expected of one during one's lifetime, and the duties exacted from one after one's death, land has ceased to be either a profit or a pleasure. It gives one position, and prevents one from keeping it up. That's all that can be said about land.
Jack. I have a country house with some land, of course, attached to it, about fifteen hundred acres, I believe; but I don't depend on that for my real income. In fact, as far as I can make out, the poachers are the only people who make anything out of it.
Lady Bracknell. A country house! How many bedrooms? Well, that point can be cleared up afterwards. You have a town house, I hope? A girl with a simple, unspoiled nature, like Gwendolen, could hardly be expected to reside in the country.
Jack. Well, I own a house in Belgrave Square, but it is let by the year to Lady Bloxham. Of course, I can get it back whenever I like, at six months' notice.
Lady Bracknell. Lady Bloxham? I don't know her.
Jack. Oh, she goes about very little. She is a lady considerably advanced in years.
Lady Bracknell. Ah, nowadays that is no guarantee of respectability of character. What number in Belgrave Square?
Jack. 149.
Lady Bracknell. [Shaking her head.] The unfashionable side. I thought there was something. However, that could easily be altered.
Jack. Do you mean the fashion, or the side?
Lady Bracknell. [Sternly.] Both, if necessary, I presume. What are your politics?
Jack. Well, I am afraid I really have none. I am a Liberal Unionist.
Lady Bracknell. Oh, they count as Tories. They dine with us. Or come in the evening, at any rate. Now to minor matters. Are your parents living?
Jack. I have lost both my parents.
Lady Bracknell. To lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like carelessness. Who was your father? He was evidently a man of some wealth. Was he born in what the Radical papers call the purple of commerce, or did he rise from the ranks of the aristocracy?

Jack. I am afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me . . . I don't actually know who I am by birth. I was . . . well, I was found.
Lady Bracknell. Found!
Jack. The late Mr. Thomas Cardew, an old gentleman of a very charitable and kindly disposition, found me, and gave me the name of Worthing, because he happened to have a first-class ticket for Worthing in his pocket at the time. Worthing is a place in Sussex. It is a seaside resort.
Lady Bracknell. Where did the charitable gentleman who had a first-class ticket for this seaside resort find you?
Jack. [Gravely.] In a hand-bag.
Lady Bracknell. A hand-bag?
Jack. [Very seriously.] Yes, Lady Bracknell. I was in a hand-bag—a somewhat large, black leather hand-bag, with handles to it—an ordinary hand-bag in fact.
Lady Bracknell. In what locality did this Mr. James, or Thomas, Cardew come across this ordinary hand-bag?
Jack. In the cloak-room at Victoria Station. It was given to him in mistake for his own.
Lady Bracknell. The cloak-room at Victoria Station?
Jack. Yes. The Brighton line.
Lady Bracknell. The line is immaterial. Mr. Worthing, I confess I feel somewhat bewildered by what you have just told me. To be born, or at any rate bred, in a hand-bag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life that reminds one of the worst excesses of the French Revolution. And I presume you know what that unfortunate movement led to? As for the particular locality in which the hand-bag was found, a cloak-room at a railway station might serve to conceal a social indiscretion—has probably, indeed, been used for that purpose before now—but it could hardly be regarded as an assured basis for a recognised position in good society.
Jack. May I ask you then what you would advise me to do? I need hardly say I would do anything in the world to ensure Gwendolen's happiness.
Lady Bracknell. I would strongly advise you, Mr. Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex, before the season is quite over.
Jack. Well, I don't see how I could possibly manage to do that. I can produce the hand-bag at any moment. It is in my dressing-room at home. I really think that should satisfy you, Lady Bracknell.
Lady Bracknell. Me, sir! What has it to do with me? You can hardly imagine that I and Lord Bracknell would dream of allowing our only daughter—a girl brought up with the

utmost care—to marry into a cloak-room, and form an alliance with a parcel? Good morning, Mr. Worthing!
[**Lady Bracknell** sweeps out in majestic indignation.]

"Eugene Ionesco's The Bald Soprano has even greater elements of burlesque humor than Beckett, as Ionesco exposes the inanities within commonplace behavior and thought. The "well-made play" is parodied as being conventionally predictable and innately stereotypical in character and plot. Feeling that the absurdity of modern existence cannot be communicated intellectually, Ionesco makes his audience sense and feel it through the experience of a play that mocks those who believe in causality, and exposes the meaninglessness and irrationality of people's lives and relationships in its presentation of characters whose inability to communicate leads them to dehumanize themselves and others. Although the experimental nature of his plays allies him to the surrealists, his work is not fully surreal in that it is never entirely divorced from reality. Likewise, his allegiance to existentialism is only partial, in that he would agree with Albert Camus and Jean-Paul Sartre that modern existence is meaningless, irrational, and absurd, but, unlike them, does not feel that such notions can be communicated through traditional literary mode."

Abbotson, Susan C. W. "Absurdity of Life." *Thematic Guide to Modern Drama*. Westport, Conn.: Greenwood, 2003. 2. Print.

How does Ionesco reveal the "absurdity of modern existence" in the following passage from *The Bald Soprano*? How does the "inability to communicate" dehumanize the characters? How does the scene reveal some of the hypocrisy in our modern day "text driven "society?

* In Nicholas Bataille's production, this dialogue was spoken in a tone and played in a style sincerely tragic.

MR. MARTIN: Excuse me, madam, but it seems to me, unless I'm mistaken, that I've met you somewhere before.
MRS. MARTIN: I, too, sir. It seems to me that I've met you somewhere before.
MR. MARTIN: Was it, by any chance, at Manchester that I caught a glimpse of you, madam?
MRS. MARTIN: That is very possible. I am originally from the city of Manchester. But I do not have a good memory, sir. I cannot say whether it was there that I caught a glimpse of you or not!
MR. MARTIN: Good God, that's curious! I, too, am originally from the city of Manchester, madam!
MRS. MARTIN: That is curious!
MR. MARTIN: Isn't that curious! Only, I, madam, I left the city of

Manchester about five weeks ago.
MRS. MARTIN: That is curious! What a bizarre coincidence! I, too, sir, I left the city of Manchester about five weeks ago.
MR. MARTIN: Madam, I took the 8:30 morning train which arrives in London at 4:45.
MRS. MARTIN: That is curious! How very bizarre! And what a coincidence! I took the same train, sir, I too.
MR. MARTIN: Good Lord, how curious! Perhaps then, madam, it was on the train that I saw you?
MRS. MARTIN: It is indeed possible that is, not unlikely. It is plausible and, after all, why not!--But I don't recall it, sir!
MR. MARTIN: I traveled second class, madam. There is no second class in England, but I always travel second class.
MRS. MARTIN: That is curious! How very bizarre! And what a coincidence! I, too, sir, I traveled second class.
MR. MARTIN: How curious that is! Perhaps we did meet in second class, my dear lady!
MRS. MARTIN: That is certainly possible, and it is not at all unlikely. But I do not remember very well, my dear sir!
MR. MARTIN: MY seat was in coach No. 8, compartment 6, my dear lady.
MRS. MARTIN: How curious that is! MY seat was also in coach No. 8, compartment 6, my dear sir!
MR. MARTIN: How curious that is and what a bizarre coincidence! Perhaps we met in compartment 6, my dear lady?
MRS. MARTIN: It is indeed possible, after all! But I do not recall it, my dear sir!
MR. MARTIN: To tell the truth, my dear lady, I do not remember it either, but it is possible that we caught a glimpse of each other there, and as 1 think of it, it seems to me even very likely.
MRS. MARTIN: Oh! truly, of course, truly, sir!
MR. MARTIN: How curious it is! I had seat No. 3, next to the window, my dear lady.
MRS. MARTIN: Oh, good Lord, how curious and bizarre! I had seat No. 6, next to the window, across from you, my dear sir.
MR. MARTIN: Good God, how curious that is and what a coincidence! We were then seated facing each other, my dear lady! It is there that we must have seen each other!
MRS. MARTIN: How curious it is! It is possible, but I do not recall it, sir!
MR. MARTIN: To tell the truth, my dear lady, I do not remember it either. However, it is very possible that we saw each other on that occasion.
MRS. MARTIN: It is true, but I am not at all sure of it, sir.
MR. MARTIN: Dear madam, were you not the lady who asked me to place her suitcase in the luggage rack and who thanked me and gave me permission to

smoke?
MRS. MARTIN: But of course, that must have been I, sir. How curious it is, how curious it is, and what a coincidence!
MR. MARTIN: How curious it is, how bizarre, what a coincidence! And well, well, it was perhaps at that moment that we came to know each other, madam?
MRS. MARTIN: How curious it is and what a coincidence! It is indeed possible, my dear sir! However, I do not believe that I recall it.
MR. MARTIN: Nor do I, madam. [A moment of silence. The clock strikes twice, then once.] Since coming to London, I have resided in Bromfield Street, my dear lady.
MRS. MARTIN: How curious that is, how bizarre! I, too, since coming to London, I have resided in Bromfield Street, my dear sir.
MR. MARTIN: How curious that is, well then, well then, perhaps we have seen each other in Bromfield Street, my dear lady.
MRS. MARTIN: How curious that is, how bizarre! It is indeed possible, after all! But I do not recall it, my dear sir.
MR. MARTIN: I reside at No. 19, my dear lady.
MRS. MARTIN: How curious that is. I also reside at No. 19, my dear sir.
MR. MARTIN: Well then, well then, well then, well then, perhaps we have seen each other in that house, dear lady?
MRS. MARTIN: It is indeed possible but I do not recall it, dear sir.
MR. MARTIN: My flat is on the fifth floor, No. 8, my dear lady.
MRS. MARTIN: How curious it is, good Lord, how bizarre! And what a coincidence! I too reside on the fifth floor, in flat No. 8, dear sir!
MR. MARTIN [musing]: How curious it is, how curious it is, how curious it is, and what a coincidence! You know, in my bedroom there is a bed, and it is covered with a green eiderdown. This room, with the bed and the green eiderdown, is at the end of the corridor between the w.c. and the bookcase, dear lady!
MRS. MARTIN: What a coincidence, good Lord, what a coincidence! My bedroom, too, has a bed with a green eiderdown and is at the end of the corridor, between the w.c., dear sir, and the bookcase!
MR. MARTIN: How bizarre, curious, strange! Then, madam, we live in the same room and we sleep in the same bed, dear lady. It is perhaps there that we have met!
MRS. MARTIN: How curious it is and what a coincidence! It is indeed possible that we have met there, and perhaps even last night. But I do not recall it, dear sir!
MR. MARTIN: I have a little girl, my little daughter, she lives with me, dear lady. She is two years old, she's blonde, she has a white eye and a red eye, she is very pretty, her name is Alice, dear lady.
MRS. MARTIN: What a bizarre coincidence! I, too, have a little girl. She is two years old, has a white eye and a red eye, she is very pretty, and her name is Alice, too, dear sir!

MR. MARTIN [in the same drawling monotonous voice]: How curious it is and what a coincidence! And bizarre! Perhaps they are the same, dear lady!
MRS. MARTIN: How curious it is! It is indeed possible, dear sir. [A rather long moment of silence. The clock strikes 29 times.]
MR. MARTIN [after having reflected at length, gets up slowly and, unhurriedly, moves toward **Mrs. Martin**, who, surprised by his solemn air, has also gotten up very quietly. **Mr. Martin**, in the same flat, monotonous voice, slightly singsong]: Then, dear lady, I believe that there can be no doubt about it, we have seen each other before and you are my own wife... Elizabeth, I have found you again!
[Mr.. Martin approaches **Mr. Martin** without haste. They embrace without expression. The clock strikes once, very loud. This striking of the clock must be so loud that it makes the audience jump. The Martins do not hear it.]
MRS. MARTIN: Donald, it's you, darling!
[They sit together in the same armchair, their arms around each other, and fall asleep. The clock strikes several more times. Mary, on tiptoe, a finger to her lips, enters quietly and addresses the audience.]
MARY: Elizabeth and Donald are now too happy to be able to hear me. I can therefore let you in on a secret. Elizabeth is not Elizabeth, Donald is not Donald. And here is the proof: the child that Donald spoke of is not Elizabeth's daughter, they are not the same person. Donald's daughter has one white eye and one red eye like Elizabeth's daughter. Whereas Donald's child has a white right eye and a red left eye, Elizabeth's child has a red right eye and a white left eye! Thus all of Donald's system of deduction collapses when it comes up against this last obstacle which destroys his whole theory. In spite of the extraordinary coincidences which seem to be definitive proofs, Donald and Elizabeth, not being the parents of the same child, are not Donald and Elizabeth. It is in vain that he thinks he is Donald, it is in vain that she thinks she is Elizabeth. He believes in vain that she is Elizabeth. She believes in vain that he is Donald--they are sadly deceived. But who is the true Donald? Who is the true Elizabeth? Who has any interest in prolonging this confusion? I don't know. Let's not try to know. Let's leave things as they are. [She takes several steps toward the door, then returns and says to the audience:] My real name is Sherlock Holmes. [She exits.]
[The clock strikes as much as it likes. After several seconds, Mr. and Mrs. Martin separate and take the chairs they had at the beginning.]
MR. MARTIN: Darling, let's forget all that has not passed between us, and, now that we have found each other again, let's try not to lose each other anymore, and live as before.
MRS. MARTIN: Yes, darling.

