

Texas A&M International University, Laredo, Texas

Advanced Placement Summer Institute

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AP English Language and Composition

AP English Literature and Composition



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for Educators

Pre-AP

Preparing Every Student for College

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

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

The College Board supports Pre-AP programs in schools and districts in the following ways:

Pre-AP Professional Development

The College Board offers a suite of Pre-AP professional development resources and services designed to equip all middle and high school teachers with the strategies and tools they need to engage their students in active, high-level learning, thereby ensuring that every middle and high school student develops the skills, habits of mind, and concepts they need to succeed in college. Pre-AP Initiatives is a key component of the College Board's® K-12 Professional Development unit.

Since Pre-AP teacher professional development supports explicitly the goal of college as an option for every student, it is important to have a recognized standard for college-level academic work. The Advanced Placement Program provides these standards for Pre-AP. Pre-AP teacher professional development resources reflect topics, concepts, and skills found in AP courses.

Below are links to the Professional Development area of the College Board's web site for professionals. Each subject area includes descriptions of AP and Pre-AP workshops. To schedule a Pre-AP workshop, contact your district representative or email sromtgs@collegeboard.org for further assistance.

- [Workshops & Summer Institutes, English](#)
- [Workshops & Summer Institutes, Fine Arts](#)
- [Workshops & Summer Institutes, Mathematics and Computer Science](#)
- [Workshops & Summer Institutes, Sciences](#)
- [Workshops & Summer Institutes, Social Sciences and History](#)
- [Workshops & Summer Institutes, World Languages](#)
- [Workshops & Summer Institutes, Interdisciplinary](#)
- [Workshops & Summer Institutes, K-12 Administrators*](#)

* See this area for Setting the Cornerstones and Instructional Leadership workshops.

You may also search for a Pre-AP workshop or summer institute near you with AP Central's Institutes & Workshops search. [Institutes & Workshops](#)

SpringBoard® Pre-AP Program

[SpringBoard](#) is the College Board's official Pre-AP program in English language arts and mathematics for grades six - 12, and is based on the belief that every student deserves access to rigorous coursework that leads to success in AP and college. Written by teachers for teachers and aligned to the Common Core State Standards, SpringBoard integrates high-quality professional development for teachers and administrators with formative assessments and rigorous instructional materials to offer a complete college readiness solution.

Visit [SpringBoard](#) for details.

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 techniques¹
- 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.

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



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 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 study¹
- 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)

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](#)
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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.

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

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

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

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

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

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

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

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

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

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

Some Other Tips for Multiple-Choice Tests

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

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

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

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

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

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

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

Introduction to AP English Language & Composition Multiple Choice

Overall Test Format

1. **Multiple Choice** _____ minutes
2. **Break** _____ minutes
3. **Free Response** _____ minutes (2 hours, 15 minutes)
4. **Total Testing Time** _____ hours and _____ minutes

Multiple Choice Format

Time Limit: _____ **# of Questions:** _____ to _____

of Passages: _____

Order of Questions: The questions mostly follow the order of _____,
but some questions will refer to _____.

Difficulty of Questions: Questions range from _____ to _____ to
_____, but they do **not** _____.
(For example, on one exam the first 10 questions were easy, hard, medium, easy, easy, easy, hard,
hard, medium, hard.)

Note: All questions count _____.

Content of Passages

1. Passages will be _____ prose excerpts.
2. They range from _____ through _____
centuries.
3. The excerpts are representative of _____
texts. They could come from autobiographers and diarists, biographers and history
writers, critics, essayists and writers who also write fiction, journalists, political writers,
science and nature writers.

Weight: _____ % of the composite score. (ETS statisticians proved that
multiple-choice scores better indicate college success than the Free Response scores, thus the
strong weight of this section.)

Scoring:

1. Multiple-choice scores are based on the _____.
2. Points are not deducted for _____ answers.
3. No points are awarded for _____ questions.
4. Because points are not deducted for incorrect answers, you are encouraged to answer _____ multiple-choice questions.
5. On any questions you do not know the answer to, you should _____ as many choices as you can, and then select the best answer among the remaining choices.
Try hard not to _____.
6. Remember, you are trying to _____ than the other test-takers.

Your Goal: Answer _____ % of the questions correctly.

Practice #1, “Style”

(from *Advanced Placement Course Description: English*, May 1994)

Read the following passage carefully and then answer the questions.

The problem of doing justice to the implicit, the imponderable, and the unknown is of course not unique to politics. It is always with us in science, it is with us in the most trivial of personal affairs, and it is one of the great problems of writing and of all (5) forms of art. The means by which it is solved is sometimes called style. It is style which complements affirmation with limitation and with humility; it is style which makes it possible to act effectively, but not absolutely; it is style which, in the domain of foreign policy, enables us to find a harmony between the pursuit (10) of ends essential to us, and the regard for the views, the sensibilities, the aspirations of those to whom the problem may appear in another light; it is style which is the deference that action pays to uncertainty; it is above all style through which power defers to reason.

Directions for Practice:

- Underline, circle, or otherwise mark key words in the questions and the answer choices.
- Read the **hints** that follow each question.

- Strike through the choices you have eliminated. (We call these *distractors*.) You will see why you need to do this when we debrief the activity. Then, make an educated (rather than random) guess.
- Write your answers in the left margin. Save the space to the right of the answer choices for notes.
- Use all of the allotted time.

Start Time: _____

Stop Time: _____

1. By “doing justice to the implicit” (line 1) is meant
 - a. treating illicit acts fairly
 - b. making certain that justice is made explicit
 - c. making certain that nothing is implied
 - d. taking into account what is not apparent
 - e. ignoring the unknown or imponderable

HINTS: *Implicit* means “implied or understood though not directly expressed.” *Illicit* means “not sanctioned by custom or law; unlawful.” *Explicit* means “fully and clearly expressed; leaving nothing implied.”

2. “Style,” in the context of this passage, means most nearly
 - a. a decorative manner or way of expression
 - b. a device for giving artful compliments
 - c. an urbane willingness to restrain one’s power
 - d. a method of avoiding embarrassing situations
 - e. a manner of behavior indicating one’s power

HINTS: *Artful* means “skillful in accomplishing a purpose, especially by the use of cunning or crafts.” *Urbane* means “polite, refined, and often elegant in manner.” Note: This question requires an understanding of the whole passage, not just a definition of *style*.

3. According to the author, action should pay deference to uncertainty (lines 12-13) because
 - a. all actions should be certain
 - b. reason and power are really identical
 - c. style is an uncertain achievement
 - d. certainty must be active and aggressive
 - e. uncertainty is inherent in most acts

HINTS: *Deference* means “submission or courteous yielding to the opinion, wishes, or judgment of another.” *Inherent* means “existing as an essential constituent or characteristic; intrinsic.” Be wary of unequivocal terms, i.e., *all*, *really*. (*Unequivocal* means “having only one meaning or interpretation and leading to only one conclusion.”)

4. The passage is an appeal for a
 - a. firmer, more aggressive foreign policy

- b. more elegant style in the conduct of foreign policy
- c. breezier, more conversational style of diplomacy
- d. foreign policy that takes into account the moral law
- e. harmony between ends and means in foreign policy

HINT: Match the denotations and connotations of diction used in the answers with the diction in the passage. Does *firmer* or *aggressive* match? *Elegant*? *Breezier*?

5. If one were to take seriously the advice about style given in the passage, one's own style would become more
- a. subtle and prudent
 - b. positive and confident
 - c. free and unrestricted
 - d. formal and serious
 - e. firm and aggressive

HINTS: See hint for #4. Also, when there are two-term answers, consider each of the terms individually. Immediately strike through inappropriate choices. If one of the two terms is wrong, that choice is wrong. Many distractors include one correct and one incorrect term. *Prudent* means "wise in handling practical matters; exercising good judgment or common sense."

6. The style of the passage itself is best characterized as
- a. informal and colloquial
 - b. light and uncomplicated
 - c. ironic and sarcastic
 - d. complex and formal
 - e. pedantic and ornate

HINTS: See discussion about two-term answers in Hint for #5. *Colloquial* means "characteristic of or appropriate to the spoken language or to writing that seeks the effect of speech; informal." *Pedantic* means "marked by a narrow focus on or display of learning especially its trivial aspects."

Group Debriefing, Practice #1

- Enter your answers in the "My answer" Column.
- As a group, come to a consensus on what you believe to be the correct answer, and enter it in the "Group consensus" column.
- As a group, decide on one choice that is a distractor, and explain why you eliminated this distractor as an incorrect answer. Provide evidence to support your explanation. An example for #1 is provided.
- Correct answers will be announced at the conclusion of this activity.

Item #	My answer	Group consensus	Correct answer	Explanation and Evidence
1				<i>Choice E (“ignoring the unknown or imponderable”) is incorrect because it means the opposite of “doing justice to the implicit.”</i>
2				<i>Choice _____ is incorrect because</i>
3				<i>Choice _____ is incorrect because</i>
4				<i>Choice _____ is incorrect because</i>
5				<i>Choice _____ is incorrect because</i>
6				<i>Choice _____ is incorrect because</i>

Individual Debriefing, Practice #1

Total # of questions	# correct	% correct	# of Educated Guesses	% of correct EGs
6				

Process of elimination—Enter the # correct in each situation below.

When you made an educated guess between 2 distractors—

_____ correct out of _____ (_____ %)

When you made an educated guess among 3 distractors—

_____ correct out of _____ (_____ %)

Answer the following questions.

1. Did you finish within the allotted time? _____
2. If you had time to spare, how did you use it?
3. What multiple-choice strategies did you acquire as you worked on this practice passage?
4. Vocabulary. List at least 5 vocabulary words and/or rhetorical terms *from the questions and answer choices* for review. Words and terms that appear in the *questions and answer choices* are part of the Test Development Committee's lexicon and may appear again. Therefore, also list the denotations of these words based on their use in the questions or answer choices **when you have access to a dictionary**.
 - a.
 - b.
 - c.
 - d.
 - e.

Practice #2, "Ice Hockey"

(from the 1987 Released AP English Language & Composition Exam)

Start Time: _____

Stop Time: _____

Passage #2:

The vacant ice looked tired, though it shouldn't have. They told him it had been put down only ten minutes ago following a basket-ball game, and ten minutes after the hockey match it would be taken up (5) again to make room for something else. But it looked not expectant but resigned, like the mirror simulating ice in the Xmas store window, not before the miniature fir trees and reindeer and cosy lamplit cottage were arranged upon it, but after (10) they had been dismantled and cleared away.

Then it was filled with motion, speed. To the innocent, who had never seen it before, it seemed discorded and inconsequent, bizarre and paradoxical like the frantic darting of the weightless bugs

Before you read this first paragraph, think about the first time you saw a sporting event—a football or basketball game, a soccer or volleyball match. How did you react? How did you figure things out? Have you seen an ice hockey game? What happens? How would you describe it?

(15) which run on the surface of stagnant pools. Then it would break, coalesce through a kind of kaleidoscopic whirl like a child's toy, into a pattern, a design almost beautiful, as if an inspired choreographer had drilled a willing and patient and hard-(20) working troupe of dancers—a pattern, design which was trying to tell him something, say something to him urgent and important and true in that second before, already bulging with the motion and the speed, it began to disintegrate and dissolve.

(25) Then he learned to find the puck and follow it. Then the individual players would emerge. They would not emerge like the sweating barehanded behemoths from the troglodyte mass of football, but instead as fluid and fast and effortless as rapier-(30) thrusts or lightning—Richard with something of the passionate glittering fatal alien quality of snakes, Geoffrion like an agile ruthless precocious boy who maybe couldn't do anything else but then he didn't need to; and others—the veteran Laprade, (35) still with the know-how and the grace. But he had time too now, or rather time had him, and what remained was no longer expendable that recklessly, heedlessly, successfully; not enough of it left now to buy fresh passion and fresh triumph with.

(40) Excitement: men in rapid hard close physical conflict, not just with bare hands, but armed with the knifeblades of skates and the hard fast deft sticks which could break bones when used right. He had noticed how many women were among the (45) spectators, and for just a moment he thought that perhaps this was why—that here actual male blood could flow, not from the crude impact of a heavier fist but from the rapid and delicate stroke of weapons, which like the European rapier or the (50) Frontier pistol, reduced mere size and brawn to its proper perspective to the passion and the will. But only for a moment because he, the innocent, didn't like that idea either. It was the excitement of speed and grace, with the puck for catalyst, to give it reason, meaning.

NOTE: This time I have provided fewer hints--mostly for the questions that proved to be the most challenging.

1. The passage describes the response of
 - (A) an enthusiastic fan
 - (B) a cynical observer
 - (C) an unwilling participant
 - (D) a first-time spectator
 - (E) a sports broadcaster

HINTS: l. 2—"They told him..."; ll. 11-12—"To the innocent, who had not seen it before..."; l. 21—"...was trying to tell him something..."; l. 25—"Then he learned to find the puck..."

2. Throughout the passage, the speaker uses which of the following most often?
- (A) ironical understatement
 - (B) syllogisms
 - (C) *ad hominem* argument
 - (D) the specialized diction of sports
 - (E) simile and metaphor

HINTS: A *syllogism* is “reasoning from the general to the specific; deduction.” An *ad hominem* argument is “an argument directed against a person rather than against his arguments.”

3. In the passage, one goal of the speaker is to
- (A) report events as objectively as possible
 - (B) display knowledge of a difficult subject
 - (C) discover meaning in apparent confusion
 - (D) understand the basic humanity of the participants
 - (E) confirm previous prejudices
4. In the first paragraph, the ice is described with adjectives that seem to
- (A) emphasize its texture
 - (B) emphasize its aesthetic quality
 - (C) give it personality
 - (D) make it seem dangerous
 - (E) give it a heroic dimension
5. In relation to the passage as a whole, the first paragraph functions in which of the following ways?
- I. It establishes the scene for the actions described.
 - II. It conveys a mood that contrasts with that of the rest of the passage.
 - III. It establishes the speaker’s attitude toward subjects described later.
- (A) I only
 - (B) III only
 - (C) I and II only
 - (D) I and III only
 - (E) I, II, and III

HINTS: 1. Skip these questions and any with “EXCEPT” in the stem because they take much longer and do not count any more than other questions. Come back if time. 2. Consider this—test developers don’t use this format unless there is more than one correct answer. If only one Roman numeral is included in one of the options, that choice is incorrect.

6. Which of the following are, respectively, the antecedents for “it” (line 11), “it” (line 12), and “it” (line 24)?
- (A) ice, motion, design
 - (B) ice, rink, motion
 - (C) rink, motion, speed
 - (D) mirror, rink, speed
 - (E) mirror, speed, design
7. The use of sentences beginning with “Then” in lines 11, 15, and 25 has which of the following effects?
- (A) It helps to make the chronology of events somewhat less exact and thus conveys the confusion of the speaker.

- (B) It provides a rhetorical parallelism that emphasizes the changes in the scene and in the speaker's reaction.
- (C) It provides a series of transitions that focus the reader's attention on the speaker.
- (D) It emphasizes the repetitive nature of the action on the ice.
- (E) It obliges the reader to consider what is being described from several points of view.

HINTS: *Chronology* means "the arrangement of events in time." *Rhetorical* means "used for persuasive effect." *Parallelism* means "the use of identical or equivalent syntactic constructions in corresponding clauses or phrases." Ask yourself when reading each choice if the use of "then" does what the choice describes—i.e., does it make events less exact? Is the nature of the action repetitive?

8. The activity described in the second paragraph is best characterized as moving from
- (A) disorder to order to disorder
 - (B) strangeness to beauty to ugliness
 - (C) remoteness to familiarity to remoteness
 - (D) mobility to stasis
 - (E) exuberance to reflectiveness

HINT: "discorded/bizarre/frantic"; "coalesce/pattern/design"; "disintegrate/dissolve"

9. In the third paragraph, which of the following is true about the descriptions of Richard and Geoffrion?
- (A) They include the use of stereotypical hockey jargon.
 - (B) They use adjectives that are nearly synonymous.
 - (C) They are based only on measurable physical qualities.
 - (D) They are more objective than subjective.
 - (E) They mix adjectives that have positive and negative connotations.
10. The quality of Richard that the author seeks to evoke in the third paragraph is most probably his
- (A) cool, unflagging courage
 - (B) uncanny, dangerous swiftness
 - (C) balletic gracefulness
 - (D) diminutive size
 - (E) reputation for fighting
11. In lines 34-39, the speaker implies that Laprade is a
- (A) talented but aging player who must husband his resources
 - (B) former star player now in precipitous decline
 - (C) player who understands how to use time to his advantage
 - (D) veteran player on whom the passage of time has had no discernible effect
 - (E) player whose experience more than makes up for the loss of skills over time

HINTS: "...veteran Leprade, still with the know-how and the grace...time had him, and what remained was no longer expendable that recklessly, heedlessly, successfully..." *Husband* means "to use sparingly or economically; conserve: husband one's energy." *Precipitous* means "done with great haste."

12. In the sentence "But he had time...fresh passion and fresh triumph with" (lines 35-39), the words "recklessly, heedlessly, successfully" modify
- (A) "time" (line 36)
 - (B) "had" (line 36)
 - (C) "remained" (line 37)
 - (D) "expendable" (line 37)
 - (E) "that" (line 37)

HINTS: These 3 words are ADVERBS, which modify VERBS, ADJECTIVES, AND OTHER ADVERBS, but NOT nouns or pronouns. If you focus on the independent clauses, you will see the following:

- But he had time too now.
- Or rather time had him.
- What remained was no longer expendable that recklessly, heedlessly, successfully; not enough of it left now to buy fresh passion and fresh triumph with.

13. In lines 49-50, the references to “the European rapier or the Frontier pistol” serves which of the following purposes?

- (A) It helps explain a difficult technical aspect of the game of hockey.
- (B) It implies that the speaker disapproves of the violence inherent in hockey.
- (C) It forms the basis of the speaker’s central thesis in the passage.
- (D) It suggests that the violence in hockey is allied with skill and daring.
- (E) It suggests that hockey has had a long history of conflict.

14. The sentence “He had noticed...the will” (lines 43-51) is based in part on which of the following assumptions?

- (A) Women are fascinated with most displays of violence and mayhem.
- (B) Women appreciate will and passion more than they do size and brawn.
- (C) Men believe that a show of violence is a proof of manliness.
- (D) Women are more violent in their own way than men are.
- (E) Women possess their own courage, different from that of men.

15. In the passage, one prominent characteristic of the speaker’s style is the

- (A) carefully balanced compound sentences
- (B) use of short, simple sentences in groups of twos and threes
- (C) stringing together of several adjectives and adverbs
- (D) use of the first person to give a sense of immediacy
- (E) relative paucity of qualifying adjectives

HINTS: You have to know grammatical terms to figure this one out. First, notice the question refers to the ENTIRE passage. Grammatical terms:

- Compound sentence—a sentence of two or more coordinate independent clauses, often joined by a conjunction or conjunctions, as *The problem was difficult, but I finally found the answer.*
- Simple sentence-- a sentence having no coordinate clauses or subordinate clauses
- Adjective—the part of speech that modifies a noun
- Adverb—the part of speech that modifies a verb, adjective, or other adverb.
- First Person—the grammatical category of forms that designate a speaker or writer referring to himself or herself.

Also, *paucity* means “scarcity; dearth.”

16. The qualities of the hockey game that most impress the speaker are its

- (A) grandeur and balance
- (B) roughness and violence
- (C) orderliness and discipline
- (D) movement and finesse
- (E) spontaneity and opportunism

Item #	My answer	Group consensus	Correct answer	Explanation and Evidence
1				<i>Choice _____ is incorrect because</i>
2				<i>Choice _____ is incorrect because</i>
3				<i>Choice _____ is incorrect because</i>
4				<i>Choice _____ is incorrect because</i>
5				<i>Choice _____ is incorrect because</i>
6				<i>Choice _____ is incorrect because</i>
7				<i>Choice _____ is incorrect because</i>
8				<i>Choice _____ is incorrect because</i>
9				<i>Choice _____ is incorrect because</i>
10				<i>Choice _____ is incorrect because</i>
11				<i>Choice _____ is incorrect because</i>

12				Choice _____ is incorrect because
13				Choice _____ is incorrect because
14				Choice _____ is incorrect because
15				Choice _____ is incorrect because
16				Choice _____ is incorrect because

Individual Debriefing, Practice #1

Total # of questions	# correct	% correct	# of Educated Guesses	% of correct EGs
16				

Process of elimination—Enter the # correct in each situation below.

When you made an educated guess between 2 distractors—

_____ correct out of _____ (_____ %)

When you made an educated guess among 3 distractors—

_____ correct out of _____ (_____ %)

Answer the following questions.

1. Did you finish within the allotted time? _____
2. If you had time to spare, how did you use it?

3. What multiple-choice strategies did you acquire as you worked on this practice passage?

4. Vocabulary. List at least 5 vocabulary words and/or rhetorical terms *from the questions and answer choices* for review. Words and terms that appear in the *questions and answer choices* are part of the Test Development Committee's lexicon and may appear again. Therefore, also list the denotations of these words based on their use in the questions or answer choices **when you have access to a dictionary**.
 - a.
 - b.
 - c.
 - d.
 - e.

Passage #3:

The passage below is from Queen Elizabeth's speech to her last Parliament in 1601.

To be a King, and wear a Crown, is a thing more glorious to them that see it, than it is pleasant to them that bear it: for my self, I never was so much inticed with the glorious name of a King, or the royal authority (5) of a Queen, as delighted that God hath made me His Instrument to maintain His Truth and Glory, and to defend this kingdom from dishonor, damage, tyranny, and oppression. But should I ascribe any of these things unto my self, or my sexly weakness, I were not worthy (10) to live, and of all most unworthy of the mercies I have received at God's hands, but to God only and wholly all is given and ascribed.

The cares and troubles of a Crown I cannot more fitly resemble than to the drugs of a learned physician, per- (15) fumed with some aromatical savour, or to bitter pills gilded over, by which they are made more acceptable or less offensive, which indeed are bitter and unpleasant to take, and for my own part, were it not for conscience sake to discharge the duty that God hath laid upon me, (20) and to maintain His glory and keep you in safety, in mine own disposition I should be willing to resign the place I hold to any other, and glad to be freed of the glory with the labors, for it is not my desire to live nor to reign longer than my life and reign shall be for your (25) good. And though you have had and may have many mightier and wiser Princes sitting in this Seat, yet you

never had nor shall have any that will love you better.

Thus Mr. Speaker, I commend me to your loyal loves,
and yours to my best care and your further counsels,
(30) and I pray you Mr. Controller, and Mr. Secretary, and
you of my Councell, that before these Gentlemen depart
unto their countries, you bring them all to kiss my hand.

1. The point of Elizabeth's statement that to wear a crown "is a thing more glorious to them that see it, than it is pleasant to them that bear it" (lines 1-3) is to
 - (A) suggest that it is difficult to look upon power without being dazzled
 - (B) assert that she is fulfilled and happy in ruling her people
 - (C) emphasize the burdensome responsibilities of her position
 - (D) reveal the foreknowledge she has of the treachery and betrayal of some of her captains
 - (E) refute the charges of those who think she is weak
2. In using the word "Instrument" (line 6), Elizabeth specifically emphasizes
 - (A) her obedience to God's will
 - (B) her political power as the monarch
 - (C) her resolve to discharge her duties in a regal manner
 - (D) her ambition to surpass the achievements of her predecessors
 - (E) the equality of men and women in God's eyes
3. In lines 3-8, Elizabeth contrasts what she sees as the source of true delight with
 - (A) religious devotion
 - (B) exalted earthly power
 - (C) the evils that can befall a kingdom
 - (D) her own weaknesses of character
 - (E) her political and diplomatic skills
4. Elizabeth asserts that she would not be "worthy to live" (lines 9-10) if she were to
 - (A) be less imperious than certain male rulers
 - (B) fail to take responsibility for all her actions
 - (C) take personal credit for her success as a ruler
 - (D) fail to maintain the outward appearances of royalty
 - (E) show mercy to the enemies of her kingdom
5. As controlled by context, the phrase "fitly resemble" (lines 13-14) is best understood to mean
 - (A) precisely describe
 - (B) truthfully speak
 - (C) justly assume
 - (D) angrily refute
 - (E) accurately compare
6. The metaphor developed in the second paragraph suggests primarily that
 - (A) a ruler often must make decisions that the people find sacrilegious
 - (B) God's will is really inscrutable to people who hold power
 - (C) the privileges of power are insufficient compensation for the burdens associated with office
 - (D) power often corrupts rulers and betrays them into a life of self-indulgence and luxury
 - (E) weak monarchs who rule indecisively are an offense in God's eyes
7. Pills that are "bitter and unpleasant to take" (lines 17-18) are best understood as a metaphor for
 - (A) the advice and diagnoses of doctors
 - (B) attacks on a monarch from foreign enemies
 - (C) the jealousy and envy of other princes
 - (D) the duties and obligations of a sovereign
 - (E) the pain and suffering that characterize an illness

8. As used in line 19 “discharge” most nearly means
(A) fire
(B) cancel
(C) fulfill
(D) remove from
(E) pour forth
9. The most probable reason that Elizabeth says, “in mine own disposition I should be willing to resign the place I hold to any other,” (lines 20-22) is to
(A) defend herself against charges that she has usurped the authority of others
(B) strengthen the idea that she rules in accordance with divine will
(C) hint at her plan to resign and make way for another ruler
(D) suggest that her confidence in her ability to be a strong ruler is weakening
(E) signal the fact that she is gradually losing the support of her people
10. In line 22, the word “other” most probably refers to
(A) the challengers in her audience
(B) any potential and viable ruler
(C) former rulers now deposed
(D) any leader among her subjects
(E) any designated royal office
11. The rhetorical strategy employed in lines 25-27 is best described as
(A) extending a metaphor to close the argument
(B) reducing the argument to an acceptable paradox
(C) marshaling facts to support the central idea
(D) making an abstraction concrete by use of analogy
(E) counterbalancing a possible weakness with a greater virtue
12. In context, “Thus...I commend me to your loyal loves” (lines 28) most nearly means
(A) because of this you must obey me
(B) this proves my devotion to you
(C) for this reason I ask that you do your part
(D) I ask your friends and families to think well of me
(E) in this way I ask your continued allegiance
13. The most apparent goal of Elizabeth’s rhetoric and reasoning is to
(A) explain the need to share authority with her Parliament
(B) elicit sympathy and support for her foreign policy in spite of her mistakes
(C) establish her kinship with the members of her Parliament
(D) convince her audience of the purity and altruism of her motives
(E) dissipate the increasing hostility of her subjects

Note: You are expected to be able to read and interpret footnotes in one of the passages. Below are samples.

Chicago Documentation Style:

1. Peter Burchard, *One Gallant Rush: Robert Gould Shaw and His Brave Black Regiment* (New York: St. Martin’s, 1965). 85.

2. Jack Hurst, *Nathan Bedford Forrest: A Biography* (New York: Knopf, 1993), 8.

3. *Ibid.*, 174.

4. Burchard, *One Gallant Rush*, 31.

Ibid means “in the same place.”

AP Multiple-Choice Test-Taking Strategies

I. Time management

- A. **Scan the entire test** to see how many passages there are. Usually there are four, two pre-20th and two 20th-21st century passages. **Number** the passages.
- B. **Circle** the question ranges for each passage, i.e., *Questions 43 – 57*.
- C. Allot **1 minute per question** for each passage, including reading time. Write the Start and End time at the top of each passage. If there are 11 questions for the first passage and your exam began at 9:00 a.m., write 9:00 – 9:11 at the top. Write 9:12 – 9:?? for the next passage, etc.
- D. **Number** the paragraphs. **Draw lines** between paragraphs.
- E. **Circle** or **mark** italicized information, footnotes, dates, etc.
- F. **Skim the first few lines and the questions** (but not the answers) to determine the subject and what you'll need to look for when you read the passage. Unlike for the SAT, you really must read the passage.

II. First Reading

- A. **Underline every other sentence.** This helps visually by breaking up long chunks and also helps you locate the shortest sentences which usually carry the main points.
- B. **Circle all semicolons.** Read the words between them as separate units. (19th century writers use semicolons differently than we do—they use many more, and they don't always mean “stop.”)
- C. **Circle unfamiliar words**—use context clues or word prefixes/roots/suffixes to help you grasp the meaning.
- D. In the margin beside each paragraph write a **brief summary** of it.
- E. Write a **one-sentence summary** of the entire passage.
- F. Do not spend too much time on trying to answer any question—about **30 seconds**. Mark any you skip.
- G. **Keep your thumb or finger beside the line(s)** (or a pen, pencil, or eraser) where you found the answer to the previous question—the questions go in order of the passage. Keeping your thumb (or an object) there will help you keep your place and save time.
- H. **Skip** questions with Roman numeral combination questions or that say “EXCEPT.” These take much longer, and all the questions are of equal value. Come back to these when you finish your first pass-through.

III. Second Reading

- A. Determine whether the passage is **positive or negative in tone**. Eliminate the answers that don't fit the tone.
- B. Check whether the answer fits the **sentence structure** of the question stem.
- C. Also, check whether the **number (singular/plural)** is the same as the question stem.
- D. If you are pressed for time and have skipped questions, go back to those that ask you to **define a word** and/or to the **ones that point you back to one line** to find the answer. You need to read some of what comes before and after the cited material in line-referenced questions.
- E. Answer questions that refer to the passage as a whole last.
- F. The penalty for wrong answers no longer exists so take an educated guess.

Tips from the College Board Regional Conference in Albuquerque, NM, 2001:

Preview the passage

- Read the introduction (the material in italics).
- Read the first 5 lines of the passage (or the first few sentences).

Preview the questions

- Read the questions without looking at the answer choices.
- Underline the important words in the question stems.

Mark the passage

- As you read the questions, bracket or mark the lines in the passage to which the question refers.

- Put the question number next to the brackets.
- If a question includes a quote from the passage, underline the quoted material in the passage.
- If the question is a vocabulary-type question, circle the word in the passage.

Read the entire passage very carefully and answer the questions as you go.

ENGLISH LANGUAGE AND COMPOSITION

SECTION I

Time — 1 hour

1996
MC - Lang

Directions: This part consists of selections from prose works and questions on their content, form, and style. After reading each passage, choose the best answer to each question and completely fill in the corresponding oval on the answer sheet.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-13. Read the following passage carefully before you choose your answers.