Further useful Information about *Tartuffe*

Tartuffe teaches us about Lack of trust in relationships; we can see it in relation of husband and wife, father and son and father and daughter. After returning from trip, Orgon asks about what is position in house hold. Orgon says to Dorine, "How are the family? What's been going on?" (515). Dorine told him about his wife, who had a bad fever two days ago, but Orgon continued his inquires about Tartuffe. For example, Orgon says to Dorine, "Ah, and Tartuffe?" (515). He repeated this question to Dorine, every time she said something about his wife. This shows that he is more concerned about Tartuffe than his own family and wife. He trust more to Tartuffe than his own wife, Orgon says to Cleante, "to protect my honor stays by my wife, and keeps an eye upon her" (516). This shows how he trusts Tartuffe more than his own wife; we can see the lack of trust in relationship of Husband and Wife. Orgon is in clash with his son, Damis. After Damis caught Tartuffe trying to seduce Elmire, he is convinced that he has enough evidence against Tartuffe to satisfy his father Orgon. Damis says to Elmire, "Ah, now I have my long-awaited chance to punish [Tartuffe] deceit and arrogance, and give my father clear and shocking proof of the black character of his dear Tartuffe" (525). Damis goes to his father to tell him about Tartuffe's hypocrisy. Orgon, however, after hearing of Damis about Tartuffe's hypocrisy, instead of believing his own son, he trusted Tartuffe and blame that Damis is wrong. Orgon says to Damis, "Ah, you deceitful boy, how dare you try, to stain [Tartuffe] purity with so foul a lie?" (526). Orgon also rebukes Damis, Orgon says to Damis, "Villain, be still!" (526). This argument between Orgon and Damis shows the unfair to Damis, and shows that father Orgon trust more to Tartuffe than his own son. Daughter of Orgon, Marine, wants to marry Valere, but Orgon decides that Mariane will marry Tartuffe instead. Orgon says to Mariane, "Daughter, I mean it; you're to be [Tartuffe] wife" (518). Orgon wants Mariane to marry Tartuffe, so that Tartuffe can gain a good position in society and be in house forever. For example he says to Mariane, "Tartuffe, allied by marriage to this family" (518). This also shows us Tartuffe's control over Orgon. Orgon's power over the family is great, for example Mariane says to Dorine, "What good would it do? A father's power is great" (520). This shows the he does control the family, but his behavior towards the family members suggest that he doesn't trust them. Moliere wants us to teach about family and trust that we should keep faith in our relationship with our family and we should trust over family members, and we should listen their opinions too.

Tartuffe also teach about be aware of hypocrisy. In the play Tartuffe is called a hypocrite pretty much immediately as the play begins. Although Tartuffe does not appear unit ACT III scene 2, Tartuffe is discussed widely by other household members. The more they talk about Tartuffe, the more obvious his hypocrisy becomes. Almost everyone realize that Tartuffe is a hypocrite who pretends to be holy man. However, Orgon and Madame Pernelle believe that Tartuffe is holy man, and they trust him. For example, Madame Pernelle says to Dorine, "[Tartuffe's] own great goodness I can guarantee" (514) and Orgon says to Cleante, "your heart, like mine, would have surrendered to [Tartuffe]" (516). As we can see that Madame Pernelle and Orgon both are trapped in Tartuffe's hypocrisy. Orgon told Cleante his story about how he mate Tartuffe at church and what he used to do in church. For example Orgon says to Cleante, "When I rose to

go, [Tartuffe]'d run before to offer me holy-water at the door" (516). Tartuffe was faking to be a holy man, he used prayer loudly, give holy-water to Orgon, he used to do this things just to draw attention of Orgon, that he is religious and holy man. Orgon believed him that Tartuffe will show us the pathway to heaven and free their souls from sin. For Example Orgon says to Tartuffe, "At length, Heaven prompted me to take him in to dwell with us, and free our souls from sin" (516). Tartuffe tries to seduce Elmire, He says to Elmire, "I offer you, my dear Elmire, love without scandal, pleasure without fear" (525). This shows that he is hypocrite, he wants to have scandals affair with already married woman. After Damis told Orgon about Tartuffe tries to seduce Elmire, Orgon did not trust Damis, but he trusts more to Tartuffe. Elmire decided to show his husband the true face of Tartuffe; she seduced Tartuffe while Orgon heard them as he is hiding under the table. After Orgon admitted the truth of Tartuffe, He says to Tartuffe, "Just leave this household, without more ado" (531). After this Tartuffe showed his true face, he says to Orgon, "this house belong to me, I'll have you know" (531). Tartuffe wants to blackmail Orgon about secret box that Orgon got from his friend which can ruin his impression in society. Orgon says to Cleante, "[box is] full of papers which, if they came to light, would ruin [Orgon's friend] - or such is my impression" (532). Tartuffe comes there with officer and order from prince to arrest Orgon, but the prince knew that Tartuffe is hypocrite. In the end they arrested Tartuffe instead of Orgon. Moliere wants us to be aware of hypocrite like Tartuffe and he also wants us to teach that don't trust anyone until we know about him.

"Chegg.com." *Although Tartuffe And A Midsummer Night's Dream ...* Web. 12 Nov. 2014. <http://www.chegg.com/homework-help/questions-and-answers/although-tartuffe-midsummer-night-s-dream-comedies-teach-us-different-life-lessons-shakesp-q1762827>.

Glossary for *The Importance of Being Earnest*

Act I:

Half Moon Street -- a street in London's fashionable Mayfair district.
Shropshire -- idyllic inland county well-known for pastoral landscapes.
in town – "town" (at least in southern England) always meant London.
Divorce Court – After 1858, Divorce Court had the power to hear and decide divorce cases. Before that time, a divorce had only been obtainable by a special Act of Parliament.
Scotland Yard – until 1890 the headquarters of the Metropolitan Police Force.
Turnbridge Wells – a quiet spa town in southern England.
the Albany – a block of expensive London apartments for single gentlemen.
guardian – someone placed in legal charge of an orphan, who is referred to as a ward.
Willis's – fashionable Almack's Assembly Rooms, later called Willis's after the owner's niece who inherited them.
sent down – When guests had assembled in the drawing room (on the second floor), they went down to the ground floor dining room in pairs of one man and one woman, the most important pair going first.
corrupt French drama – French plays of the period were popularly supposed to be concerned exclusively with questionable (i.e. scandalous) subject matter.
ready money – payment in cash, as opposed to credit.
crumpets – yeast buns (known to us as English muffins) served at tea.

the Season – short period in early summer when balls and parties were held in smart London society, mainly to arrange suitable marriages.
christening – baptism in a ceremony to give a child its "Christian" (or first) name.
Grosvenor Square – (pronounced "grove'-ner) fashionable square in London's West End inhabited by the upper classes.
duties – Death duties, or taxes on money left in a will, were instituted in 1894.
Belgrave Square – fashionable square behind Buckingham Palace.
Liberal Unionists – political party which broke away from the Liberal Party and gradually became associated with the Conservative Party (Tories), so its members were almost respectable in Lady Bracknell's view.
come in the evening – Guests invited to come after dinner were less important than those invited to dine first with the family.
Radical – supporting the more socially progressive, reforming views.
Purple of Commerce – Purple, being a royal color, suggest a superior group among those who have made their money by industry.
handbag -- small suitcase carried by either sex.
Victoria Station – large London railway station.
Brighton line – train route serving Brighton, a popular seaside resort in East Sussex.
Gorgon – mythological creature who turned people to stone with its gaze.
the Club – Gentlemen's clubs in London were commonly used as meeting places.
the Empire – music hall in Leicester Square, which was famous for its 'promenade' of high-priced call girls. It had been attacked by a Purity Campaign only the year before the play opened.
three-volume novel – Most novels of the period were published in installments in weekly periodicals prior to being reissued in three hardbound volumes.
Hertfordshire – (pronounced "hart'-ford-sure") county just north of London, much more accessible than Shropshire.
Act II:
Mudie – Mudie's Library was an old lending library which also exchanged books by mail.
canon – clergyman attached to a cathedral or in charge of the local parish.
rector – clergyman of the Church of England performing duties for a particular parish.
Egeria – in Roman mythology, one of the Muses, proverbially used of a woman who inspires.
evensong – the daily evening religious service.
rupée – unit of currency in India, which at the time was a troublesome part of the British Empire.
Australia – Once a destination for English criminals, by 1895 Australia was considered a good place to send unsatisfactory members of prominent families for a second chance, or to be forgotten.
quixotic – reference to the impractical hero of Cervantes' *Don Quixote.*
Maréchal Niel – a variety of yellow rose.
crape hatband – It was customary to wear black clothes after the death of a family member or close friend. Black crape was a popular fabric in mourning wear during the Victorian period.
Paris – popularly considered a city of sin and frivolity.

manna in the wilderness – refers to the miraculous supply of food for the Israelites wandering in the wilderness in the Book of Exodus.
immersion of adults – Christening in the Church of England is generally accomplished by a token sprinkling of water, but certain sects require total immersion.
canonical – according to the rules or 'canons' of the Church of England.
port manteaus – large traveling cases.
dog-cart – a light, horse-drawn, two-wheeled vehicle.
the four-five – train scheduled to depart at five minutes after four o'clock.
14th of February – St. Valentines' Day was also opening night for *Earnest* in 1895.
Bankruptcy Court – court where the affairs of possible bankruptcies would be discussed.
Morning Post – Most newspapers contained columns in which the upper classes could pay to insert announcements of engagements, weddings, births, etc.
Act III:
dreadful popular air – probably a derogatory reference to Gilbert & Sullivan's operettas.
University Extension Scheme – provider of educational lectures and classes for the general public.
Dorking, Surrey – country town near enough to London to make it convenient for country houses.
Fifeshire, N.B. – N. B. stands for North Britain – that is, Scotland. Rich persons might own a house in Scotland so that they could pursue the country sports of hunting, fishing, and shooting.
Court Guides – generally annual publications recording 'who was who' at court.
the Funds – stocks issued by the Government, considered a very safe investment.
comes of age – legally attains full adult status, which in this period was usually twenty-one.
Oxonian – graduate of Oxford University.
Perrier-Jouet, Brut '89 – superior French champagne bottled in 1889.
Anabaptists – 16th-century Christian sect that was opposed to infant baptism.
Upper Grosvenor Street – street in the fashionable West End of London, off Grosvenor Square.
Bayswater – an unfashionable area west of the City of London.
Gower Street omnibus – Gower Street is just north of the West End. An omnibus of the period would have been horse-drawn, and the upper classes would not have traveled in it.
temperance beverage – any drink said not to contain alcohol.
Leamington – a spa visited for the sake of its mineral waters.
Army Lists – monthly distribution list of officers on active service. The quarterly list gave the seniority, appointments, and war services of officers in detail.

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 arope 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 uponhim. 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 benot 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 tosink?

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 unstanched 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-choppedrascal—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.

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.

Advanced Placement English Literature and Composition

Course Overview

This open-enrollment college-level course includes an intensive study of American and British literary works written in several genres from the sixteenth century to the present. The curriculum requirements are based on the AP® English course description and are intended to fully prepare each student for the corresponding College Board exam at the end of the academic year.

The concentration of content of this course is the study of the artistic use of language in increasing complexity as employed by skilled authors to achieve specific effects on their readers. Evaluation of student progress will be through in-class and out-of-class writing assignments and content quizzes over the reading assignments.

The campus class schedule is organized in an alternating-block, so classes meet for eighty-five minutes each and for approximately seventy-eight classes over the entire year (excluding time required for mandated standardized testing and the AP examinations).

Textbooks and Teacher-Developed Supplemental Materials

State Adopted Textbook: Roberts, Edgar V. and Henry E. Jacobs. *Literature: An Introduction to Reading and Writing.* 5th edition. Upper Saddle River, New Jersey: Prentice Hall, 1998.

Collateral Textbook: DiYanni, Robert. *Literature: Reading Fiction, Poetry, Drama, and the Essay.* 3rd edition. Boston, Massachusetts: McGraw-Hill, 1994.

Resource Textbook: Brown, Ann Cole, et.al. *Houghton-Mifflin English 12.* 1992 edition. Boston: Houghton Mifflin Company, 1992.

Teacher-Developed Supplemental Materials:

I. *Writing and Revising Guide*, 33 pages, which includes
- A. Rules for English Mechanics, Usage, Grammar, and Spelling, indexed
- B. List of Frequently Marked Errors, keyed to Rules
- C. Proofreading techniques
- D. Format for Documentation
- E. Syntax as a Reading Skill

II. *Glossary of Literary Terminology*, 20 pages

III. *Cube Notes: Guide to Analytic Reading Process*, 13 pages, which includes
- A. Model question sequences, arranged from most concrete to most abstract, for examining an author's use of
  1. Setting
  2. Character and characterization
  3. Point of view/perspective

4. Plot, action and conflict
5. Style
6. Theme
7. Other factors which contribute to meaning in a work, such as
    a. The time period in which the work was written - the historical and social context
    b. The author's life-circumstances, personality, interests
    c. The author's unique language features
    d. Philosophical background
    e. Psychological background
    f. Traditions - personal, cultural, etc.

B. Model question sequences for examining additional characteristics of drama
C. Guides for annotating while reading, including response-journal and adhesive notes
D. Nature of language on a continuum from literal to non-literal, denotative to connotative, literal to figurative, and symbol.
E. Kinds of evidence to use in writing about fiction and poetry
F. Application of evidence to assertion
G. Organizing ideas for analysis of literature

IV. *Test-taking Strategies*, 9 pages, which includes
A. Strategies for taking multiple choice tests on literature
B. Strategies for taking essay tests on literature

V. *Directions for Book Analysis and Reading Record Cards, with Reading Lists*, 28 pages, which includes
A. Course Description
B. Reading Record Cards
C. Book Analysis
D. Grading Standards for Book Analysis and other extended papers
E. Open-Ended questions from Advanced Placement English Literature Exams 1979-2006, grouped by focus, with lists of works suggested for each question
F. Cumulative list of works suggested on exams 1979-2006, arranged alphabetically, with years in which each work was used
G. List of additional works of comparable quality which have not yet been used on the exam

Course Units

This course is organized in units of instruction by semester.

Semester One

I: Introduction to Analysis

The student will write and revise compositions in response to interpretive exercises to explicate given literary selections; the student will be able to:

A. Analyze and answer questions based on literature, demonstrating knowledge of appropriate terminology
B. Write responses to interpretive exercises which explicate literary selections
C. Determine the correlation of a given rubric to given samples of analysis
D. Create rubrics for answers to questions about literature
E. Write essays using rubrics as a means of prewriting
F. Evaluate essays using rubrics

II: Short Prose Narrative

The student will explicate, in discussion or critical essay, short prose narratives; the student will be able to:

A. Analyze short prose narratives to determine the author's use of literary techniques
B. Evaluate the effective use of literary technique in short prose narratives
C. Write short essays explicating short prose narratives
D. Evaluate short essays explicating short prose narratives
E. Use the creative process to write short prose narratives

III: Poetry

The student will write and revise critical essays which explicate poetry, including considerations of structure and style as they affect content; the student will be able to:

A. Define and identify poetic techniques
B. Explicate poetry in discussion
C. Write essays of explication of poetry
D. Evaluate poetic explications
E. Use the creative process to write poetry, if the student chooses

IV: Pre-Eighteenth Century Drama

The student will write, and/or present orally, critical analyses of plays, differentiating pre-eighteenth century dramatic literature from other genres; the student will be able to:

A. Differentiate drama from other literary genres, especially modern drama
B. Analyze plays to determine the author's use of literary technique
C. Evaluate the effective use of literary technique in dramatic works
D. Write short essays explicating pre-18th century dramatic works
E. Analyze the existence and effect of historical intrusion in dramatic works

Semester Two

V. Modern Drama

The student will write, and/or present orally, critical analyses which explain historical development of techniques and thematic emphases of modern drama as differentiated from pre-18th century drama; the student will be able to:

A. Analyze the existence and effect of historical intrusion in drama
B. Write short essays explicating dramatic works
C. Write essays synthesizing the impact of the use of dramatic techniques in two or more dramatic works, from the same or different literary periods
D. Evaluate the effectiveness of a performance of a dramatic work
E. Differentiate modern drama from pre-18th century drama

V. Long Prose Narrative

The student will explicate, in discussion or critical essay, novels, both assigned and self-selected; the student will be able to:

A. Analyze long prose narratives to determine the author's use of literary techniques
B. Evaluate the effective use of literary technique in long prose narratives;
C. Analyze long prose narratives to determine the historical implications of the work
D. Analyze long prose narratives to determine the sociological implications of the work
E. Analyze long prose narratives to determine the characteristics of the author's style
F. Write short essays explicating the literary techniques, historical or sociological implications, and author's style in a literary work as they combine to produce an effect on the reader
G. Write essays of explication synthesizing the impact of the techniques, historical or sociological implications, or style in two or more literary works

VI: Nonfiction Prose

The student will examine, in discussion and critical essay, the logic, language, syntax, structure, and tone of short nonfiction prose passages, as those elements combine to produce an effect on the reader; the student will be able to:

A. Identify patterns of organization of ideas
B. Differentiate impact of different patterns of organization
C. Determine the effect of diction, syntax, tone, and structure in nonfiction prose
D. Evaluate the effect of diction, syntax, tone, and structure in nonfiction prose
E. Write short essays of explication of nonfiction prose
F. Evaluate short essays of explication of nonfiction prose

VII: Evaluative Composition
The student will write documented evaluative and expository essays on topics relating to literature; the student will be able to:

A. Use the writing process and higher level thinking skills to write short essays of explication in response to questions about literary selections;

B. Use the writing process and higher level thinking skills to write long essays of explication of literary selections;
C. Use appropriate systems of documentation to identify sources of information used to support assertions;
D. Evaluate and revise mechanics, diction, syntax, and organization in personal and peer compositions.
E. Employ the feedback they receive from their peers and the teacher in moving their writing toward the stylistic maturity defined and described in the College Board Course Description of Advanced Placement English Literature and Composition.

VIII: Test Preparation *
The student will develop and practice procedures for answering objective and subjective test items such as those appearing on the Advanced Placement Examination in English Literature and Composition. The student will be able to:

A. Analyze essay questions to determine requirements of question and best order for response;
B. Provide required evidence and apply evidence to assertions of answer;
C. Analyze multiple choice questions to determine best question attack;
D. Use process of elimination and other question attack procedures appropriately;
E. Manage time appropriately to be able to attempt all questions possible.

*The activities of this class prepare the student to address the tasks on the Advanced Placement Examination in English Literature and Composition, which consists of
Two sets of multiple choice questions on given poems
Two sets of multiple choice questions on given short prose passages
An essay analyzing a given poem or poems, to be written in forty minutes
An essay analyzing a given prose passage, to be written in forty minutes
An essay addressing a topic related to the analysis of long work (novel, play, epic) to be written in forty minutes

Major Assignments

I. Reading

"The course includes an intensive study of representative works such as those by authors cited in the AP English Course Description." Each student reads at least eight works that he selects from the list of works that have been listed in the Open-ended questions of the AP Exam (see Book Analysis, below). The list is cumulative from 1970 to the present.
All students are required to read, in addition to self-selected major works and assigned short fiction:

A Separate Peace, John Knowles
Hamlet, William Shakespeare
Ethan Frome, Edith Wharton
A Doll's House, Henrik Ibsen
Death of a Salesman, Arthur Miller
Siddhartha, Herman Hesse
Lord of the Flies, William Golding
Heart of Darkness, Joseph Conrad
The Importance of Being Earnest, Oscar Wilde

Students view recorded productions of
Rosencrantz and Guildenstern are Dead, Tom Stoppard
A Doll's House, Henrik Ibsen
The Importance of Being Earnest, Oscar Wilde

Students read and analyze poetry of Shakespeare, Donne, Keats, Wordsworth, Dickinson, Frost, Brooks, and Braithwaite. In addition, students select other poetry from the textbooks to explicate and present orally to the class.
Incorporated in Instructional Units I, II, III, IV, V, VI, VII;
Supported by Instructional Resources *Cube Notes* and *Directions for Book Analysis and Reading Record Cards, with Reading Lists;*

II. Writing

A. "The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's: structure, style, and themes; the social and historical values it reflects and embodies; such elements as the use of figurative language, imagery, symbolism, and tone."

1. Each student writes Eight Book Analyses, one every four weeks, examining how the author of a work, selected independently by the student from the list of works that have been listed in the Open-ended questions of the AP Exam since 1970, employs a specific literary strategy in addition to plot to convey or enhance a theme of the work. These analyses are four typed pages long. The class employs peer-editing prior to submitting each paper and each student corrects the flaws noted in the scoring of his paper by the teacher. Students are encouraged to confer with the teacher during the planning and writing of the paper.
2. Each student writes an analysis of his eight Book Analyses at the end of the year, assessing development and evolution of analytic skills and composition competence. Students are expected to employ the feedback they receive from their peers and the teacher in moving their writing toward the stylistic maturity defined and described in the College Board Course Description of Advanced Placement English Literature and Composition.

Incorporated in Instructional Units I, II, III, IV, V, VI, VII, VIII;
Supported by Instructional Resources *Cube Notes* and *Writing and Revising Guide*

B. "The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires:

Writing to Understand: Informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, freewriting, keeping a reading journal, and response/reaction papers)."

1. Each student prepares and maintains a file of Reading Records of the works he has read during high school, identifying themes and major characteristics of each work and a personal response to the work. Each student should have made records of at least 35 works before the AP exam. These records are used to review the works in preparation for the AP Exam.
2. Each student writes at least twelve timed writings drawn from, or modeled on, the released exam material of the College Board.

Incorporated in Instructional Units I, II, III, IV, V, VI, VII, VIII;
Supported by Instructional Resources *Cube Notes* and *Directions for Book Analysis and Reading Record Cards, with Reading Lists;*

C. "The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires:
Writing to Explain: Expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text."

1. Each student writes at least twelve timed writings drawn from, or modeled on, the released exam material of the College Board.
2. Each student writes eight Book Analyses, one every four weeks, examining how the author of a work, selected independently by the student from the list of works that have been listed in the Open-ended questions of the AP Exam since 1970, employs a specific literary strategy in addition to plot to convey or enhance a theme of the work. These analyses are four typed pages long. The class employs peer-editing prior to submitting each paper and each student corrects the flaws noted in the scoring of his paper and other feedback from the teacher. Students are encouraged to confer with the teacher during the planning and writing of the paper.
3. Each student writes an analysis of his eight Book Analyses at the end of the year, assessing development and evolution of analytic skills and composition competence. Students are expected to employ the feedback they receive from their peers and the teacher in moving their writing toward the stylistic maturity defined and described in the College Board Course Description of Advanced Placement English Literature and Composition.

Incorporated in Instructional Units I, II, III, IV, V, VI, VII, VIII;
Supported by Instructional Resources *Cube Notes* and *Writing and Revising Guide*

D. "The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires:
Writing to Evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values."

1. Each student writes Eight Book Analyses, one every four weeks, examining how the author of a work, selected independently by the student from the list of works that have been listed in the Open-ended questions of the AP Exam since 1970, employs a specific literary strategy in addition to plot to convey or enhance a theme of the work. These analyses are four typed pages long. The class employs peer-editing prior to submitting each paper and each student corrects the

flaws noted in the scoring of his paper by the teacher. Students are encouraged to confer with the teacher during the planning and writing of the paper.
2. Each student writes an analysis of his eight Book Analyses at the end of the year, assessing development and evolution of analytic skills and composition competence. Students are expected to employ the feedback they receive from their peers and the teacher in moving their writing toward the stylistic maturity defined and described in the College Board Course Description of Advanced Placement English Literature and Composition.
Incorporated in Instructional Units I, II, III, IV, V, VI, VII, VIII;
Supported by Instructional Resources *Cube Notes* and *Writing and Revising Guide*

E. "The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop:

1. A wide-ranging vocabulary used appropriately and effectively
2. A variety of sentence structures, including appropriate use of subordination and coordination
3. Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis
4. A balance of generalization and specific, illustrative detail
5. An effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure"

Students' "Papers will be marked with two grades, Content and Style (which includes mechanics, diction and syntax). The grading standards for Style are printed below for your convenience. You have been provided with a sheet on which to record my evaluation of your work before you return your CORRECTED paper to be filed. Since you will use all these papers for your final project of the year, it is imperative that they be kept together.
You must correct errors in mechanics, diction, and syntax by writing the correction on the back of the page that faces the error. A key to the color-coding for errors is on the chart of Frequently Marked Errors on the back of the Book Analysis Record Sheet. Keep the Book Analysis Record Sheet with your syllabus in your notebook to note your problem areas and progress. Grammar and Composition references are available in the classroom for you to consult. You have been provided a condensed handbook (the green *Writing and Revising Guide*) to use as a home reference." (*Directions for Book Analysis and Reading Record Cards, with Reading Lists, p. 5)*
Incorporated in Instructional Units I, VII;
Supported by Instructional Resources *Writing and Revising Guide* and *Directions for Book Analysis and Reading Record Cards, with Reading Lists*

Major Assessments

1. Book Analyses (See above)
2. Timed Writings from College Board materials (see above)
3. Timed writings, in the manner of the College Board materials, based on the literary work under study
4. Advanced Placement Examination in English Literature and Composition, 1999 (Full released test)
5. Advanced Placement Examination in English Literature and Composition, 2004 (Full released test)

Directions for Book Analysis and Reading Record Cards, with Reading Lists, pages 1 – 5:

ADVANCED PLACEMENT ENGLISH LITERATURE AND COMPOSITION SYLLABUS

Advanced Placement English is a college-level class with college-level requirements. At the end of the Spring Semester you will have the opportunity to earn college credit by taking the Advanced Placement Examination in English Literature and Composition. If you choose not to meet the requirements of this course so as to demonstrate the college-level skills which you are expected to develop, you will not receive the weighted course grade earned by successful AP students.

You will need to provide yourself with a loose-leaf notebook that you reserve for this class, college-rule notebook paper, Post-it notes, black erasable pens (EraserMate is best), number-two pencils, a set of highlighter pens in at least five colors, a calendar, a pocket dictionary, and a thesaurus. You will also find it useful to have a reference to mythology and a concordance to the Bible to use in analysis. These reference materials are available on the shelves in the classroom; you may use them at any time.

Put this syllabus with the other materials in your notebook for this class; you must produce it in class whenever I ask for it in order to make additions, clarifications or adjustments.

The accompanying SCHEDULE will help you plan your work. Reading assignments and other assignments are to be completed, ready for discussion, on the dates noted. Reading quizzes will be given periodically on the reading due dates. You are responsible for keeping dated notes on the content of this course in order to measure your progress. Your notes will be checked for efficiency periodically.

Read this syllabus, the Schedule, and the “Directions for Book Analysis and Reading Record Cards” before the first class day and be prepared to ask any questions you may have about the schedule then.

READING RECORD CARDS

One of the major problems that confronts students taking the Advanced Placement Examinations in Literature is the Free Response question, which requires that the student choose a work from his own reading experience to support his answer. The Book Analysis is one means that you use to prepare for this event; another means is the system called Reading Record Cards.

You will create a computer file in which you will record information about EVERY BOOK that you have *ever read* that is of literary merit, using one-half page (a "Reading Record Card") for each work. You will maintain the file in alphabetical order by author. You will use these as a flashcard review system to prepare for the AP test. To insure that you do not procrastinate, I require that you turn in these sheets for checking during the semester; SEE YOUR SYLLABUS FOR DUE DATES. The first requirement is twenty works, with more to be added later. You will create a Reading Record Card for each Book Analysis and turn it in with the Analysis.

The format for the "cards" is:

Student name and class period card #
TITLE AUTHOR (date born-date died/where lived)
publication date of work [original, not current edition]
SETTING-place/time
THEME OR MAIN IDEA: [in one declarative sentence]
Brief PLOT SYNOPSIS:
CHARACTERS [with brief descriptions] [identify Protagonist and Antagonist]
Major SYMBOLS, Patterns of Symbols, or ALLUSIONS present
DISTINGUISHING CHARACTERISTICS of the work
A quotation from the work which is representative of the theme of the work as a whole, with page number of source

Number the cards on the front in the top right corner.
The top card in the stack should be a "Table of Contents" for the stack, listing all the works for which you have made cards.
NOTE: "Brief" means "BRIEF": you should not use more than one-half page for each work! Minimum acceptable font size is 10 point Times.

You may abbreviate, but use standard abbreviations so that you don't forget what they mean. Remember to make a backup copy of this file on disk or other medium separate from the hard drive of your computer, just in case. Always save and backup before you print. Set your word-processing software to save automatically at intervals of about 10 minutes.

NOTE: Submitting summaries downloaded from or based on Web sites such as SparkNotes or Pink Monkey constitutes Plagiarism, which is cheating. This is NOT acceptable and will be dealt with severely.
P.S.: Students who have used this system faithfully say that it helped them get a better score on the AP test; students who have not used it honestly say that they wish they had.

(The adverb honestly in the sentence above can modify either used or say; the statement is true both ways.)