The passage below is from Queen Elizabeth's speech to her last Parliament in 1601.

Line
(5) To be a King, and wear a Crown, is a thing more glorious to them that see it, than it is pleasant to them that bear it: for my self, I never was so much inticed with the glorious name of a King, or the royal authority of a Queen, as delighted that God hath made me His Instrument to maintain His Truth and Glory, and to defend this kingdom from dishonor, damage, tyranny, and oppression. But should I ascribe any of these things unto my self, or my sexly weakness. I were not worthy
(10) to live, and of all most unworthy of the mercies I have received at God's hands, but to God only and wholly all is given and ascribed.

The cares and troubles of a Crown I cannot more fitly resemble than to the drugs of a learned physician, perfumed with some aromatical savour, or to bitter pills
(15) gilded over, by which they are made more acceptable or less offensive, which indeed are bitter and unpleasant to take, and for my own part, were it not for conscience sake to discharge the duty that God hath laid upon me, and to maintain His glory and keep you in safety, in mine own disposition I should be willing to resign the place I hold to any other, and glad to be freed of the glory with the labors, for it is not my desire to live nor
(20) to reign longer than my life and reign shall be for your good. And though you have had and may have many mightier and wiser Princes sitting in this Seat, yet you never had nor shall have any that will love you better.

Thus Mr. Speaker, I commend me to your loyal loves, and yours to my best care and your further counsels,
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1. The point of Elizabeth's statement that to wear a crown "is a thing more glorious to them that see it, than it is pleasant to them that bear it" (lines 1-3) is to
 - (A) suggest that it is difficult to look upon power without being dazzled
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2. In using the word "Instrument" (line 6), Elizabeth specifically emphasizes
 - (A) her obedience to God's will
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 - (C) for this reason I ask that you do your part
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 - (C) establish her kinship with the members of her Parliament
 - (D) convince her audience of the purity and altruism of her motives
 - (E) dissipate the increasing hostility of her subjects

Questions 14-27. Read the following passage carefully before you choose your answers.

Genius or originality is, for the most part, *some strong quality in the mind, answering to and bringing out some new and striking quality in nature.*

Line
(5) Imagination is, more properly, the power of carrying
(10) on a given feeling into other situations, which must be
done best according to the hold which the feeling itself
has taken of the mind.¹ In new and unknown combina-
tions, the impression must act by sympathy, and not by
rule; but there can be no sympathy, where there is no
(15) passion, no original interest. The personal interest may
in some cases oppress and circumscribe the imaginative
faculty, as in the instance of Rousseau: but in general
the strength and consistency of the imagination will be in
proportion to the strength and depth of feeling; and it is
(20) rarely that a man even of lofty genius will be able to do
more than carry on his own feelings and character, or
some prominent and ruling passion, into fictitious and
uncommon situations. Milton has by allusion embodied
a great part of his political and personal history in the
(25) chief characters and incidents of *Paradise Lost*. He has,
no doubt, wonderfully adapted and heightened them,
but the elements are the same; you trace the bias and
opinions of the man in the creations of the poet. Shake-
spear (almost alone) seems to have been a man of
(30) genius. "Born universal heir to all humanity," he was "as
one, in suffering all who suffered nothing;" with a
perfect sympathy with all things, yet alike indifferent to
all: who did not tamper with nature or warp her to his
own purposes; who "knew all qualities with a learned
(35) spirit," instead of judging of them by his own predilec-
tions; and was rather "a pipe for the Muse's finger to
play what stop she pleased," than anxious to set up any
character or pretensions of his own. His genius consisted
in the faculty of transforming himself at will into what-
(40) ever he chose: his originality was the power of seeing
every object from the point of view in which others
would see it. He was the Proteus² of human intellect.
Genius in ordinary is a more obstinate and less versatile
thing. It is sufficiently exclusive and self-willed, quaint
(45) and peculiar. It does some one thing by virtue of doing
nothing else: it excels in some one pursuit by being
blind to all excellence but its own. It is just the reverse of
theameleon; for it does not borrow, but lend its colour
to all about it: or like the glow-worm, discloses a little
(50) circle of gorgeous light in the twilight of obscurity, in the
night of intellect, that surrounds it. So did Rembrandt.
If ever there was a man of genius, he was one, in the
proper sense of the term. He lived in and revealed to
others a world of his own, and might be said to have
invented a new view of nature. He did not discover

things *out of* nature, in fiction or fairy land, or make a
voyage to the moon "to descry new lands, rivers, or
mountains in her spotty globe," but saw things *in* nature
that every one had missed before him, and gave others
(55) eyes to see them with. This is the test and triumph of
originality, not to shew us what has never been, and
what we may therefore very easily never have dreamt of,
but to point out to us what is before our eyes and under
our feet, though we have had no suspicion of its exis-
(60) tence, for want of sufficient strength of intuition, of
determined grasp of mind to seize and retain it.

(1821)

¹ "I do not here speak of the figurative or fanciful exercise of the imagination which consists in finding out some striking object or image to illustrate another." (Author's note)

² Proteus: a sea god in Greek mythology who was able to assume different shapes at will

14. The first paragraph of the passage serves to

- (A) distinguish between two closely related concepts
- (B) define an abstract idea for further discussion
- (C) offer a factual theorem about nature
- (D) present a contrast to be evaluated
- (E) cite a common misconception among critics

15. The speaker is critical of Rousseau's

- (A) lack of precision
- (B) excessive subjectivity
- (C) idea of sympathy
- (D) ambitiousness
- (E) aloofness

16. The speaker characterizes *Paradise Lost* as a literary work that
- (A) reflects the conflict between thought and feeling in its author
 - (B) offers an appropriate example of a work of genius
 - (C) draws a clear distinction between ordinary people and poets
 - (D) reveals the views of its creator
 - (E) captures the political climate of an age
17. The speaker emphasizes that "Shakespear (almost alone)" (lines 23-24) can be distinguished from other writers on the basis of his ability to
- (A) write sympathetically but without personal bias
 - (B) show compassion toward humanity
 - (C) create new poetic forms
 - (D) manipulate poetic forms in his writings
 - (E) imagine fantastic worlds and situations
18. In context, the phrase "a pipe for the Muse's finger to play what stop she pleased" (lines 31-32) suggests Shakespeare's
- (A) exploration of poetic forms
 - (B) ability to empathize
 - (C) capacity for critical judgment
 - (D) interest in theories of originality in art
 - (E) brilliant interpretation of works by others
19. The statement "He was the Proteus of human intellect" (line 37) is an example of which of the following?
- (A) Verbal irony
 - (B) Understatement
 - (C) Punning
 - (D) Metaphorical allusion
 - (E) Proof by extended example
20. The three successive sentences beginning with "It" (lines 39-46) serve most directly to
- (A) contrast the qualities of "Genius in ordinary" (line 38) with those of an extraordinary genius
 - (B) characterize the various aspects of Shakespeare's genius
 - (C) suggest the conflicting impulses of a genius
 - (D) illustrate how Shakespeare was the "Proteus of human intellect" (line 37)
 - (E) contrast the genius of Milton and Shakespeare to that of Rembrandt
21. The phrase "blind to all excellence but its own" (line 42) refers to which of the following?
- (A) "Proteus" (line 37)
 - (B) "human intellect" (line 37)
 - (C) "Genius in ordinary" (line 38)
 - (D) "some one thing" (line 40)
 - (E) "theameleon" (line 43)

The passage is reprinted for your use in answering the remaining questions.

Genius or originality is, for the most part, *some strong quality in the mind, answering to and bringing out some new and striking quality in nature.*

Line
(5) Imagination is, more properly, the power of carrying
(10) on a given feeling into other situations, which must be
(15) done best according to the hold which the feeling itself
(20) has taken of the mind.¹ In new and unknown combina-
(25) tions, the impression must act by sympathy, and not by
(30) rule; but there can be no sympathy, where there is no
(35) passion, no original interest. The personal interest may
(40) in some cases oppress and circumscribe the imaginative
(45) faculty, as in the instance of Rousseau: but in general
(50) the strength and consistency of the imagination will be in
(55) proportion to the strength and depth of feeling; and it is
(60) rarely that a man even of lofty genius will be able to do
(65) more than carry on his own feelings and character, or
(70) some prominent and ruling passion, into fictitious and
(75) uncommon situations. Milton has by allusion embodied
(80) a great part of his political and personal history in the
(85) chief characters and incidents of *Paradise Lost*. He has,
(90) no doubt, wonderfully adapted and heightened them,
(95) but the elements are the same; you trace the bias and
(100) opinions of the man in the creations of the poet. Shake-
(105) spear (almost alone) seems to have been a man of
(110) genius. "Born universal heir to all humanity," he was "as
(115) one, in suffering all who suffered nothing;" with a
(120) perfect sympathy with all things, yet alike indifferent to
(125) all: who did not tamper with nature or warp her to his
(130) own purposes; who "knew all qualities with a learned
(135) spirit," instead of judging of them by his own predilec-
(140) tions; and was rather "a pipe for the Muse's finger to
(145) play what stop she pleased," than anxious to set up any
(150) character or pretensions of his own. His genius consisted
(155) in the faculty of transforming himself at will into what-
(160) ever he chose: his originality was the power of seeing
(165) every object from the point of view in which others
(170) would see it. He was the Proteus² of human intellect.
(175) Genius in ordinary is a more obstinate and less versatile
(180) thing. It is sufficiently exclusive and self-willed, quaint
(185) and peculiar. It does some one thing by virtue of doing
(190) nothing else: it excels in some one pursuit by being
(195) blind to all excellence but its own. It is just the reverse of
(200) theameleon; for it does not borrow, but lend its colour
(205) to all about it: or like the glow-worm, discloses a little
(210) circle of gorgeous light in the twilight of obscurity, in the
(215) night of intellect, that surrounds it. So did Rembrandt.
(220) If ever there was a man of genius, he was one, in the
(225) proper sense of the term. He lived in and revealed to
(230) others a world of his own, and might be said to have
(235) invented a new view of nature. He did not discover

things *out of* nature, in fiction or fairy land, or make a voyage to the moon "to descry new lands, rivers, or mountains in her spotty globe," but saw things *in* nature that every one had missed before him, and gave others eyes to see them with. This is the test and triumph of originality, not to shew us what has never been, and what we may therefore very easily never have dreamt of, but to point out to us what is before our eyes and under our feet, though we have had no suspicion of its existence, for want of sufficient strength of intuition, of determined grasp of mind to seize and retain it.

(1821)

¹ "I do not here speak of the figurative or fanciful exercise of the imagination which consists in finding out some striking object or image to illustrate another." (Author's note)

² Proteus: a sea god in Greek mythology who was able to assume different shapes at will

22. The speaker uses Rembrandt as an example to illustrate the idea that

- (A) painting is not as expressive a form as other media
- (B) genius cannot be ranked according to standards
- (C) genius uses art to perfect the forms of nature
- (D) imaginativeness is not always a desirable quality in a person of genius
- (E) one characteristic of genius is an original perception of the world

23. In the passage, Rembrandt functions as which of the following?
- I. A figure whose genius is different from Shakespeare's
 - II. A figure similar in interests to Milton
 - III. An example of one particular definition of genius
- (A) I only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III
24. Which of the following ideas can be inferred from the last sentence of the passage (lines 55-61) ?
- (A) Originality cannot truly be discovered in an artist.
 - (B) Ordinary people lack the ability to apprehend certain intrinsic qualities in nature.
 - (C) Art often resembles phenomena that appear in dreams.
 - (D) Reading can be as original an act as writing.
 - (E) Artistic geniuses often fail to share their discoveries with other people.
25. The author's footnote on "the figurative or fanciful exercise of the imagination" refers to the distinction between
- (A) understanding and apprehension
 - (B) feeling and thought
 - (C) reflection and action
 - (D) complex imagery and realistic representation
 - (E) conveyed insight and metaphor
26. The speaker's central rhetorical strategy in the passage can best be described as
- (A) developing an argument by using a strong personal appeal
 - (B) taking exception to previously advanced conceptions of an idea
 - (C) advancing an extended metaphor that describes the essence of a particular quality
 - (D) citing authorities to reinforce the validity of a critical theory
 - (E) providing specific examples to illustrate an abstract concept
27. The tone of the passage is best described as
- (A) confident and didactic
 - (B) resigned and contemplative
 - (C) combative
 - (D) agitated
 - (E) ironic

Questions 28-43. Read the following passage carefully before you choose your answers.

Line
(5) If survival is an art, then mangroves are artists of the beautiful: not only that they exist at all—smooth-barked, glossy-leaved, thickets of lapped mystery—but that they can and do exist as floating islands, as trees upright and loose, alive and homeless on the water.

(10) I have seen mangroves, always on tropical ocean shores, in Florida and in the Galápagos. There is the red mangrove, the yellow, the button, and the black. They are all short, messy trees, waxy-leaved, laced all over with aerial roots, woody arching buttresses, and weird leathery berry pods. All this tangles from a black muck soil, a black muck matted like a mud-sopped rag, a muck without any other plants, shaded, cold to the touch, tracked at the water's edge by herons and nosed
(15) by sharks.

It is these shoreline trees which, by a fairly common accident, can become floating islands. A hurricane flood or a rip tide can wrest a tree from the shore, or from the mouth of a tidal river, and hurl it into the ocean. It
(20) floats. It is a mangrove island, blown.

There are floating islands on the planet; it amazes me. Credulous Pliny described some islands thought to be mangrove islands floating on a river. The people called these river islands *the dancers*, "because in any consort of musicians singing, they stir and move at the stroke of the feet, keeping time and measure."

Trees floating on rivers are less amazing than trees floating on the poisonous sea. A tree cannot live in salt. Mangrove trees exude salt from their leaves; you can
(30) see it, even on shoreline black mangroves, as a thin white crust. Lick a leaf and your tongue curls and coils; your mouth's a heap of salt.

Nor can a tree live without soil. A hurricane-born mangrove island may bring its own soil to the sea. But
(35) other mangrove trees make their own soil—and their own islands—from scratch. These are the ones which interest me. The seeds germinate in the fruit on the tree. The germinated embryo can drop anywhere—say, onto a dab of floating muck. The heavy root end sinks; a
(40) leafy plumule unfurls. The tiny seedling, afloat, is on its way. Soon aerial roots shooting out in all directions trap debris. The sapling's networks twine, the interstices narrow, and water calms in the lee. Bacteria thrive on organic broth; amphipods swarm. These creatures grow
(45) and die at the trees' wet feet. The soil thickens, accumulating rainwater, leaf rot, seashells, and guano; the island spreads.

More seeds and more muck yield more trees on the new island. A society grows, interlocked in a tangle of
(50) dependencies. The island rocks less in swells. Fish throng to the backwaters stilled in snarled roots. Soon, Asian mudskippers—little four-inch fish—clamber up the mangrove roots into the air and peer about from periscope eyes on stalks, like snails. Oysters clamp to
(55) submersed roots, as do starfish, dog whelk, and the

creatures that live among tangled kelp. Shrimp seek shelter there, limpets a holdfast, pelagic birds a rest.

And the mangrove island wanders on, afloat and adrift. It walks teetering and wanton before the wind. Its fate
(60) and direction are random. It may bob across an ocean and catch on another mainland's shores. It may starve or dry while it is still a sapling. It may topple in a storm, or pitchpole. By the rarest of chances, it may stave into another mangrove island in a crash of clacking roots.
(65) and mesh. What it is most likely to do is to drift anywhere in the alien ocean, feeding on death and growing, netting a makeshift soil as it goes, shrimp in its toes and terns in its hair.

(1982)

28. In the first paragraph, the author develops the metaphor of mangroves as "artists of the beautiful" (lines 1-2) by describing their mastery at

- (A) growing quickly and producing colorful leaves
- (B) living in unique and hostile circumstances
- (C) supporting unusual forms of life
- (D) creating islands that seem to move
- (E) generating life where none had previously existed

29. The lengthy opening sentence (lines 1-5) draws its unity chiefly from the speaker's use of

- (A) parallelism
- (B) alliteration
- (C) irony
- (D) understatement
- (E) onomatopoeia

30. In the context of the sentence in lines 1-5, "lapped" (line 3) evokes which of the following meaning(s) of the word "lap"?

- I. Wash against
- II. Enfold or wrap
- III. Overtake in a race

- (A) I only
- (B) II only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III

31. The presentation of material in the second paragraph (lines 6-15) is characterized primarily by
- (A) generalizations followed by specific interpretations
 - (B) subtle and digressive rebuttals of earlier assertions
 - (C) facts followed by wide-ranging analysis
 - (D) descriptions followed by amplifying statements
 - (E) scientific data contrasted with personal commentary
32. The rhetorical purpose of the third paragraph (lines 16-20) can best be described as
- (A) expository
 - (B) speculative
 - (C) analytical
 - (D) deductive
 - (E) argumentative
33. How does the contrast in sentence structure between "A hurricane . . . the ocean" (lines 17-19) and "It floats" (lines 19-20) reflect the ideas being expressed?
- (A) The change to a brief sentence signals the speaker's change of heart.
 - (B) The contradictions between the two styles mirror the contradiction of fact and fiction.
 - (C) The shift to a short sentence is surprising, as is the fact it presents.
 - (D) The shorter sentence interrupts the flow of the paragraph, as the idea interrupts the speaker's description.
 - (E) The difference between the two structures represents the difference between two types of mangroves.
34. The speaker most likely includes the image of the islands dancing down the river (lines 23-26) for all the following reasons EXCEPT to
- (A) undercut the description in the preceding paragraph
 - (B) add a poetic element to the description of the mangrove trees
 - (C) expand on Pliny's report on mangrove islands
 - (D) convey a sense of wonder to the reader
 - (E) enlarge the reader's perspective on the subject
35. Which of the following best describes the effect of the sentence in lines 31-32 ("Lick a leaf . . . heap of salt") ?
- (A) It provides evidence that the speaker is directing remarks to an audience of scientists.
 - (B) It implies evidence of the speaker's direct experience with the subject.
 - (C) It alerts the reader to the graphic descriptions in the following paragraph.
 - (D) It intimidates the reader with its unexpected direct command.
 - (E) It characterizes the speaker as somewhat contemptuous of the subject matter.
36. The images in lines 33-47 combine to form an impression of
- (A) struggle and desperation
 - (B) isolation and suspicion
 - (C) gestation and growth
 - (D) danger and entrapment
 - (E) rising and falling

The passage is reprinted below for your use in answering the remaining questions.

If survival is an art, then mangroves are artists of the beautiful: not only that they exist at all—smooth-barked, glossy-leaved, thickets of lapped mystery—but that they can and do exist as floating islands, as trees
(5) upright and loose, alive and homeless on the water.

I have seen mangroves, always on tropical ocean shores, in Florida and in the Galápagos. There is the red mangrove, the yellow, the button, and the black. They are all short, messy trees, waxy-leaved, laced all over
(10) with aerial roots, woody arching buttresses, and weird leathery berry pods. All this tangles from a black muck soil, a black muck matted like a mud-sopped rag, a muck without any other plants, shaded, cold to the touch, tracked at the water's edge by herons and nosed
(15) by sharks.

It is these shoreline trees which, by a fairly common accident, can become floating islands. A hurricane flood or a riptide can wrest a tree from the shore, or from the mouth of a tidal river, and hurl it into the ocean. It
(20) floats. It is a mangrove island, blown.

There are floating islands on the planet; it amazes me. Credulous Pliny described some islands thought to be mangrove islands floating on a river. The people called these river islands *the dancers*, "because in any consort
(25) of musicians singing, they stir and move at the stroke of the feet, keeping time and measure."

Trees floating on rivers are less amazing than trees floating on the poisonous sea. A tree cannot live in salt. Mangrove trees exude salt from their leaves; you can
(30) see it, even on shoreline black mangroves, as a thin white crust. Lick a leaf and your tongue curls and coils; your mouth's a heap of salt.

Nor can a tree live without soil. A hurricane-born mangrove island may bring its own soil to the sea. But
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(45) and die at the trees' wet feet. The soil thickens, accumulating rainwater, leaf rot, seashells, and guano; the island spreads.

More seeds and more muck yield more trees on the new island. A society grows, interlocked in a tangle of
(50) dependencies. The island rocks less in swells. Fish throng to the backwaters stilled in snarled roots. Soon, Asian mudskippers—little four-inch fish—clamber up the mangrove roots into the air and peer about from periscope eyes on stalks, like snails. Oysters clamp to
(55) submersed roots, as do starfish, dog whelk, and the

creatures that live among tangled kelp. Shrimp seek shelter there, limpets a holdfast, pelagic birds a rest.

And the mangrove island wanders on, afloat and adrift. It walks teetering and wanton before the wind. Its fate
(60) and direction are random. It may bob across an ocean and catch on another mainland's shores. It may starve or dry while it is still a sapling. It may topple in a storm, or pitchpole. By the rarest of chances, it may stave into another mangrove island in a crash of clacking roots.
(65) and mesh. What it is most likely to do is to drift anywhere in the alien ocean, feeding on death and growing, netting a makeshift soil as it goes, shrimp in its toes and terns in its hair.

(1982)

37. The statement "A society grows, interlocked in a tangle of dependencies" (lines 49-50) contributes to the development of the passage by
- (A) emphasizing differences between appearance and reality
 - (B) commenting ironically on previous descriptions
 - (C) giving focus to the detailed statements around it
 - (D) introducing a personal observation among objective items
 - (E) signaling a new argument that qualifies earlier assertions
38. The vitality of the island community described in lines 51-57 is conveyed primarily by the speaker's use of
- (A) comparisons
 - (B) action verbs
 - (C) scientific terms
 - (D) subordinate clauses
 - (E) colloquial expressions
39. The last paragraph (lines 58-68) presents the movements of a mangrove island in terms of
- (A) a fateful tragedy
 - (B) a flight from danger
 - (C) a dubious accomplishment
 - (D) an erratic journey
 - (E) an unfair contest

40. The last paragraph includes all of the following EXCEPT
- (A) appreciation of the unlikely nature of the mangrove islands
 - (B) the concept of life emerging from the sites of decay
 - (C) emphasis on the influence of chance
 - (D) depiction of the mangrove as host to sea creatures
 - (E) references to diverse kinds of mangroves
41. Which of the following is (are) evident in the last paragraph?
- I. Parody
 - II. Alliteration
 - III. Personification
- (A) III only
 - (B) I and II only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III
42. As the passage progresses, the speaker's focus shifts from
- (A) generalized discussion to particular examination
 - (B) descriptive narration to analysis of technical data
 - (C) analysis of issues to argument about causes
 - (D) tentative hypothesizing to definitive summary
 - (E) objective reporting to personal experience
43. The author's style in the passage is characterized by
- (A) literary allusions
 - (B) highly abstract metaphors
 - (C) rapid transitions between arguments
 - (D) juxtaposition of fact and myth
 - (E) vividness of diction

Questions 44-52. Read the following passage carefully before you choose your answers.

A dark mist lay over the Black Hills, and the land was like iron. At the top of a ridge I caught sight of Devil's Tower upthrust against the gray sky as if in the birth of time the core of the earth had broken through its crust and the motion of the world was begun. There are things in nature that engender an awful quiet in the heart of man; Devil's Tower is one of them. Two centuries ago, because they could not do otherwise, the Kiowas made a legend at the base of the rock. My grandmother said:

Eight children were there at play, seven sisters and their brother. Suddenly the boy was struck dumb; he trembled and began to run upon his hands and feet. His fingers became claws, and his body was covered with fur. Directly there was a bear where the boy had been. The sisters were terrified; they ran, and the bear after them. They came to the stump of a great tree, and the tree spoke to them. It bade them climb upon it, and as they did so it began to rise into the air. The bear came to kill them, but they were just beyond its reach. It reared against the tree and scored the bark all around with its claws. The seven sisters were borne into the sky, and they became the stars of the Big Dipper.

From that moment, and so long as the legend lives, the Kiowas have kinsmen in the night sky. Whatever they were in the mountains, they could be no more. However tenuous their well-being, however much they had suffered and would suffer again, they had found a way out of the wilderness.

My grandmother had a reverence for the sun, a holy regard that now is all but gone out of mankind. There was a wariness in her, and an ancient awe. She was a Christian in her later years, but she had come a long way about, and she never forgot her birthright. As a child she had been to the Sun Dances; she had taken part in those annual rites, and by them she had learned the restoration of her people in the presence of Tai-me. She was about seven when the last Kiowa Sun Dance was held in 1887 on the Washita River above Rainy Mountain Creek. The buffalo were gone. In order to consummate the ancient sacrifice—to impale the head of a buffalo bull upon the medicine tree—a delegation of old men journeyed into Texas, there to beg and barter for an animal from the Goodnight herd. She was ten when the Kiowas came together for the last time as a living Sun Dance culture. They could find no buffalo; they had to hang an old hide from the sacred tree. Before the dance could begin, a company of soldiers rode out from Fort Sill under orders to disperse the tribe. Forbidden without cause the essential act of their faith, having seen the wild herds slaughtered and left to rot upon the ground, the Kiowas backed away forever from the medicine tree. That was July 20, 1890, at the great bend of the Washita. My grandmother was there. Without bitterness, and for as long as she lived, she bore a vision of deicide.*

Now that I can have her only in memory, I see my grandmother in the several postures that were peculiar to her: standing at the wood stove on a winter morning and turning meat in a great iron skillet; sitting at the south window, bent above her beadwork, and afterwards, when her vision failed, looking down for a long time into the fold of her hands; going out upon a cane, very slowly as she did when the weight of age came upon her; praying. I remember her most often at prayer. She made long, rambling prayers out of suffering and hope, having seen many things. I was never sure that I had the right to hear, so exclusive were they of all mere custom and company. The last time I saw her she prayed standing by the side of her bed at night, naked to the waist, the light of a kerosene lamp moving upon her dark skin. Her long, black hair, always drawn and braided in the day, lay upon her shoulders and against her breasts like a shawl. I do not speak Kiowa, and I never understood her prayers, but there was something inherently sad in the sound, some merest hesitation upon the syllables of sorrow. She began in a high and descending pitch, exhausting her breath to silence; then again and again—and always the same intensity of effort, of something that is, and is not, like urgency in the human voice. Transported so in the dancing light among the shadows of her room, she seemed beyond the reach of time. But that was illusion; I think I knew then that I should not see her again.

*The killing of a god

(1969)

44. The figure of speech used to describe "the land" (line 1) is
- (A) personification
 - (B) simile
 - (C) apostrophe
 - (D) antithesis
 - (E) symbol
45. The speaker of the passage associates "Devil's Tower" (line 3) with the
- (A) barrenness of inanimate objects
 - (B) serenity of isolated places
 - (C) emptiness of death
 - (D) awesome power of nature
 - (E) mystery of evil forces

46. The sentence "Two centuries ago . . . base of the rock" (lines 7-9) implies chiefly that
- (A) the Kiowas had found proof that their culture originated in the Black Hills
 - (B) the creation of legends was the primary source of entertainment for ancient peoples
 - (C) the Kiowa language arose out of natural phenomena like Devil's Tower
 - (D) Devil's Tower was designated as the memorial for all of the Kiowa tribal dead
 - (E) Devil's Tower was so imposing that the Kiowas felt it had to be explained
47. Which of the following is the subject of the sentence "In order to . . . the Goodnight herd" (lines 41-45) ?
- (A) "sacrifice" (line 42)
 - (B) "bull" (line 43)
 - (C) "delegation" (line 43)
 - (D) "Texas" (line 44)
 - (E) "animal" (line 45)
48. Paragraph two (lines 31-57) is critical in the development of the passage primarily because it
- (A) analyzes details of the grandmother's religious beliefs
 - (B) illustrates the grandmother's Christian beliefs
 - (C) emphasizes that the Kiowas were a peace-loving people
 - (D) provides a historical context that illuminates the grandmother's character
 - (E) reveals that the Kiowas were passionate Sun worshipers
49. The characterization of the grandmother's prayers as "so exclusive . . . of all mere custom and company" (lines 69-70) suggests that
- (A) they were offered in a profoundly personal manner and intimate style
 - (B) the speaker felt excluded from his grandmother's presence
 - (C) the grandmother had a deep sense of loss of community with the Kiowa nation
 - (D) the prayers were uttered in the Christian and not the Kiowa tribal tradition
 - (E) the speaker sensed his grandmother's pervasive gloom concerning the decline of the Kiowa culture
50. Which of the following most accurately describes the narrative development of the passage?
- (A) All events occur in the recent past.
 - (B) The speaker unfolds events as they occur in the present.
 - (C) The focus shifts among present, prehistoric, historic, and recent past time.
 - (D) The events occur mostly in prehistoric and present time.
 - (E) The speaker does not distinguish prehistoric from historic events.
51. The tone of the passage is best characterized as
- (A) resentful
 - (B) elegiac
 - (C) apathetic
 - (D) ironic
 - (E) despairing
52. The narrative style of the passage is best described as
- (A) pointed and arch
 - (B) ornamental and refined
 - (C) blunt and brusque
 - (D) complex and enigmatic
 - (E) reflective and personal

END OF SECTION I.

Answers to the 1996 AP English Language and Composition Exam Multiple Choice Section

Listed below are the correct answers to the multiple-choice questions and the percentage of AP candidates who answered each question correctly. The labels are meant to identify the passages.