THE BOOK ANALYSIS

The Book Analysis assignment closely parallels the Free-Response question of the Advanced Placement English Exam. If you develop skill in writing this assignment, you will do well on this section of the AP Exam. Familiarity with some of the works on these lists is essential to writing

the Free-Response Essay. A listing of the "Suggested Works" with the years in which each work was listed in the Advanced Placement Examination in English Literature and Composition, as well as a list of works which may be used on the test in the future, is included for your information. You may choose works from either of these lists for your Book Analyses. You may propose other works for my PRIOR approval. Book analyses on works not on these lists *will not be accepted without prior approval.*

The Book Analysis is not the sole focus of this course; it does, however, require that you demonstrate your level of mastery of the skills that are taught in the course. As the skills taught increase, the level of competence expected also increases. This is the "English version" of "Show your work"!

Every three to four weeks you will select a work from these lists or from another source with my prior approval. For the first paper, you will all read and write about the same book, which I will assign. You will choose the works for the remaining seven book analyses, but you should not choose more than one work by the same author, or more than two plays.

You will read the works critically and prepare an analytic paper on each work. Each paper will focus on a different element of literature as it is employed by the author. To guide you in this work, you are provided with the "open-ended" questions from prior Advanced Placement Examinations, grouped by the literary element which is the focus of the question, and the works suggested for use with each group, as well as a set of guidelines for reading a work of literature for analysis ("Cube Notes" - the pink sheets).

The emphasis of your paper is to be on your own analysis of the work rather than a survey of critics' opinions. The papers will be four typed double-spaced pages long and, in addition to the cover sheet described below, will

- identify a question about Life and the Human Condition that the work addresses and discuss how and to what extent the work answers the question; (*This is the Author's Theme Question)*

- discuss a theme of the work and how the author presents that theme through the events of the plot*; (This is part of your Thesis Statement)*

- discuss another element of the work (character, characterization, setting, point of view, style, or other distinguishing element) as it contributes to the theme (see Cube Notes)

[another way of thinking of this section is, "How does the author use (character, etc.) to convey the theme?" or "How does this element convey the theme in its own way?"]. *(This is the other part of your Thesis Statement)*All students will write on the same assigned element, working from the list of elements with focus questions printed below.

- discuss how the question addressed by the work and the response it proposes is relevant to, or observable in, your life experiences so far (including your experience through movies, television, music, and other books);

- include a conclusion that explains why the work should be included in a list of works of high literary merit.

The paper should not include citation of critics or analysis other than your own. The paper should be written in continuous discourse, with transitions between sections of content. Do not divide your paper into sections or put each part of the paper on separate pages.

Documentation of references to the work should be punctuated according to the MLA style of internal documentation. Parentheses at the end of a sentence that enclose page references are followed by the end punctuation of the sentence.
Example: Huck said, "All right, then, I'll go to Hell" (p. 148).
Example: Huck decided he could not betray Jim (p. 148).
(Hint: do not hit the spacebar after a " or before a ")

Note: Documentation of references to plays, particularly those of Shakespeare, has a special format. A reference to Hamlet's "To be…" soliloquy would be documented (III, i, 55-89), where III is the Act, i is the scene number, and 55-89 are the lines referenced.

The diction that you employ should be formal, not colloquial. You should avoid informal terms such as "kids" when you mean "children" or "offspring", or "boss" when you mean "employer" or "supervisor", or "Mom" when you mean "mother"

The cover sheet will contain, on the lower half of the front page,

- your name,
- the date,
- the number and due date of the book analysis,
- the question which you will answer in your paper, *(This is your Thesis Question)*
  The *Mother of all AP Questions* is, "How does the author use X to do Y?"
  Your question should emulate this one. You should formulate this question to focus on the literary techniques employed by the author in writing the work. You may find it helpful to use the AP Exam questions provided below as models.
- and a quote from the work which is representative of the theme of the work.

DO NOT turn in the paper in a folder of any kind.

Prepare a Reading Record Card for the work and attach it to the front of the Book Analysis with a paper-clip. Remember, this card should also contain a quotation representative of the theme of the work as a whole.
You should use a standard typeface or print font, approximately 12 point Times (the same size as this).
Computers are available in the school library on Monday, Tuesday and Thursday evenings until 9:30 for those students who do not have access to a computer at home.

Papers will be marked with two grades, Content and Style (which includes mechanics, diction and syntax). The grading standards for Style are printed below for your convenience. You have been provided with a sheet on which to record my evaluation of your work before you return your CORRECTED paper to be filed. Since you will use all these papers for your final project of the year, it is imperative that they be kept together.
You must correct errors in mechanics, diction, and syntax by writing the correction on the back of the page that faces the error. A key to the color-coding for errors on the chart of Frequently Marked Errors on the back of the Book Analysis Record Sheet. Keep the Book Analysis Record Sheet with your syllabus in your notebook to note your problem areas and progress. Grammar and Composition references are available in the classroom for you to consult. You have been provided a condensed handbook (the Green Sheets) to use as a home reference.

You are admonished not to use commercially prepared notes as a source for this assignment. *Plagiarism from <u>any</u> source will be severely penalized.* Plagiarism is the use of the words or ideas of another without giving appropriate acknowledgement to the original author. These papers are subject to verification by unannounced work-specific reading quizzes. They are also spot-checked against computer sites from which students have been known to plagiarize. Students who repeatedly plagiarize will be removed from the Advanced Placement course. The "Scholar's Code of Ethics" to which successful AP students subscribe expects that each student will do his own thinking and processing of the intellectual content of the course. You may confer with each other about the works you are reading, but you are expected to produce your own independent analysis.

Analytic reading of a work of literature is not the same as reading the observations of another, such as Cliff's or Monarch Notes, or viewing a movie or television production. The AP Exam specifically warns against using such "shortcuts". Screenwriters often make significant changes in a work in preparing it for production; these changes never affect the literary work positively. Often such changes oversimplify the issues addressed by an author or focus on too narrow a segment of the work as a whole. Works of literary merit are thematically rich and complex, rarely focusing on single or simple issues.

You may schedule a conference with either of us at any time to seek help with selection, analysis, organization, composition, or mechanics. Preferably, you will request such a conference more than two days before the paper is due. The most successful students are those who take advantage of this opportunity.

DUE DATES ARE FIRM! Late papers WILL BE PENALIZED ten points per <u>school</u> day that they are late. This is the only situation in which we will record a grade lower than 60. If you turn in a paper late, you must put it in your teacher's hand at the beginning of your class period so that we can document the extent to which it is late and give you appropriate credit for it..

GRADING STANDARD FOR BOOK ANALYSES AND EXTENDED PAPERS

A grade of A indicates outstanding or exceptional work. An A paper treats a significant arguable proposition supported by valid documented evidence and reasoning. The language used is well-chosen and arranged, artful and extraordinarily appropriate to the topic.

An 'A' paper has no

Organizational flaws:
paragraph construction errors,
illogical thought sequences,
redundancies,
irrelevancies;
Diction flaws:
second person constructions ("you"),
contractions,
pronoun errors,
verb errors -
tense shift,
disagreement of subject and verb;
Syntax flaws:
sentence fragments,*
run-on sentences,
comma splices;
Mechanical flaws:
spelling errors,
comma errors,
end-punctuation errors.

A 'B' paper treats an arguable proposition supported by valid documented evidence.

A 'B' paper has no

Diction flaws:
second person constructions ("you"),
contractions,
pronoun errors,
verb errors -
tense shift,
disagreement of subject and verb;
Syntax flaws:
sentence fragments,*
run-on sentences,
comma splices;
and has no more than two
Mechanical flaws:
spelling errors,
comma errors,
end-punctuation errors.

A 'C' paper has reasonable assertions supported by plausible documented evidence.

A 'C' paper has no

sentence fragments *
and has no more than five
Mechanical flaws:
spelling errors,
comma errors,
end-punctuation errors.

** A paper with sentence fragments must have those fragments corrected before it will receive a grade.*

How to Read to Analyze Literature

Questioning a Work: The ***Cubed Approach*** to Analytic Reading

Advanced Placement English Literature
Round Rock High School, 2008 - 2009

THE CUBED APPROACH TO READING LITERATURE FOR ANALYSIS

SETTING

Where does it happen?
When does it happen?
Does the author identify the place and time, or give clues so that you can infer setting?
Can you draw a map of the setting from the author's presentation of it?
How does the author describe the time and place? What kinds of terminology does he use?
Does he name the places or are they well known?
Do the places and times have any associations with other significant events or works?
What "artifacts" (songs, books, etc.) of the period does the author use? How are they significant?
Is this specific setting essential to the meaning of the work, or would another setting be as appropriate?
How do the elements of the setting relate to each other and to other elements of the work?

CHARACTER

What is each Character's name? Nickname?
Is the character called different names by different people?
Does any character's name have a denotative meaning listed in a <u>good</u> dictionary which might indicate the nature or function of the character?
What does the character do?
What does the character say?
How is he/she described?
At what point and where (setting) is he/she introduced?
How do other characters react to him/her?
What do other characters say about him/her?
To what extent are the other characters believable?
Why does the character do and say what he does: what is his <u>motivation</u>? Does he have multiple motives? Are his motives open or hidden? Are the other characters aware of his motivation? Are his motives stated by the author or implied in the character's words or actions?
Are there patterns in the language in which the character is described?
Does the author repeat any elements of the description? What does this repetition emphasize about the character?

POINT OF VIEW

Who tells the story?
Does the persona (narrating person) remain the same throughout the work? If there are different narrators, how does this affect the story and the reader?
Does the persona see the events and characters of the work in the same way throughout the work? Does his attitude toward them change during the work? If so, why? Does he see them from the same viewpoint (age, status, level of understanding, attitude) throughout the work? Does his change of viewpoint change his attitude or understanding? How does the change in the persona affect the reader's understanding?
How is the narrator related to the action (e.g., participant, observer, outside the story)? If the narrator is outside the story, is he omniscient or is he limited in his knowledge?
Does the narrator remember accurately? Is he biased?
Is the narrator lying? How do you know?
Is the narrator deceiving himself/herself and/or you?

ACTION

What happens?
What is the major conflict that causes these events to happen?
What other events do these events cause?
What happens that is not a result of the conflict?
How are these actions relevant?
Do these events reflect or repeat some older pattern or event?
What terms does the author use to present or describe the events or actions?
Do these terms evoke some other associations?

STYLE

Are the events narrated in the same order that they happen, or in some other order? If in different order, what is the effect on the story and the reader?
Does the author's diction call attention to itself? How?
Does the diction ever seem inappropriate to the situation? How? When? What is the effect of this inappropriateness?
Does the author repeat himself: words, situations, etc.?
What is the effect of the repetition?
How does the author use literal language?
How does the author use figurative language?
How does the author create images? Does he use pattern(s) of images (imagery) to convey concepts?
Does the author use a concrete thing to represent an abstract idea - that is, does he use a symbol to clarify his idea? Does he use a set or pattern of symbols? What is the effect of the symbol(s) on the reader's understanding of the work?
Does the author use allusions to prior works or events? How or to what extent are these allusions significant?
Is there a pattern to the author's selection of details?
Is the author's syntax congruent to his diction and the situation? What is the effect when it is incongruent?

THEME

What is the story **really** about? What does it tell? Why was it told?
What Ontological Question seems to be explored by the author? (see page 12)
What do you know about Humanity, human situations and conditions that you did not know before?
When did this idea become obvious to you in the work?
If the story seems to have more than one theme, which is the "strongest"? Which can be supported with the greatest amount of evidence?
To what extent do the other elements work together to support the same idea or theme?
[Theme is the generalization about Life, Reality, the Human Condition, et cetera, that the author illustrates or clarifies in his work. Theme is always a complete idea - a predication - and is stated in a complete declarative sentence. The Theme statement is the Noun Clause that completes the sentence, " The theme of the work is that ...."]. It is an answer posed by the author to the major question the book raises about life and the human condition.

OTHER FACTORS WHICH CONTRIBUTE TO A WORK

The time period in which the work was written - the events of the period
The author's life-circumstances, personality, interests
The language-history of the author
Philosophy
Psychology
Traditions - personal, cultural, etc.

READING-NOTES

In making reading notes on a work for analysis, separate the notes for each element, either by using a separate note-page for each element or by using a separate color of Post-it note for each element if you are using a Post-it system. You may want to keep observations about different characters on different pages.

On first reading, note those statements or ideas which call attention to themselves for some reason.

BE SURE TO WRITE THE **PAGE NUMBER** OF THE WORK WITH THE NOTATION ABOUT AN IDEA THAT APPEARS ON THAT PAGE SO YOU CAN FIND IT WITHOUT RE-READING THE WORK.

When you have finished reading, look at your note-pages, observe the patterns that appear and write down your conclusions about those patterns, or any other observations you have made about the work. If you are using Post-it notes, you may want to remove them from the book and lay them out on sheets of paper to organize your ideas. If you are using note-pages, you may want to use colored high-lighters to identify particularly relevant observations on each page. The Post-its or the highlighted comments can then serve as the outline for a paper; you can see quickly what patterns exist in the work and where the strongest supporting evidence is for each of them.

QUESTIONS FOR ANALYSIS AND EVALUATION OF DRAMA

GENRE

Is the play a tragedy or comedy, a melodrama or a farce?
If a comedy, is it primarily romantic or satiric?
Does it mingle aspects of these types of drama?
How important to experiencing the drama is the audience's awareness of the classification of the plot?
What specific word choices give the play its color?
Is the style of the play successfully reflected in the set, costumes, dialogue, and lighting?

CHARACTER
(In addition to the questions on character in fiction, ask:)

Who is the protagonist?
Who is the antagonist?

Are there any foil characters?
What dramatic functions are served by the various minor characters? Do they shed light on the actions or motives of the major characters?
Do they advance the plot by eliciting actions by others?
Do they embody ideas or feelings that illuminate the major characters or the movement of the plot?

In Performance

Do the characters seem real within the limits of the play?
Is any character symbolic of something else (e.g., love, hate, wealth, poverty, etc.)
How are the characters costumed? Are the costumes appropriate for the time period of the play? Do the costumes fit the style of the play?
How does the costume contribute to the audience's interpretation of and reaction to the character?
Can the characters move easily in the costumes?
Does the costume extend the character?
Do the characters move according to the playwright's directions in italicized stage directions?
Do the characters move easily about the set and enter and exit on time?
Does the physical movement of the characters help the audience understand their mood on stage?
Does the movement of the characters look real and believable for the role they play?

SETTING
(In addition to the questions on setting in fiction, ask:)
What amount of time is covered in the action?
How much of the action is presented as a report rather than dramatized on stage?
Is there a meaning behind the selection of events to be dramatized and those to be reported?
Does the play feel "loose" or "tight" in its construction?
Is that feeling appropriate to the themes and dramatic effects of the play?

In Performance

What type of stage is used (Proscenium, thrust, arena)?
How does the lighting affect the set? Does it add to the mood and style of the play? Does it change during the play?
Is the set imaginary (a bare stage)?
Is the set design symbolic? Has the playwright or the director used platforms, ramps, steps, pylons to create the illusion of a place?
Is the set design realistic (representational)? Are actual furniture items used? Do the furniture pieces and properties reflect the time period and the description of the place as written by the playwright?
Is the set conducive to stage movement by the actors?
Does the set change during the course of the play? If so, how are the changes achieved? Do the lights go out or does the stage become blue so that the audience sees the changes being made?

THEME
(In addition to the questions on theme in fiction, ask:)

What themes does the play present?
To what extent do the thematic materials of the play have an effect on the dramatic experience?
Does the power of the ideas increase or decrease the pleasure of the theatrical experience?
Does the play seem either too didactic or insufficient in its presentation of important human concerns?

In Performance

Is the play historical? Is it contemporary?
Is the play simply to entertain?
Is there a message about the human condition in it?
Does it deal with a social issue?
Are human relationships the primary focus?
Does the play "teach a lesson"? If so, what?
At what point in the play does the audience discover the deeper meaning?

CONVENTIONS

Does the play employ realistic or nonrealistic conventions?
On the spectrum from literalistic imitation of reality to stylized or surrealistic representation, where is the play under consideration situated?
Are there breaks from the conventions established as a norm in the play? If so, what is the dramatic effect of these departures? Are they meaningful?
To what extent does the play employ narration as a means of exposition?
Does the play have a narrator? If so, is he visible to the audience? Is he a character in the play or does he set himself apart? Does the narrator advance time in the play, provide background information, or further the plot?
What other expository methods does it use?
Does the exposition have a function beyond communicating information about prior events?
What effect on the audience do the expository methods have?
How do the various physical effects - theatrical components such as sets, lights, costuming, makeup, gestures, stage movements, musical effects of song or dance, and so forth - reinforce the meanings and contribute to the emotional effects?
By what means does the playwright indicate the nature of these physical effects -explicitly, through stage directions and set descriptions, or implicitly, through dialogue between characters?
How is dramatic suspense created?
Is there a contrast in the amount of information possessed by the audience as the play proceeds and the knowledge that various individual characters have? If so, what is the effect of the contrast?

ONE PROCEDURE FOR INVESTIGATIVE ANALYTIC READING OF LITERATURE

1. Set up Element Analysis Sheets, one page each for Character, Action, Setting, Point of View, Theme, and Style, and one additional sheet for each major character. You may want to use the questions in the "Cubed Approach" as a beginning point or you may simply label the top of each sheet for more open observations and notes.

2. Divide the sheet for Style into columns to list specific references and comparisons (similes, metaphors, allusions, etc.)

3. On first reading, note on the appropriate Analysis Sheet (write briefly, with page or line documentation) information given or comparisons made by author, narrator, or character (note which character). The questions in the Cubed Approach are useful here.

4. Examine the Analysis Sheets to see whether patterns emerge from repeated observations or comments:
identify repeated images;
identify allusions (if any) and their sources/referents.

5. On subsequent reading, using the Style Analysis Sheet columns headed with specific images, allusions, references, watch for instances that may have been overlooked in first reading and add notes as necessary.

To this point, no inferences or conclusions have been drawn.

6. Examine the notes on the Analysis Sheets and identify patterns of images and references, noting progression or development within patterns and the relationship between patterns.

7. Infer characterizations and themes from patterns.

8. At this point, you have a collection of evidence on the content of the work and the techniques employed by the author. You may now propose (and answer) analytic questions of considerable depth about the work. You will be able to support your answers with specific references to the text without searching back through the text to find them.

NATURE OF LANGUAGE

The characteristic of language that permits us to use it either literally, to say exactly what we mean, or non-literally, to say something other than, or more than, what we mean, or both literally and non-literally, is the characteristic of language that is most useful to authors. This range of language from Literal meaning to Non-literal meaning may be plotted on a continuum of characteristics.

Literal	Literal/Non-literal	Non-literal
>----------<>----------<		
Denotative	Allusion	Connotative
Literal	(Connects Present to Past works, etc.)	Figurative
Identify		Clarify
Designate		Amplify
Reference		Comparison
Word play		Analogy
Homonym		Simile
Pun		Metaphor
		Allegory
		Personification
		Metonymy

Figurative Language is built on a literal base; it can produce irony, satire, paradox: metamorphosis in meaning.

Symbolism is a metamorphosis of meaning of things and ideas as figurative language is a metamorphosis of the meaning of words.

When dealing with an author's diction, use a good dictionary: look up his words, write down what you find, including the possible, not just the obvious. Make sure you consider the full derivation (history of the word) as well as the definitions.

USE OF EVIDENCE IN WRITING ABOUT LITERATURE

Kinds of evidence in writing about fiction:

- **Character**
  - appearance
    - general appearance
    - details of appearance
    - diction author uses in describing appearance
  - action
  - dialogue
    - content
    - diction of dialogue
  - opinions of other characters
    - content
    - diction in which characters express opinions
  - author's direct or narrative statement
    - explicit - content
    - implicit - diction
- **Action**
  - event
    - general events
    - details of event
    - diction author uses in conveying events
  - conflict
  - plot-events [cause/effect-related events that advance the conflict toward resolution]
  - author's direct or narrative statement
    - explicit - content
    - implicit - diction
- **Setting**
  - general environment of work
  - explicit - descriptive details of setting
  - implicit - diction author uses to convey setting
  - character's statement about setting
- **Point of View**
  - Author's narrative stance (1st person, third person, omniscient, etc.)
  - persona [narrating voice]
  - viewpoint - persona's relation to or attitude toward events
  - focus of narration
- **Style**
  - syntax - sentence structures, complexity, etc.
  - diction author uses to tell story
    - literal language
    - imagery
    - figurative language
  - symbolism
  - allusion
  - selection of detail
  - organization [chronological, non-chronological, spatial, etc.]
  - narrative structure

Kinds of Evidence in Writing About Poetry

Diction
- literal language
  - denotation
  - connotation
- imagery
- figurative language
- symbolism
- allusion
- selection of detail
- organization [chronological, non-chronological, spatial, etc.]

Sound devices
- rhythm
- rhyme scheme
- onomatopoeia
- phonetic intensives

Syntax
- relation of syntax to form
- relation of syntax to content

Form
- stanza form
- line placement

Tone
- sum of relation of all other elements

Application

When you present evidence from a work in support of an assertion you have made about the work, make sure that you apply the evidence to your assertion. Don't just **say** that "This example shows ..."; **explain** what the evidence has to do with your assertion: "This example shows ... by ..." or "... shows ... because..." In other words, tie your evidence to your assertion; don't just drop it in and leave it. Help your reader make the connection that you have made.

See the green **Writing and Revision Guide** or the white **Directions for Book Analysis** for **format of documentation** of evidence.

How I Write My Book Analysis

I. I ask, "What is this book about?" and list as many one-word or short-phrase answers as I can, such as-

-change	-growing up	-war and peace
-good and evil	-friendship	-deception
-poverty	-effects of fear	-the power of memory
-responsibility	-parenthood	-misunderstanding
-love	-choices	-ambition

II. I ask, "What question about life or the human condition (Ontological Question) does this author examine? (This is his **Theme Question)** How, and to what extent, does he propose an answer? What answer, if any, does he propose?". (This is a Theme Statement)

III. Then I select a few of these topics and for each one, say, "What this book demonstrates about this topic is that,

"People often _____
because_____, and as a result,
_____. Therefore, _____."

I select the one of these statements that seems most true. I may use just the "Therefore,..." conclusion of one of these statements. *This statement will become my Theme Statement for the work.*

III. I ask, 'What ideas does the author convey that lead me to this conclusion?".
I list the ideas (not the events, but *my ideas about* the events or characters).
These ideas become the minor assertions of the paper.

IV. I ask, "What does the author put into the story that leads me to this conclusion?".

I list, from my reading notes, the events, character qualities, descriptions, or other strategies of the author that support each of the minor assertions. *This is evidence from the work that supports my assertions. Evidence must be documented with source page numbers.*

V. I ask, " What techniques or elements of literature does the author use most effectively to convey these ideas?". I select the most effective element from my list of examples.

VI. I ask, "How does the author use plot and this element or technique to convey his Theme?". *The answer to this question is the Major Assertion or* ***Thesis Statement*** *of my paper.*

VII. I follow the paragraph format of
Assertion
Evidence
Application of evidence to Assertion (showing how the evidence is relevant to the assertion)

Application of minor assertion to Theme Statement (showing how the supporting ideas lead to the Major Assertion or Thesis Statement).

Assertion-Evidence-Application Pattern

Major Assertion *(Thesis Statement)*	Tom Smith is guilty of the murder of John Doe.
Minor Assertion	Tom Smith had the means to murder John Doe.
Evidence	John Doe was killed by a .38 calibre slug.
Evidence	Tom Smith owns a .38 revolver.
Evidence	Ballistics tests show Smith's gun fired the bullet that killed John Doe.
Evidence	Smith's fingerprints were on the gun.
Application	Since Smith had the means by which Doe was killed, Smith probably killed Doe.
Minor Assertion	Tom Smith had a motive to murder John Doe.
Evidence	John Doe had eloped with Tom Smith's daughter, even though Doe already had a wife out of town.
Evidence	Tom Smith had been seen raging in public about the hurt and humiliation his daughter had suffered because of this bigamy.
Evidence	Tom Smith had often said that if Doe came back to town he would kill him.
Application	Since Tom Smith had a strong motive to kill Doe, Smith probably killed Doe.
Minor Assertion	Tom Smith had the opportunity to kill John Doe.
Evidence	Tom Smith saw John Doe drive in to town.
Evidence	Tom Smith was seen following John Doe around town.
Evidence	Tom Smith was seen standing over John Doe's body in the alley moments after shots were heard.
Application	Since Tom Smith had the opportunity to kill John Doe, Smith probably killed Doe.
Conclusion	Tom Smith had the means, motive, and opportunity to kill John Doe, therefore Tom Smith is guilty of the murder of John Doe.

Note: There is **no** contradictory evidence **(counter-evidence)** in this case: Tom has no alibi, for example. If there is counter -evidence or counter-example, it must be considered before the assertions are formed. It may prove the assertion invalid.

The Overwhelming Question(s) addressed by authors

Ontological (of or relating to essence or the nature of being) Questions

What is the meaning of life?

How should I live?

How can I accept the idea that someday my life will end?

What does it mean to be a good person?

What is truth?

Am I brave, or a coward? Does courage matter?

Do the rewards of life balance or outweigh its pain?

Is man a creature of the earth or of the sky? . . . a child of God or a beast crawling in the mud?

How should people treat each other?

What do women/men want? How can the sexes coexist harmoniously?

How can man live in the ugliness of modern world without despair?

Why do evil and suffering exist?

How can we tell the false from the genuine?

Does my existence matter? (Do I dare disturb the universe?)

How can dreams affect one's life?

Is following the rules of society (morality) more important than survival as an individual?

Can one's insecurities be destructive?

Does one's ethical standard outweigh the moral standard of society?

Is it right to resist or oppose authority?

How can one find meaning in life?

What is the responsibility of parent to child or creator to creation?

Can one recapture or relive the past?

What is th result of attempting to avoid the consequences of one's actions?

How can one learn his identity?

How can one prevail against the pressure of his society?

Since Life always ends in death, how can it have meaning?

You may find this tool helpful in planning your reading schedule. You may run as many copies as you need. You may want to use it for reading assignments for other classes, in addition to this one. Cut the extra paper from around this bookmark, fold it lengthwise, and use it to keep track of where you are in your planned reading.

Calendar Bookmark

Name

Book Title

Author

Pgs. To Read/ Days to Read/ Pgs. per Day

Time Required per Day

Reading Plan

S	M	T	W	Th	F	S

Actual Reading

S	M	T	W	Th	F	S

To Make a Calendar Bookmark

1. Divide the number of days you have to read this book into the total number of pages to be read.

Example:

160 ÷ 20 = 8
Pages Days Pages a Day

2. Fill in the calendar by placing the number of pages to be read each day in the first day's slot For the second day. add the number of pages to be read each day to the number in the first slot and place that sum in the second day's slot. Continue adding in this manner until you've reached the total number of pages in the book.

Example:

S	M	T	W	Th	F	S
		8	**16**	**24**	**32**	
	40	**48**	**56**	**62**	**70**	

S	M	T	W	Th	F	S
		8	**16**	**24**	**32**	**40**
48	**52**	**60**	**68**	**76**	**82**	**90**

3. To find out how much time you need to read each day, read for five minutes. Count the number of pages you read. Divide the number of pages you need to read each day by the number of pages you read in five minutes. Then multiply by five to determine the total number of minutes.

AP Strategies for Any Class

Marcia Hilsabeck
Round Rock High School

Notes

Kids are under a great deal of pressure - hormones, friends, siblings, parents, other grownups - us - school, life - and they are not prepared for most of it. Of course they are stressed. At the same time, we are asking them to master a new kind of thinking - at least they think it is new. We want them to move away from the "Just the Facts, Ma'am" of the literal level question and to get into analytic thought about "How" and "Why." Up until this point, starting at about age three, they asked "Why?" until they made everyone around them crazy - and most of the time they got an answer from somebody. NOW we ask <u>them</u> to *figure out* WHY somebody who has been dead 200 years made a character do something and how that made them feel when they read it. They don't feel prepared - they feel stressed because they don't feel in control.