ITEM	ANSWER	% CORRECT
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Queen Elizabeth's speech

1	C	85%
2	A	89%
3	B	34%
4	C	47%
5	E	86%
6	C	51%
7	D	90%
8	C	58%
9	B	63%
10	B	73%
11	E	82%
12	E	42%
13	D	68%

Genius

14	B	80%
15	B	41%
16	D	66%
17	A	82%
18	B	37%
19	D	91%
20	A	43%
21	C	82%
22	E	80%
23	C	77%
24	B	72%
25	E	20%
26	E	74%
27	A	70%

ITEM	ANSWER	% CORRECT
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Mangroves

28	B	65%
29	A	59%
30	C	30%
31	D	57%
32	A	50%
33	C	69%
34	A	58%
35	B	84%
36	C	83%
37	C	44%
38	B	68%
39	D	78%
40	E	83%
41	D	40%
42	A	56%
43	E	73%

Kiowa Grandmother

44	B	91%
45	D	72%
46	E	74%
47	C	55%
48	D	73%
49	A	74%
50	C	76%
51	B	39%
52	E	93%

MULTIPLE CHOICE QUESTION CREATION

Rhetorical Analysis / Close Reading 1

1. What is the author's attitude toward the subject of this passage?
 - 1a. The author's attitude toward the subject is
2. The passage is about
3. The phrase "_____" means.....
4. The style of the passage is best characterized as... paired adjectives or paired tone nouns such as...
 - a) informal and colloquial
 - b) light and uncomplicated
 - c) ironic and sarcastic
 - d) complex and formal
 - e) pedantic and ornate
5. Which of the following best summarizes the main point in?
 - 5a. What is the main point in? (the passage, the second paragraph, etc.)
6. Which of the following best describes the result of...?
7. Which of the following best restates the meaning of...?
8. Which of the following best defines the phrase...?
9. Which of the following best states the speaker's purpose in lines...?
10. Which of the following best restates the meaning of the phrase...?
11. The allusion...best reflects the thought that...
12. The tone of the passage is...
13. Which of the following best defines the word...as controlled by the context?
14. Which of the following best describes the diction and style of the passage?
15. In lines..., the speaker asserts that...
16. ...is described as...because it...
17. The structure of the third sentence (lines...) is marked by...
18. In sentences...the speaker develops or implies contrasts between all of the following EXCEPT...
19. Which of the following best describes the effect the speaker achieves by pairing the quotations from...?
 - 19a. What is the effect of...?
20. Which of the following best describes the dominant technique used in...?
21. In lines... "_____" is the metaphorical way of saying...
22. Juxtaposing...and ... serves the purpose of...
23. The speaker accomplishes all of the following EXCEPT...
24. The choice of words in... shows that the speaker believes that...
25. In lines...the speaker depicts himself as...
26. The shift in point of view from...has the effect of...
27. The theme in the second paragraph involves which of the following?
28. The phrase... signals a shift from...to...
29. The statement...is best described as which of the following?
30. The... is represented as...because...
31. The syntax of the sentence in lines...serves to...
32. Which of the following best describes what...symbolizes?
33. The speaker's attitude toward...is best described as one of...
34. In...the author asserts that...
35. The term...conveys the speaker's belief that...

MULTIPLE CHOICE QUESTION CREATION

Rhetorical Analysis / Close Reading 2

36. The speaker assumes that the audience's attitude toward...will be one of...
37. In the first paragraph, the speaker seeks to interest us in the subject of the discussion by stressing the...
38. It can be inferred by... that...
39. The second sentence is unified by metaphorical references pertaining to...
40. The speaker's mention of ...is appropriate to the development of the argument as an illustration of...
41. As the sentence in lines...constructed, ...is parallel to which of the following?
42. It can be inferred from the description of... that the following qualities are valued by the speaker...
43. According to the passage, is ... because...
44. In the context of the passage, ...is best interpreted as...
45. Which of the following best describes the sentence...?
46. The antecedent for "it" in the clause...is...
47. The type of argument employed by... is most similar to which of the following?
48. The speaker describes...in an order best described as...
49. It can be inferred that...
50. The pattern of exposition exemplified in the passage is best described as...
51. The point of view indicated in...is that of...
52. A major purpose of the statement...is to...
53. The atmosphere established in the fourth sentence is mainly one of...
54. Despite its length, the fourth sentence... remains coherent chiefly because of its use of...
55. All of the following qualities are present in the scene described in line...EXCEPT...
56. In the fourth sentence, which of the following most suggests a humorous attitude on the part of the author?
57. In line...the use of ...instead of...accomplishes which of the following?
58. In line...the author emphasizes...because...
59. The passage's use of...suggests most strongly that...
60. The ... referred to in lines...is called...because...
61. All of the following may be found in the passage EXCEPT...
62. In the first paragraph...
63. What is the function of the three clauses introduced by...in line...
64. The author's discussion...depends on which of the following?
65. The subject of the sentence in lines...is...
66. Which of the following is true about the various assertions made in the passage?
67. By...the author most probably means...
68. The sentence...contains which of the following?
69. In context, all of the following meanings are probably contained in the word...EXCEPT...
70. One may infer from the passage that...
71. The author apparently believes that...
72. In lines...the phrase...is used to refer to...
73. The author believes that we should...
74. The last sentence of the passage...is chiefly remarkable for its...
75. Which of the following would the author be least likely to encourage in a person?

MULTIPLE CHOICE QUESTION CREATION

Rhetorical Analysis / Close Reading 3

76. Which of the following best describes the function of the third paragraph in relation to the two paragraphs that precede it?
77. What is the author's attitude toward the subject?
78. What does the phrase...mean?
79. How would you characterize the style of the passage?
80. What is the main point of the passage?
81. Restate the phrase...
82. Define the phrase...
83. What is the speaker's purpose in writing this passage?
84. What is the speaker's purpose in lines...?
85. Why does the writer use the allusion to...?
86. What is the tone of the passage?
87. How would you characterize the diction and the style of the passage?
88. What is the speaker asserting in lines...?
89. Describe the structure of the sentence in lines...
90. What contrast does the speaker develop in lines...?
91. What effect is achieved by the speaker's using the phrases...?
92. What dominant technique is the speaker using in lines...?
93. In lines..., ... is a metaphorical way of saying...
94. By juxtaposing... and... the author achieves...
95. What does the speaker accomplish in this paragraph?
96. What does the choice of words show about the speaker's beliefs?
97. A shift of tone occurs in the passage in lines...
98. The syntax in lines... serves to...
99. The speaker's attitude toward the subject is one of ...
100. The speaker makes the following assumption about the audience...
101. The author seeks to interest us in the first paragraph by... 102. The author uses which method to develop his argument?
103. Line... is parallel to what other line in the paragraph?
104. You can infer what about the author's attitude toward his subject?
105. The antecedent for...is...
106. The atmosphere established in lines...is best described as...
107. The sentence in lines...is coherent despite its length chiefly because...
108. By using...in lines...instead of ...the author accomplishes...
109. What is the function of...in the passage?
110. The subject of the sentence in lines...is...
111. The sentence in lines is remarkable because...
112. What is the function of paragraph... or lines...? the speaker's using the phrases

Stems for Reading Composition

1

Rhetoric (how language works):

- The shift in point of view has the effect of... (time, tone, attitude, point of view)
- The syntax of lines __ to__ serves to ... (abstraction, effect)
- Which of the following choices best describes what , "____" symbolizes? (simple metaphorical statement, tenor and vehicle)
- The ____ sentence is unified by metaphorical references to... (controlling metaphor)
- As lines ____ and ____ are constructed, "____" is parallel to which of the following? (parallelism in structure or content)
- The antecedent for "____" is ...
- The third sentence remains coherent because of the use of _____. (structure--parallelism, pronoun antecedent, etc.)
- The phrase "_____" has the effect of (abstraction)
- The style of the passage can best be characterized as... (formal, didactic, slang, bombastic: tonal)
- The sentence "_____" is chiefly remarkable for its (structure)

Meaning and Purpose:

Attitude toward Audience,

Point of View (subjective v. objective),

Attitude toward Subject,

Intent, Persuasion, Style, Syllogism (word or phrase)

- Which of the following best identifies the meaning of "_____".
- Which of the following best describes the author's purpose in the last sentence?
- The main purpose of "_____" is to make clear...
- The author emphasizes "" in order to...
- What is the function of _____ ?
- By '-----,' the author most probably means.... (tone/attitude)
- In context, which of the following meanings are contained in "_____" ? (metaphorical/symbolic)

Main Ideas:

- The theme of the second paragraph is (major premise).
- The speaker's attitude is best described as one of... (audience or subject attitude)
- It can be inferred from the description of which of "_____" that which of the following qualities are valued by author? (tone toward the abstraction)
- In context, the sentence "_____" is best interpreted as which of the following? (proof, elaboration, assertion)
- The atmosphere is one of... (mood)
- Which of the following would the author be LEAST likely to encourage? (inferred idea)
- Which of the following is true about the various assertions made in the passage? (parallelism)
- All of the following ideas may be found in the passage EXCEPT...

Stems for Reading Composition

2

Organization and Structure:

- The quotation " _____ " signals a shift from.... (rhetorical shift)
- The speaker's mention of " _____ " is appropriate to the development of his/her argument by...
- The type of argument employed by the author is most similar to which of the following? (reasoning in a circle, begging the question, etc.)
- The relationship between -- and -- is explained primarily by the use of which of the following? (causal, primary)
- The author's discussion depends on which of the following structures? (inductive, deductive)
- Which of the following best describes the function of the third paragraph in relation to the preceding two? (extension, shift from general to specific or specific to general)

Rhetorical Modes:

- The author's use of description is appropriate because.... (clarification by figurative language)
- Which of the following best describes the author's method? (effective, ineffective)...

Structure
The structure of...is marked by...
The syntax of the sentence in lines...serves to...
Describe the structure of the sentence in lines...
...is unified by metaphorical references pertaining to...
As the sentence in lines...is constructed,...is parallel to which of the following?
The speaker describes...in an order best described as...
The pattern of exposition exemplified in the passage is best described as...
Despite its length,...remains coherent chiefly because of its use of...
In line...the use of...instead of...accomplishes which of the following?
Which of the following best describes the function of...in relation to...
Purpose
What is the speaker's purpose in writing this passage?
Which of the following best states the speaker's purpose in lines...
The speaker accomplishes all of the following EXCEPT...
In line...the author emphasizes...because...
...is described as...because it...
What is the function of...introduced by...in line...
What is the effect achieved by the speaker's using the phrases...
Rhetorical Strategies
What dominant technique/rhetorical strategy is the speaker using in lines...
The sentence...contains which of the following?
The...referred to in lines...is called...because...
All of the following may be found in the passage EXCEPT...
All of the following qualities are present in the scene described in...EXCEPT...
Argument
The author uses which method to develop his argument?
The speaker's mention of...is appropriate to the development of the argument as an illustration of..
The type of argument employed by...is most similar to which of the following?
The author's discussion of...depends on which of the following?
Assertions/Beliefs
In lines..., the speaker/author asserts that...
The term...conveys the speaker's belief that...
Which of the following is true about the various assertions made in the passage?
Which of the following would the author be least likely to encourage in a person?
Contrast
What contrast does the speaker develop in lines...
The contrast between...and...is based on...
Juxtaposing...and...serves the purpose of...
In sentences...the speaker develops or implies contrasts between all of the following EXCEPT...
Attitude
The speaker's attitude toward...is best described as one of...
In..., which of the following most suggests a...attitude on the part of the author?
The speaker assumes that the audience's attitude toward...will be one of...
Main Point/Theme
The passage is about...
Which of the following best summarizes the main point in...
The theme in...involves which of the following?

Style/Tone

The style of the passage is best characterized as (usually has paired adjectives or paired tone nouns)

The tone of the passage is...

The atmosphere established in...is mainly one of...

Word/Phrase Meaning

Which of the following best restates the meaning of...

In lines...the phrase...is used to refer to...

In..., the speaker seeks to interest us in the subject of the discussion by stressing the...

Word/Phrase Meaning in Context

Which of the following best defines...as controlled by the context?

In lines..."..." is the metaphorical way of saying...

In context, all of the following meanings are probably contained in...EXCEPT...

Grammar

The antecedent for...is...

The subject of the sentence in lines...is...

Point of View

The point of view indicated in...is that of...

The shift in point of view from...has the effect of...

Shifts

A shift of tone occurs in the passage in lines...

The phrase...signals a shift from...to...

Misc.

Which of the following best describes the result of...

What is the effect of...

It can be inferred by...that...

In lines...the speaker depicts himself as...

Which of the following best describes what...symbolizes?

The allusion...best reflects the thought that...

According to the passage,...is...because...

...is chiefly remarkable for its...

Finish the analogy...

Rhetorical Terms from Released AP Language Exams

<u>1982 Exam</u>	<u>1987 Exam</u>	<u>1991 Exam</u>
Metaphor Allusion Parallelism Shifts Allusion Anecdote Analogy Generalization Paradox Rhetorical question Diction Irony Slang Tone Compare/contrast Cause/effect Question/answer	Metaphor Parallelism Extended definition Concession Cause/effect Tone Paradox Analogy Generalization Syllogism Understatement Irony Appeals to authority <i>Ad hominem</i> argument Diction Simile	Allusion Personification Paradox Circumlocution Diction Tone Overstatement Generalization Parallelism Balanced sentence structure Metaphor Understatement Syllogism Allegory Analogy
<u>1996 Exam</u>	<u>2001 Exam</u>	<u>2007? Exam</u>
Metaphor Paradox Analogy Irony Understatement Punning Allusion Tone Parallelism Alliteration Onomatopoeia Generalization Image Colloquial expression Parody Personification Juxtaposition Diction Simile Apostrophe Antithesis	Metaphor Analogy Antithesis Repetition Appeal to authority Paradox Overstatement Understatement Anecdote Tone Imagery Diction Parallelism Alliteration Onomatopoeia Oxymoron Irony Juxtaposition Anecdote Allusion Abbreviated, staccato phrases	Tone Diction Metaphor Slang Generalization Rhetorical question Syllogism Analogy Compare/contrast Narration/analysis Irony Paradox Personification Anecdote Parody Definition

Rhetorical Strategies (Devices, Techniques) **(Werkenthin's Essential List)**

Diction

Details (or lack of)

Imagery

Figures of speech

Syntax—repetition, omission, reversal;

sentence lengths, complexity, parallelism;

rhetorical question, rhetorical fragment

Tone

Anecdote

Analogy

Hyperbole (exaggeration, overstatement)

Understatement

Irony

Antithesis, juxtaposition

Paradox

Point of view

Appeals (emotional, logical, ethical)

Organization

Shift(s)

The Exam

ENGLISH LITERATURE AND COMPOSITION

Three hours are allotted for this examination: 1 hour for Section I, which consists of multiple-choice questions, and 2 hours for Section II, which consists of essay questions. Section I is printed in this examination booklet. Section II is printed in a separate booklet.

SECTION I

Time—1 hour

Number of questions—55

Percent of total grade—45

Section I of this examination contains 55 multiple-choice questions. Therefore, please be careful to fill in only the ovals that are preceded by numbers 1 through 55 on your answer sheet.

General Instructions

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE INSTRUCTED TO DO SO.

INDICATE ALL YOUR ANSWERS TO QUESTIONS IN SECTION I ON THE SEPARATE ANSWER SHEET. No credit will be given for anything written in this examination booklet, but you may use the booklet for notes or scratchwork. After you have decided which of the suggested answers is best, **COMPLETELY** fill in the corresponding oval on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely.

Example:

Chicago is a

- (A) state
- (B) city
- (C) country
- (D) continent
- (E) village

Sample Answer

(A) (B) (C) (D) (E)

Many candidates wonder whether or not to guess the answers to questions about which they are not certain. In this section of the examination, as a correction for haphazard guessing, one-fourth of the number of questions you answer incorrectly will be subtracted from the number of questions you answer correctly. It is improbable, therefore, that mere guessing will improve your score significantly; it may even lower your score, and it does take time. If, however, you are not sure of the best answer but have some knowledge of the question and are able to eliminate one or more of the answer choices as wrong, your chance of getting the right answer is improved, and it may be to your advantage to answer such a question.

Use your time effectively, working as rapidly as you can without losing accuracy. Do not spend too much time on questions that are too difficult. Go on to other questions and come back to the difficult ones later if you have time. It is not expected that everyone will be able to answer all the multiple-choice questions.

ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This section consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and then fill in the corresponding oval on the answer sheet.

Note: Pay particular attention to the requirements of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-11. Read the following passage carefully before you choose your answers.

Suppose that people live forever.

Strangely, the population of each city splits in two: the Laters and the Nows.

Line The Laters reason that there is no hurry to begin
5 their classes at the university, to learn a second language, to read Voltaire or Newton, to seek promotion in their jobs, to fall in love, to raise a family. For all these things, there is an infinite span of time. In endless time, all things can be accomplished. Thus all
10 things can wait. Indeed, hasty actions breed mistakes. And who can argue with their logic? The Laters can be recognized in any shop or promenade. They walk an easy gait and wear loose-fitting clothes. They take pleasure in reading whatever magazines are open, or
15 rearranging furniture in their homes, or slipping into conversation the way a leaf falls from a tree. The Laters sit in cafés sipping coffee and discussing the possibilities of life.

The Nows note that with infinite lives, they can
20 do all they can imagine. They will have an infinite number of careers, they will marry an infinite number of times, they will change their politics infinitely. Each person will be a lawyer, a bricklayer, a writer, an accountant, a painter, a physician, a farmer. The
25 Nows are constantly reading new books, studying new trades, new languages. In order to taste the infinities of life, they begin early and never go slowly. And who can question their logic? The Nows are easily spotted. They are the owners of the cafés,
30 the college professors, the doctors and nurses, the politicians, the people who rock their legs constantly whenever they sit down. They move through a succession of lives, eager to miss nothing. When two Nows chance to meet at the hexagonal pilaster of the Zähringer Fountain, they compare the lives they have
35 mastered, exchange information, and glance at their watches. When two Laters meet at the same location, they ponder the future and follow the parabola of the water with their eyes.

40 The Nows and Laters have one thing in common.

With infinite life comes an infinite list of relatives. Grandparents never die, nor do great-grandparents, great-aunts and great-uncles, great-great-aunts, and so on, back through the generations, all alive and offering advice. Sons never escape from the shadows of their fathers. Nor do daughters of their mothers. No one ever comes into his own.

When a man starts a business, he feels compelled to talk it over with his parents and grandparents and
50 great-grandparents, ad infinitum, to learn from their errors. For no new enterprise is new. All things have been attempted by some antecedent in the family tree. Indeed, all things have been accomplished. But at a price. For in such a world, the multiplication of
55 achievements is partly divided by the diminishment of ambition.

And when a daughter wants guidance from her mother, she cannot get it undiluted. Her mother must ask her mother, who must ask her mother, and so
60 on forever. Just as sons and daughters cannot make decisions themselves, they cannot turn to parents for confident advice. Parents are not the source of certainty. There are one million sources.

Where every action must be verified one million
65 times, life is tentative. Bridges thrust halfway over rivers and then abruptly stop. Buildings rise nine stories high but have no roofs. The grocer's stocks of ginger, salt, cod, and beef change with every change of mind, every consultation. Sentences go unfinished.
70 Engagements end just days before weddings. And on the avenues and streets, people turn their heads and peer behind their backs, to see who might be watching.

Such is the cost of immortality. No person is whole. No person is free. Over time, some have determined
75 that the only way to live is to die. In death, a man or a woman is free of the weight of the past. These few souls, with their dear relatives looking on, dive into Lake Constance or hurl themselves from Monte Lema, ending their infinite lives. In this way, the finite has
80 conquered the infinite, millions of autumns have yielded to no autumns, millions of snowfalls have yielded to no snowfalls, millions of admonitions have yielded to none.

1. The narrator's use of the adverbs "Later" and "Now" as nouns signifying types of persons helps to emphasize the city dwellers'
 - (A) essential similarities
 - (B) concern with the past
 - (C) style of action
 - (D) indifference to each other
 - (E) sense of the infinite
2. The people in the passage are characterized chiefly by description of their
 - (A) thoughts
 - (B) opinions
 - (C) feelings
 - (D) behavior
 - (E) appearances
3. In context, "the way a leaf falls from a tree" (line 16) suggests which of the following about the conversations of the Laters?
 - (A) They vary according to the season of the year.
 - (B) They have little intellectual content.
 - (C) They are often random and casual.
 - (D) They are of very short duration.
 - (E) They deal with topics related to nature.
4. The use of the sentence "And . . . logic" in line 11 and again in line 28 suggests that the points of view of the Laters and the Nows are equally
 - (A) defensible
 - (B) unemotional
 - (C) comical
 - (D) ironic
 - (E) deluded
5. From line 1 to line 39, the passage is best described as an example of
 - (A) analysis of a process
 - (B) cause-and-effect analysis
 - (C) evaluative argument
 - (D) anecdotal narrative
 - (E) classification and comparison
6. What do lines 40-63 suggest about the relationship portrayed between parents and children?
 - (A) It is based on mutual trust and respect.
 - (B) It seriously limits children's autonomy.
 - (C) It becomes less intense when children reach adulthood.
 - (D) It instills powerful ambition in children.
 - (E) It is characterized by rebelliousness in the children.
7. The narrator implies that the situation in which the Nows and Laters find themselves is a kind of
 - (A) dream
 - (B) celebration
 - (C) dissipation
 - (D) trap
 - (E) annihilation
8. In line 77, the word "dear" might be read as ironic because the
 - (A) narrator feels sorry for the plight of the relatives
 - (B) narrator admires the sincerity of the relatives
 - (C) relatives really have little regard for the people
 - (D) relatives have driven the people to suicide
 - (E) relatives are so devoted to the people
9. Overall, the passage suggests that immortality
 - (A) is best spent in contemplation
 - (B) is best spent in action
 - (C) confers a kind of mastery on both the Nows and the Laters
 - (D) does not allow either the Nows or the Laters to escape
 - (E) is as much a burden as a gift for both the Nows and the Laters
10. The last sentence of the passage is characterized by
 - (A) parallel syntax
 - (B) conclusive logic
 - (C) subtle irony
 - (D) elaborate metaphors
 - (E) complex structure
11. Both the Nows and the Laters are portrayed as
 - (A) obsessed with death
 - (B) indifferent to their relatives
 - (C) overvaluing intellect
 - (D) lacking individuality
 - (E) concerned about the future

Questions 12-24. Read the following passage carefully before you choose your answers.

The old books, Virgil, Euclid, and Aldrich—that wrinkled fruit of the tree of knowledge—had been all laid by, for Maggie had turned her back on the vain ambition to share the thoughts of the wise. In her first ardour she flung away the books with a sort of triumph that she had risen above the need of them, and if they had been her own, she would have burned them, believing that she would never repent. She read so eagerly and constantly in her three books, the Bible, *Thomas à Kempis*,* and the *Christian Year* (no longer rejected as a “hymn-book”), that they filled her mind with a continual stream of rhythmic memories; and she was too ardently learning to see all nature and life in the light of her new faith to need any other material for her mind to work on as she sat with her well-plied needle making shirts and other complicated stitchings, falsely called “plain”—by no means plain to Maggie, since wristband and sleeve and the like had a capability of being sewed in wrong side outwards in moments of mental wandering.

Hanging diligently over her sewing, Maggie was a sight anyone might have been pleased to look at. That new inward life of hers, notwithstanding some volcanic upheavings of imprisoned passions, yet shone out in her face with a tender soft light that mingled itself as added loveliness with the gradually enriched colour and outline of her blossoming youth. Her mother felt the change in her with a sort of puzzled wonder that Maggie should be “growing up so good”; it was amazing that this once “contrairy” child was become so submissive, so backward to assert her own will. Maggie used to look up from her work and find her mother’s eyes fixed upon her; they were watching and waiting for the large young glance as if her elder frame got some needful warmth from it. The mother was getting fond of her tall, brown girl, the only bit of furniture now on which she could bestow her anxiety and pride; and Maggie, in spite of her own ascetic wish to have no personal adornment, was obliged to give way to her mother about her hair and submit to have the abundant black locks plaited into a coronet on the summit of her head after the pitiable fashion of those antiquated times.

“Let your mother have that bit o’ pleasure, my dear,” said Mrs. Tulliver; “I’d trouble enough with your hair once.”

So Maggie, glad of anything that would soothe her mother and cheer their long day together, consented to the vain decoration and showed a queenly head above

her old frocks, steadily refusing, however, to look at herself in the glass. Mrs. Tulliver liked to call the father’s attention to Maggie’s hair and other unexpected virtues, but he had a brusque reply to give.

“I knew well enough what she’d be, before now; it’s nothing new to me. But it’s a pity she isn’t made o’ commoner stuff; she’ll be thrown away, I doubt; there’ll be nobody to marry her as is fit for her.”

And Maggie’s graces of mind and body fed his gloom. He sat patiently enough while she read him a chapter or said something timidly when they were alone together about trouble being turned into a blessing. He took it all as a part of his daughter’s goodness, which made his misfortunes the sadder to him because they damaged her chance in life. In a mind charged with an eager purpose and an unsatisfied vindictiveness, there is no room for new feelings; Mr. Tulliver did not want spiritual consolation, he wanted to shake off the degradation of debt and to have his revenge.

*Thomas à Kempis (1380-1471) was a Christian cleric, author of *Imitation of Christ*.

12. In lines 1-4 (“The old . . . wise”), the narrator does which of the following?

- (A) Suggests the importance of history.
- (B) Introduces nature as a topic.
- (C) Emphasizes the importance of literature.
- (D) Introduces the theme of change.
- (E) Supplies an image of death.

13. The books and authors mentioned in the first paragraph primarily serve to

- (A) reveal the continuity between the classics and the new, popular literature
- (B) show that Maggie is more stimulated by religious texts than by secular ones
- (C) suggest that “that wrinkled fruit of the tree of knowledge” was the reason for the Biblical Fall
- (D) present Maggie as one drawn to the humanistic world view expressed by Virgil and Euclid
- (E) illustrate Maggie’s new faith in the scientific world in which she lives

14. In line 14, the author uses the word “material” to form a connection between
- (A) insights valued by a philosopher and crafts admired by a customer
 - (B) subjects for contemplation and cloth for sewing
 - (C) a reformer’s ideals and a miser’s wealth
 - (D) rewards in an afterlife and a conservative tradition
 - (E) common sense and fabric for daily wear
15. The effect of quoting Mrs. Tulliver’s words in line 29 is to
- (A) characterize her as self-involved and unfeeling
 - (B) represent her typically didactic manner of speaking
 - (C) emphasize how simple her view of goodness is
 - (D) suggest that she is unaware of her judgmental qualities
 - (E) illustrate her moral superiority to her husband and her daughter
16. Maggie submits to having her “abundant black locks plaited” (line 41) primarily because she
- (A) chooses to ignore her father’s disapproval in order to satisfy her mother’s wishes
 - (B) is being true to the religious and intellectual virtues that she embraces in every aspect of her life
 - (C) is an obedient daughter who sometimes allows her concern for appearance to affect her actions
 - (D) wants to be beautiful even in a world where ugliness and poverty dominate
 - (E) wants to humor her mother in this matter
17. Which of the following words associated with Maggie best conveys how her mother would like her to be?
- (A) “complicated” (line 16)
 - (B) “volcanic” (line 23)
 - (C) “contrairy” (line 30)
 - (D) “ascetic” (line 38)
 - (E) “queenly” (line 49)
18. In lines 52-53, the reference to “other unexpected virtues” does which of the following?
- (A) Gently mocks Mrs. Tulliver for the watchfulness she exerts over her daughter’s outward beauty.
 - (B) Sincerely endorses Mrs. Tulliver’s judgment of the relative importance of Maggie’s virtues.
 - (C) Affectionately endorses Mrs. Tulliver’s belief that material objects should be the greatest source of consolation.
 - (D) Scathingly criticizes Mrs. Tulliver’s earlier low estimation of Maggie’s worth.
 - (E) Ruefully echoes Mrs. Tulliver’s disappointment with Maggie’s present social situation.
19. Why is Maggie’s father disturbed by her “graces” (line 58) ?
- (A) A vindictive man, Mr. Tulliver begrudges his daughter’s untroubled nature.
 - (B) Mr. Tulliver worries constantly about how to turn his trouble with Maggie into a blessing.
 - (C) Surprised at Maggie’s beauty, Mr. Tulliver is openly impatient with his wife’s fussing over her.
 - (D) Mr. Tulliver worries that his lack of means will limit Maggie’s future opportunities.
 - (E) Mr. Tulliver fears that his actual debts will be exposed when Maggie marries.

The passage is reprinted for your use in answering the remaining questions.

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5 wrinkled fruit of the tree of knowledge—had been all
laid by, for Maggie had turned her back on the vain
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ardour she flung away the books with a sort of triumph
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10 *Thomas à Kempis*,* and the *Christian Year* (no longer
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added loveliness with the gradually enriched colour
and outline of her blossoming youth. Her mother felt
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ness, there is no room for new feelings; Mr. Tulliver
did not want spiritual consolation, he wanted to shake
off the degradation of debt and to have his revenge.

*Thomas à Kempis (1380-1471) was a Christian cleric, author of
Imitation of Christ.

20. Mr. Tulliver could find no comfort in his
daughter’s developing qualities because
- (A) he feared her growing independence
 - (B) he recognized her naïveté
 - (C) her goodness accentuated his feelings of
despair
 - (D) she remained too timid to explain her
motivation
 - (E) she could not understand his need for revenge

21. Which of the following most aptly describes Maggie's interactions with her father?
- (A) She strongly rejects both his praise and chastisement.
 - (B) She expounds on the wisdom of applying Biblical teachings to his domestic problems.
 - (C) She uses her religious seclusion to convince her father that she will not marry.
 - (D) She cajoles him until he eventually accepts his condition.
 - (E) She fails to cheer him with her tentative words and gestures.
22. In this passage, Maggie is presented as
- (A) a religious young woman who denounces her father's vengefulness
 - (B) a disciplined person who renounces self-indulgence
 - (C) a spiritual person who speaks out against her mother's materialism
 - (D) a source of instability within this religious household
 - (E) a young woman who is too intellectual for the devout time in which she lives
23. In context, which phrase most directly indicates a judgment made by the narrator?
- (A) "pitiable fashion" (line 42)
 - (B) "unexpected virtues" (lines 52-53)
 - (C) "commoner stuff" (line 56)
 - (D) "daughter's goodness" (line 62)
 - (E) "spiritual consolation" (line 67)
24. The passage employs all of the following contrasts EXCEPT one between
- (A) secular learning and religion
 - (B) ardor and despondency
 - (C) idealism and materialism
 - (D) camaraderie and isolation
 - (E) humility and pride

Questions 25-34. Read the following poem carefully before you choose your answers.

The Albuquerque Graveyard

It would be easier
 to bury our dead
 at the corner lot.
 Line No need to wake
 5 before sunrise,
 take three buses,
 walk two blocks,
 search at the rear
 of the cemetery,
 10 to come upon the familiar names
 with wilted flowers and patience.
 But now I am here again.
 After so many years
 of coming here,
 15 passing the sealed mausoleums,
 the pretentious brooks and springs,
 the white, sturdy limestone crosses,
 the pattern of the place is clear to me.
 I am going back
 20 to the Black limbo,
 an unwritten history
 of our own tensions.
 The dead lie here
 in a hierarchy of small defeats.
 25 I can almost see the leaders' smile,
 ashamed now of standing
 at the head of those
 who lie tangled
 at the edge of the cemetery
 30 still ready to curse and rage
 as I do.
 Here, I stop by the imitative cross
 of one who stocked his parlor
 with pictures of Robeson,*
 35 and would boom down the days,
 dreaming of Othello's robes.
 I say he never bothered me,
 and forgive his frightened singing.
 Here, I stop by the simple mound
 40 of a woman who taught me
 spelling on the sly,
 parsing my tongue
 to make me fit for her own dreams.
 I could go on all day,

45 unhappily recognizing small heroes,
 discontent with finding them here,
 reproaches to my own failings.
 Uneasy, I search the names
 and simple mounds I call my own,
 50 abruptly drop my wilted flowers,
 and turn for home.