In trying to do what we ask them to do in dealing with literature, kids are afraid to fail. But they do, in different extents, to different degrees, at different frequencies. How they react to "failure" determines how they will eventually succeed - or not.
A kid may see failure as either:

a source of information that he can use for revising strategies and approaches
or
a condemnation of him as dumb, incompetent, and hopeless.

We have to teach them to see failing at a particular task as a no-fault, non-threatening, opportunity to try again, so that they are in some control. This enables them to take risks in perceiving relationships between ideas, to think flexibly, to look for solutions outside the box - to change their reaction from "I'm dumb" to "I'm stuck."
When kids lack the self-confidence to try because they think of themselves as failures (or to avoid becoming a failure, in the case of bright kids) then they are unlikely to succeed - or even attempt to move past literal level thinking toward analysis.
When students see failing as a chance to modify strategies in a situation in which they feel they have some control over the outcome, **stress** *becomes* ***challenge***.
This does not mean that we should never give students difficult tasks; we need to help them develop attitudes that success is a result of effort, and failure is a result of the difficulty of the task, which can be overcome with effort and adjustment of strategy. Students who perceive that their successes are a result of good luck or an easy task are likely to give up under stress because luck is not under their control.

Control

Among the ways we can give students a sense of control is to give them:

Choice - opportunities to make decisions, like whether to try
- bonus points for optional questions;
- self-selected reading opportunities.

Variable payoff - greater reward for more difficult tasks;
- opportunity to improve their grades, as well as knowledge and understanding, by review and retest.

Useful feedback - not just "the correct answer," but explanation of why it is correct and how they could have arrived at that answer.

Anxiety reduction - diagnostic tests that provide feedback but don't affect grade: practice tests to prepare for the real thing.

For some teachers, these would be major shifts of emphasis. Others would like to do all these

things, but can=t see how to make these strategies compatible with the nature of their students and the demands of the content to be mastered. The interesting thing is that these strategies are at least as effective with less able students as with talented students. Less able students are often required to complete literal level tasks before being allowed to go on to higher level tasks, so they often do not get the opportunity to move beyond the literal. Sometimes, these students realize the literal facts in the process of analysis. They need to be allowed and encouraged to try.

Question Strategy

One of the ways teachers can build learning confidence is by giving students understanding (therefore some control) of the process of questioning. Questions focus on increasingly complex levels of understanding:

Literal level - What are the facts?
Interpretive level - What do the facts mean or indicate? What can I infer from these facts?
Creative level - How can I use these facts differently?
Evaluative level - What is the relative Truth or Value of these facts and ideas?

When a learner asks questions, or someone questions him to draw out the understanding he has, the pattern is usually:

What?
Why?
How?
Why?
So?
Why?

Probing questions ask for explanation, expansion, elaboration, evaluation. These help students see relationships and build coherent pictures of meaning in their minds. They reveal understanding and knowledge the students did not know they had. Questions need not be from the teacher: it is important that students form the habit of asking each other - and expecting from each other - questions about reasons, examples, justification, clarification, counter-example or counter-argument, extension, expansion, refutation, and application.

Other Classroom Strategies

Wait Time - Ask a question and allow time for students to formulate an answer;
Non-exclusion - Ask students to write down responses before you ask for an answer; don=t allow kids to think they are Aoff the hook@ because they were not called on;
Non-threat - Ask students to read another student=s written response to enable the shy to participate;
Idea-Sharpening - Encourage students to discuss their reading with each other;
Making Connections - Encourage students to consider how any new idea relates to something the students already know;
Questioning the Text and the Author -
Provide structured analytic questions that students can use to guide reading;

Students individually write literal, interpretive, evaluative questions (at least one at each level), then work in small groups to choose or combine and generate Athe most important question@ for whole-class discussion.
Students individually write Aopen@ questions (not literal level, but verifiable from text),

teacher selects some for whole-class discussion and probing.
One of the most helpful things one can do to build questioning strategies is to Awatch@ himself learn by questioning and to note the actual process he uses. Real learning happens when the learner asks questions and finds answers to the questions he asks.

When students can see failing as a chance to modify strategies in a situation in which they feel they have some control over the outcome,

stress
becomes
challenge.

For a discussion of these and related principles, see

Making Sense: Teaching Critical Reading Across the Curriculum, **Anne Chapman, ed., The College Board, New York, New York, 1993. ISBN 087447-470-1.**

This book can be ordered from College Board Publications, Box 886, New York, NY 10101-0886, or by phone from the College Board Publications Office, 1-800-323-7155, 8:00 am - 11:00 pm Monday - Friday.

The advantage of a vertical team approach in teaching English is that teachers use the same terms at every level and build on the concepts and content of the previous year=s class. Obviously, some concepts are too difficult for young students, but as they mature, they grow into them. Introducing difficult terms and concepts a bit at a time helps them ease in to the process. The Advanced Placement Exams at the end of the sequence provides an external assessment of the skills that the student has been building for six years. Since skill-building is a cumulative process, all of an AP student=s teachers are Pre-AP teachers.

The point of Pre-AP courses is not to teach college-level materials to middle school students or to ninth and tenth grade students. AP Strategies are just good teaching strategies that are modified by teachers to help students build the academic confidence and background to enable them to want to challenge themselves to excel. The following strategies and procedures can be modified and used at any level with age-appropriate materials to help students build skills in learning about literature and language.

"Acronyms Are Our Friends"

In the years that I have worked with AP students, I have attended many workshops presented by my colleagues in which they have discussed the use of various acronyms to help students remember what to do in analyzing or writing about literature. I have had students who insisted that without the acronyms to help them remember what to do, they could not have done as well as they did on the AP Exam. A few years ago, when I returned to school after a two-day workshop which several other members of my department also attended, I discovered that there was probably a need to collect all the acronymic devices so that there would be a single source to consult to begin working with the students in that area. Students who have a formula to help them remember what to do in pressure situations feel more comfortable that they can do a complete job of what they are asked to do on the AP Exams.

The first of the acronyms that the students master to mutter in taking the AP English exams is DIDLS (pronounced "diddles"): In order to write about style or tone (which many consider to be the most challenging level of literary analysis), one should consider

Diction, **I**magery, **D**etail, **L**anguage, and **S**yntax (or sentence structure).

In examining a passage, the student remembers to look first at the author's choices of words to express his ideas - his Diction. The student tries changing the words the author chose to synonyms to see if the effect created is a result of the words themselves (in which case he is dealing with Diction) or a result of the word-picture (or Image) or a result of the event or idea presented (the Detail). Then the student examines the effect or impact of the level of formality of the language used (formal, informal, conversational, jargon, etc.) and the figurative language used (metaphors, similes, etc.), and the effect of the sentence structures that the author used. The total effect of these choices by the author is a product of his style. Tone is the cumulative effect of these choices.

We walk the students through this process until it is second nature to them, and they approach the analysis of any passage with DIDLS as a guide. They feel more secure that they have done a complete job of analysis if they have covered the DIDLS.

A more recent acronymic acquisition is PATTR ("patter") as an aid to remembering what to examine and discuss when asked to write about an author's rhetoric. "Rhetoric" is often a term completely new to students at the senior year, and they tend to be thrown by new terms. The acronym helps them recognize that it is a label for a characteristic of writing that they have examined before. In order to write about an author's "Rhetoric", one should examine his

Purpose, **A**udience, **T**one, **T**heme, and **R**hetorical choices.

In looking at a work, or a passage from a work, students determine

Purpose of the Author: **Why** he wrote - to Persuade, to Inform, to Inquire, to Entertain, to Express Emotion - the **Aim;**

Audience: **Who** the reader is that the author wants to reach or appeal to;

Tone of the author's work: **How** he uses language **(DIDLS)** to express his attitude toward his subject and his audience;

Theme of the work: the "Message" or "Main Idea" that the author wants the reader to get;

Theme is an abstract idea (such as those listed below) coupled with a comment or observation which addresses

1. Human Condition
2. Human Motivation
3. Human Ambition

The observation should express the complexity of the Human Experience: the statement should not be too terse.

The observation avoids moralizing and instead simply observes, weighs and considers; it should not include terms like *should* or *ought* or *any words which express judgment.*

The observation should not include absolute words like *all, anyone, none, everything, everyone.*

The theme statement should not be a specific reference to plot and characters.

Rhetoric of the work: How the author uses language skillfully to secure the acceptance or agreement of the reader.

Rhetorical Device: any use of language that causes the reader to agree with the writer: analogy, analysis of cause, anticipation, antithesis, appeals (ethical, pathetic, logical), concession, direct address, deduction, definition, extended metaphor, rebuttal or refutation, reduction to the absurd, overstatement, understatement

Rhetorical Stance: when several devices are organized in an effective way, the writer has created a "stance" or a strategy. Some effective stances are:

a. Convincing arguments for or against an idea
b. Examination of implications while leaving conclusions unresolved
c. Condemnation as an illogical those who hold one or several opinions different from the writer's
d. Progressively narrow focus from a universal, accepted concept to a specific personal understanding
e. Digressions that divert attention from major issues

Rhetorical Strategies: methods of organizing ideas for more effective communication. Strategies may include

a. Description of people, places, things, or ideas
b. Narration of events, situations, relationships
c. Classification or comparison/contrast
d. Evaluation
e. Stating a thesis, then refuting it
f. Suggesting possibilities then dismissing all but one
g. Posing a problem, then solving it
h. Forming a hypothesis and testing its implications
I. Expressing an opinion, then contradicting it with facts

j. Narrating several apparently unrelated episodes, then linking them in a surprising way
k. Narrating chronologically, then shifting to reflecting on the narration
l. Reporting appreciatively
m. Recollecting dispassionately

DIDLS and PATTR were the contribution of Brendan Kenny, of Austin High School.

Some Possible Topics of Theme Statement

Alienation
Ambition
Appearance/Reality
Betrayal
Brotherhood
Bureaucracy
Chance/Fate/Luck
Children
Courage/Cowardice
Cruelty/Violence
Custom/Tradition
Deception
Defeat/Failure
Despair/Discontent
Disillusionment
Domination/Suppression
Dreams: Fantasies
Dreams: Goals/ Aspirations
Duty
Education/School
Escape
Exile
Faith/Loss of Faith
AMysterious Stranger@
Falsity/Pretense
Family
Free Will
Games/Contests/Sports
Greed
Guilt
Heart vs. Reason
Heaven/Paradise/Utopia
Home
Idealism
Initiation
Innocence
Instinct
Journey
Law/Justice
Loneliness/Aloneness
Loyalty
Materialism
Memory/the Past
Mob Psychology
Music, Dance
Parenthood
Patriotism
Persistence/Perseverance
Poverty
Prejudice
Prophecy
Psychological Journey
Punishment
Quest
Repentance
Resistance/Rebellion
Revenge/Retribution
Ritual/Ceremony
Scapegoat/Victim
Search for Identity
Sharing
Social Status
Success
Supernatural
Time/Eternity
Tricks
Victory
War
Will Power
Women/Feminism

In working with poetry, Connie Vermeer of Las Cruces, NM, developed TPCASTT. My students found it very useful in working with the poem on this year's test.

In Preparing to discuss a Poem, Examine

Title - Literal And Connotative Meanings

Paraphrase - Literal Translation of Denotative Meanings

Connotations - Beyond Literal

Attitudes - Speaker's and Poet's

Shifts - in Attitudes
- in Speakers
-in other characters
- Poet's Attitude toward speaker
- Poet's Attitude toward reader
- Occasion
- Meaning (Irony)

Title - Interpretation

Theme: List subject(s) of poem
What does poem say about subject?

QUESTION NO. 2 (1996)

Question 2

(Suggested time 40 minutes. This question counts as onethird of the total essay section score.)

Read carefully the following poem by the colonial American poet, Anne Bradstreet. Then write a wellorganized essay in which you discuss how the poem's controlling metaphor expresses the complex attitude of the speaker.

The Author to Her Book

Thou illformed offspring of my feeble brain,
Who after birth did'st by my side remain,
Til snatched from thence by friends, less wise than true,
Who thee abroad exposed to public view;
(5) Made thee in rags, halting, to the press to trudge,
Where errors were not lessened, all may judge.
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
(10) Thy visage was so irksome in my sight;
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.
I washed thy face, but more defects I saw,
And rubbing off a spot, still made a flaw.
(15) I stretched thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet;
In better dress to trim thee was my mind,
But nought save homespun cloth in the house I find.
In this array, 'mongst vulgars may'st thou roam;
(20) In critics' hands beware thou dost not come;
And take thy way where yet thou are not known.
If for thy Father asked, say thou had'st none;
And for thy Mother, she alas is poor,
Which caused her thus to send thee out of door.

(1678)

(Note the Title: Many students would have had an easier time with this essay if they had used the TPCASTT system and read the Title first!)

Steps in Reading a Work for Analysis or Interpretation

1. <u>Observe</u> details of Text: Action, Information, Language

2. Establish <u>Connections</u> among Observation: Look for patterns and relationships

3. Develop <u>Inferences</u> based on Connections

4. Formulate a <u>Conclusion</u> - an Interpretation - based on Inferences

O C I C

Observe Connect Infer Conclude

Reader Response as a Basis for Analysis

1. What does the Work Say? (Literal Comprehension)

2. How Does the Work Make me (the reader) Feel? (Nonliteral Reaction)

3. What Did the Author Do to Make me Feel that way? (Technical Analysis)

Steps_To Formulate Theme and Support

1. Ask, "What is the Work about?"
2. List single-word answers;
3. Pick one of those words;
4. Ask, "What does the Work say about this topic?"
5. Write a one-sentence response.
6. Ask, "What does the Author do in the Work to show this is true?"
7. List examples from Work (DIDLS, PATTR, etc.)
8. Explain how the examples apply or relate to the assertion or topic.

Steps in Reading a Work for Analysis or Interpretation

1. <u>Observe</u> details of Text: Action, Information, Language

2. Establish <u>Connections</u> among Observations: Look for patterns and relationships

3. Develop <u>Inferences</u> based on Connections

4. Formulate a <u>Conclusion</u> - an Interpretation - based on Inferences

O C I C

Observe Connect Infer Conclude

Students who have a formula to help them remember what to do in pressure situations feel more comfortable that they can do a complete job of what they are asked to do on the AP Exams. Younger or more immature readers feel an even greater sense of security when they feel they know exactly what is expected. Very bright students, especially, want to know "exactly what the teacher wants" before they are ready to branch out and "be creative."