From *The Selected Poems of Jay Wright*, copyright © 1987
 by Jay Wright, published by Princeton University Press.
 Originally published in *The Homecoming Singer*, published
 by Corinth Books, © 1971, Jay Wright.

*Paul Robeson (1898-1976), an African American singer and actor and an
 outspoken social activist

25. The poem is best described as a
- (A) pastoral elegy
 - (B) discursive memoir
 - (C) reflective narrative
 - (D) dramatic dialogue
 - (E) poetic drama
26. In lines 1-11, the speaker conveys a sense of
- (A) the transience of the natural world
 - (B) the laboriousness of an undertaking
 - (C) his devotion to an individual
 - (D) religious inspiration
 - (E) inconspicuous accomplishments
27. The phrase "our dead" (line 2) refers specifically to
- (A) those who have died recently
 - (B) the speaker's grandparents
 - (C) the speaker's friends
 - (D) a community of Black people
 - (E) Black soldiers
28. The images in lines 15-17 ("sealed . . . crosses") contrast most directly with
- (A) "three buses" (line 6)
 - (B) "wilted flowers and patience" (line 11)
 - (C) "pictures of Robeson" (line 34)
 - (D) "Othello's robes" (line 36)
 - (E) "simple mounds" (line 49)

29. In line 18 (“the pattern of the place is clear to me”), the speaker suggests which of the following?
- I. His familiarity with the physical layout of the graveyard
 - II. His awareness of the social segregation reflected in the arrangement of the graves
 - III. His desire to change the way in which the graveyard is structured
- (A) I only
(B) II only
(C) I and II only
(D) II and III only
(E) I, II, and III
30. In the context of the poem, the term “Black limbo” (line 20) suggests
- (A) a somber moment in the past
(B) an honorable burial
(C) funereal meditation
(D) spiritual realization
(E) assigned confinement
31. By deciding to “forgive his frightened singing” (line 38), the speaker in effect does which of the following?
- (A) Apologizes for Robeson’s small failures.
(B) Accepts Robeson’s minor shortcomings.
(C) Accepts the man and his admiration for Robeson.
(D) Questions the man’s need to imitate Robeson.
(E) Dramatizes the strength of Robeson’s influence.
32. The description of the “woman” (line 40) most directly suggests that she
- (A) was angered by limitations placed on her
(B) gained renown for her knowledge of rhetoric
(C) taught the speaker to suppress his sense of outrage
(D) sought gratification through the speaker’s possible success
(E) drew on the speaker for her knowledge about the world
33. In line 42, “parsing my tongue” probably refers to the woman’s
- (A) meticulous attention to the speaker’s use of language
(B) thoughtful provision of moral guidance for the speaker
(C) careful preparation of the speaker for school examinations
(D) admonition of the speaker for failing to show respect to others
(E) homespun advice to the speaker on how to achieve future success
34. The structure of the poem is determined by the speaker’s
- (A) emotions
(B) movements
(C) ideas
(D) values
(E) history

Questions 35-45. Read the following passage carefully before you choose your answers.

Line Criticism is a study by which men grow important
 5 and formidable at very small expense. The power of
 invention has been conferred by nature upon few, and
 the labour of learning those sciences which may, by
 10 mere labour, be obtained is too great to be willingly
 endured; but every man can exert such judgment as
 he has upon the works of others; and he whom nature
 has made weak, and idleness keeps ignorant, may yet
 support his vanity by the name of a critic.
 15 I hope it will give comfort to great numbers who
 are passing through the world in obscurity when I
 inform them how easily distinction may be obtained.
 All the other powers of literature are coy and haughty,
 they must be long courted, and at last are not always
 20 gained; but criticism is a goddess easy of access and
 forward of advance, who will meet the slow and
 encourage the timorous; the want of meaning she
 supplies with words, and the want of spirit she recom-
 25 penses with malignity.
 This profession has one recommendation peculiar
 to itself, that it gives vent to malignity without real
 mischief. No genius was ever blasted by the breath
 of critics. The poison which, if confined, would have
 burst the heart, fumes away in empty hisses, and malice
 30 is set at ease with very little danger to merit. The critic
 is the only man whose triumph is without another's
 pain, and whose greatness does not rise upon another's
 ruin.
 To a study at once so easy and so reputable, so
 malicious and so harmless, it cannot be necessary to
 invite my readers by a long or laboured exhortation;
 it is sufficient, since all would be critics if they could,
 to show by one eminent example that all can be critics
 if they will.

(1759)

35. The main purpose of the passage is to

- (A) urge the reader to become a critic
- (B) explain how critics find their inspiration
- (C) unmask the biases of certain critics
- (D) ridicule critics as inept but self-important
- (E) condemn critics as unprincipled and dangerous

36. In the context of the passage, the first sentence is best viewed as

- (A) ironic
- (B) metaphoric
- (C) understated
- (D) redundant
- (E) hypothetical

37. In line 2, "at very small expense" is best understood to mean

- (A) unintentionally
- (B) without needing to be wealthy
- (C) at a very deliberate pace
- (D) to little purpose
- (E) with very little effort

38. In the second paragraph, the goddess criticism is portrayed as being

- (A) supercilious
- (B) timid
- (C) duplicitous
- (D) indiscriminating
- (E) capricious

39. In line 23, "poison" is best understood to mean

- (A) hackneyed phrases
- (B) unfounded opinions
- (C) self-serving remarks
- (D) untrue statements
- (E) malicious words

40. Which of the following is personified in the passage?

- (A) "power of invention" (lines 2-3)
- (B) "vanity" (line 9)
- (C) "great numbers" (line 10)
- (D) "criticism" (line 15)
- (E) "malice" (line 24)

41. In the third paragraph, the speaker primarily portrays the critic as being
- (A) ineffectual
 - (B) unlearned
 - (C) self-deluded
 - (D) self-centered
 - (E) self-demeaning
42. In the passage as a whole, the speaker portrays criticism as being especially
- (A) powerful as a weapon
 - (B) difficult to dismiss
 - (C) easy to practice
 - (D) harmful to reputations
 - (E) complex in its nature
43. The speaker characterizes the critic as being all of the following EXCEPT
- (A) lazy
 - (B) corruptible
 - (C) ignorant
 - (D) inconsequential
 - (E) conceited
44. It can be inferred from the passage that critics in the speaker's time were most concerned with
- (A) denigrating the works of others
 - (B) developing expertise in various subjects
 - (C) promoting the works of their friends
 - (D) establishing criteria for judging literature
 - (E) taking sides in political battles
45. In the section of the essay that immediately follows this passage, the speaker probably does which of the following?
- (A) Shows that effective criticism requires superior learning.
 - (B) Gives an example of a critic who is not malicious.
 - (C) Discusses the career of a typical critic of his time.
 - (D) Explains his own critical criteria.
 - (E) Urges his readers to become critics.

Questions 46-55. Read the following poem carefully before you choose your answers.

The following sonnet, published in 1609, is addressed to a friend of the speaker.

Then hate me when thou wilt, if ever, now,
 Now, while the world is bent my deeds to cross,
 Join with the spite of fortune, make me bow,
 And do not drop in for an after-loss.
 5 Ah, do not, when my heart has 'scaped this sorrow,
 Come in the rearward of a conquered woe;
 Give not a windy night a rainy morrow,
 To linger out a purposed overthrow.
 If thou wilt leave me, do not leave me last,
 10 When other petty griefs have done their spite;
 But in the onset come, so shall I taste
 At first the very worst of fortune's might;
 And other strains of woe, which now seem woe,
 Compared with loss of thee, will not seem so.

46. Which of the following best describes the speaker's present situation?

- (A) He has recently lost faith in his friend.
- (B) He has been beset with various problems.
- (C) He has barely overcome many misfortunes.
- (D) He has almost lost his will to live.
- (E) He has seen his fortunes at court decline.

47. In the context of the entire poem, it is clear that "if ever" (line 1) expresses the speaker's

- (A) inability to understand his friend's behavior
- (B) belief that his friend has left him
- (C) desire that his friend should never turn against him
- (D) failure to live up to his friend's ideals
- (E) assumption that he will prove worthy of his friend's trust

48. In line 2, "bent" means

- (A) misshapen
- (B) molded
- (C) altered
- (D) determined
- (E) convinced

49. In the poem, the world and fortune are characterized as

- (A) hostile to the speaker
- (B) indifferent to the speaker
- (C) favorable to the friend
- (D) exploitable resources
- (E) fickle friends

50. In context "a windy night" (line 7) refers to

- (A) past misfortune
- (B) a loss of love
- (C) the friend's hatred
- (D) future sorrow
- (E) present pain

51. Which two lines come closest to stating the same idea?

- (A) Lines 1 and 5
- (B) Lines 1 and 9
- (C) Lines 3 and 6
- (D) Lines 3 and 9
- (E) Lines 5 and 11

52. In line 12, "the very worst of fortune's might" refers to the

- (A) friend's death
- (B) friend's desertion
- (C) speaker's grief
- (D) loss of the speaker's self-esteem
- (E) loss of the speaker's worldly possessions

53. What is the function of the final couplet (lines 13-14) ?
- (A) It explains why the friend should hurt the speaker now.
 - (B) It comments on the speaker's change of heart.
 - (C) It describes the reasons for the speaker's behavior.
 - (D) It undercuts the idea that the friend will depart.
 - (E) It suggests that the speaker's woes are largely self-created.
54. The speaker is best described as displaying which of the following?
- (A) Anger
 - (B) Jealousy
 - (C) Disappointment
 - (D) Self-love
 - (E) Vulnerability
55. Taken as a whole, the poem is best described as
- (A) a rationalization
 - (B) an ironic commentary
 - (C) an apology
 - (D) an entreaty
 - (E) a reproof

END OF SECTION I

AP Lit 2004 Multiple Choice

Item	Answer	% Correct Nat'l	% Correct Local	% incorrect Local	Item	Answer	% Correct Nat'l	% Correct Local
1	C	67	100		35	D	43	
2	D	87			36	A	43	
3	C	96			37	E	85	
4	A	87			38	D	42	
5	E	86			39	E	66	
6	B	79			40	D	71	
7	D	73			41	A	43	
8	D	67			42	C	66	
9	E	69			43	B	35	
10	A	69			44	A	65	
11	D	76			45	C	32	
12	D	68			46	B	43	
13	B	76			47	C	51	
14	B	70			48	D	34	
15	C	52			49	A	69	
16	E	74			50	E	56	
17	E	81			51	B	64	
18	A	54			52	B	53	
19	D	68			53	A	34	
20	C	73			54	E	63	
21	E	60			55	D	44	
22	B	52						
23	A	66						
24	D	55						
25	C	57						
26	B	72						
27	D	75						
28	E	66						
29	C	71						
30	E	42						
31	C	59						
32	D	65						
33	A	51						
34	B	48						

1982 Exam Stems

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

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

1987 Exam Stems

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

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

1991 Exam Stems

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

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

1994 Exam Stems

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

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

1999 MC Stems

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

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

2004 MC stems

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

following? apologizes/accepts/questions/dramatizes

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

2009 MC stems

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

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

1982 Exam Poetry and Prose

A Dialogue Between the Soul and Body -- Andrew Marvell (1621-1678) Questions 1 - 13

A selection from *Tradition and the Individual Talent* -- T.S. Eliot (1888-1965) Questions 14 - 29

Advice to the Prophet - Richard Wilbur (1959) Questions 30 - 42

Walden by Henry David Thoreau -- Chapter 13 - *House-Warming*(1817-1862) Questions 43 - 55

1987 Exam Poetry and Prose

Their Eyes Were Watching God (selection) - Zora Neale Hurston (1937) Questions 1 - 15

The First Epistle of the Second Book of Horace, imitated (selection) - Alexander Pope (1688 - 1744)
Questions 16 - 32

Meditation VI - John Donne (1572 - 1631) Questions 33 - 46

The Eolian Harp - Samuel Taylor Coleridge (1772-1834) Questions 47 - 61

1991 Exam Poetry and Prose

White Noise (selection) - Don DeLillo - 1985 -- Questions 1 - 15

Richard II, Act V, scene v - Shakespeare - 1564 -1616 - Questions 16 - 29

Lady with A Falcon - May Sarton - 1978 - Questions 30 - 38

Mountain Beauty - John Ruskin - 1819 -1900 - Questions 39 - 53

1994 Exam Poetry and Prose

Go Tell It on the Mountain (selection) - James Baldwin (1924 - 1987) Questions 1 - 14

My Picture - Abraham Cowley - 1656 - Questions 15 - 28

Vanity Fair (selection) - William Makepeace Thackeray - 1811 - 1863 Questions 29 - 40

A Whippoorwill in the Woods - Amy Clampitt - 1990 - Questions 41 - 55

1999 Exam Poetry and Prose

The Decay of Lying - Oscar Wilde - 1891 - Questions 1 - 13

I dreaded that first Robin - Emily Dickinson - 1862 - Question 14 - 25

Volpone - Ben Jonson - 1601 Questions 26 - 34

Facing It - Yusef Komunyakaa - 1988 - Questions 35 - 43

A New England Nun - Mary E. Wilkins - 1891 - Questions 44 - 55

2004 Exam Poetry and Prose

A Brief Version of Time (article) - Alan Lightman - 1993 - Questions 1 - 11

The Mill on the Floss (selection) - George Eliot - 1860 - Questions 12 - 24

The Albuquerque Graveyard - Jay Wright - 1987 - Questions 25 - 34

The Critic (Part 1) (selection) - Samuel Johnson - 1759 - Questions 35 - 45

Sonnet 90 - William Shakespeare - 1609 - Questions 46 - 55

2009 Exam Poetry and Prose

Patty's Charcoal Drive-in - Barbara Crooker - 1992 - Questions 1 - 10

A Tale of Two Cities: Part 1 Chapter 5 (selection) Charles Dickens -1859 - Questions 11 - 21

The Imaginary Iceberg - Elizabeth Bishop - 1979 - Questions 22 - 33

Jude the Obscure (selection) - Thomas Hardy - 1895 - Questions 34 - 45

To an Inconstant One - Sir Robert Ayton - 1570 - 1638 - Questions 46 - 55

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
contrast/1982/1987 /1991/1994/1999/2004
conventional metrical patterns/1991
counterargument/1987
couplet/1987/2004/2009
couplet/1987/2004/2009

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

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

indirect object/1999
insult/1999
interjection/2009
internal rhyme/1982
interpretive sentences/1994
interrelated impressions/1999
ironic commentary/see irony
ironic reference/see irony
ironic wit/see irony
ironic/1982/1987/1991/1994/1999/2004/2009
ironic/1982/1987/1991/1994/1999/2004/2009
ironic/1982/1987/1991/1994/1999/2004/2009
ironically/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
irony/1982/1987/1991/1994/1999/2004/2009
linkage (vocabulary/device)/1982
lists/1987
logical paradigms/1987
lyric verse/1987
main thesis/1982
metaphor (x)/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphor/1982 /1987/1991/1994/1999/2004/2009
metaphoric/1982 /1987/1991/1994/1999/2004/2009
metaphorical/1982 /1987/1991/1994/1999/2004/2009
metaphorical/1982 /1987/1991/1994/1999/2004/2009
metaphorically/1982 /1987/1991/1994/1999/2004/2009

metaphysical conceits/1991
meter/1999
mixed metaphors/1999
mock heroic style/2009
mood/2009
multiple modifiers/1991
mutual consensus/2009
Narration of a series of events/1991
narrative/1982
nonparticipating spectator/1994
omniscient narrator/1994
opposition/1999
oxymoron/1991/1999
oxymoron/1991/1999
parable/1982 /1987
parable/1982/1987
paradox/1987/1991/1999/2009
paradox/1987/1991/1999/2009
paradoxical hyperbole/1999
paradoxical/1987/1991/1999/2009
paradoxical/1987/1991/1999/2009
parallel structures/1987/1991/2004
parallel syntax/1987/1991/2004
parallel syntax/1987/1991/2004
paraphrase(s)(ed)1982/1994/1999/2009
paraphrase(s)(ed)1982/1994/1999/2009
paraphrase(s)(ed)1982/1994/1999/2009
Paraphrase paraphrase(s)(ed)1982/1994/1999/2009
parenthetical/1999
parody/1982
participating observer/1994

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

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

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

Multiple Choice Tests Vocabulary.

(Vocabulary that appears in the stems and the answers)

abject		
admonition (2)	capricious	defensible
adversity	chaos	defiance
advocacy	charlatans	deliberate
alienated	chastise	delicacy
alienation	chastisement	deluded
altered	chronic	delusions
altruism	chronicles	demeaning
ambiguity	circumspect	denigrating
ambivalence (2)	clamorous	deposition
ambivalent (2)	complicated	deprivation
amorous	composure	derives
amorphous	compulsion	despicable
analogous	conceited	despondency
animistic	conciliatory	desultory
annihilation	concomitants	detachment
antiromantic	condemnation	deterred
apologetic	condescending	devious
arbiter	condescension	devout
ardor	confinement	dictates
arrogant	congenital	didactic (3)
artificiality	consolation	digression (20
ascetic	constraints	dilemma
assail	contemplation (2)	discretion
assuaging	contemporaneity	discriminate
assumption	contentment	disdain
astuteness	contradict	dismayed
aura (2)	contradictory	disparate
autonomy	conventional	dissipation
awe	convinced	diversions
balanced sentence	convivial	duality
(grammar)	corruptible	duplicitous
berating	criteria	dwindles
biases	cultivated	dynamic
brevity (2)	cynical (2)	efficacy
brilliant	cynicism	egotism
cajoles	deceptive	elegant
camaraderie	dedication	elusive
candidly	deem	enchancing

enigma	immobility	lyrical
ennobles	impartial	maladies
enumerate	impassive	malady
ephemeral	impede	malicious
epigrammatic	impingement	meditation (3)
epiphany	impish	melancholy (2)
epitomizes	implication(s) 1/1	menace
equivocating	implicitly	mendacious
exhaust	incomprehensible	meticulous
exhortation	incongruous	meticulousness
exploited	inconsequential	mirthful
exposition	inconspicuous	misconstrued
expounds	incorrigible	mocks
exultation	indignant	modifies (grammar)
facade	Industrial Revolution	molded
fallibility	industriousness (2)	monotony
feigned	ineffectual	moral purpose
ferocity	inexplicable	moralist
fluctuating	inherently	murmuring
foreboding	insensitivity	muse
fraudulence	insights	naïveté (2)
frigid	insistent	negligible
frivolity	instability	nostalgic
functional	intact	oblique
futility	integral	obsessed
glee	integrity	obsession
gluttony	(interrelated	obsolete
Golden Rule	impressions)	ominous (2)
gratification	interrogation	omnipotence
gullible	intervening	oppressively
habitually	intuitive	optimism
hackneyed	invariably	optimistic
haphazard sentence	ironic (2)	ostentation
(scrambles and	irrelevant	overweening
repeats its topics-	irrepressible	pace
grammar)	irresistible	paradoxical
hypocritical (2)	irreverent	pastoral (2)
hysterical	justification (2)	patriarch
idiosyncratic	liturgies	pedantic
idolatrous	lustrous	perceive
idyllic	lute	perception
illustrate		permanence

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

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

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.

Synthesis Prompts

(2014) Many recent college graduates have faced record levels of unemployment. This situation has led people to question what they value about higher education. Some high school students and their parents are wondering if a college education is worth the cost. Others, however, believe that a college education prepares students for more than just a job or careers.

Carefully read the following six sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that evaluates whether college is worth its cost.

Your argument should be the focus of your essay. Use the sources to develop your argument and explain the reasoning for it. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parenthesis.

(2013) The need to memorialize events or people is complex; in some cases, monuments honor moments of great achievement, while in other cases, monuments pay homage to deep sacrifice. A monument's size, location, and materials are all considerations in planning and creating a memorial to the past.

Read the following seven sources carefully, including the introductory information for each source. Then, in a well-organized essay that synthesizes at least three of the sources for support, examine the factors a group or agency should consider in memorializing an event or person *and* in creating a monument.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2012) The United States Postal Service (USPS) has delivered communications for more than two centuries. During the nineteenth century, the USPS helped to expand the boundaries of the United States by providing efficient and reliable communication across the country. Between 1790 and 1860 alone, the number of post offices in the United States grew from 75 to over 28,000. With this growth came job opportunities for postal workers and a boom in the cross-country rail system. The twentieth century brought substantial growth to the USPS, including large package delivery and airmail. Over the past decade, however, total mail volume has decreased considerably as competition from electronic mail and various package delivery companies has taken business away from the USPS. The loss of revenue has prompted the USPS to consider cutting back on delivery days and other services.

Carefully read the following seven sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that argues a clear position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2011) Locavores are people who have decided to eat locally grown or produced products as much as possible. With an eye to nutrition as well as sustainability (resource use that preserves the environment), the locavore movement has become widespread over the past decade.

Imagine that a community is considering organizing a locavore movement. Carefully read the following seven sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that identifies the key issues associated with the locavore movement and examines their implications for the community.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2011B) Green living (practices that promote the conservation and wise use of natural resources) has become a topic of discussion in many parts of the world today. With changes in the availability and cost of natural resources, many people are discussing whether conservation should be required of all citizens.

Carefully read the following six sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-written essay that develops a position on the extent to which government should be responsible for fostering green practices.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2010) Much attention has been given lately to the ubiquitous presence of information technologies. Our daily lives seem to be saturated with television, computers, cell phones, personal digital assistants (PDAs), MP3 players, to name just a few of the most common technologies.

Many people extol the ability of such technologies to provide easy access to information and facilitate research and learning. At the same time, however, some critics worry that the widespread use of information technologies forces our lives to move too quickly. We encounter images and information from the Internet and other sources faster than we can process or

evaluate them, and even though electronic communication has been enhanced, both the quality and quantity of face-to-face interaction is changing.

Carefully read the following sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent essay that evaluates the most important factors a school should consider before using particular technologies in curriculum and instruction.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2010B) In much of the world, the time that regulates our lives is altered by daylight saving time. Each year, we set our clocks back an hour in the fall and then move them forward an hour in the spring. This annual shift is thought to have been invented by Benjamin Franklin, who in 1784 wrote a letter to a French journal suggesting that Parisians could economize on candles if they simply woke up earlier during the summer. Daylight saving time was adopted by the United States in the twentieth century and is regulated by the federal government. Even though daylight saving time has been widely adopted, it still has detractors.

Read the following sources (including the introductory information) carefully. Then synthesize at least three of the sources into an essay that evaluates daylight saving time and offers a recommendation about its continued use.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2009) Explorers and tales of explorations tend to capture the human imagination. However, such explorations have financial and ethical consequences. Space exploration is no exception.

Read the following sources (including the introductory information) carefully. Then, in an essay that synthesizes at least three of the sources, develop a position about what issues should be considered most important in making decisions about space exploration.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2009B) Mass public schooling has traditionally proclaimed among its goals the following: (1) to help each student gain personal fulfillment and (2) to help create good citizens. These two goals—one aimed at the betterment of individuals and the other aimed at the betterment of society—might seem at odds with one another. At the very least, these two goals are a cause of

much tension within schools at every level: schools want students to be allowed or encouraged to think for themselves and pursue their own interests, but schools also believe that it is right in some circumstances to encourage conformity in order to socialize students.

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

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2008) In 2001 United States Representative Jim Kolbe introduced legislation to Congress to eliminate the penny coin in most transactions. Although this legislation failed, there are still consistent calls to eliminate the penny as the smallest-denomination United States coin.

Read the following sources (including the introductory information) carefully. Then, in an essay that synthesizes at least three of the sources, develop a position on whether or not the penny coin should be eliminated.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2008B) Some nations have a defined national school curriculum, while others, such as the United States, do not. As a result, students in high school English classes in the United States can read texts that vary widely from school to school, while students in other countries may all read the same books in high school.

Read the following sources (including the introductory information) carefully. Then, in an essay that synthesizes at least three of the sources, develop a position on whether or not there should be specific texts that all students of high school English must read.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2007) That advertising plays a huge role in society is readily apparent to anyone who watches television, listens to radio, reads newspapers, uses the Internet, or simply looks at billboards on streets and buses. Advertising has fierce critics as well as staunch advocates. Critics claim that

advertisement is propaganda, while advocates counter that advertising fosters free trade and promotes prosperity.

Read the following sources (including the introductory information) carefully. Then synthesize information from at least three of the sources into an essay that develops a position on the effects of advertising.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

(2007B) Museums are collections of artifacts. Although museums can represent interests from fine arts to whaling, people who visit museums sometimes fail to realize that every exhibit, every display case, represents a series of human decisions” some individual or group of individuals has to decide to include a particular piece of art or specific artifact in the museum’s collection.

Carefully read the following sources, including the introductory information for each source. Then synthesize information from at least three of the sources into an essay that develops a position on the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum.

Make sure that your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

**2007 AP® ENGLISH LANGUAGE AND COMPOSITION
FREE-RESPONSE QUESTIONS (Form B)**

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

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

This question requires you to synthesize a variety of sources into a coherent, well-written essay. Synthesis refers to combining the sources and your position to form a cohesive, supported argument and accurately citing sources. *Your argument should be central; the sources should support this argument. Avoid merely summarizing sources.*

Remember to attribute both direct and indirect citations.

Introduction

Museums are collections of artifacts. Although museums can represent interests from fine arts to whaling, people who visit museums sometimes fail to realize that every exhibit, every display case, represents a series of human decisions: some individual or group of individuals has to decide to include a particular piece of art or specific artifact in the museum's collection.

Assignment

Read the following sources (including the introductory information) carefully. Then write an essay in which you develop a position on the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. Synthesize at least three of the sources for support.

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

- Source A (Rockefeller)
Source B (Peale)
Source C (National Museum of the American Indian)
Source D (Theobald)
Source E (Handler)
Source F (De Montebello)

London museum - mummies, paintings, tapestries, diff. rooms, velvet ropes, expensive things.

Who decides? why? Is that a curator? Take this for granted. probably has to do w/ money museum has. items should be authentic.

Q - What are the considerations facing a person responsible for securing a new work of art or an artifact for a museum?

T - The person responsible must consider money available and authenticity of items.

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GO ON TO THE NEXT PAGE.

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

The United States Postal Service (USPS) has delivered communications for more than two centuries. During the nineteenth century, the USPS helped to expand the boundaries of the United States by providing efficient and reliable communication across the country. Between 1790 and 1860 alone, the number of post offices in the United States grew from 75 to over 28,000. With this growth came job opportunities for postal workers and a boom in the cross-country rail system. The twentieth century brought substantial growth to the USPS, including large package delivery and airmail. Over the past decade, however, total mail volume has decreased considerably as competition from electronic mail and various package delivery companies has taken business away from the USPS. The loss of revenue has prompted the USPS to consider cutting back on delivery days and other services.

Carefully read the following seven sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that argues a clear position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how.

Make sure your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

- Source A (Stone)
- Source B (graph)
- Source C (O'Keefe)
- Source D (Hawkins)
- Source E (McDevitt)
- Source F (Cullen)
- Source G (photo)

Source A

Stone, Daniel. "Flying Like an Eagle?" *Newsweek*.
Newsweek, 5 Oct. 2009. Web. 24 Sept. 2010.

The following is excerpted from an online article in a national news magazine.

Anyone who's waited, and waited, in line at the old letter hub knows the service could probably be run better. NEWSWEEK asked a variety of management consultants and business futurists how to turn the old pony express into a sleek, 21st-century moneymaker—or, at the very least, a breaker-even. Listen up, Postal Service (and Congress): for this advice, we'll let you cut in line.

1) Get into the e-business. More people are e-mailing? So meet their needs. "Give every American an e-mail address when they're born," suggests futurist Watts Wacker. Might they look elsewhere for a different one? Sure, but at least you'll maintain relevance in their mind. Plus, you can sell lucrative advertising on those accounts.

2) Increase service. Don't drop from six- to five-day delivery; go the other way, says Kellogg School marketing prof Richard Honack—to all seven. It seems counterintuitive to add service when you're losing money, but people have less faith in the system precisely because of spotty service. Consider tightening hours, but the USPS could be the first carrier to reliably deliver all week.

3) Advertise with coupons. It sounds like an archaic way to attract customers in a new era, but if people are flocking to the Internet, give them an incentive to come back. "We're a coupon-cutting society," says futurist and business strategist Marlene Brown. "Make people feel like there's value added."

4) Make a play for control of government broadband [Internet access]. With Congress considering an expansion of broadband access, why not put it under the USPS, asks futurist David Houle. "That would define the Postal Service as a communications-delivery service, rather than just a team of letter carriers. Don't let the service's tie to Congress make it fizzle. If used right, why not use it as an advantage?"

5) Rebrand. No one knows what the Postal Service stands for, says Wacker. "Fly like an eagle, what does that even mean?" A company's brand is its most valuable tool, or its biggest liability. Contract out to find a new logo and slogan that actually convey what you do and how you do it. And then use them. (In this week's NEWSWEEK magazine, we asked three design firms to get started.)

6) Close branches if you must, but do it strategically. Franchise services by region, posits business strategist Gurumurthy Kalyanaram. You don't need a full-service post office every few blocks in New York, for example. Some centers could be for letters only, others for packages. That way you cut down on staff size and service required to and from each.

7) Reorganize and motivate staff. Paying high wages with inflated job security isn't a competitive strategy. Unions may be fierce, but consultant Peter Cohan thinks management should put employee contracts out to bid. And add incentives: if a worker saves money, give him a percentage. Inversely, put jobs on the line to avoid losses. In other words, run it like a real business.

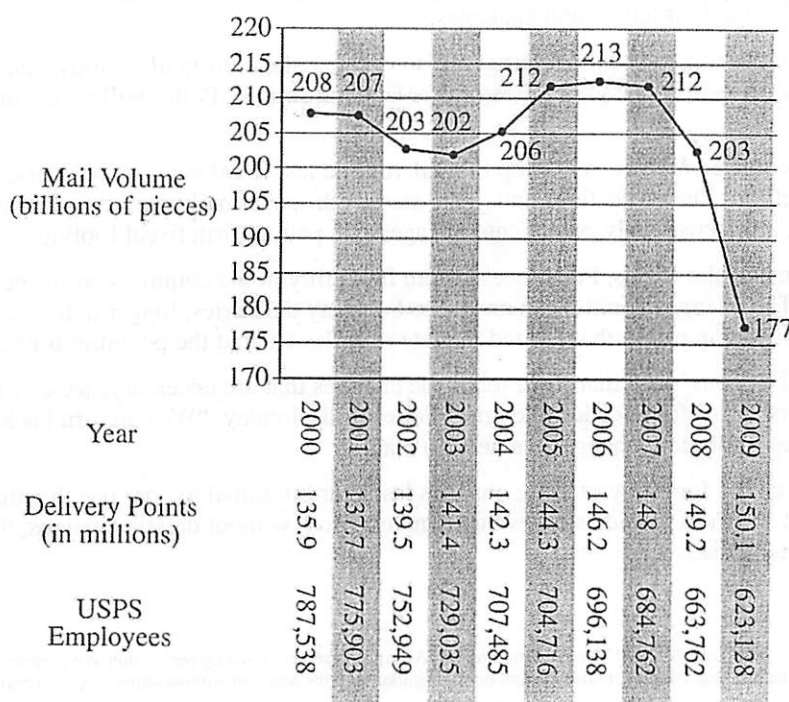
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Source B

"The Challenge to Deliver: Creating the 21st Century Postal Service: United States Postal Service 2009 Annual Report." *United States Postal Service*. United States Postal Service, 2009. Web. 24 Sept. 2010.

The following graph is excerpted from the 2009 annual report of the United States Postal Service.

The Delivery Challenge: Less Mail, More Addresses



Source C

O'Keefe, Ed. "Postal Service Expected to Announce 'Significant Changes.'" *Washington Post*. Washington Post Company, 2 Mar. 2010. Web. 27 Sept. 2010.

The following is excerpted from an online article in a national newspaper.

The U.S. Postal Service will release projections Tuesday that confirm for the first time the suspicion that mail volume will never return to pre-recession levels. In response, the agency is pushing anew for a dramatic reshaping of how Americans get and send their letters and packages.

Customers are continuing to migrate to the Internet and to cheaper standard-mail options, and away from the Postal Service's signature product—first-class mail, Postmaster General John E. Potter will report in announcing the projections.

The Postal Service experienced a 13 percent drop in mail volume last fiscal year, more than double any previous decline, and lost \$3.8 billion. The projections anticipate steeper drops in mail volume and revenue over the next 10 years, and mounting labor costs only complicate the agency's path to firm fiscal footing.

In an effort to offset some of the losses, Potter seeks more flexibility in the coming year to set delivery schedules, prices and labor costs. The changes could mean an end to Saturday deliveries, longer delivery times for letters and packages, higher postage-stamp prices that exceed the rate of inflation, and the potential for future layoffs.

"At the end of the day, I'm convinced that if we make the changes that are necessary, we can continue to provide universal service for Americans for decades to come," Potter said Monday. "We can turn back from the red to the black, but there are some significant changes we need to make."

The postmaster general called for many of these changes last year but failed to convince lawmakers. This time he's armed with \$4.8 million worth of outside studies that conclude that, without drastic changes, the mail agency will face even more staggering losses.

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Source D

Hawkins, Dawn. "Advantages of Using the United States Postal Service." *Associated Content*. Associated Content, 14 Aug. 2009. Web. 27 Sept. 2010.

The following is excerpted from an online article.

Most people refer to sending mail through the post office as snail mail. There is good reason behind that. It takes days for mail to get to its destination through the postal service. When you compare that to sending an email or paying a bill online, it doesn't make sense to use the post office that often. Using the United States postal service has a lot of advantages though.

Here is a look at some of the advantages of using the United States postal service:

1. Cheaper than other services—Using UPS or FedEx is very expensive. It costs far more to send packages through these services. You can get the same type of service from the post office for small packages at an extremely lower price. If the bad economy hasn't taught us anything else, it has taught us not to waste any money.
2. Personal touch—It's nice to sometimes get a personally written letter in the mail. Email is great for a quick note here and there. It helps you keep up with people and it's instant. However, nothing replaces a personally written letter to an old friend. It gives the message a more intimate feeling.
3. It keeps Americans working—One of the few jobs that can't be outsourced to other countries is mail delivery. You know when you send a letter or your bills through the mail, you are helping other Americans keep their jobs. Many post offices are in the process or in danger of closing down because of the incredible impact the internet has had on it. Making a point of sending one piece of mail once a month is one way to help.
4. People without technology—Even though the vast majority of people are connected to the internet, there are many people who aren't. If the post office were to shut down, it would make it extremely difficult for those people to get mail and packages sent. UPS and FedEx do offer package delivery, not everyone has one close by. It is also more expensive as discussed earlier.
5. Paperless isn't always better—Everyone loves the idea of going paperless. It isn't likely that this will ever completely happen. It's important to keep paper copies of some things. Having copies of your bills helps keep better track of the information. Things happen with computers. Information can easily be lost including important documentation. Having a paper copy sent to you through the mail helps you back it up. . . .
6. Other services—The United States post office offers services far beyond delivery service. You can get money orders, set up P.O. boxes and use your debit card for purchases to get cash back.

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Source E

McDevitt, Caitlin. "To Postal Workers, No Mail Is 'Junk': With Revenues Falling, the Post Office Owes Its Future to Stuff We Throw Out." *Newsweek*. Newsweek, 27 Sept. 2008. Web. 28 Sept. 2010.

The following is excerpted from an online article in a national news magazine.

These are tough times for the U.S. Postal Service. It's being pummeled by high fuel costs. The soft economy is crimping the overall volume of mail, which fell 5.5 percent in the past year. Its business is also falling as Americans opt for e-mail over birthday cards and thank-you notes. Now comes another threat: consumers like Colleen Plimpton of Bethel, Conn. Earlier this year Plimpton became tired of the credit-card offers, catalogs and advertising fliers that clogged her mailbox. So in February she paid \$20 to GreenDimes, a firm that helps consumers reduce their inflow of "junk mail" by contacting businesses on their behalf. "[Junk mailers] are cutting down trees willy-nilly, and that has got to stop," says Plimpton.

To the post office, consumers like her are a serious threat. "Efforts to convince people not to receive mail are really going to hurt," says Steve Kearney, a Postal Service senior vice president.

The Postal Service lost \$1.1 billion in its latest quarter. That number would be even larger if it weren't for direct mailings, which now constitute 52 percent of mail volume, up from 38 percent in 1990. Revenue from direct mail "is the financial underpinning of the Postal Service—it could not survive without it," says Michael Coughlin, former deputy postmaster.

But 89 percent of consumers say in polls that they'd prefer not to receive direct-marketing mail; 44 percent of it is never opened. That's why 19 state legislatures have debated Do Not Mail lists, which would function just like the federal Do Not Call list. But partly due to opposition from postal workers, not a single bill has passed. When Colorado state Rep. Sara Gagliardi held a public meeting on a bill she was sponsoring, she was surprised when a crowd of postal workers showed up to express vehement opposition.

Both the Postal Service and the Direct Marketing Association say direct mail is a key source of customers for small businesses. "Advertising mail is a very valuable product to many consumers," says Sam Pulcrano, Postal Service vice president for sustainability, who points to two-for-one pizza coupons as especially welcome surprises. To blunt opposition, the DMA recently launched the Mail Moves America coalition to lobby against the restrictions.

GreenDimes founder Pankaj Shah isn't sympathetic. Not only is his company providing a service to consumers, he says, but it has also used its fees to plant more than 1 million trees. "We're all about giving consumers choice, not about bringing down the post office," he says. Still, as more consumers opt out of junk mail, rain, sleet and gloom of night may seem like the least of mail carriers' problems.

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Source F

Cullen, Kevin. "Sending, Getting 'Real' Mail Still Magic." *Commercial-News*. Commercial-News, 20 Mar. 2010. Web. 28 Sept. 2010.

The following is excerpted from an online article.

E-mail is fast and simple, but to me an old-fashioned, handwritten letter has value in this speed-obsessed world. I have deleted hundreds of e-mails in one fell swoop, without taking the time to reread them, but I still have a letter that my Grandpa Cullen sent to me when I was 8.

I like to receive letters, thank-you notes, birthday cards and Christmas cards, and I like to send them too. Even today, it costs just 44 cents to send one from Danville to Sandybeach, Hawaii, or Frozentoes, Alaska . . . a genuine bargain.

Historians worry about the disappearance of permanent, written records. If there were no "real" letters, diaries, governmental files, handbills, pamphlets, magazines, newspapers and books—real ink on real paper—what would be left? Will electronic records even survive for 100 years? And what will happen if they don't? . . .

The Postal Service has been required to pay its own costs since 1970, and it made a profit until 2006. Since then, declining mail volume has created major problems. It delivered 17 percent fewer pieces in 2009 than it did in 2006, and lost \$1.4 billion. That money was borrowed from the U.S. Treasury.

More declines in volume, coupled with the soaring cost of retiree health benefits, could create \$238 billion in losses over the next 10 years, Postmaster General John Potter recently said. Approximately half of the present 300,000 postal workers are expected to retire by 2020.

Eliminating Saturday mail delivery would save \$40 billion over a decade. Potter also wants to close and consolidate 154 post offices. More and more part-time workers would be hired as full-time workers retire.

Clearly, mail delivery isn't going away entirely. It's an essential government function, like feeding the Army. No private contractor will carry a letter from the Florida Keys to Alaska for 44 cents.

I'm going to do my bit by sending more letters.

Our Christmas card list will be expanded. Birthday cards will go to more friends and family. And I'm going to thank more people, in writing, for more things. I will send more cards and letters to offer encouragement, interest and sympathy. It shows good breeding.

I have shoeboxes filled with kind letters sent to me through the years by readers who liked something that I wrote. I always thanked them by return mail. Many friendships began that way. Those messages weren't deleted 100 at a time; they were saved, and they can be reread. . . .

It's satisfying to write a "real" letter, put it in an envelope and drop it into the mailbox. A day or two later, I know, someone will hold it and connect with me. Who knows? It may be read by someone I will never meet, 100 years from now.

Not a bad investment, for 44 cents.

"Sending, Getting 'Real' Mail Still Magic," by Kevin Cullen, copyright © 2010 by Commercial News. Used by permission.

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GO ON TO THE NEXT PAGE.

Source G

*Ochopee Post Office, Florida, 1970s. N.d. Photograph.
Collection of the United States Postal Service.
USPS.com. Web. 9 May 2011.*

The following photo, from the Web site of the United States Postal Service, shows the Ochopee Post Office, the smallest free-standing post office in the United States.



Ochopee Post Office, Florida, 1970s © 1970 United States Postal Service. All Rights Reserved. Used with Permission.

AP® ENGLISH LANGUAGE AND COMPOSITION

2012 SCORING GUIDELINES

Question 1

General Directions: This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

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

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

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

8 Effective

Essays earning a score of 8 effectively develop a position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how. They develop their position by effectively synthesizing* at least three of the sources. The evidence and explanations used are appropriate and convincing. Their prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

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

6 Adequate

Essays earning a score of 6 adequately develop a position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how. They develop their position by adequately synthesizing at least three of the sources. The evidence and explanations used are appropriate and sufficient. The language may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 develop a position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how. They develop their position by synthesizing at least three sources, but how they use and explain sources is somewhat uneven, inconsistent, or limited. The writer's argument is generally clear, and the sources generally develop the writer's position, but the links between the sources and the argument may be strained. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

4 Inadequate

Essays earning a score of 4 inadequately develop a position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how. They develop their position by synthesizing at least two sources, but the evidence or explanations used may be inappropriate, insufficient, or less convincing. The sources may dominate the student's attempts at development, the link between the argument and the sources may be weak, or the student may misunderstand, misrepresent, or oversimplify the sources. The prose generally conveys the writer's ideas but may be less consistent in controlling the elements of effective writing.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how. They are less perceptive in their understanding of the sources, or their explanation or examples may be particularly limited or simplistic. The essays may show less maturity in control of writing.

2 Little Success

Essays earning a score of 2 demonstrate little success in developing a position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. These essays may misread the sources, fail to develop a position, or substitute a simpler task by merely summarizing or categorizing the sources or by merely responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose of 2 essays often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, weak in their control of writing, or do not allude to or cite even one source.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

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

2012 AP English Language Question 1 (USPS Synthesis) Samples

Sample Y

[^]For over 200 years, The United States Postal Service (USPS) has been an integral institution for both personal and public relations in our country. It has created hundreds of thousands of job opportunities, as well as facilitated communication throughout the country. Unfortunately, with the expansion of online technology and the rise of competitive delivery services, the USPS has witnessed a decline in business. As more and more people turn to e-mail or competitors such as UPS and FedEx, total mail volume [^]has continued to decrease, resulting in a loss of revenue and an increase in debt. However, the USPS has been a vital part of our society and history and cannot be let go so easily. The USPS needs to restructure itself by cutting back on delivery days and strategically rebranding and closing unnecessary branches in order to adapt to [^]the needs of a changing world.

The elimination of Saturday mail delivery would help to offset the continuing loss of revenue. In 2009 alone, “the Postal Service experienced a 13 percent drop in mail volume ... more than double any previous decline, and lost \$3.8 billion” (Source C). Unfortunately, the problem is projected to only get worse, with even “steeper drops in mail volume and revenue” anticipated over the next 10 years (Source C). Though some experts, such as Kellogg School Marketing professor Richard Honack, believe the solution is to actually increase service (Source A), “eliminating Saturday mail delivery would save \$40 billion over a decade” (Source F). Though Honack argues that “people have less faith in the system precisely because of spotty service” (Source A), the increase in service would not guarantee increased consumer mailing and thus carries inherent risks. On the other hand, cutting back on delivery days will guarantee the saving of billions. In a time when loss of revenue continues to be forecasted, this is the necessary solution.

Additionally, the USPS needs to conduct a re-evaluation of both its marketing strategy and its location strategy in order to attract customers and cut down on employment and delivery costs. Though the USPS has been a long-standing institution, “no one knows what the Postal Service stands for” (Source A). “A company’s brand is its most valuable tool, or its biggest liability,” and finding a new logo and slogan to represent the purpose of the USPS would encourage consumers to support the company. Furthermore, they would feel a stronger connection to the brand and be potentially more willing to use its services (Source A). [^]Additionally, Postmaster General John Potter “wants to close and consolidate 154 post offices,” cutting back on both employment and operating costs (Source F). This should be done strategically though, and offices closed should be those with the lowest revenue and necessity—“You don’t need a full-service post office every few blocks in New York, for example (Source A).

The USPS is an institution that has become an intrinsic part of our social fabric and needs to employ certain strategies in order to preserve itself. The USPS provides many advantages for the average customer as it is cheaper than its competitors, allows people to reach those who may not have access to the internet or other technology, and in addition, provides hundreds of thousands of jobs (Source D). “Email is fast and simple,” but for many “an old-fashioned, handwritten letter has value in this speed-obsessed world,” and in order to continue this tradition, costs must be cut (Source F).

Sample A

The United Postal Service (USPS) has reliably delivered communications across the United States for more than two centuries. The USPS saw significant growth and prosperity throughout the 20th century but over the last decade, with the emergence of email and competing package delivery companies, the USPS has lost a significant amount of mail volume as well as money. The USPS must be restructured to keep up with the changing economy and society in order to halt the loss of revenue and keep the USPS as a vital part of the American economy and society.

There are many reasons that the USPS should restructure its system to meet the needs of the changing world. First, as it states in Source A the USPS needs to “get into the e-business.” Every year more

people are turning to e-mail instead of using the USPS and in order to keep up with the changing times an easily accessible e-mail should be set up for the USPS to benefit from the e-business. In the last fiscal year the USPS lost \$3.8 billion and experienced a 13 percent drop in mail volume (Source C). Source B also shows that the total mail volume from 2006 to 2009 dropped from 213 billion pieces of mail to only 177 billion pieces in 2009. Getting into the e-business can help slow the loss of revenue experienced by the USPS with the sale of advertising on the e-mail website. As stated in Source A having a USPS mail service will also keep the USPS relevant in people's minds. If more and more people are using e-mail to send their letters, why shouldn't the USPS create an e-mail system and benefit from the shift to e-mail instead of only losing revenue as well as overall mail volume.

In Source A, many other options are displayed for the USPS to restructure as well as creating e-mail. The author of source A, Daniel Stone, proposes intelligent advertising to attract new customers. Coupons would be a good way to persuade more people to use the USPS instead of different ways of sending mail. Also, Stone argues that the USPS should use its close ties with congress to its advantage. The USPS should make a play to get into the expansion of government broadband, making the USPS "a communications-delivery service, rather than just a team of letter carriers" (Source A). The USPS could also rebrand and utilize a new logo and slogan to increase revenue and business, strategically reorganize the branches to maximize efficiency and cut down on costs, and motivate the staff with incentives for good work. All are ways that could benefit the USPS to help meet the needs of the changing world.

I also understand that the USPS offers a more personal touch by delivering hand written letters, allowing people to keep paper copies of letters, documents, and cards, and it allows people without access to technology to still send mail. I understand that all of those points are significant but the USPS can still provide those services and restructure to meet changing needs as well. The USPS is needed and it is not going to dissipate easily but even the postmaster general agrees that "without drastic changes, the mail agency will face even more staggering losses." (Source C)

In conclusion, I believe the mail agency should restructure in order to better meet the needs of a changing world.

Sample O

In this changing, modernizing world where the Internet and computers have dominated communications, the United States Postal Service has fought to sustain itself. The USPS, within the last decade, has been unable to regain a foothold in communications between Americans because of the introduction of convenient e-mail. There might not be a way for the USPS to become the dominant communications-delivery service so long as the Internet exists, but if it restructured the right way, it can cut its losses and maybe even start making some profit again.

The USPS should change its marketing strategy. In order to adapt to this modern world, in which the USPS sometimes seems archaic and out-of-date, the USPS must appeal to its customers' emotions and gain their confidence back. After all, "a company's brand is its most valuable tool, or its biggest liability" (Stone, Source A). Currently, the USPS motto "Fly like an eagle" does not convey the message that it ought to be sending (Stone, Source A). In an age where e-mails help people keep up with each other instantly, a handwritten letter "gives the message a more intimate feeling" (Hawkins, Source D). Thus, the USPS should "find a new logo and slogan that actually convey what [the USPS does] and how [it does] it" (Stone, Source A). By appealing to people's longing for a sentimental message and personal touch in this present society that focuses on mechanical speed and technology, the USPS could inspire people to send more handwritten letters. This revamp of the USPS's marketing strategy could definitely help the USPS "turn back from the red to the black" (O'Keefe, Source C). A new campaign highlighting the benefits of handwritten messages can also have an effect on mail influx because ^{there are} millions more "delivery points," or people to send mail to, each year (graph, Source B). Inspiring people to send just "one piece of mail once a month" can help (Hawkins, Source D).

Another way for the USPS to adapt to this changing world is to streamline its functions and make its functions most efficient. Because a "handwritten letter has value in this speed-obsessed world," the USPS ought to focus on making the transportation of these letters from their origin to their destination a

top priority (Cullen, Source F). Closing down branches that are very close to each other would “cut down of staff size and service required to and from each,” and the branches that stay open ^{^could} have shorter hours (Stone, A). This would be coupled with a seven day schedule, so that all branches are open for a few hours every day. This scheduling strategy would allow the USPS to be “the first carrier to reliably deliver all week” (Stone, Source A). By opening post offices up every day, people would put more faith in the USPS after losing some faith “because of some spotty service” (Stone, Source A). Also, opening the post offices each day, for shorter hours would allow people to focus on the satisfaction of writing “a real letter” and the hours of service, instead of worrying about what day of the week the post office is open (Cullen, Source F).

These various changes to the USPS could very well usher in a new era of personalized communications within this modern, technologically-focused world. Add in that the postal service is cheap, and with the right marketing, the USPS could fight back from its dwindling status as “snail mail” of the last decade. Hopefully citizens of the United States will be encouraged to contribute to the USPS’s mission to connect people with one another through tangible paper letters in an age where works on a screen have become the most common form of communication.

Sample KK

In today’s growing society, we often find ourselves taking the easy way out of things. If it’s faster to write an e-mail than to send a letter, that’s what Americans are going to do. But this severely hurts our mail system we have here in the United States. One solution to this growing problem would be for us to write more letters to friends and family, but a more practical one is for the United States Postal Service (USPS) to make the transition to the twenty-first century.

Everyone at some point in their life has referred to the USPS as snail mail. And while this name holds true, at least USPS has remained reliable over the years. Sadly, the same cannot be said about the customers. Between 2006 and 2009, the USPS delivered 17% fewer pieces of mail and lost 1.4 billion dollars. Many people believe that there is no way to compensate for this loss. However, there are actually many ways to do so. The first is to hire part-time employees when others retire rather than hire full-time staff. This would allow you to pay out less per worker since not all workers would be working full 40 hour weeks (Source F). Another way to compensate for the lack of income would be to offer coupons in places such as news papers, magazines, and even online. Thanks to the show “Extreme Couponing” on TLC, the people in today’s economy are constantly looking for ways to save a few quick bucks. Coupons would be a great way to get USPS out there to citizens and encourage them to use the service. Also, closing the offices twice a week for about a year or so would cut down on cost of utilities, gas, and pay of workers. Then, when business starts picking back up, return to six, or even seven day a week mailing and shipping. The increase in shipping/ mailing days will excite citizens and encourage them to use the USPS more (Source A).

A lot of people with in the USPS (and America in general) think that UPS and FedEx are taking over the mailing world. But, there are two problems; 1) UPS and FedEx do not mail normal letters and 2) Both companies are expensive. With UPS and FedEx, one has to pay for expenses such as shipping, gas (although not directly) plus the weight of the package. Often, one ends up paying more to send the package than the thing inside actually costs. This is unnecessary in today’s economy (Source D).

With the world switching to a technology based society, the USPS need to ask themselves, what can we do to remain competitive. These changes are hard to make but they are detrimental to the success of the postal system that everyone knows and loves. Without changes made, the USPS will slowly become a thing of our past, like Elvis Presley, Swing Dance, and the dinosaurs.

Sample P

On shows like “Dinner-Impossible” and “Hell’s Kitchen” audiences see how businesses are transformed, from run-down stumps to money-making successful restaurants. There is one very well know United States service that could take a few points from these Food Network hits, the United States Postal Service. In the 21st century the USPS has suffered losses. It is in danger of going out of business if

it doesn't do something soon. As the new age of technology takes over the Postal service revitalization is necessity. The market economy is governed by social Darwinism and if the Postal service doesn't adapt, it will surely die.

To save itself the Postal Service needs to modernize. Every American with a computer these days has an e-mail account. The USPS needs to offer e-mail accounts as well. By doing so they get free publicity to customers who will know the USPS better. The email accounts could also bring in revenue, as Daniel Stone points out in Newsweek, by offering ad space to advertisers (doc A). The postal service is already on the right track by offering money orders, P.O. boxes and debit card use, it just needs to take advantage of what people want a little more (doc D).

Another way to sell its service is by marketing it differently so that it stands out to people. Many don't understand or know the logo or slogan of the postal service. The USPS needs to make its mark unforgettable to customers. This way it will stick in citizens minds and they will remember it next time they want to send something. Many businesses also use coupons to market products. The USPS could give out coupons to stimulate a customer interest (doc A).

Some critics may argue that by modernizing that the US is getting rid of its paper history. That the loss of paper documents is bad for everyone (doc F). However, if the USPS does not modernize to meet demand, a piece of US tradition will be lost. If it goes under there will be a even more drastic drop in paper documents. It would be more beneficial and profitable for the USPS to modernize for the good of all citizens.

By changing to keep up with the changing world the USPS will be able to continue being. Though some mail will be lost it will help more than hurt. Modernizing and Marketing are the areas the US Postal service needs to focus on. By doing so Americans for future generations can be part of an American tradition that shaped their country.

Sample B

The United States Postal Service (USPS) should be restructured to meet the needs of a changing world because the way it is running now will end up hurting it rather than helping it. With a few changes, it could go from losing money back to making a profit.

With the times changing and technology advancing, more people are using digital ways like texting and email to contact each other. In fact, from 2008 to 2009, there was a drop of 26 billion pieces of mail. (Source B) Having such a drastic and significant drop, it should be clear to many that a lot less people are using the USPS to send mail. In September of 2008, it was recorded that the Postal service lost about \$1.1 billion in its latest quarter. This may have been caused by sending emails instead of handwritten letters and paying bills online instead of through the mail. A lot of companies send ads and promotions to their customers through direct mail. While it helps to keep the USPS afloat, it is also taking a toll on the environment, cutting down countless trees for catalogs and coupons. (Source E) If the Postal Service wants to change along with society, then it would be wise to come up with programs that would have a type of digital aspect as well as something that could be considered eco-friendly. More people would send mail if they knew it wasn't harmful to the environment or if it was recieved faster.

Changes made to the USPS could save a lot of money for their corporation. If Saturday deliveries were cancelled, either temporarily or permanently, then money would be saved by not having to pay employees as much and not paying for the gas it takes to make all of the deliveries. Another way is to raise the price of stamps. While this may not make many people happy, it would help cover losses in previous years (Source C). In 2009, the USPS lost \$1.4 billion and borrowed that money to cover it from the U.S. Treasury. If the USPS keeps having to borrow money from the government, then it will start to take a toll on the already damaged economy. The most potentially successful idea that would save the most money would be to cancel Saturday delivery, saving the USPS \$400 million over 10 years. (Source F)

If changes are made to the USPS, then it will be easier on the people, as well as saving them money and making them happier.

Sample D

There was nothing like going to the post office with my grandpa. The smell of a freshly sent letter was captivating. The hope of receiving a letter or a package was even better. A Post Office can help families keep a closeness with distant family members in a way email can't. The Postal Service needs to make a comeback!

The postal service is slowly evaporating. People are doing everything online. The idea of going "paperless" is taking over. Source D states that going paperless isn't a great idea. Documents saved over the internet can be lost. "Having copies of your bills keep better track of the information." (Source D) It does help to have a hard copy because you know that everything is up to date.

The postal service can even go online. Source A suggests that the postal service provide email. That would work, only if privately owned sites like Yahoo! or Google are willing to participate. Source A also suggests "rebranding." Changing the look could just capture someone's attention. A group of people can kickstart the trend of writing letters.

Not only is the postal service affordable, it can hold a life time of memories. "Email is fast and simple, but to me an old-fashioned, handwritten letter has value in this speed-obsessed world." (Source J) People do want to move faster and email can help with that. There are times when we do move too fast. "A day or two later, I know, someone will hold it and connect with me" (Source J). Writing a letter can be a breather from this fast paced world.

Receiving a letter, makes someone feel special. They know someone was thinking about them. A letter is something personal. Just the smell of a letter is invigorating. The Postal Service needs to be kept.

Sample W

The world has completely changed in the last 20 years, some important things have seemed to be sacrificed to meet the needs of the changing world we live in. The US postal service has suffered considerably from the competition of the internet. "The soft economy is crimping the overall volume of mail, which fell 5.5 percent in the last year." (Mcdevitt source e) the USPS will continue to lose money if they do not cut back on delivery days and other services. People will continue to use the internet for e-mails and other things that hurt the mail industry. In 2000, it has been recorded that 208 billion pieces of mail were distributed. As of 2009 it has dropped shockingly to 177 billion.

The USPS will continue to face the consequences of a changing world. fuel costs have become significantly high in the 20th century and will become higher, which will keep the mail service suffering. With that, introduces reality "If there are no "real" letters, real ink on real paper what would be left?" (Cullen (F))

the USPS should limit the delivery days to save money, if mail shipments are dropping so significantly, then there is no reason why this should continue. Some people don't use the post office because its too slow, this will make the USPS harder to save in the long run.

Sample NN

Over the years technology has become more advance. It went from mail pigeons to the post office and from the post office to email. Alot of people who have use the mailing system for years don't want to use email because its complicated, and a lot of people are set in their ways. According to Source D "most people refer to sending mail through the post office as snail mail." People call it snail mail because you can send a letter out on Monday but the other person won't get it until Thursday. They also give you a list of why people shouldn't get use to new technology. Just because some people don't want to learn how to use new technology that doesn't mean that its not bad. Even though having the Post Office keeps Americans working using email is quicker.

According to Source F email is faster and simple they still like to be old fashion and write letters. Email is one of the best things that has been invented. Even though 35% of Americans do not own a computer doesn't mean that they do not want one.

Synthesis Essay: Develop a position about what issues should be considered most important in making decisions about space exploration.

Historical context: The origins of space exploration are buried within the arrival of man. Many have looked to the heavens with awe, with reverence, with curiosity. The U.S.S.R.'s launch of *Sputnik* began not only a race for space but also a fast track to knowledge. N.A.S.A. was created not just to put the U.S. back in the technological domination game. It was created to spur math and science education, to explore new ideas, and to propel a newly emerging superpower into the forefront of innovation.

Talking Points:

- **Pride:** History tells of a space race the Soviets won. The U.S. responded with a program designed to house our best and brightest – and to create more innovative individuals. Is N.A.S.A. still a source of pride or embarrassment?
- **Connectivity:** The premise of isolationism, and to some extent buy local, exited with the twentieth century. Succeeding in the modern world depends on our ability to connect to the outside world, to understand the limitations and potentials offered beyond our small borders. The decision I make today on the type of laundry detergent I use affects my neighbors tomorrow and Canadians in just a few weeks. Does space exploration help me become connected to the world or does it isolate me from it? What impact does it have?
- **Fiscal Responsibility:** As the economy (according to the news) spins out of control, the federal government looks for ways to gain perspective and swing the momentum to the positive side. Is space exploration a responsible use of tax dollars or is it instead a misuse of a limited resource?
- **Innovation:** A country without inventors and technological innovation stagnates and often becomes prey economically and socially to other countries. Does space exploration offer us a way out of the quagmire?