Cube Notes developed from the need expressed by some students to have a specific procedure to follow in reading for analysis.

It is a system arranged from most concrete to most abstract, from most specific to most speculative, from most literal to most interpretive.

Robert DiYanni, in

Literature: Reading Fiction, Poetry, Drama, and the Essay (3rd edition, 1994, McGraw-Hill Publishers, ISBN 0-07-016943-8) p. 93,

makes "Suggestions for Writing" which can also guide Reading by focussing on a reading purpose.

Suggestions for Writing

1. Describe a character who must make a decision. Discuss his reasons and the consequences of his decision.
2. Discuss the significance of the opening of a story in setting Tone, announcing Theme, preparing reader.
3. Discuss the ending of a story: significance of conclusion; effectiveness as ending.
4. Analyze Plot: Organization, Structure, Sequence of Events, Purpose or Effect of sequence on Reader.
5. Analyze Setting: Time, Place, Location (inside, outside, what room, why), changes, relevance of details of setting to the Theme.
6. Analyze a character: evaluate his actions and Motives; discuss changes in the character; discuss reactions of other characters to this character.
7. Discuss the relationship of two characters: how do they affect each other? What is the nature and significance of the relationship? How is it relevant to the theme?
8. Discuss Point of View of the story: is the narrator reliable? ... Biased?...Trustworthy?...Mistaken or deceived? What is the VIEWPOINT of the Protagonist? Does it change?
9. Discuss Symbolism in a story: Identify major symbols and discuss their significance. Does the author use a set (or sets) of Symbols? What is the effect of the use of symbols on the reader?
10. Discuss the author's use of figurative language.
11. Discuss the Author's use of Imagery.
12. Discuss the ironic dimensions of a story: Identify examples of Irony and discuss their impact on the reader and the relevance to the Theme.
13. Show how any of the elements, alone or in combination, convey Theme.

Systems for Annotating While Reading

Marginal Notes **"Post-it" Notes**

Page Number

Label
Comment
Reactions
Connection
Paraphrase
Allusion
Question

Developing Analysis from Annotation

List

Cluster

Summarize

Infer and Draw Conclusions which are supported by the Text

Dialectical Response in Analytic Reading:

Element *(Character, Action, Setting, etc.)*

Author's Work	***Reader's Response***
Page Number	
Main point or idea	
	Reaction
Paraphrase	
	Question
Direct Quotation	
	Definition
Image	
	Interpretation
(etc.)	
	Comparison
	Allusion Note
	Comment
	Refer to Similar or Contrasting passage in text
	Conclusion

***Student"s Name:*_____ *Period:*_____**

***Reading Notes for (title of work)*_____, Ch.___**

Plot Synopsis: List the major events of this chapter	***Your commentary or questions on the plot of this chapter. You may wish to predict action or consequences.***
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

Images, Symbols, or Phrases which struck you:	*Words you do not know the meaning of:*

Grading Rubric: Complete Plot and Commentary: 80%
Images, Symbols, Phrases, & Unknown words: 20%

R. N. Wightman
RRHS 1997

Annotating for Information or Study

Page Number	***Main Idea***	***Supporting Idea Evidence, Example***	***Response/Connection & Vocabulary***
3-4	**Two Broad categories of Fiction are:**		**This is New!**
	Escape	**="Entertainment Only"**	**- Like S. King**
	Interpretive	**= Broadens, deepens, sharpens awareness of life**	**- Like Gatsby**
			(poles = extremes)

Name:_____

Date: _____

The College Board 1986 Advanced Placement Examination

ENGLISH LITERATURE AND COMPOSITION -SECTION II

Total time-l hour and 45 minutes

Question I

(Suggested time-30 minutes. This question counts one-third of the total essay section score.)

The passage below is the opening of a novel. Read the passage carefully. Then write an essay in which you define the narrator's attitude toward the characters and show how he directs the reader's perceptions of those characters through his use of such stylistic devices as imagery, diction, narrative structure, and choice of specific details.

Dombey sat in the corner of the darkened room in the great arm-chair by the bedside, and Son lay tucked up warm in a little basket bedstead, carefully disposed on a low settee immediately in front of the fire and close to it, as if his constitution were analogous to that of a muffin, and it was essential to toast him brown while he was very new.

Dombey was about eight-and-forty years of age. Son about eight-and-forty minutes. Dombey was rather bald, rather red, and though a handsome well-made man, too stern and pompous in appearance to be prepossessing. Son was very bald, and very red, and though (of course) an undeniably fine infant, somewhat crushed and spotty in his general effect, as yet. On the brow of Dombey, Time and his brother Care had set some marks, as on a tree that was to come down in good time-remorseless twins they are for striding through their human forests, notching as they go-while the countenance of Son was crossed and recrossed with a thousand little creases, which the same deceitful Time would take delight in smoothing out and wearing away with the flat part of his scythe, as a preparation of the surface for his deeper operations.

Dombey, exulting in the long-looked-for event, jingled and jingled the heavy gold watch-chain that depended from below his trim blue coat, whereof the buttons sparkled phosphorescently in the feeble rays of the distant fire. Son, with his little fists curled up and clenched, seemed, in his feeble way, to be squaring at existence for having come upon him so unexpectedly.

"The house will once again, Mrs. Dombey," said Mr. Dombey, "be not only in name but in fact Dombey and Son; Dom-bey and Son!"

The words had such a softening influence that he appended a term of endearment to Mrs. Dombey's name (though not without some hesitation, as being a man but little used to that form of address) and said, "Mrs. Dombey, my-my dear."

A transient flush of faint surprise overspread the sick lady's face as she raised her eyes towards him.

"He will be christened Paul, my-Mrs. Dombey-of course."

She feebly echoed, "Of course," or rather expressed it by the motion of her lips, and closed her eyes again.

"His father's name, Mrs. Dombey, and his grandfather's! I wish his grandfather were alive this day!" And again he said "Dom-bey and Son," in exactly the same tone as before.

Those three words conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre. Common abbreviations took new meanings in his eyes, and had sole reference to them: A. D. had no concern with anno Domini, but stood for anno Dombei-and Son.

Name: _____

Dombey and Son

Read the excerpt from *Dombey and Son* and respond to these questions. Provide answers in complete sentences and in the "Connection" explain how the quote connects or leads to the answer.

In paragraph 1: What time of day does it seem to be?
Answer:
Quote:

Connection:

In paragraph 1: What kind of weather is it?
Answer:
Quote:

Connection:

In paragraph 1: What do you learn about the baby?
Answer:
Quote:

Connection:

In paragraph 1: What is Dombey doing?
Answer:
Quote:

Connection:

In paragraph 2: What is Son like?
Answer:
Quote:

Connection:

In paragraph 2: What is Time doing?
Answer:
Quote:

Connection:

In paragraph 2: What is Care doing?
Answer:
Quote:

Connection:

In paragraph 2: What does Human Forests mean?
Answer:
Quote:

Connection:

What does Dombey's coat show about Dombey?
Answer:

Quote:

Connection:

What is Mrs. Dombey like?
Answer:

Quote:

Connection:

What does the world seem to be for Dombey?
Answer:

Quote:

Connection:

Based on what he says in the whole piece, what does the narrator think Dombey is like?
Answer:

Quote:

Connection:

What AP Readers Long to See…

This list of suggestions for AP students writing the AP exam was compiled during the 2007 AP English reading at the Convention Center in Louisville, Kentucky. Although its participants read essays that answered only question number 1, their suggestions apply to other parts of the exam as well.

The prompt, which generated the essays being scored, was from the 2007 AP English Literature exam, as follows:

> *In the following two poems (A Barred Owl by Richard Wilbur & The History Teacher by Billy Collins – not reprinted here), adults provide explanations for children. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses literary devices to make his point.*

I've done my best to encapsulate, synthesize and categorize comments – there were over 40 pages from which to work. I also know that there are contradictions here; that's just the way it is. However, the similarities far outweigh the differences. We do all seem to be on the same page, so to speak.

Structure & Composition

1. Fully develop your essays; try to write at least 2 pages. It's a shame to read the first page of what promises to be an 8 or 9 essay and then have the writer not fully develop their ideas and quit after one page. However, a longer essay is not necessarily a better essay.
2. Integrate your quotations gracefully (1) into your analysis of literary devices (2) with an interpretation of meaning (3). Thoroughly explain the relevance of the quote to the prompt and your analysis. Don't assume that your understanding of a quote is the same as the readers' understanding; you have to interpret its significance to the work, your thesis and the prompt. Show, don't tell.
3. Spend time planning your essay (10 minutes), and find some angle, within the context of the prompt, that you feel passionate about, whether emotionally, intellectually or philosophically (passion moves readers). If the prompt refers to "literary devices" or any other technical aspects of the work, ignore the reference and ask first, "What does the poem mean?" THEN, ask, "What message does the author have for you?" THEN, ask, "How is that message delivered?" At this point, the devices should suggest themselves in a context in which the technicalities of the work will be seen to create its effectiveness rather than obscuring its power.
    a. One reader suggested leaving some space at the beginning and write your introduction last, once you know what you've actually written.
4. Don't just jump from thought to thought; transition quickly but effectively.
5. Make sure your essay has a clear ARGUABLE thesis statement which clearly reflects what you intend to discuss. Make sure your thesis is an EXACT reflection of what the prompt is asking WITHOUT simply restating the prompt. A good formula is "The text shows X in order to show/highlight/accomplish Y." Connect the literary device back to the author's point.
6. Spend more time thinking and analyzing the ENTIRE text rather than paraphrasing the text in your response. Many writers miss or ignore subtle shades of meaning which show contrasts or similarities. Look for ambiguities and ambivalence in the selection.
7. Make sure that all your claims/analysis has effective support AND that the support you choose is the best the text has to offer. When considering what support to use, reflect on the following:
    a. Are they all equal?
    b. Do they grow or diminish in importance or scale?
    c. Are there different aspects of one thing or varieties?

8. The conclusion should be a separate paragraph, even if you only have time for one sentence. Don't just stop after your last argument, and avoid simply repeating your introduction in your conclusion. A good conclusion could restate the thesis, emphasize salient aspects of the essay and end with a provocative clincher.
9. While avoiding the formula of the five-paragraph essay, it would also be helpful to see more than one or two GIGANTIC paragraphs. Because readers read through only once and quickly, not having those cues to where ideas begin and end contributes to the incoherency of an essay. Structure is part of essay writing, and students need to show that they can command the language and their thoughts into a structured essay.
10. Don't use plot summary in your response. "Summary is death!"
11. Evidence, evidence, evidence!
12. Avoid formulaic writing, especially in the opening of your essay. If you use a formula to get the pen moving, then do, but if 10 or 15 seconds though will help you craft something more creative or original or efficient, that that's 10 seconds well spent. Readers will read hundreds and hundreds of essays, 90% of which start the same way (think refrigerator word magnets simply rearranged a thousand different ways), and if you can create something memorable (but not wacky), it may bring more attention to your work.
13. Don't use line numbers, but briefly quote instead. Line numbers never substitute for the actual quote when supporting a point, AND most readers will not go back to the poem or text to see which lines you are referring to. Finally, when quoting, don't simply give the first and last words with an ellipsis in between. Use the exact words that are most important in demonstrating your point.
14. Take some time to consider point of view and audience before digging in. Many essays confuse the actual purpose of the text by not thinking about or ignoring the proposed audience or point of view.
15. Teachers should remind students that they can write on any work OF LITERARY MERIT which is a PLAY or a NOVEL. Some students wrote notes that they hadn't read any of the suggested works so they were giving up. In addition, the reading slowed down as readers searched the table for someone who might even recognize titles that none of us had heard of.

Style

1. Avoid long, flowery (purple prose), showy, catchy, etc, introductions; stick to a few sentences and get to the point (aka your thesis).
2. Don't moralize or comment on the quality of the work – "I liked the poem," etc; focus on literary analysis as a means to convey your opinions not on how you personally felt about the selection. And, don't comment on the author, either: "Such and such was a great 20th century author who…." Or "Milton does a great job of …"
3. Try not to be too controversial, politically speaking.
4. Avoid affective fallacy, which argues that the reader's response to a poem is the ultimate indication of its value.
5. Creative writing is not academic writing.
6. Take some risks. Be aware of your strengths as a writer and show them off. Be critical and analytical.
7. Develop your essay well, but be thinking about being concise, too. Less can be more.
8. Don't repeat yourself. Find new ways to say the same thing if you must reiterate a point.
9. Write as legibly and neatly as possible; WRITE USING LARGE LETTERS. *Readers will always do their best to read every word, but stumbling through an essay which is illegible, too small or too big does impact our understanding of the response.*
10. It's not necessary to write titles for your responses; in fact, many readers do not like them at all.
11. Don't confuse the characters in a poem or text with the audience or the speaker of the piece. Don't confuse the speaker with the author, either.
12. Avoid lists: "The writer uses words such as …to show…"
13. Complex ideas require complex or multiple sentences. Don't oversimplify.
14. Do not use little hearts, stars or circles to dot your "i's." It makes your essay harder to read and takes away valuable time from your analysis.
15. Use a black pen.
16. Use an active voice, simple present tense (literary tense) and strong verbs.

17. Be yourself! Strut your stuff! Use your own voice in the essay. BUT, don't show off or "act smart" either. Patronizing or pretentious essays often don't make the cut because the author is more interested in himself or herself than in taking care of business (aka answering the prompt).
18. We don't care about your love life, your opinions on Iraq or the US government, your ex-boyfriend or girlfriend, how you're having a bad hair day, your unreasonable parents, or your lousy AP teacher (at least for the purposes set before us) – write about the literature.
19. Avoid "fluff."
20. When editing your writing, try not to make changes within the sentence; simply cross out the whole sentence and start over.
21. Don't apologize in your essay for a lack of understanding, learning, etc. Show what you can do; don't apologize for what you can't do.