	Pride:	Connectivity:	Fiscal Responsibility:	Innovation:
Source A	We were at the forefront: others now talking (China, Russia, India, Japan)	Steward for Earth Creating a better future for our children	Worth the cost because <ul style="list-style-type: none"> • Money stays on Earth and mostly in the US • Requires workers in this economy 	Youngsters have a goal – and it has provided the means to get to that goal
Source B	Visitors The impressive size and structure	Flag into space Different individuals to watch Too big for the common man to comprehend Awe factor separates us Envy	Size and complexity provides jobs Size and complexity costs money	Not feasible in the past What had to be invented to get us here? How will we use that in other areas? (strength of steel? Moving it in place? Heat aspect?)
Source C			Small part of budget (less than one percent) spent on space exploration Possible it is disseminated in other areas? Does the education budget include part of the space exploration budget? How about National Defense?	

	Pride:	Connectivity:	Fiscal Responsibility:	Innovation:
Source D		Did the advances in medicine come from ideas in space exploration?		Many of the advancements made in medicine are do to research and development done in the space program (microwaves, etc.) Did the opening of the barrier of space help us to realize anything was possible?
Source E	Stewardship – guardians of a new frontier, a new, pristine area	New frontier to protect – we screwed up this one Have we thought about rules or parameters? Or have we jumped in as the early explorers did?	5/3 billion on space exploration for what? We can be on the way to the moon, but what will we gain?	How can we preserve it? Protect it?
Source F		Have we considered what we can do or have done to a new frontier?		
Source G		When you look at the world from space, we are all in this together. The rivers flow to the ocean which connects to another country. It forces us to consider our actions in relation to others – but so do other less costly options.	Our decisions today tend to affect those across the world tomorrow simply because of nature. Winds	The vast view from space used to be for the poets (imagination) and the pilots to tell stories – will it soon be common place and ignored?
Source H		Space is best left to my imagination. I don't want direct connection	The general public sees no value beyond enjoyment. The money spent on Earth is actually only being used in space.	The imagination factor spurs my innovation, my understanding that we don't know everything. Understanding ruins the feeling. Putting limitations and scientific spins on infinity only makes me mad.

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ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

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

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

Remember to attribute both direct and indirect references.

Introduction

Explorers and tales of explorations tend to capture the human imagination. However, such explorations have financial and ethical consequences. Space exploration is no exception.

Assignment

Read the following sources (including the introductory information) carefully. **Then, in an essay that synthesizes at least three of the sources, develop a position about what issues should be considered most important in making decisions about space exploration.**

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

- Source A (Livingston)
- Source B (Photo)
- Source C (Chamberlain)
- Source D (NIH)
- Source E (McLean)
- Source F (Greenberg)
- Source G (Collins)
- Source H (Roberts)

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Source A

Livingston, David. "Is Space Exploration Worth the Cost?" 21 Jan. 2008. The Space Review: Essays and Commentary About the Final Frontier. 4 March 2008 <<http://www.thespacereview.com/article/1040/1>>.

The following is from the Web page of a person dedicated to space travel.

In my opinion, the manned space exploration program is absolutely worth the cost. The money spent on manned space exploration is spent right here on Earth and most of it is spent in the US. We do not yet have a Bank of the Milky Way, the First International Bank of Mars, or a Lunar Mutual Savings and Loan. The money that is spent goes to manufacturing, research and development, salaries, benefits, insurance companies, doctors, teachers, scientists, students, blue- and white-collar workers, and corporations and businesses both large and small. The money disperses throughout the economy in the same way as money spent on medical research, building houses, or any other activity we engage in with government or even private spending.

We have our work cut out for us as we move forward in this new century. We don't seem to get along well with each other here on Earth, but we do quite well in space. Space is our model for all nations. Notice how many more nations are talking about and wanting to get into the manned space act. India, Russia, China, Japan, and the European Space Agency, for starters, all want a manned mission to the Moon and it won't stop there. These countries and agencies know that manned space exploration builds wealth for their nation, solves problems and enhances life for their people right here on Earth, and shows us the way for how we can all live together in peace.

Manned space exploration is absolutely worth the investment. It's not just about what we learn out there in space, or about ourselves, or how to be a better steward of precious Earth. It's about how we live here on Earth together and what type of future we want for ourselves and children. Manned space exploration is the path to how we build a better life for ourselves here on Earth, and how we can give hope and provide inspiration for our youngsters to grow up, do the schoolwork, and accept the challenges that await them to make our world even better. Whatever we spend on manned space exploration is a bargain and our investment will be returned to us many times over, both quantitatively and qualitatively.

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Source B

National Aeronautics and Space Administration (NASA)
photo

The following photo is taken from the NASA photo archive.

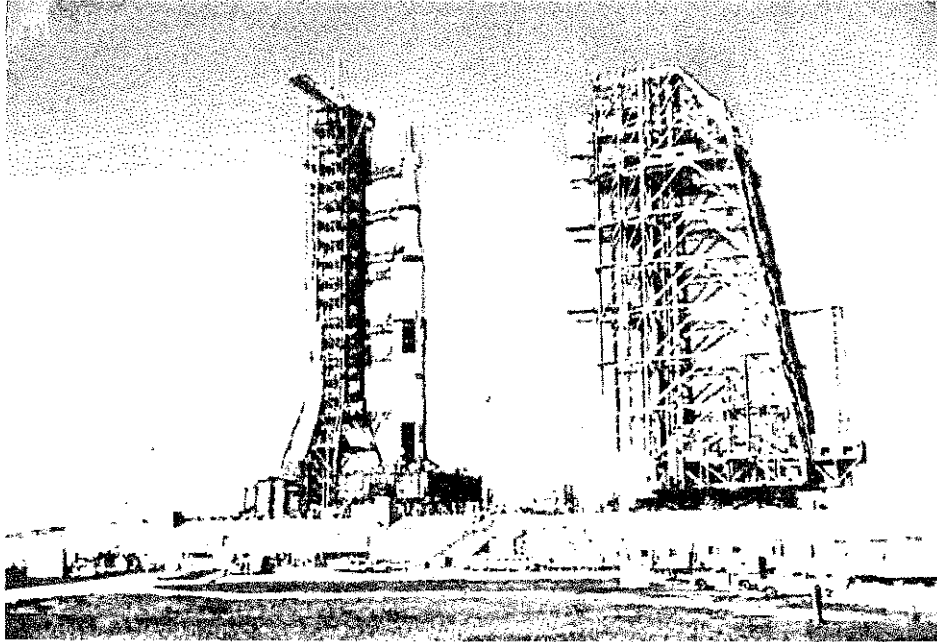


Photo Credit: NASA

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Pennies of Each Federal Dollar Spent on Various Programs, 2006 Estimate

Function	Amount
Social security	\$ 0.21
National defense	\$ 0.19
Income security	\$ 0.14
Medicare	\$ 0.13
Health	\$ 0.10
Net interest on debt	\$ 0.08
Education, training, employment, and social services	\$ 0.04
Transportation	\$ 0.03
Veterans benefits and services	\$ 0.03
All others*	\$ 0.06
<i>Total</i>	<i>\$ 1.00</i>
*Includes community and regional development; administration of justice; international affairs; natural resources and environment; agriculture; general science; space and technology; general government; commerce and housing credit; energy; and undistributed offsetting receipts.	
Source: Office of Management and Budget, Analytical Perspectives, Budget of the United States Government, Fiscal Year 2007 (available at http://www.whitehouse.gov/omb/budget/fy2007/); Tax Foundation calculations.	

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Source D

National Institutes of Health. 26 Feb. 2008
<<http://www.nih.gov/about/NIHoverview.html>>.

The following is a description of the National Institutes of Health (NIH), a government-funded agency whose mission is to improve health.

The Nation's Medical Research Agency

The National Institutes of Health (NIH), a part of the U.S. Department of Health and Human Services, is the primary Federal agency for conducting and supporting medical research. Helping to lead the way toward important medical discoveries that improve people's health and save lives, NIH scientists investigate ways to prevent disease as well as the causes, treatments, and even cures for common and rare diseases. Composed of 27 Institutes and Centers, the NIH provides leadership and financial support to researchers in every state and throughout the world. . . .

In the past several decades, NIH-supported research, and its national programs to communicate the results of research, played a major role in achievements such as:

- Death rates from heart disease and stroke fell by 40% and 51%, respectively, between 1975 and 2000.
- The overall five-year survival rate for childhood cancers rose to nearly 80% during the 1990s from under 60% in the 1970s.
- The number of AIDS-related deaths fell by about 70% between 1995 and 2001.
- Sudden infant death syndrome rates fell by more than 50% between 1994 and 2000.
- Infectious diseases—such as rubella, whooping cough, and pneumococcal pneumonia—that once killed and disabled millions of people are now prevented by vaccines.
- Quality of life for 19 million Americans suffering with depression has improved as a result of more effective medication and psychotherapy.

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Source E

McLean, Margaret R. "To Boldly Go: Ethical Considerations for Space Exploration." Feb. 2006. Markkula Center for Applied Ethics. 29 Feb. 2008 <<http://www.scu.edu/ethics/publications/ethicalperspectives/space-exploration.html>>.

The following excerpt appeared on the Web page of a group dedicated to ethics.

In the budget unveiled on Monday, almost \$17 billion will fly into NASA's coffers with around \$5.3 billion dedicated to space exploration. The Crew Exploration Vehicle and Launch Vehicles will be built; new spacecraft on their way to the moon and Mars will be whizzing overhead by 2014. NASA chief Michael Griffin claimed that this new budget would set the stage for "the expansion of human presence into the solar system."

But before we think about exploring—and potentially exploiting—"the final frontier," we would do well to remember that we do not have a very good track record in protecting our planet home. We have expanded human presence into pristine forests resulting in the disruption of migratory routes, soil erosion, and species extinction. What can be learned from our presence on Earth about the potential impact of our forays into the outer reaches of the solar system?

We are the only earthly creatures with the capacity to extend our influence beyond the 4 corners of the globe. This puts on us the responsibility to acknowledge that, despite the depths of space, it is not so limitless as to be able to weather mistreatment or suffer every demand we may place on it.

One way to think about expanding our presence in the solar system is through the lens of stewardship. Stewardship envisions humans not as owners of the solar system but as responsible managers of its wonder and beauty.

Stewardship holds us accountable for a prudent use of space resources. Such responsibility may support exploration of the final frontier, but at the same time it warns against exploitation of its resources. We must account for our urges and actions in terms of their impact on others, the universe, and the future.

As we boldly plan to extend ourselves to places where no one has gone before, we would do well to consider the following principles:

1. Space preservation requires that the solar system be valued for its own sake, not on the basis of what it can do for us.
2. Space conservation insists that extraterrestrial resources ought not to be exploited to benefit the few at the expense of the many or of the solar system itself.
3. Space sustainability asks that our explorations "do no harm" and that we leave the moon, Mars, and space itself no worse—and perhaps better—than we found them.

As we expand human presence into the solar system, we ought not to park ethical considerations next to the launching pad. We must take our best ethical thinking with us as we cross the frontier of space exploration.

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Source F

Greenberg, Richard, and B. Randall Tufts. "Infecting Other Worlds." *American Scientist* Jul.-Aug. 2001. 24 Feb. 2008 <<http://www.americanscientist.org/issues/num2/2001/7/infecting-other-worlds/1>>.

The following is excerpted from an article about spreading infection via space.

Because extraterrestrial life may exist, planetary exploration could bring trouble if people are not careful enough. This danger was recognized decades ago, when astronauts ventured to the Moon. When the crews returned, they were quarantined to prevent "back contamination," the hazard that some infectious extraterrestrial germ might be riding with them. The safety procedures were largely symbolic: After all, who knew the incubation period for some hypothetical other-worldly microbe? Whether the hardware and samples returned needed sterilization was also largely a matter of speculation. Subsequent planetary exploration has not involved astronauts, nor have samples or hardware been returned, so back contamination has not been an issue. But forward contamination—that is, the infection of alien ecosystems by terrestrial organisms hitchhiking on a spacecraft—is a distinct possibility.

American Scientist, magazine of Sigma Xi, The Scientific Research Society.

Source G

Collins, Michael. Carrying the Fire: An Astronaut's Journeys. New York: Farrar, Straus and Giroux, 1974.

The following is excerpted from a book written by one of the first astronauts in space.

I really believe that if the political leaders of the world could see their planet from a distance of, let's say, 100,000 miles, their outlook would be fundamentally changed. That all-important border would be invisible, that noisy argument suddenly silenced. The tiny globe would continue to turn, serenely ignoring its subdivisions, presenting a unified façade that would cry out for unified understanding, for homogeneous treatment. The earth *must* become as it appears: blue and white, not capitalist or Communist; blue and white, not rich or poor; blue and white, not envious or envied. I am not a naïve man. I don't believe that a glance from 100,000 miles out would cause a Prime Minister to scurry back to his parliament with a disarmament plan, but I do think it would plant a seed that ultimately could grow into such concrete action. Just because borders are invisible from space doesn't mean that they're not real—they are, and I like them. . . . What I am saying, however, is that all countries must begin thinking of solutions to their problems which benefit the entire globe, not simply their own national interests. The smoke from the Saar Valley may pollute half a dozen other countries, depending on the direction of the wind. We all *know* that, but it must be *seen* to make an indelible impression, to produce an emotional impact that makes one argue for long-term virtues at the expense of short-term gains. I think the view from 100,000 miles could be invaluable in getting people together to work out joint solutions, by causing them to realize that the planet we share unites us in a way far more basic and far more important than differences in skin color or religion or economic system. The pity of it is that so far the view from 100,000 miles has been the exclusive property of a handful of test pilots, rather than the world leaders who need this new perspective, or the poets who might communicate it to them.

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Source H

Roberts, Russell. "Funding Space Travel." Morning Edition. 26 Jan. 2004. National Public Radio. Transcript. 19 Feb. 2008
<<http://www.invisibleheart.com/Theart/PolicySpace.html>>.

The following excerpt is the text of an oral commentary aired on the radio.

I own a telescope.

I own a lot of books on the nighttime sky and cosmology and the big bang.

I get goose bumps when I see a picture of the earth from space.

The Imax space movies bring tears to my eyes.

But I get no thrill from the Bush plan to put Americans on Mars.

As much as I like space and the idea of people on Mars, I don't see the case for using taxpayer money to get it done. Don't tell me about all the spin-off technologies Leave the money here on earth.

By permission of Professor Russell Roberts.

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Question 2

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

The two passages below, both written by noted contemporary scientist Edward O. Wilson, appear in Wilson's book *The Future of Life* (2002). In the passages, Wilson satirizes the language of two groups that hold opposing attitudes about environmentalism. Read each passage carefully. Then write an essay in which you analyze how Wilson's satire illustrates the unproductive nature of such discussions.

THE PEOPLE-FIRST CRITIC STEREOTYPES THE ENVIRONMENTALISTS

THE ENVIRONMENTALIST STEREOTYPES THE PEOPLE-FIRST CRITICS

Environmentalists or conservationists is what they usually call themselves. Depending on how angry we are, we call them greens, enviros, environmental extremists, or environmental wackos. Mark my word, conservation pushed by these people always goes too far, because it is an instrument for gaining political power. The wackos have a broad and mostly hidden agenda that always comes from the left, usually far left. How to get power? is what they're thinking. Their aim is to expand government, especially the federal government. They want environmental laws and regulatory surveillance to create government-supported jobs for their kind of bureaucrats, lawyers, and consultants. The New Class, these professionals have been called. What's at stake as they busy themselves are your tax dollars and mine, and ultimately our freedom too. Relax your guard when these people are in power and your property rights go down the tube. Some Bennington College student with a summer job will find an endangered red spider on your property, and before you know what happened the Endangered Species Act will be used to shut you down. Can't sell to a developer, can't even harvest your woodlot. Business investors can't get at the oil and gas on federal lands this country badly needs. Mind you, I'm all for the environment, and I agree that species extinction is a bad thing, but conservation should be kept in perspective. It is best put in private hands. Property owners know what's good for their own land. They care about the plants and animals living there. Let them work out conservation. They are the real grass roots in this country. Let them be the stewards and handle conservation. A strong, growing free-market economy, not creeping socialism, is what's best for America—and it's best for the environment too.

"Critics" of the environmental movement? That may be what they call themselves, but we know them more accurately as anti-environmentalists and brown lashers or, more locally out west, wise users (their own term, not intended to be ironic) and sagebrush rebels. In claiming concern of any kind for the natural environment, these people are the worst bunch of hypocrites you'll ever not want to find. What they are really after, especially the corporate heads and big-time landowners, is unrestrained capitalism with land development *über alles*.^{*} They keep their right-wing political agenda mostly hidden when downgrading climate change and species extinction, but for them economic growth is always the ultimate, and maybe the only, good. Their idea of conservation is stocking trout streams and planting trees around golf courses. Their conception of the public trust is a strong military establishment and subsidies for loggers and ranchers. The anti-environmentalists would be laughed out of court if they weren't tied so closely to the corporate power structure. And notice how rarely international policy makers pay attention to the environment. At the big conferences of the World Trade Organization and other such gatherings of the rich and powerful, conservation almost never gets so much as a hearing. The only recourse we have is to protest at their meetings. We hope to attract the attention of the media and at least get our unelected rulers to look out the window. In America the right-wingers have made the word "conservative" a mockery. What exactly are they trying to conserve? Their own selfish interests, for sure, not the natural environment.

^{*} German for "above everything else"

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Question 3

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

Adversity has the effect of eliciting talents which in prosperous circumstances would have lain dormant.

—Horace

Consider this quotation about adversity from the Roman poet Horace. Then write an essay that defends, challenges, or qualifies Horace's assertion about the role that adversity (financial or political hardship, danger, misfortune, etc.) plays in developing a person's character. Support your argument with appropriate evidence from your reading, observation, or experience.

STOP

END OF EXAM

Mr. Gunnar
AP English Language and Composition

Preparing for the Synthesis Question: Six Moves Toward Success

In most college courses that require substantial writing, you are called upon to write **researched arguments** in which you take a stand on a topic or an issue and then **enter into conversation** with what has already been written on it.

The synthesis question provides you with a number of relatively brief sources on a topic or an issue -- texts of no longer than one page, plus at least one source that is a graphic, a visual, a picture, or a cartoon. The prompt will call upon you to write a composition that develops a position on the issue and that synthesizes and incorporates perspectives from at least three of the provided sources. You may, of course, draw upon whatever you know about the issue as well, but you must make use of at least three of the provided sources to earn an upper-half score.

What moves should a writer make to accomplish this task? Essentially, there are six: **read, analyze, generalize, converse, finesse, and argue.**

Read Closely, Then Analyze

First, you must read the sources carefully. There will be an extra 15 minutes of time allotted to the free-response section to do so. You will be permitted to read and write on the cover sheet to the synthesis question, which will contain some introductory material, the prompt itself, and a list of the sources. You will also be permitted to read and annotate the sources themselves. You will not be permitted to open your test booklet and actually begin writing the composition until after the 15 minutes has elapsed.

Second, you must analyze the argument each source is making: What **claim** is the source making about the issue? What **data** or **evidence** does the source offer in support of that claim? What are the **assumptions** or **beliefs** (explicit or unspoken) that **warrant** using this evidence or data to support the claim? Note that you will need to learn how to perform such analyses of nontextual sources: graphs, charts, pictures, cartoons, and so on.

After Analysis: Finding and Establishing a Position

Third, you need to generalize about your own potential stands on the issue. You should ask, "What are two or three (or more) possible positions on this issue that I **could** take? Which of those positions do I really **want** to take? Why?" It's vital at this point for you to keep an open mind. A stronger, more mature, more persuasive essay will result if you resist the temptation to oversimplify the issue, to hone in immediately on an obvious thesis. All of the synthesis essay prompts will be based on issues that invite careful, critical thinking. The best responses will be those in which the thesis and development suggest clearly that the writer has given some thought to the nuances, the complexities of the assigned topic.

Fourth – and this is the most challenging move – you need to imagine presenting **each** of your best positions on the issue to **each** of the authors of the provided sources. Role-playing the author or creator of each source, you need to create an imaginary conversation between yourself and the author/creator of the source. Would the author/creator agree with your position? Why? Disagree? Why? Want to qualify it in some way? Why and how?

Fifth, on the basis of this imagined conversation, you need to finesse, to refine, the point that you would like to make about the issue so that it can serve as a central proposition, a thesis – as complicated and robust as the topic demands – for your composition. This proposition or thesis should probably appear relatively quickly in the composition, after a sentence or two that contextualizes the topic or issue for the reader.

Sixth, you need to argue your position. You must develop the case for the position by incorporating within your own thinking the conversations you have had with the authors/creators of the primary sources. You should feel free to say things like, "Source A takes a position similar to mine," or "Source C would oppose my position, but here's why I still maintain its validity," or "Source E offers a slightly different perspective, one that I would alter a bit."

A Skill for College

In short, on the synthesis question the successful writer is going to be able to show readers how he or she has thought through the topic at hand by considering the sources critically and creating a composition that draws conversations with the sources into his or her own thinking. It will be a task that the college-bound student should willingly pursue.

From:

Jolliffe, David. "Preparing for the 2007 Synthesis Question: Six Moves Toward Success." College Board: AP Central 28 November 2006

< http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/51307.html >

Mr. Gunnar
AP English Language and Composition
Generic Rubric for any Synthesis Essay

The synthesis question, offered starting in 2007, will give you about five passages, including possibly one "visual" which may be a photo, a drawing, a cartoon, or a statistical graph. You must use three or more of the sources in assembling a purposefully argued essay on the subject stated in the essay prompt. The following generic rubric is a guide to the close reading, critical thinking, writing, and grading of any synthesis essay.

Generic Rubric for Each Synthesis Question

9: Essays earning a score of 9 meet all the criteria for 8 papers and, in addition, are especially full in their understanding of the complex ideas presented in each of the documents chosen. Essays earning a score of 9 are especially apt in their ability to synthesize the information in 3 or more documents in assembling a purposefully argued essay. They also demonstrate particularly impressive control of language.

8: Essays earning a score of 8 demonstrate an excellent understanding of the complex ideas presented in each of the documents chosen. These essays effectively synthesize the information in 3 or more documents in assembling a purposefully argued essay. These essays refer to the documents chosen implicitly or explicitly, synthesizing each important idea, correctly grouping more than one source together under the same subtopic. The prose of an 8 essay demonstrates an ability to control a wide range of the elements of effective writing, but it is not flawless.

7: Essays earning a score of 7 fit the description of 6 essays but employ more complete synthesis or demonstrate a more mature writing style.

6: Essays earning a score of 6 demonstrate an adequate understanding of the complex ideas presented in each of the documents chosen. These essays adequately synthesize the information in 3 or more of these documents in assembling an adequately argued essay. They refer to the documents chosen implicitly or explicitly, synthesizing most of the important ideas. They group more than one source together under the same subtopic, but sometimes they do so incorrectly. Their writing may contain a few lapses in diction or syntax, but generally the prose is clear.

5: Essays earning a score of 5 misunderstand parts of the evidence. They synthesize the sources, but their discussion is uneven or inconsistent. They may offer superficial arguments or confused organization. Some important ideas may be omitted. Although the writing may contain a few lapses in diction or syntax, it usually conveys ideas adequately.

4: Essays earning a score of 4 respond to the essay prompt inadequately. They totally misread the evidence, omitting large chunks of significant ideas. They may misrepresent the writer's stance on the issue of self. The prose generally conveys the writer's ideas but may suggest immature control of writing.

3: Essays earning a score of 3 meet the criteria for a score of 4 but are less perceptive, or they are less consistent in controlling the elements of writing.

2: Essays earning a score of 2 demonstrate little success in understanding the material or in synthesizing the documents. These essays may offer vague generalizations about the subject of self. They may lack development or stray from the evidence contained in the chosen documents. The prose often demonstrates consistent weakness in writing, such as a lack of development or organization, grammatical problems, or lack of control.

1: Essays earning a score of 1 meet the criteria for a score of 2, but are especially simplistic in their discussion or weak in their control of language.

0: Indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.

From <http://schoolhousebooksweb.com/synthesisrubric.html>

Writing Body Paragraphs for Advanced Placement English Language Persuasive Argument and Synthesis Essays

This file contains sample paragraphs from papers scoring 8's or 9's on AP English Language free-response (or persuasive argument) and synthesis compositions.

Look for patterns in the following essays.

You should note the following:

Concrete Illustrations of Abstract Ideas. Every paragraph will present concrete examples. Every single one. It is simply a must. Ideas that exist only in the mind are rarely convincing because your audience cannot see how they apply in the real world.

How and Why. The writers spend time explaining how and why their ideas are correct. You cannot simply assume that the reader will agree with you. Talk to your audience. Show the why they should think as you do. Explain your reasoning. Engage your audience.

Fully Developed Points. Examples and explanations take time. A detailed example should run 3-4 sentences. Commentary and explanation should be at least 2-5 sentences. Don't state that "Gandhi faced obstacles," show them!

unnatural; it was never intended to be anything else. Television, save for news programs, documentaries, and the like, has always been a method by which ordinary people escape the day-to-day routine, a hiatus in the long slog of work and financial concerns, a thrilling or hilarious experience shared with friends, even a chance to bring the family together and enjoy a movie with one another. My own family upholds the tradition of a weekly 'family movie night.' Every Sunday evening we gather in the living room with food, and each other, and enjoy ^{our} ~~the~~ Emperor's New Groove or George and the Dragon, ~~in~~ ^{relishing} in each other's company, grateful for the chance to have our parents all to ourselves, happy ~~to~~ to participate in a family ritual.

Note the writer's use of a specific concrete illustration to prove his abstract point that television is a way for people to escape daily concerns and spend positive time together.

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

→

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

This synthesis body paragraph begins with information from a source. The writer then explains HOW and WHY he agrees with source's author. Note the concrete illustration of "Microsoft tutorials." This paragraph would be severely weakened by the exclusion. Strong argumentative paragraphs ALWAYS use concrete illustrations.

Survival, of course, is a powerful motivator. Evolution runs on it; in this sense every organism on the planet ~~per~~ works due to adversity. This survival imperative is so powerful, it has been used beyond the biological creatures it is hard-coded into. Computers now make use of genetic algorithms, where competing solutions to a problem—say, the correct shape of an aircraft wing—are selected, mathematically “bred”, and mutated into a new generation. Adversity, it seems, elicits talents in more than humans. Prosperity, on the other hand, does

This writer is arguing that adversity brings out talents that would not otherwise be elicited. The reference to evolution is not fully developed, but it does show the author’s understanding. He then connects this concept to computers and technological development. The writer shows a broad awareness and the concrete reference (aircraft wings) helps immensely. This paper scored an 8. Perhaps more concreteness would have elevated it to a 9—but no one can deny the impressive depth of thought.

In source A, David Livingston ~~has~~ evoked the economical importance of space exploration. The money spent on space research employs millions of people. Take source B for example (photo) and imagine how long and how many people it took to build that. Money poured into NASA, the billions and billions of dollars, is only good for mankind. Other departments that take government funding are not nearly successful. The NIH (source D) is one of these. The five year survival rate for childhood rose to only 80%! It's a complete failure. It should have raised it to 100%. Apparently diverting funds ~~in health~~ from health for space exploration is a sound decision. In fact, we should spend billions more on space exploration because the health of our people is much less important than the expansion of our people. In addition, space exploration unites our globe. As ~~text~~ Michael Collins

I completely disagree with the author’s point in this synthesis paragraph—but it doesn’t matter. The writer presents information from the provided sources and uses it to make a reasonable argument.

Though I don't personally agree with his conclusion, there is an undeniable logic. Thus, the paper scored well. Remember: You are being evaluated on presenting a reasonable argument. So long as you present clear and direct evidence for your ideas, and make an understandable connection between them, then you will score well.

severe or radical form of disagreement.
Boorstin claims that "dissension is [democracy's] cancer," but history provides us with many examples of the contrary. Southern abolitionists, suffragettes, and civil rights leaders were all in the minority at some time because they dissented. However, as they ~~and~~ their views became more popular, they all entered into the majority. If their views did not change, did they go from dissension to disagreement? From cancer to life blood?
Boorstin's argument seems to rest

The examples aren't as developed as they could be, but do see that this writer presents concrete historical movements and a simple logic: These figures were unapologetic dissenters whose views eventually became the majority. This paragraph is strengthened by the writer's style. Consider the power of the rhetorical questions at the end, which use Boorstin's own words. Short paragraph, but it

Another negative side effect of standardizing the reading lists of all high school English classes is mainstreaming. To ensure a well-educated young generation entering the world of adulthood at the end of their ^{high school} years, ~~in high school~~ one wants ^{capable} independent thinkers that can contribute to society. To generate such a capable group of citizens teachers should avoid mainstreaming and avoid "pop anthologies" (Lindsay). As Folshtean remarks one "can't trust anthologies." He elaborates by stating "teachers have to make their own decisions" regarding what literary works to include in their English classes. Incorporating a variety of sources guarantees a well constructed knowledge base for a particular piece of literature, with which the student can better understand and analyze the piece. Having drawn from a variety of sources also ensures that not all freshmen english students interpret "Lord of the Flies" the same way and opens the doors for discussion and further intellectual stimulation.

makes an effective point.

For this synthesis essay response, note that the writer takes time to explain WHY teachers should choose books. Remember: In argument, do not simply given an opinion. Always explain WHY your opinion is the correct one. The more time spent explaining your thought process, the better.

any... It is an emblem of our thrift, a portrayal of one of our greatest presidents and a hallmark of our nation's storied past. The great symbols of our nation—the Washington Monument, the White House, Mount Rushmore—are carefully guarded and watched over. Great emphasis is placed on their preservation, for we see the value in honoring America's relics. Should the penny be treated any differently? Ubiquitous and ordinary as it may seem, the penny is just as intrinsically valuable as all other sources of national pride. Indeed, as documented in Source F, the federal government has already done well to secure the survival of the penny's symbolic worth by renewing the images of Lincoln. So crucial is the penny as a mark of our ~~history~~ national attribute of economy and as a portrait of our heritage that to ban it would be to be ban a feature of American life.

This synthesis paragraph follows a simple structure. Claim. Evidence. Explanation. Note the penny is connected to other concrete examples (Rushmore, etc.). Do note the author's passionate style, as evidence in the last sentence. A confident tone in itself can be extremely persuasive. Don't be afraid to show a little attitude in your arguments! Also: Recognize subtle rhetorical strategies used by the author to make his argument. Rhetorical question ("Should the penny be treated any differently?"). And Bandwagon ("Indeed...the federal government has already done well....").

On the otherhand, readings that are absolute such as educational books can be harmful to one's thinking by narrowing opinions. ~~Science and history textbooks~~ Educational books such as science and history textbooks demand the learner to accept facts, and facts by definition only elicits one view. This severely limits the learners' view and cannot be useful in improving the world, because bias are brewed from it. For example, there is a saying that "winners write history." In China, who's history involved numerous changes in emperors the saying is true. Everytime a new dynasty is introduced, people are forced to accept the idea that their current king is and was always right. This is particularly achieved by rewriting ~~science~~ history textbooks as the Qin emperor did. Thus, textbooks can ~~change~~ narrow one's mind through propaganda.

Great paragraph. It begins with a direct claim, followed by a brief explanation. The writer then uses a concrete example (China) to illustrate the point.

or the people representing themselves.

The right to vote is a duty as

well as a privilege enjoyed by

surprisingly few people around

the world. In places where Democracy

does not exist, the will of the people

is never heard, or heard too late.

In Thomas Carlyle's history of

The French Revolution, he illustrates

the dangers of a nation run by an

elite few who ignore the needs of

the masses. The decadent French

monarchs and nobility ruled as they

saw fit, for their personal pleasures

only. Eventually, however, the ~~the~~ voice

of the people ~~the~~ was heard; it was

shouted in the booming of guns

and cannons, screamed by the dying

patriots and aristocrats, and brought

home by a fury of blood and terror

and death. In a democracy, it is

difficult to imagine the voice of the

people having to assert itself so

violently, and yet if only the ~~the~~



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1 PT
P. 4 of 4

minority of people voted, the will of

the few could silence the will of

the many, for a time. Unless the

majority of the population expresses

its voice in the governance of its

country, ~~the~~ the voice has the danger

of being expressed by more drastic

means.

11 11 11 11 11 11 11 11

Interesting paragraph. Students were asked to argue whether or not voting should be compulsory. Although this writer does not address "compulsory" (or required, mandated) voting in this paragraph, his point is clear: The majority of people need to vote—and have their voice heard—to keep the peace. This writer used an extremely appropriate concrete historical example (the French Revolution). Note that this example was explained over 3-4 sentences. Be sure to detail some if not all of your examples—do not just casually refer to them. SHOW how they are appropriate.

paradox to which there is no clear consensus.

On one hand, media is a bane to existence. Television skews society, presenting perfect "barbie" doll actors, disasters that always resolves into happy endings, and enough drama in one day to fill up four lifetimes. Our immunity to violence and tendency to be unmoved by death comes directly from overstimulation ^{of the television} and radio set. ~~For example~~ ^{For example}, here is a sample of everyday broadcasts: "Twelve soldiers died in Iraq today as a result of yet another suicide bombing attack. Meanwhile, new statistics have shown the Florida is the most popular vacation spot with the most affordable price. Many are flocking to the beach for sun, fun, and amazingly high waves." Illogical ^{inquiries} ~~of such~~ ^{of such} ~~information~~ ^{opinions} can numb the mind. Repeated showings of CSI, Law and Order, and other criminal investigations give viewers the false satisfaction that every criminal will be ~~perpetrated~~ caught and all crimes go unpunished. Society gives in to the escapism rampant throughout media sources.

ADDITIONAL PAGE FOR ANSWERING QUESTION 3

Similarly, web blogs, ^{run by ordinary citizens} ~~and newspapers~~ increasingly slanting the truth and overexaggeration the importance of minor occurrences. While news about celebrity Tom Cruise's new baby runs amok on front pages, debate on global warming and Alaskan wildlife preservation is scanty. The 8 trillion dollar deficit is unheeded yet the ^{name of a} new game ^{and the proliferation of rumors} ~~is~~ ^{is} the lack of truth that has caused Newsweek to ~~misprint~~ print misleading rumors on Guantanamo Bay and Time Magazine to mistakenly out Valerie Plame. Lewd and offensive material abounds on the internet and citizens ^{express} ~~show~~ more interest in the President's private life and exercising habits than in his domestic policy. All of this, and more is a direct result of the abundance of public statements in the media.

However, throughout history, it has been shown that public statements are also irreplaceable in the search for truth. Would Senator McCarthy lose power if there were not televised hearings of the army trials, in which one victim asked clearly, "have you no sense of decency?" It is a question asked often ~~to~~ the writer's of disreputable blogs, money-seeking television producers, and glory-seeking columnists. But it is the sheer fact that society is allowed to ask this question that shows the importance of a system of freedomocracy. The very corruption and immaturity that is shown in public statements will never be eliminated if things ~~are~~ ^{are} existence is not made public. Problems would never be revealed in a communist society in which opinions are suppressed and corruption is allowed to fester.

It is important to know in mind that

I simply love this essay. Note this writer's broad awareness of current events. He is able to connect the topic (the value of a society in which everyone has an opinion) to the world around him. The many concrete illustrations and references add value to this paper. Also, note the irony: Even though the writer shows problem after problem, he concludes that we're better off this way. The "However," completely shifts the expected direction of the paper. Profound point, expertly and stylistically presented.

By now, you should clearly see the patterns of high-scoring argumentative papers. Here follows more examples without comment. Look for the same patterns.

...erary evidence reminding him.

In the past century, two events in particular back up Thomas' claim of useful human discovery by serendipity. Take for example the discovery of penicillin, the antibiotic that in one single stroke revolutionized all of medical science and saved millions of lives. It was discovered not by careful experiment, but a "lucky laboratory" where samples were contaminated with the ~~the~~ fungus that produces ~~penicillin~~ the antibiotic. ~~an~~ It was only then that the existence of the chemical was even realized; had something not "obviously screwed up" in that lab, ~~if for~~ we would be ~~at~~ still burned by the scourge of hundreds of unchecked bacterial diseases. Clearly, ~~it was~~ it was the error that created the benefit. More recently, an outbreak of a strange intestinal disease in Milwaukee was only identified by ~~a~~ going outside of the bounds of precise testing. A nonstandard test on stool samples turned up ~~a~~ hard evidence where all previous tests had turned in results that led to "predicted sums" of absolutely nothing detected. The evidence, as it turned out, ~~was~~ pointed to the stealthy parasite *cryptosporidium*, which ~~again~~ would

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Question 5

have run rampant were it not for its detection by a deviation from established "protocol." Again, it was the "knack" of doing something the wrong way that saved the day.

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ADDITIONAL PAGE FOR ANSWERING QUESTION 3

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Argumentation is for solving problems, not just for getting one's own way.

Arguments to Assert (to state or declare positively)

"To assert what you think and believe can help you gain credibility as a thoughtful participant in discussion and contribute toward arguing to inquire. In short, honest assertions can be useful to offer and helpful to learn. Almost any assertion can lead to a prolonged discussion or a well-developed piece of writing. But arguments to assert usually begin with an assertion instead of being composed to arrive at one." (Miller, 9)

Arguments to Prevail (1: to gain ascendancy through strength or superiority 2 : to be or become effective or effectual)

"When most people think of formal arguments, they think of arguments whose primary purpose is to prevail. The most common example is an argument made in a legal case." (Miller, 9)

"You can probably think of many occasions during which you might need to use argument to prevail. For example:

Getting admitted to a school to which you want to transfer

Winning a required debate in a course in political science or communications

Retaining your ability to drive after having been ticketed for speeding" (Miller, 10)

Arguments to Inquire (1: seek for information by questioning 2 : to make investigation)

"To write an effective argument of inquiry requires researching the topic and examining the issues surrounding it. It might require using evidence, but the evidence might be used to *illustrate* a point rather than to support it....

What is especially noteworthy about an argument to inquire is that your own position might change or evolve as you examine the topic and go through the process of planning, writing, and revising your argument." (Miller, 12)

Arguments to Negotiate and Reconcile (negotiate: to confer with another so as to arrive at the settlement of some matter / reconcile: to restore to friendship or harmony)

"Arguing to negotiate differences is sometimes called Rogerian argument, after the influential psychotherapist Carl Rogers, who emphasized the importance of communication to resolve conflicts. Rogers believed that most people are so ready "to judge, to evaluate, to approve or disapprove" that they fail to understand what others think. He urged people to "listen with understanding" and recommended a model for communication in which listeners are required to restate what others have said before offering their own views....

It is extremely hard to listen when feelings are strong. The greater the conflict, the greater the chance of misinterpreting what others have said....

Although arguing to negotiate differences is especially useful in public affairs, ... it can also be useful when resolving differences that may arise in your daily life. Examples include the following:

Establishing helpful rules that can keep roommates living together peacefully

Distributing responsibilities fairly among coworkers to improve morale

Convincing your family to stop fighting with one another to develop a better relationship (Miller, 13-15)

Miller, Robert K. The Informed Argument. Boston: Heinle Cengage Learning, 2007.

Eng. 11-AP - Style Analysis: How a Writer uses Diction, Sentence structure, Subject Matter Treatment, and Figurative Language

There are at least four areas that may be considered when analyzing style:

- diction,
- sentence structure,
- treatment of subject matter, and
- figurative language.

Diction (choice of words) - Describe diction by considering the following:

1. Words may be monosyllabic (one syllable in length) or polysyllabic (more than one syllable in length). The higher the ratio of polysyllabic words, the more difficult the content.
2. Words may be mainly colloquial (slang), informal (conversational), formal (literary), or old-fashioned.
3. Words may be mainly denotative (containing an exact meaning) or connotative (containing a suggested meaning).
4. Words may be concrete (specific) or abstract (general).
5. Words may be euphonious (pleasant sounding), e.g. butterfly, or cacophonous (harsh sounding), e.g., pus.

Sentence Structure - Describe sentence structure by considering the following:

1. Examine the sentence length. Are the sentences
 - telegraphic (shorter than five words in length),
 - short (approximately five words in length),
 - medium (approximately eighteen words in length), or
 - long and involved (thirty words or more in length)?
 - Does the sentence length fit the subject matter; what variety of lengths is present?
 - Why is the sentence length effective? How does the writing *sound*?
2. Examine sentence patterns. Some elements to be considered are:
 - A declarative (assertive) sentence makes a statement, e.g., The king is sick.
 - An imperative sentence gives a command, e.g., Off with their heads.
 - An interrogative sentence asks a question, e.g., Why is the king sick?
 - An exclamatory sentence makes an exclamation, e.g., The king is dead!

A simple sentence contains one subject and one verb, e.g., The singer bowed to her adoring audience.

A compound sentence contains two independent clauses joined by a coordinate conjunction (and, but, or), or by a semicolon, e.g., The singer bowed to the audience, but the listeners requested no encores.

A complex sentence contains an independent clause and one or more subordinate clauses, e.g., You said that you would tell the truth.

A compound-complex sentence contains two or more principal clauses and one or more subordinate clauses, e.g., The singer bowed while the audience applauded, but the crowd requested no encores.

A loose sentence makes complete sense if brought to a close before the actual ending, e.g., We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences.

Eng. 11-AP - Style Analysis: How a Writer uses Diction, Sentence structure, Subject Matter Treatment, and Figurative Language

A periodic sentence makes sense only when the end of the sentence is reached, e.g., That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.

In a balanced sentence, the phrases or clauses balance each other by virtue of their likeness or structure, meaning, and/or length, e.g., There he was, grinning broadly, balanced on the log, while she, holding hands to mouth, waited on the dry ground.

Natural order of a sentence involves constructing a sentence so the subject comes before the predicate, e.g., Oranges grow in California.

Inverted order of a sentence (sentence inversion) involves constructing a sentence so the predicate comes before the subject, e.g., In California grow oranges. In this device, normal sentence patterns are reversed to create an emphatic or rhythmic effect.

Split order of a sentence divides the predicate into two parts with the subject coming in the middle, e.g., In California oranges grow.

Juxtaposition is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise or added meaning, e.g., The apparition of those faces in the crowd;/Petals on a wet, black bough (In "A Station of the Metro" by Ezra Pound).

Parallel structure (parallelism) refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased, e.g., He was walking intently, running hypothetical proposals through his mind, mentally jumping for joy.

Repetition is a device in which words, sounds, and ideas are used more than once for the purpose of enhancing rhythm and creating emphasis, e.g., ...government of the people, by the people, for the people, shall not perish from the earth ("Address at Gettysburg" by A. Lincoln).

A rhetorical question is a question that expects no answer. It is used to draw attention to a point and is generally stronger than a direct statement, e.g., If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?

3. Examine the sentence beginnings. Is there good variety or does a pattern emerge?
4. Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
5. Examine the arrangement of ideas in a paragraph to see if there is evidence of any pattern or structure. Good writers often build to emphasize their most important ideas at the ends of sentences or paragraphs.

Eng. 11-AP - Style Analysis: How a Writer uses Diction, Sentence structure, Subject Matter Treatment, and Figurative Language

Treatment of Subject Matter

Describe the author's treatment of the subject matter by considering the following. Has the author been:

1. Subjective? Are his conclusions based upon opinions; are they rather personal in nature?
2. Objective? Are his conclusions based upon facts: are they impersonal or scientific?
3. Supportive of his main idea? If so, how did he support his claims? Did he: state his opinions; report his experience; report observations; refer to statements made by experts; use statistical data?

Figurative Language

1. Alliteration is the practice of beginning several consecutive or neighboring words with the same sound, e.g., The twisting trout twinkled below.
2. Assonance is the repetition of vowel sounds in a series of words, e.g., the words "cry" and "side" have the same vowel sound and so are said to be in assonance.
3. Consonance is the repetition of a consonant sound within a series of words to produce a harmonious effect, e.g., And each slow dusk a drawing-down on blinds. The "d" sound is in consonance. as well, the "s" sound is also in consonance.
4. Simile is a comparison of two different things or ideas through the use of the words like or as. It is definitely stated comparison, where the poet says one thing is like another, e.g., The warrior fought like a lion.
5. Metaphor is a comparison without the use of like or as. The poet states that one thing is another. It is usually a comparison between something that is real or concrete and something that is abstract, e.g., Life is but a dream.
6. Personification is a kind of metaphor which gives inanimate objects or abstract ideas human characteristics, e.g., The wind cried in the dark.
7. Onomatopoeia (Imitative Harmony) is the use of words in which the sounds seem to resemble the sounds they describe (think *Batman* fight scenes), e.g., pow, hiss, buzz, bang. When onomatopoeia is used on an extended scale in a poem, it is called imitative harmony.
8. Hyperbole is a deliberate, extravagant, and often outrageous exaggeration. It may be used either for serious or comic effect; e.g., The shot that was heard 'round the world.
9. Understatement (Meiosis) is the opposite of hyperbole. It is a kind of irony which deliberately represents something as much less than it really is, e.g., I could probably manage to survive on a salary of two million dollars per year.
10. Paradox is a statement that contradicts itself. It may seem almost absurd. Although it may seem to be at odds with ordinary experience, it usually turns out to have a coherent meaning, and reveals a truth which is normally hidden, e.g., The more you know, the more you know you don't know (Socrates).

Eng. 11-AP - Style Analysis: How a Writer uses Diction, Sentence structure, Subject Matter Treatment, and Figurative Language

11. Oxymoron is a form of paradox that combines a pair of contrary terms into a single expression. This combination usually serves the purpose of shocking the reader into awareness, e.g., sweet sorrow, wooden nickel.

12. Pun is a play on words which are identical or similar in sound but which have sharply diverse meanings. Puns may have serious as well as humorous uses, e.g., When Mercutio is bleeding to death in *Romeo and Juliet*, he says to his friends, "Ask for me tomorrow, and you shall find me a grave man."

13. Irony is the result of a statement saying one thing while meaning the opposite. Its purpose is usually to criticize, e.g., It is simple to stop smoking. I've done it many times.

14. Sarcasm is a type of irony in which a person appears to be praising something while he is actually insulting the thing. Its purpose is to injure or hurt, e.g., As I fell down the stairs headfirst, I heard her say "Look at that coordination."

15. Antithesis - involves a direct contrast of structurally parallel word groupings generally for the purpose of contrast, e.g., Sink or swim.

16. Apostrophe is a form of personification in which the absent or dead are spoken to as if present, and the inanimate as if animate. These are all addressed directly, e.g., The answer, my friend, is blowing in the wind.

17. Allusion is a reference to a mythological, literary, historical, or Biblical person, place, or thing e.g., He met his Waterloo.

18. Synecdoche (Metonymy) is a form of metaphor. In synecdoche, a part of something is used to signify the whole, e.g., All hands on deck. Also, the reverse, whereby the whole can represent a part, is synecdoche, e.g., Canada played the United States in the Olympic hockey finals. Another form of synecdoche involves the container representing the thing being contained, e.g., The pot is boiling. One last form of synecdoche involves the material from which an object is made standing for the object itself, e.g., The quarterback tossed the pigskin. In metonymy, the name of one thing is applied to another thing with which it is closely associated, e.g. I love Shakespeare.

Eng. 11-AP - Style Analysis: How a Writer uses Diction, Sentence structure, Subject Matter Treatment, and Figurative Language

Tone Words

A list of tone words is one practical solution for providing a basic tone vocabulary. An enriched vocabulary enables students to use more specific and subtle descriptions of an attitude they discover in a text. Include such words as:

angry	sad	sentimental
sharp	cold	fanciful
upset	urgent	complimentary
silly	joking	condescending
boring	poignant	sympathetic
afraid	detached	contemptuous
happy	confused	apologetic
hollow	childish	humorous
joyful	peaceful	horrific
allusive	mocking	sarcastic
sweet	objective	nostalgic
vexed	vibrant	zealous
tired	frivolous	irreverent
bitter	audacious	benevolent
dreamy	shocking	seductive
restrained	somber	candid
proud	giddy	pitiful
dramatic	provocative	didactic

You may need to use a dictionary for definitions of the above tone words. You will need explicit meanings to establish subtle differences between tone words. Keeping a list of precise tone words, and adding to it, sharpens your ability to explain tone.

Words That Describe Language

Students often need to develop a vocabulary that describes language. different from tone, these words describe the force or quality of the diction, images, and details. These words qualify how the work is written, not the attitude or tone.

jargon	pedantic	poetic
vulgar	euphemistic	moralistic
scholarly	pretentious	slang
insipid	sensuous	idiomatic
precise	exact	concrete
esoteric	learned	cultured
connotative	symbolic	picturesque
plain	simple	homespun
literal	figurative	provincial
colloquial	bombastic	trite
artificial	abstruse	obscure
detached	grotesque	precise
emotional	concrete	exact

HOW TO WRITE: AP *Rhetorical Analysis* Paragraphs and Essays

Things you must know in order to accurately analyze a text:

1. SOAPS
2. Rhetorical Strategies
 - a. Appeals (ethos, logos, pathos)
 - b. Style (diction, syntax, details, imagery, tone, etc.)
3. Why did the author choose these strategies for the particular audience, occasion, and/or purpose?
 - a. This is the analysis part! Without this, you are merely summarizing the text.
 - b. Think about these questions:
 - i. HOW do the rhetorical strategies help the author achieve his/her purpose?
 - ii. WHY does the author choose those strategies for that particular audience and for that particular occasion?

Once you've identified the information above, it's time to begin putting your thoughts and ideas into a format that proves you have accurately analyzed the text. There are many ways to write an effective rhetorical analysis essay. Below is one way that is a good, simple format to help you get started. You may find as you become more comfortable with analysis that you want to deviate from this format. That's fine as long as you are still focusing on numbers 1-3 from above.

Introduction

The introductory paragraph to an analysis essay is usually brief. However, it must contain some essential information.

Put SOAPS in your introduction and follow this format:

FORMAT:

1. Speaker, Occasion, and Subject
(*Writer's credentials*), (*writer's first and last name*), in his/her (*type of text*), (*title of text*), (*strong verb* – see list at end of this handout) (*writer's subject*).

Well-known essayist and writer, Joan Didion, in her essay, *The Santa Ana*, describes the dramatic mood altering effects of the Santa Ana winds on human behavior.

2. Purpose
(*Writer's last name*)'s purpose is to (*what the writer does in the text*).

Didion's purpose is to impress upon readers the idea that the winds themselves change the way people act and react.

3. Audience
He/she adopts a[n] (*adjective describing the attitude/feeling conveyed by the writer*) tone in order to (*verb phrase describing what the writer wants readers to do/think*) in his/her (*intended audience*).

She creates a dramatic tone in order to convey to her readers the idea that the winds are sinister and their effects inescapable.

EXAMPLE:

Novelist, Amy Tan, in her narrative essay, "Fish Cheeks," recounts an embarrassing Christmas Eve dinner when she was 14 years old. Tan's purpose is to convey the idea that, at fourteen, she wasn't able to recognize the love her mother had for her or the sacrifices she made. She adopts a sentimental tone in order to appeal to similar feelings and experiences in her adult readers.

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Body

This is the analysis part! This is where you include a detailed explanation of strategies used by the writer.

When writing an analysis, it is crucial that you work **chronologically** through the text. This means that you start at the beginning of the text and work your way through it by discussing what the writer is saying and the effectiveness of the strategies he/she is using at the beginning, middle, and end of the text.

Sometimes this means that you will discuss each **paragraph** (one at a time), and sometimes this means that you will divide the text into **sections** and discuss the beginning, middle, and end of the text. Whether you discuss each paragraph or each section depends on the length and organization of the text itself.

To help you move chronologically through the text, there are **transition words** you can use. A few of them are listed below:

Begins	opens	closes	contrasts
Shifts to	juxtaposes	ends	moves to

Every analysis paragraph MUST:

- Identify the part of the text you are analyzing by using **transition words** and **strong verbs** to explain what is being said.
- Identify the **strongest rhetorical strategies** used in that particular section. This includes incorporating **specific text examples** (exact words from the text – see last page of this handout for proper format) into your own words. Do NOT try to discuss every strategy the writer uses; pick the strongest!
- Clearly and specifically **explain how** the rhetorical strategies are used to help the writer achieve his purpose and reach his audience.
- The above items must be woven together seamlessly into **one sophisticated paragraph** of the body of your analysis essay. A sample format is below:

FORMAT and EXAMPLE [from Pres. Reagan's speech after the space shuttle *Challenger* explosion in the 1980s]:

1. The first sentence identifies which section of the text you are discussing and the main idea of that section.

(Writer's last name) (transition word) his/her (type of text) by (strong verb) that (main idea of this section of the text).

Reagan begins his tribute to the *Challenger* astronauts by acknowledging that the shuttle accident has appropriately postponed his planned State of the Union address and by expressing the depth of his and his wife's personal grief.

2. The second sentence conveys the writer's support for the main idea by identifying and providing a specific example for one rhetorical strategy used by the writer. [This sentence is repeated if you want to discuss more than one rhetorical strategy.]

He appeals to the mournful emotions of the audience by admitting that he and Nancy are “pained to the core” (3), that today is rightfully a “day for mourning and remembering” (2-3), and that the accident is “truly a national loss” (4).

3. The third sentence explains how the rhetorical strategies you discussed in the previous sentences help the writer achieve his purpose by using an *in order to* statement.

He joins in this time of mourning *in order to* unify the nation and humbly admit that “we share this pain with all of the people of our country” (4).

4. The fourth sentence identifies the effect of the writer’s use of these rhetorical strategies on the audience.

This outpouring of emotion from the president conveys a calming tone that reassures the Nation that their grief is both understandable and proper.

Put it all together and this is what one paragraph of the body of a rhetorical analysis essay might look like:

Reagan begins his tribute to the *Challenger* astronauts by acknowledging that the shuttle accident has appropriately postponed his planned State of the Union address and by expressing the depth of his and his wife’s personal grief. He appeals to the mournful emotions of the audience by admitting that he and Nancy are “pained to the core” (3), that today is rightfully a “day for mourning and remembering” (2-3), and that the accident is “truly a national loss” (4). He joins in this time of mourning in order to unify the nation and humbly admit that “we share this pain with all of the people of our country” (4). This outpouring of emotion from the president conveys a calming tone that reassures the Nation that their grief is both understandable and proper.

Conclusion

The conclusion is probably the easiest part. Be brief. In one-two sentences, simply remind your reader of the things you said in the introduction.

Strong vs. Weak Verbs

To help you move away from summary and toward **ANALYSIS**, you need to begin to incorporate strong verbs into your writing when discussing the writer's rhetorical choices. Below is a list of verbs that are considered weak because they imply summary and a list of verbs that are considered strong because they imply analysis. Strive to use the stronger verbs in your essays to help push yourself away from summary and toward analysis: "The writer flatters..." NOT "The writer says..."

WEAK VERBS (Summary)

says	relates	goes on to say	tells	this quote shows
explains	states	shows		

STRONG VERBS (Analysis)

implies	trivializes	flatters	qualifies	processes	describes	suggests
denigrates	lionizes	dismisses	analyzes	questions	compares	vilifies
praises	supports	enumerates	contrasts	emphasizes	demonizes	establishes
admonishes	expounds	argues	defines	ridicules	minimizes	narrates
lists	warns					

Powerful and meaningful verbs to use in your analyses: Alternatives to "show"

Acknowledge	Discuss	Implement	Optimize	Represent
Address	Dismiss	Implicate	Organize	Resolve
Analyze	Distinguish	Imply	Outline	Retrieve
Apply	Duplicate	Improve	Overstate	Reveal
Argue	Elaborate	Include	Persist	Revise
Assert	Emphasize	Incorporate	Point out	Separate
Augment	Employ	Indicate	Possess	Shape
Broaden	Enable	Induce	Predict	Signify
Calculate	Engage	Initiate	Present	Simulate
Capitalize	Enhance	Inquire	Probe	Solve
Characterize	Establish	Instigate	Produce	Specify
Claim	Evaluate	Integrate	Promote	Structure
Clarify	Exacerbate	Interpret	Propose	Suggest
Compare	Examine	Intervene	Prove	Summarize
Complicate	Exclude	Invert	Provide	Support
Confine	Exhibit	Isolate	Qualify	Suspend
Connect	Expand	Justify	Quantify	Sustain
Consider	Explain	Locate	Question	Tailor
Construct	Exploit	Loosen	Realize	Terminate
Contradict	Express	Maintain	Recommend	Testify
Correct	Extend	Manifest	Reconstruct	Theorize
Create	Facilitate	Manipulate	Redefine	Translate
Convince	Feature	Measure	Reduce	Undermine
Critique	Forecast	Merge	Refer	Understand
Declare	Formulate	Minimize	Reference	Unify
Deduce	Fracture	Modify	Refine	Utilize
Defend	Generalize	Monitor	Reflect	Validate
Demonstrate	Group	Necessitate	Refute	Vary
Deny	Guide	Negate	Regard	View
Describe	Hamper	Nullify	Reject	Vindicate
Determine	Hypothesize	Obscure	Relate	Yield
Differentiate	Identify	Observe	Rely	
Disagree	Illuminate	Obtain	Remove	
Discard	Illustrate	Offer	Repair	
Discover	Impair	Omit	Report	

Analyzing DICTION

Diction is simply the **words** the writer chooses to convey a particular meaning.

When analyzing diction, look for **specific words** or short phrases that seem stronger than the others (ex. Bragg's use of *slingshot* instead of *travel*). Diction is NEVER the entire sentence!

Also, look for a **pattern** (or similarity) in the words the writer chooses (ex. Do the words imply sadness, happiness, etc?). This pattern helps to create a particular kind of diction.

This pattern can also include **repetition** of the same words or phrases. Repeating the same word or phrase helps the reader emphasize a point, feeling, etc.

Effective diction is shaped by words that are clear, concrete, and exact. Good writers avoid words like *pretty*, *nice*, and *bad* because they are not specific enough. Instead, they rely on words that invoke a specific effect in order to bring the reader into the event being described.

Examples:

A coat isn't *torn*; it is *tattered*.

The US Army does not *want* revenge; it is *thirsting* for revenge.

A door does not *shut*; it *thuds*.

Diction depends on **subject**, **purpose**, **occasion**, and **audience**.

The **subject** often determines how specific or sophisticated the diction needs to be. For example, articles on computers are filled with a specialized language: e-mail, e-shopping, web, interface. Many topics generated special vocabularies to convey meaning.

The writer's **purpose** – whether to persuade, entertain, inform – partly determines diction. Words chosen to impart a particular effect on the reader reflect the writer's purpose. For example, if an author's purpose is to inform, the reader should expect straightforward diction. On the other hand, if the author's purpose is to entertain, the readers will likely encounter words used in ironic, playful, or unexpected ways.

Diction also depends on **occasion**. Formal diction is reserved for scholarly writing and serious texts. Informal diction is often used in narrative essays and newspaper editorials. Colloquial diction and slang are typically used to capture the language of a particular time frame or culture.

Finally, the type of diction a writer uses depends on the **audience** (readers, listeners). An author who uses sophisticated diction knows he is writing for an intelligent audience. An author who uses more informal diction knows he is writing for an audience of varied intelligence.

When you are **writing an essay** in which you are analyzing the diction of the writer:

Avoid saying: "The writer used diction..." – since this is obvious (diction IS the words on the page; without them, the page would be blank ☺).

Instead, say: "The writer creates a _____ diction through the use of..." OR "The language of the text is _____."

Below are just a few words that you may use to **describe the type of diction** used by the writer. You may want to add words to this list or circle the ones you use frequently.

abstract	curt	inflammatory	passionate	subdued
academic	denotative	inflated	patriotic	symbolic
ambiguous	detached	informal	pedantic	tame
biting	divisive	insincere	picturesque	technical
bombastic	emotional	jargon	plain	trite
brusque	esoteric	learned	poetic	unifying
cacophonous	euphemistic	literal	political	uppity
casual	euphonious	loaded	polysyllabic	vague
caustic	everyday	lyrical	precise	vulgar
colloquial	exact	melodious	pretentious	
colorful	fanciful	monosyllabic	provincial	OTHERS:
common	figurative	nostalgic	romantic	abstract diction
concrete	flowery	obscene	scholarly	concrete diction
connotative	folksy	obscure	sentimental	elevated/formal
conversational	formal	offensive	shocking	low/informal
crisp	grandiose	ordinary	sincere	
cultured	idiomatic	ornate	slang	

Analyzing SYNTAX

Syntax refers to the way words are arranged within sentences.

Schemes

One aspect of syntax is **schemes**. Most English sentences follow a subject-verb-object pattern (ex. I went to the store.) Deviating from this pattern can serve to add emphasize to the author's ideas.

Sentence Length

Another aspect of syntax is **sentence length**. Good writers will use a variety for emphasis.