Focus – aka THE PROMPT

1. Respond to the prompt and the prompt ONLY (**AP = Address the Prompt – accurately, completely and specifically)**. Make sure you have a clear understanding of what the prompt asks before beginning, and don't twist it into what you really want to write about. We readers need to know what and how you understood the text and its relationship to the prompt. *This came up many, many times and is probably the most important part of your task. Too many great essays go down in flames because the student simply did not respond to the prompt.*
2. Be as specific as possible with your analysis as it refers to the prompt. Don't over-generalize. Generalizations don't make good evidence to support assertions.
3. Don't simply restate the prompt in your introduction. Using language from the prompt is fine when and if it is combined with an interpretation which you plan on pursuing in the essay.
4. Some literary devices are genre specific; know the difference. There is some overlap, of course, but certain distinctions are worth noting.
5. Don't simply list devices; focus on a few and show how AND WHY they are used – what the device adds to the meaning of the text. Literary devices are not important in and of themselves, and truly excellent writers don't just observe devices, they discuss their consequences. Literary devices are tools the author uses to create meaning. Ask yourself "So what?" If there's a rhyme scheme, so what? What purpose does it serve?
6. Especially when responding to poetry, explain how form relates to content. Form and content are mutually constitutive; any discussion of one should include the other.
7. Literary terms should be used correctly and appropriately. If you're not sure what a term means or refers to, don't use it in your essay, and don't make up devices. Finally, don't take time to define literary terms. We're English teachers; we already know them. Instead, focus on explaining how the literary device is being used effectively.
8. When you analyze a work, assess the whole work from start to finish as an organic whole. Don't carve your analysis into paragraphs for each device; evaluate how the work builds to its conclusion and creates its tone and effects.
9. Don't forget what are often the most important parts of a text, especially a poem: THE TITLE AND THE ENDING.
10. When asked to compare and contrast, remember that simply because one text uses devices X, Y and Z does not mean that the second text uses the same devices and, therefore, must be part of your analysis. You should be looking at overall meaning and how the author achieves that meaning regardless of the devices involved for each text.
11. Don't write about ANYTHING which can't be related back to the theme and the prompt. Also, don't show off by alluding to other works that you have read or studied, not even in the conclusion. Doing so almost always diminishes your other observations.
12. Take some time to review your essay and make sure it relates back to the prompt. Many essays start our well focused and end up digressing.
13. Many readers responded that you should try to discuss rhyme, structure, etc when working with poetry BUT ONLY if you know what you are talking about. The same is true when dealing with structural attributes of prose passages. BUT, don't ONLY discuss structure, and don't assume that structure is the end all or be all of the analysis.
14. If you don't have much to discuss, do it quickly.

15. If you think a selection is too simple or easy, look again!
16. Don't force symbolism into your analysis. Everything is not symbolic. It is better to miss symbolism that only might exist than to distort the meaning of the work by creating symbols that are simply not there.

Vocabulary & Word Choice

1. The term "diction" does not mean "word choice." It refers more specifically to the formality of the writer's language. Looking closely at the writer's selection of words and phrases, along with his or her use of sentence construction and syntax, all lead to determining the diction of a selection.
2. When comparing and contrasting, don't write that the texts are similar and different or that they are "the same and different." *This comment was made MANY times.*
3. Avoid the use of clichés.
4. Put your time into answering the prompt – understatement is fine instead of litotes, for example.
5. Do not inflate your essay with jargon. Readers know "big words," too. They may know more of them than you. Instead, use words effectively and in context. Simple, clear, and direct diction is preferable to high-toned literary bafflegab (pretentious and obscure talk full of technical terminology or circumlocutions).
6. Do not misspell the names of poets, authors, poems, books, terms from the prompt, etc. It looks sloppy. Plus, poems are not plays or novels; plays are not poems or novels; and novels are not poems or plays.
7. Know the differences – *analyzing, explaining, paraphrasing, summarizing, describing, etc.*
8. "Simplistic" doesn't mean "simple."
9. Mastery of grammar and mechanical skills is important and strengthens the essay.
10. Writers don't "use" diction or tone, nor do they "use literary terms" in their writing. ALL sentences have diction and syntax. The questions is, therefore, what kind of diction and syntax is being used AND why. Don't write that, "The author uses diction (or syntax or whatever) to show his or her meaning."
11. A rhyme scheme and/or metrical pattern do not mean the poem is "sing songy" or "childlike."
12. Avoid the word "flow"; it means nothing.
13. Poems and stories are not "journeys."
14. Don't talk about the effect something has on the reader's feelings or emotions. In fact, avoid the word "feel" altogether. Example: "…to make the reader feel…"; "…a story-like feel versus a rhythmic feel..."; "As one reads, it will make the reader flow through the poem and feel like he is there."
15. Authors don't "use" devices to make something interesting, more accessible or more complicated to read or understand.
16. Avoid using the diminutive or augmentative forms of words simply to highlight what may be more subtle differences in meaning.
17. Don't create "new" words (or neologisms) in your essays.
18. Avoid empty words: unique, different, similar, negative, etc – make your own "weak word list."
19. "Rhyme" does not mean the poem is simple.
20. Poetry is written in stanzas not paragraphs.
21. Avoid "in today's society" and "paints a picture."
22. Words are not a poetic device.
23. Mood and tone are not the same thing.

One teacher emailed me to put a plug in for his work AP Guide for Teachers (Jamieson Spencer and Dr. Kathleen Puhr), that goes in a set with Bob DiYanni's Literature text (McGraw Hill). There is a small chapter that includes further suggestions for students on writing AP essays.

	Action Plan	Start	End
1	Objective 1. Establish AP Background		
	Goal 1.1. Provide PSAT, IPR, and Audit Syllabus		
	Goal 1.2. Become Familiar with College Board Website		
	Task 1.2.1. Consult AP Lit Homepage		
	Resource 1.2.1.1. Links to AP Central Website Resources		
2	Objective 2. Literary Interpretation: How does x affect reader response and meaning of the work?		
	Goal 2.1. Literary Elements - Fiction and Drama		
	Task 2.1.1. Students will understand and use appropriate terminology when discussing literature		
	1. *Literary Terms for the AP Exam*		
	Task 2.1.2.Literary Terms		
	Task 2.1.3. Setting		
	Task 2.1.4. Character		
	Task 2.1.5. Characterization		
	Task 2.1.6. Conflict/Plot		
	Task 2.1.7. Point of View		
	Task 2.1.8. Style - DIDLS		
	Task 2.1.9. Style -Tone		
	Task 2.1.10. Style- Ironic use of language		
	a. Students will demonstrate how authors use language non-literally (Ironically) to convey ideas.		
	Task 2.1.11. Theme		
	a. Students will demonstrate how authors use each of the elements to convey Theme		
	1. *How to Read to Analyze Literature*		
	Goal 2.2. Literary Elements - Poetry		
	Task 2.2.1. Students will demonstrate how Elements affect meaning		
	Task 2.2.2. Speaker		
	a. Students will distinguish between author and speaker in interpreting poetry		
	Task 2.2.3. Occasion		
	a. Students will demonstrate how occasion affects meaning in poetry.		
	Task 2.2.4. Audience		
	a. Students will distinguish between the audience of the Speaker and the audience of the poet		
	Task 2.2.5. Purpose		
	Task 2.2.6. TPCASTT		
	Task 2.2.7. Diction -Imagery		
	Task 2.2.8. Diction -Symbols		

	Task 2.2.9. Diction - Ironic use of language		
	Task 2.2.10. Tone		
	a. Students will demonstrate how a poet's use of tone and changes in tone affect meaning		
3	Objective 3. Writing about Literature: Conveying Interpretation to a Reader		
	Goal 3.1. Purpose		
	Task 3.1.1. Students will demonstrate understanding of their own purpose for writing		
	Task 3.1.2. Students will demonstrate understanding of an author's purpose for writing		
	Goal 3.2. Purpose - Audience		
	Task 3.2.1. Students will demonstrate the effect of author's audience on his purpose		
	Goal 3.3. Purpose - Occasion		
	Task 3.3.1. Students will demonstrate the effect of the occasion for writing on his purpose		
	Goal 3.4. Voice		
	Task 3.4.1. Students will demonstrate the effect of author's voice on his purpose		
	Goal 3.5. Evidence - Analyzing evidence for relevance		
	Task 3.5.1. Students will select relevant evidence in writing about literature		
	Goal 3.6. Evidence- Selecting supporting evidence		
	Task 3.6.1. Students will select effective evidence in writing about literature		
	Goal 3.7. Organization		
	Task 3.7.1. Students will demonstrate the effect of author's organization on meaning		
	Task 3.7.2. Students will use effective organization in writing		
	Goal 3.8. Clarity		
4	Objective 4. Year-long Systematic Test Prep		
	Goal 4.1. Reading Closely for accuracy of comprehension		
	Task 4.1.1. Students read closely for Literal Comprehension		
	1. Practice passages for Prose – Close Reading		
	2. Practice passages for Poetry – Close Reading		
	Task 4.1.2. Students factor prompts for complete response		
	1. Open-ended Essay Prompts from past AP Exams		
	2. *Test-Taking Strategies* – Factor Prompt		
	Goal 4.2. Making careful and valid inferences		
	Task 4.2.1. Students read closely to interpret non-literal language		
	1. Practice passages for Prose - Inference		
	2. Practice passages for Poetry - Inference		

	Task 4.2.2. Students defend interpretations with evidence from passage		
	1. Practice passages for Prose – Supporting Evidence		
	2. Practice passages for Poetry– Supporting Evidence		
	Goal 4.3. Multiple Choice Questions- Prose		
	Task 4.3.1. Students analyze and respond to MC Questions over Prose Passages		
	1. Practice passages for Prose – Multiple Choice		
	2. *Test-Taking Strategies* – Prose Multiple choice		
	Goal 4.4. Multiple Choice Questions – Poetry		
	Task 4.4.1. Students analyze and respond to MC Questions over Poetry Passages		
	1. Practice passages for Poetry – Multiple Choice		
	2. *Test-Taking Strategies*– Multiple Choice		
	Goal 4.5. Timed essays - Question Analysis		
	Task 4.5.1. Students factor and analyze essay prompts to provide complete responses		
	1. Essay Prompts from past AP Exams – Question Analysis		
	2. *Test-Taking Strategies*– Question Analysis		
	Goal 4.6. Timed essays - Rubric Building		
	Task 4.6.1. Students analyze prompts and scored essays from past exams to understand the relationship of prompt to rubric		
	1. Scored example Essays from past AP Exams		
	2. Scorers' commentary for scored essays		
	3. *Test-Taking Strategies* – Rubric Building		
	Goal 4.7. Timed essays – Poetry		
	Task 4.7.1. Students respond to prompts to analyze single works of poetry		
	1. Essay Prompts from past AP Exams - Poetry		
	2. *Test-Taking Strategies* – Poetry Essays		
	Task 4.7.2. Students respond to prompts to compare, contrast and analyze two works of poetry		
	1 Essay Prompts from past AP Exams – Poetry Comparison		
	2. *Test-Taking Strategies*– Poetry Comparison		
	Task 4.7.3. Students review their own responses and those of classmates to improve responses		
	Goal 4.8. Timed essays – Prose		
	Task 4.8.1. Students respond to prompts to analyze passages of prose		
	1. Essay Prompts from past AP Exams - Prose		
	2. *Test-Taking Strategies* - Prose Essays		
	Task 4.8.2. Students review their own responses and those of classmates to improve responses		
	Goal 4.9. Timed essays - Free Response (Open-ended) Questions		

	Task 4.9.1. Students respond to open-ended prompts about author's strategies		
	1. Essay Prompts from past AP Exams – Open-ended Prompts		
	2. *Test-Taking Strategies* - Open-ended Prompts		
	Task 4.9.2. Students review their own responses and those of classmates to improve responses		
5	Objective 5. Using time well in test situations		
	Goal 5.1. Pacing – Multiple choice		
	Task 3.1.1. Students will complete AP MC tests at the rate of one minute per question, including reading time.		
	1. Multiple choice segments from past AP Exams		
	2. *Test-Taking Strategies* – Pacing Multiple choice		
	Goal 5.2. Pacing – Essays		
	Task 5.2.1. Students will use all the time available to them to plan and execute essay responses		
	2. *Test-Taking Strategies* – Pacing Essays		
6	Objective 6. Use Provided Resources		
	Goal 6.1. Access Resources for Test-Taking Preparation		
	Task 6.1.1. Teacher will access Test-Taking Strategies– Multiple Choice		
	Resource 6.1.1.1 – Test-Taking Strategies – Multiple Choice		
	Goal 6.2. Access Resources for Test-Taking Preparation- Essays		
	Task 6.2.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.1.1.1 - Test-Taking Strategies - Essays		
	Goal 6.3. Access Resources for Test-Taking Preparation - Rubrics		
	Task 6.3.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.3.1.1 Test-Taking Strategies - Essays		
	Goal 6.4. Access Resources for Test-Taking Preparation		
	Task 6.4.1. Teacher will access Test-Taking Strategies -Time use		
	Resource 6.4.1.1 Test-Taking Strategies -Time use		
	Goal 6.5. Access Resources for Literary Analysis		
	Task 6.5.1. Teacher will access How to Read Literature		
	Resource 6.5.1.1 How to Read Literature		
	Goal 6.6. Access Resources for		
	Task 6.6.1. Teacher will access		
	Resource 6.6.1.1		
	Goal 6.7. Access Resources for		
	Task 6.7.1. Teacher will access		
	Resource 6.7.1.1		
	Goal 6.8. Access Resources for		
	Task 6.8.1. Teacher will access		
	Resource 6.8.1.1		
	Goal 6.9. Access Resources for		

	Task 6.9.1. Teacher will access		
	Resource 6.9.1.1		
	Goal 6.10. Access Resources for		
	Task 6.10.1. Teacher will access		
	Resource 6.10.1.1		
	Goal 6.11. Access Resources for		
	Task 6.11.1. Teacher will access		
	Resource 6.11.1.1		
	Resources		
	1. Practice passages for Prose		
	2. Practice passages for Poetry		
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	4. *Test-Taking Strategies*		
	5. Essay Prompts from past AP Exams		
	6. Scored example Essays from past AP Exams		
	7. Scorers' commentary for scored essays		
	8. Multiple choice segments from past AP Exams		
	9. *Literary Terms for AP Exams*		
	10 *How to Read to Analyze Literature*		
	11. Links to College Board Website		