- **Short sentences** – imply straightforward
- **Long sentences** – imply descriptive, detailed

Sentence Type

A third aspect of syntax is sentence type. Again, good writers use a variety.

- **Simple**: subject-verb (I went to the store.)
- **Compound**: 2 independent clauses joined by a conjunction (I went to the store, and I bought candy.)
- **Complex**: independent clause and dependent clause (While traveling to the store, I saw my friend.)
- **Compound-complex**: 2 independent clauses and one or more dependent clauses (While traveling to the store, I saw my friend, and she gave me money for candy.)
- **Declarative**: statement (I went to the store.)
- **Exclamatory**: strong feeling (What a wonderful candy store!)
- **Interrogative**: question (Is this a store?)
- **Imperative**: command (Go to the store.)

Punctuation

A final aspect of syntax is punctuation. Yes, good writers use a variety here too.

- **Semicolon**(;) gives equal weight to two or more independent clauses in a sentence. Writers use this to reinforce parallel ideas and show how both ideas are equally important
- **Colon**(:) directs the reader's attention to the words that follow. Writers use this to show the reader that the information after the colon is important.
- **Dash** (-) marks a sudden change in thought or tone or sets off a brief summary

SYNTAX WORDS

balanced sentence
complex sentence
compound sentence
compound-complex sentence
declarative
exclamatory
imperative
interrogative
interruption

inversion
juxtaposition
loose/cumulative sentence
parallel structure
periodic sentence
repetition
rhetorical question
simple sentence

Analyzing TONE

Tone is the writer's attitude or feeling about the subject of his text.

It is a special kind of rhetorical strategy because **tone is created by the writer's use of all of the other rhetorical strategies.**

- Diction & Tropes
- Syntax & Schemes
- Details & Lack of Details

When discussing an author's tone, you must be careful to **choose the right word**. Below is a list of tone words. Use them in your essays to describe the tone of the piece but only if you are sure you know the word's meaning (not sure – look it up in a dictionary).

When **writing your essay**, avoid saying: "The writer uses tone" since ALL writers use a tone of some kind. Instead, say: "The writer creates a _____ tone..."

abhorrence	blunt	contemptuous	effective	forthright
abrasive	bold	contented	effusive	fresh
abrupt	bookish	contrived	elated	frivolous
abstract	boring	corny	elated	funny
accusatory	bucolic	critical	elegant	furious
admiring	callous	critical	elegiac	giddy
admonitory	calm	curious	elitist	gimmicky
affected	candid	cynical	eloquent	glib
afraid	candid	dark	embittered	gloomy
ambivalent	cautious	delightful	endearing	graceful
amused	cautious	dense	energetic	grandiose
amusing	cerebral	derisive	enlightening	grim
analytical	ceremonial	despairing	entertaining	gritty
angry	cheery	desperate	enthusiastic	grudging
annoyed	childish	detached	erudite	gutsy
anxious	childish	detached	exaggerating	hackneyed
apathetic	cliché	didactic	exuberant	happy
apologetic	clinical	disappointed	facetious	harsh
apprehensive	cold	disbelieving	factual	haughty
approving	comic	disdainful	factual	haunting
argumentative	compassionate	disgusted	fanciful	hollow
artful	compelling	dismayed	fascinated	hollow
audacious	complementary	disparaging	fearful	honest
austere	complicated	distinctive	flippant	hopeful
authentic	complimentary	disturbed	fluent	hopeless
authoritative	concerned	down-to-earth	focused	horrific
awe	conciliatory	dramatic	forced	humorous
awkward	concise	dreamy	forceful	hyperbolic
baffled	condemning	dreary	foreboding	idealistic
bantering	condescending	dull	forgettable	idiosyncratic
bemused	confident	earnest	forgiving	imaginative
benevolent	confiding	economical	formal	impartial
bitter	confused	edgy	formulaic	impassioned

impulsive	lucid	pensive	restrained	subtle
incisive	lush	persuasive	revealing	superficial
incredulous	lyrical	pessimistic	reverent	surprise
indifferent	matter of fact	pessimistic	rhapsodic	surprising
indignant	maudlin	piquant	sad	suspicious
indulgent	meditative	pitiful	sanctimonious	sweet
inflammatory	melancholic	pitiful	sarcastic	sweet
informal	melancholy	plaintive	sardonic	sympathetic
informative	melodramatic	plaintive	satiric	talky
insightful	memorable	playful	satisfied	taunting
insisting	mock-heroic	poetic	scornful	thorough
insolent	mocking	pompous	seductive	thoughtful
instructive	mock-serious	preachy	self-indulgent	thought-
instructive	moralizing	predictable	sensuous	provoking
insubstantial	morbid	pretentious	sentimental	threatening
intellectual	mordant	profound	sentimental	tired
interesting	mournful	prosaic	serene	tiresome
intimate	narrow	proud	serious	tolerant
inviting	nostalgic	provocative	severe	trite
irate	objective	provocative	shallow	troubled
ironic	obvious	purple	sharp	unconvincing
irrelevant	offbeat	puzzled	shocked	underdone
irreverent	offensive	querulous	silly	uneven
irritated	opinionated	questioning	simple	unsympathetic
joking	optimistic	rambling	simplistic	upset
jovial	ordinary	reader-friendly	sincere	urbane
joyful	ostentatious	realistic	sober	urgent
judgmental	outraged	reflective	solemn	vexed
labored	outrageous	refreshing	somber	vibrant
lackadaisical	overdone	regretful	sophomoric	wary
lackluster	paradoxical	reminiscent	spicy	whimsical
laudatory	passionate	repetitive	spiteful	wise
learned	patronizing	repressed	stiff	wistful
light	peaceful	reproachful	strident	witty
lighthearted	pedantic	resigned	striking	wordy
lofty	pedestrian	resigned	strong	wry
loving	pejorative	respectful	substantive	zealous

MOOD WORDS: Sometimes the TONE will set a MOOD.

bleak, dark, delirious, dismal, eerie, elegiac, haunting, lonely, ominous, peaceful, playful, quizzical, reproachful, satiric, serene, soothing, suspenseful, tense, threatening, uplifting, whimsical

CHARACTER WORDS: Sometimes you need to describe the SPEAKER.

absorbed, aggressive, aloof, ambitious, amorous, anxious, apathetic, argumentative, arrogant, bitter, bored, carefree, careless, cautious, churlish, compassionate, conceited, conniving, curious, deceitful, demure, detached, devious, devoted, dishonest, easygoing, envious, exacting, frantic, fretful, gregarious, intelligent, irritable, loquacious, manipulative, mendacious, naïve, nervous, noble, outgoing, patient, picky, scrupulous, self-involved, sincere, sloppy, spontaneous, suspicious, talkative, testy, uninvolved, unpredictable, vindictive, welcoming, wise, worried

Question 2

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

On April 10, 1962, as the United States was emerging from a recession, the nation's largest steel companies raised steel prices by 3.5 percent. President John F. Kennedy, who had repeatedly called for stable prices and wages as part of a program of national sacrifice during a period of economic distress, held a news conference on April 11, 1962, which he opened with the following commentary regarding the hike in steel prices. Read Kennedy's remarks carefully. Then write an essay in which you analyze the rhetorical strategies President Kennedy uses to achieve his purpose. Support your analysis with specific references to the text.

Simultaneous and identical actions of United States Steel and other leading steel corporations, increasing steel prices by some 6 dollars a ton, constitute a wholly unjustifiable and irresponsible defiance of the public interest.

In this serious hour in our nation's history, when we are confronted with grave crises in Berlin and Southeast Asia, when we are devoting our energies to economic recovery and stability, when we are asking Reservists to leave their homes and families for months on end, and servicemen to risk their lives—and four were killed in the last two days in Viet Nam—and asking union members to hold down their wage requests, at a time when restraint and sacrifice are being asked of every citizen, the American people will find it hard, as I do, to accept a situation in which a tiny handful of steel executives whose pursuit of private power and profit exceeds their sense of public responsibility can show such utter contempt for the interests of 185 million Americans.

If this rise in the cost of steel is imitated by the rest of the industry, instead of rescinded, it would increase the cost of homes, autos, appliances, and most other items for every American family. It would increase the cost of machinery and tools to every American businessman and farmer. It would seriously handicap our efforts to prevent an inflationary spiral from eating up the pensions of our older citizens, and our new gains in purchasing power.

It would add, Secretary McNamara* informed me this morning, an estimated one billion dollars to the cost of our defenses, at a time when every dollar is needed for national security and other purposes. It would make it more difficult for American goods to compete in foreign markets, more difficult to withstand competition from foreign imports, and thus more difficult to improve our balance of payments position, and stem the flow of gold. And it is necessary to stem it for our national security, if we are going to pay for our security commitments abroad. And it would surely handicap

our efforts to induce other industries and unions to adopt responsible price and wage policies.

The facts of the matter are that there is no justification for an increase in the steel prices. The recent settlement between the industry and the union, which does not even take place until July 1st, was widely acknowledged to be non-inflationary, and the whole purpose and effect of this Administration's role, which both parties understood, was to achieve an agreement which would make unnecessary any increase in prices.

Steel output per man is rising so fast that labor costs per ton of steel can actually be expected to decline in the next twelve months. And in fact, the Acting Commissioner of the Bureau of Labor Statistics informed me this morning that, and I quote: "Employment costs per unit of steel output in 1961 were essentially the same as they were in 1958."

The cost of the major raw materials, steel scrap and coal, has also been declining, and for an industry which has been generally operating at less than two-thirds of capacity, its profit rate has been normal and can be expected to rise sharply this year in view of the reduction in idle capacity. Their lot has been easier than that of a hundred thousand steel workers thrown out of work in the last three years. The industry's cash dividends have exceeded 600 million dollars in each of the last five years, and earnings in the first quarter of this year were estimated in the February 28th Wall Street Journal to be among the highest in history.

In short, at a time when they could be exploring how more efficiency and better prices could be obtained, reducing prices in this industry in recognition of lower costs, their unusually good labor contract, their foreign competition and their increase in production and profits which are coming this year, a few gigantic corporations have decided to increase prices in ruthless disregard of their public responsibilities.

The Steel Workers Union can be proud that it abided by its responsibilities in this agreement, and this government also has responsibilities, which we

intend to meet.

90 The Department of Justice and the Federal Trade Commission are examining the significance of this action in a free, competitive economy.

95 The Department of Defense and other agencies are reviewing its impact on their policies of procurement, and I am informed that steps are underway by those Members of the Congress who plan appropriate inquiries into how these price decisions are so quickly made, and reached, and what legislative safeguards may be needed to protect the public interest.

Price and wage decisions in this country,

100 except for very limited restrictions in the case of monopolies and national emergency strikes, are and ought to be freely and privately made, but the American people have a right to expect in return for that freedom, a higher sense of business responsibility for the welfare of their country than
105 has been shown in the last two days.

Some time ago I asked each American to consider what he would do for his country and I asked the steel companies. In the last 24 hours we had their
110 answer.

* Robert S. McNamara, secretary of defense from 1961 to 1968

AP® ENGLISH LANGUAGE AND COMPOSITION

2012 SCORING GUIDELINES

Question 2

General Directions: This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

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

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

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

8 Effective

Essays earning a score of 8 effectively analyze* the rhetorical strategies President Kennedy uses to achieve his purpose. They develop their analysis with evidence and explanations that are appropriate and convincing, referring to the passage explicitly or implicitly. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

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

6 Adequate

Essays earning a score of 6 adequately analyze the rhetorical strategies President Kennedy uses to achieve his purpose. They develop their analysis with evidence and explanations that are appropriate and sufficient, referring to the passage explicitly or implicitly. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 analyze the rhetorical strategies President Kennedy uses to achieve his purpose. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

4 Inadequate

Essays earning a score of 4 inadequately analyze the rhetorical strategies President Kennedy uses to achieve his purpose. These essays may misunderstand the passage, misrepresent the strategies Kennedy uses or may analyze these strategies insufficiently. The evidence or explanations used may be inappropriate, insufficient, or less convincing. The prose generally conveys the writer's ideas but may be less consistent in controlling the elements of effective writing.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in analyzing the rhetorical strategies President Kennedy uses to achieve his purpose. They are less perceptive in their understanding of the passage or Kennedy's strategies, or the explanations or examples may be particularly limited or simplistic. The essays may show less maturity in control of writing.

2 Little Success

Essays earning a score of 2 demonstrate little success in analyzing the rhetorical strategies President Kennedy uses to achieve his purpose. These essays may misunderstand the prompt, misread the passage, fail to analyze the strategies Kennedy uses, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, or weak in their control of language.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

* For the purposes of scoring, analysis refers to identifying features of a text and explaining how the author uses these to develop meaning or to achieve a particular effect or purpose.

2012 AP English Language Question 2 (Kennedy Speech Rhetorical Analysis) Samples

Sample T

In John F. Kennedy's speech to the press on April 11, 1962 was no small accomplishment. Rather, it was a masterpiece of classical argumentation and rhetoric. Using strategies such as forceful diction,^{^and} persuasive appeal, Kennedy attempts to convince people that stable prices and wages need to be pursued. Given the deftness of his attempt, it is very likely that he succeeded.

For one, Kennedy utilizes choice words to motivate a desired response in his audience. Even in the first paragraph, his language is littered with forceful diction. Words like "unjustifiable," "irresponsible" and "defiance" all have extremely negative connotations. "Unjustifiable" indicates that the rise in steel prices isn't right for any valid reason whatsoever. Thus, his audience is urged to disapprove of it. "Irresponsible" indicates that the rise in steel prices was unwise and not meriting adult behavior. Since the audience no doubt want to maintain a respectable image of being wise and adult-like, they would frown upon the rise in steel prices. Finally, "defiance" connotes a negative reversal of the social norming, retarding advancement and harmony. The very idea would be repulsive to the ambitious and peaceful community of Americans, thus, this too would convince them to disapprove of the rise in steel prices. With three little words, Kennedy has already made a significant impact on his audience to achieve his purpose.

Secondly, Kennedy's speech is rich in persuasive appeal. He incorporates every persuasive appeal in the book, from pathos to logos to ethos to mythos. Pathos is used as he references the "four [who] were killed in the last two days in Vietnam." The idea that four people gave their lives to protect the innocent and free citizens of America strikes an emotional chord in the audience. They are moved by tragedy and commemoration. Kennedy's proposal that the raise in steel prices undermines the value of the four's sacrifice is offensive to these emotional responses. The audience emotionally rejects the idea, and in this way, are made to agree with Kennedy that the steel companies should not have made the change. On the other hand, Kennedy initiates Logos as he brings in a multitude of statistics into the speech. Take for example his allusion to the facts that "Employment costs per unit steel output in 1961 were essentially the same as they were in 1958." The incorporation of cold, hard facts convinces the audience that Kennedy is correct in saying that the steel corporations didn't need to increase the steel prices due to the recession, that they were just being greedy in a "pursuit of private power and profit." The counter-argument, validated by statistics, logically appeals to the audience, and thus, they are moved to support Kennedy's greater agenda to stabilize prices. On top of this masterful use of logos, Kennedy uses ethos by citing the sources of his statistics. He says that the quote about employment costs was told to him by the Acting Commissioner of the Bureau of Labor Statistics. By citing his sources, the audience is assured that they can trust what Kennedy says. They know he isn't just making things up. Thus, his arguments are validated further, and they are compelled to support his case. The last appeal, mythos, is apparent in the speech through Kennedy's frequent use of the words/terms "American," "public interest," "union," and "country." All of these words elicit a sense of unity and national pride in Kennedy's audience, who associate themselves with the country of America. This technique becomes effective when Kennedy suggests that the steel corporations acted only out of self interest and refused to make a sacrifice for the American good like so many others before them. This admittance outrages Kennedy's audience, who have been rallied into a sense of national investment by careful word choice (e.g. "Americans"). The audience is influenced to look down upon these abominable steel corporations, who want no part of the "we America" that the audience is so passionate about. In the end, they wholeheartedly support Kennedy's stance on the steel price issue.

It is unequivocal that Kennedy is a master rhetorician. He knows how to manipulate the opinion of his audience using diction and persuasive appeal. In this instance, he used his skills out of his moral dedication to the nation. One can only hope that he continued to do this, and didn't use his skills for evil. For the power to manipulate public opinion is dangerous indeed. One only needs to be reminded of Adolf Hitler to agree.

Sample W

In 1962, the United States emerged from an economic recession and simultaneously entered into a decade of several other social, political, and cultural upheavals. In the midst of this, after being asked to support stable prices and wages, the nation's largest steel companies raised their prices by an unjustifiable amount. In his news conference addressing the issue, President Kennedy attempts to reassure the public that action will taken by demonizing the steel executives, creating an "us and them" mentality.

President Kennedy effectively demonizes the steel companies, portraying them as robber barons and un-American. He begins by describing their actions as "wholly unjustifiable and irresponsible defiance of the public interest," already pitting them against "the public." He goes on to portray them as selfish and greedy, citing evidence that such a price increase was "not necessary." He basically states that, instead of trying to improve efficiency and quality or "exploring . . . Their usually good labor contact," they "decided to increase prices in ruthless disregard of their public responsibilities." He speaks as though the steel companies have personally wronged the United States of America, and addresses them almost like a child who has mis behaved—"the American people have a right to expect . . . a higher sense of business responsibility for the welfare of their country than has been shown in the last two days." By essentially scolding the steel companies, Kennedy removes any responsibility from himself and the US gov't. His demonization at the steel companies further contributes to his next strategy of "us against them."

Kennedy creates contempt towards the steel companies by portraying the American people—himself and the US gov't included—as victims of the companies. He lists the "grave crises" plaguing the nation at the time, including Vietnam, Berlin, the draft, and economic unrest, concluding it by contrasting these "[restraints] and sacrifices being asked of every citizen" with the greedy actions of the steel companies, further asserting that they have an agenda not in line with the rest of America. He openly associates himself within this group of wronged Americans, claiming that "the American people will find it hard, as I do, to accept [that the steel companies'] sense of public responsibility can show such utter contempt for the interests of 185 million Americans." He literally says that they are in contempt of Americans, and uses that strategy to separate them from "us" and show them to be heartless and, again, unAmerican. His greatest example of this is his concluding remark, summarizing the resentment the public is meant to feel towards the steel industry: "Some time ago I asked each American to consider what he would do for his country, and I asked the steel companies. In the last 24 hours we had their answer." He effectively appeals to the public's sense of Patriotism in order to foster hate and resentment for the steel companies.

In conclusion, Kennedy fosters resentment towards the steel executives and support for American efforts at home by demonizing the steel industry for working against the "public good." He sets up an "us against them" mentality that separates the people (and himself & the gov't) from the steel comps that have wronged the American People.

Sample A

President John F. Kennedy was considered one of the most charismatic presidents in United State history, and for good reason. His speeches were always above average, and he was talented in his use of diction. This holds especially true in JFK's speech against United States Steel, where his use of statistics and diction united the American people behind him and put pressure on the steel corporations to lower their prices.

Throughout his speech, Kennedy uses a variety of statistics in order to build his case against the Steel companies. In fact, at least 7 statistics, all each putting their own pressure on U.S Steel, help Kennedy's speech to become very compelling and essentially puts U.S Steel in it's own corner. One especially good use of statistics used by Kennedy is pointing out the lack of responsibility to the interests of "185 million Americans". In this moment, Kennedy puts the pressure of the entire American population on U. S Steel, which undoubtedly helped the U. S Steel executives change their minds. He also points out that the steel companies are unjustified in raising prices with statistics like "dividends have exceeded 600 million in each of the last 5 years" and that steel companies have been "operating at less than two-thirds capacity". As if all of the pressure derived from those statistics alone was not enough, Kennedy goes on to add even more pressure by bringing up the "hundred thousand steel workers thrown out of work". All of these

statistics serve to create a criminal image of the steel executives to the public, as well as put immense pressure on the steel executives to comply with Kennedy's demands.

Kennedy also manages to use world and domestic crises to put even more pressure on U.S Steel. In the second paragraph alone, Kennedy mentions 4 crises, domestic and international, that cause the Steel companies to look ridiculous in asking prices to be raised for steel. He also uses the word "we" three times and parallel structure in order to strengthen his argument and to show the steel companies that it is not Kennedy who is against the steel companies, but Kennedy and the American people. He also uses words like "every citizen" and "American people" and "every American Family" to truly unite all of America behind him in his speech. While Kennedy attacking the steel companies puts a lot of pressure on them when Kennedy unites the American people behind him he makes it impossible for the steel companies to raise their prices without a gigantic public outcry.

By adding argument after argument, statistic after statistic, and pressure after pressure, Kennedy renders the Steel companies helpless. He backs them into a corner and forces them to give in to his every demand, making his U. S Steel speech just one of many examples of JFK's great speaking skills.

Sample R

On April 11, 1962, president John F. Kennedy addressed the nation regarding the recent hike in steel prices. In the speech, he speaks of how the Steel Industry had taken advantage of and wronged the american people, by raising the prices of steel for no reason, and firing workers even though the industry is growing. John F. Kennedy uses diction and imagery to convey his message.

The president uses diction as a means of painting the Steel Industry as cruel and abusive. When he is speaking of other industries doing what the Steel Industry did he said "It would surely handicap our efforts to induce other industries and unions to adopt responsible price and good wages".^{^ (JFK 43)} Note the use of the word handicap, he is saying if every industry were like steel, we would be crippled as a nation. He again uses the word handicap when he describes the effects on regular people. "seirously handicap our efforts to prevent an inflationary spiral from eating up the pensions of our older citizens."^{^ (JFK 28)} He is saying the actions of steel industry could cause massive inflation. John F. Kennedy also uses diction as a way to describe the way workers were fired by saying "a hundred thousand steel workers thrown out of work in the last three years" (JFK 69) This says the workers were cruelly tossed aside.

JFK also uses imagery to paint a picture of the average american being abused by this big industry. JFK says that raising the cost of steel would raise the price for everyday needs for "every American businessman and farmer."^{^ (JFK 27)} Making the listener imagine a poor farmer or a middleclass workingman being stepped on by captains of industry. He also almost flat out, says the american working man is more honest and greater than companies by saying " some time ago I asked each american what he would do for this country and I asked the steel companies. In the last 24 hours we had their answer." (JFK 107) JFK is saying the americans are hard workers and the industries are abusive and selfish.

JFK was clearly outraged by the actions of the steel companies. In his address to the nation, JFK uses imagery to paint a picture of an abused everyday working-class society and diction to heighten a feeling of resentment towards big business.

Sample V

President John F. Kennedy was delivering a speech on a sensitive topic at a distressing time in American history. In 1962, the US was emerging from a recession when steel companies decided to raise their prices by 3.5 percent. At the time, the nation was facing a crisis in Berlin and Southeast Asia, trying to stabilize the economy, and losing citizens in Vietnam. In his speech, Kennedy uses rhetorical devices to add emphasis and create a hurried and slightly distressed atmosphere.

Twice throughout the speech, President Kennedy uses anaphora to add emphasis. In the second paragraph he starts several successive clauses with the words "when we are." Then, in the fourth paragraph, he begins with the words "more difficult." In both scenarios he uses this rhetorical device to add emphasis to the point he is making. In the case of the second paragraph he is describing the challenges currently facing the US and he chooses to introduce each one the same way in order to signal

that each has particular importance. In the fourth paragraph, he^{uses} the phrase “more difficult” to list the problems created by the increased prices. Sandwiched between these two examples of anaphora is the use of personification. In the third paragraph Kennedy describes an “inflationary spiral” “eating up” older citizens’ pensions. By this spiral, Kennedy is referring to the difficulties created by the Steel corporations. Of course these difficulties would not actually “eat” pensions; however, Kennedy is using personification to emphasize the negative effect on older citizens.

Emphasis was not the only effect Kennedy achieved through his use of rhetorical strategies. Several of the paragraphs throughout the speech contained only one long grammatically correct sentence, also known as a periodic sentence. Paragraphs two, eight, eleven, and twelve all followed this structure. The use of one long sentence filled with clauses, broken up by commas, often missing conjunctions (examples of asyndeton) help to create a hurried atmosphere for the speech. This creates a sense of urgency for the steel corporations to lower their prices.

President Kennedy was highly regarded as an effective speaker. Aside from eloquent speech, part of what made Kennedy so effective was the rhetorical strategies used in his speeches. This speech contained examples of anaphora, personification, and periodic sentences all of which help convey the proper meaning.

Sample M

In his speech against the rise in the price of steel, President Kennedy used multiple strategies to achieve an effective speech. He attacks his opponents motive vilanizing them, showed the unjustness of the situation in multiple contexts and succeeded in using emotion to persuade the american people.

The first thing that stands out in this passage is the vocab used by President Kennedy. Not only the sophistication of words such as “grave” (line 7), “handicap” (line 43) and “Idle capacity” (line 67). For these add to the inferred intelligence the reader has of Kennedy. The vocab of words such as “unjustifiable and irresponsible” are not only advance vocab, but they also have harsh meaning and work to undermine the Ethos of the Steel Industry. Kennedy also attacks the credibility of the steel execs, “in which a tiny . . . 185 million Americans,” (17-21), and successfully paints them as the enemies of the american people.

Kennedys speech is being addressed to the American Public, thus he makes a claim to emotion via Patriotism with references to the war in statements such as “servicemen to risk . . . Viet Nam” (11-13), and “is needed for National Security and other purposes.” (35) By making these statements in conjunction with his earlier ones he is portraying steel corps as the enemy with America as the victim. These 2 strategies combine to enact a full response of pride mixed with contempt for major steel. Along with a steady flow of frightening numbers and data from various cited sources such as “the Acting Comissioner of the Bureau of Labor . . . the same as they were in 1958”. (59-61) He is able to make his speech believable, emotional and factual at the same time.

Kennedy one of our nations most loved Presidents uses Rhetorical strategies to command the attention of his people. He villianizes the steel corps while showing the “unjustifiable” (4) actions they have done. Meanwhile He captures Americas inner patriot and through fact and word effectively changes the opinion of the American people to have disdain for the steel companies.

Sample D

In this speech, John F. Kennedy uses a strong tone and diction throughout. He uses a cumulative structure, and also cause and effect. The speaker uses rhetorical strategies and techniques to produce a strong ^{emotional} speech.

Kennedy creates a serious, even angry tone with an underlying feeling of betrayal. Kennedy had called for “stable prices and wages” to keep the economy stable, but the steel corporations had ignored his plea and had increased steel prices. He uses a strong sense of diction by using words such as “irresponsible,” “serious,” and “crises.” At a time of fear for the American people, he relates directly to them in a sense of understanding. Also, by addressing them as “every citizen” and “every American family” he shows a sense of togetherness that he knows they need.

He uses a strategy of cause and effect in the second through fourth paragraphs. The cause being the decision to raise steel prices, and in turn the effects being the effect on the rest of the entire industry.

Kennedy appeals to ethos when he makes references to the experts, such as Secretary of State Robert McNamara and the Acting Commissioner of the Bureau of Labor Statistics. Throughout the speech, though, he mainly appeals to pathos. He, more than once, states the emotions that he felt when they went against his suggestions.

He alternates between long and short sentence lengths, which keeps his pace at a quick, to the point pattern. Normally, after the long sentences he puts a strong phrase at the end for emphasis, such as “ruthless disregard” or “. . . protect public interest” (97-98).

He finishes up his speech with an allusion to one of his most famous speeches, but contradicts it by comparing it to decision of the steel executives, and in turn brought it back to how the big business would do nothing to benefit the country, only themselves.

Sample H

Kennedy appeals to the ethics of the steel companies raising steel prices at such a time in America. He puts the steel company down for raising prices and sites specific events to back up his assertions.

Kennedy refers to the happenings in the Cold War and how reliant the defense programs are on steel. He says that this rise in the cost of steel will cause defense programs “an estimated one billion dollars”. This is a problem because, according to Kennedy, they are in a time when “every dollar is needed for national security and other purposes”. He asks the steel companies why they have raised prices when “[e]mployment costs per unit of steel output in 1961 were essentially the same as they were in 1958” in his appeal to ethos. In his conclusion, he refers to his inaugural speech, saying he “asked each American to consider what he would do for his country and asked the steel companies”. He says that he had gotten their answer when they raised the steel prices.

In this speech, Kennedy achieves his purpose by appealing to the ethics of the steel companies. He succeeds because of the many bad things rises in steel prices would bring that he uses as evidence.

Sample MM

In the late 1900-1962, United States Economic went down. This was caused by the recession in 1962 and during the same time there was a 3.5 percent increase on the price of steel. How was people going to afford it? President John F. Kennedy held a news Conference addressing the public on this matter. President Kennedy used different rhetorical strategies to achieve his purpose.

President Kennedy used a very informal tone when he was addressing the public. In like five Kennedy takes about the “Unjustifiable and irresponsible defiance of the public interest. Him being the president. His best interest is for his people. The high price of Steel is going to affect a lot of people in every way. President Kennedy uses figurative language along with background information in his speech. It’s juxtaposed to raise steel when we are just emerging from recession. Some of the people whom will be affected are those who own homes, Auto, appliances, and most other items. The Cost of Machinery and tools.

ARGUMENTATION “CHEAT SHEET”

OVERVIEW

The argument question presents you with several challenges:

- Determining what you are actually being asked to write about (reading the question)
- Thinking through what your position is, based on the examples you can muster (unlike the other two questions, what you say and how you defend your claim has to come entirely from your own head)
- Writing a response that recognizes and addresses the complexity of the question.

The following “cheat sheet” will help you ensure that you tackle each of the challenges thoroughly and appropriately.

PREWRITING AND DRAFTING STEPS

Step #1: Read the prompt and passage. Underline key words.

Step #2: Write the following under the prompt:

I	Issue: What is the position you are being asked to respond to? Why is it important?
C	Complexity: List reasons why this issue is complicated. Why do people disagree? Follow this form: <i>On one hand</i> _____, <i>but on the other hand</i> , _____ (or, OOH, _____, OOH _____). You want <i>at least</i> three of these and more is better .
P	Position: In the end, how do you feel about this issue? What will you argue? This will <i>not</i> be a simple "yes" or "no".

Step #3: Write your **introduction**. Begin with two or three sentences (total) describing the **ISSUE**. End with your **thesis**. Your thesis needs to be certain, but should not be simple. **DO NOT**, under **any** circumstance, use an **“I”** statement in your thesis or ask a question.

POSSIBLE THESIS STEMS	
Good Theses	Bad Theses
It is clear that _____.	In some ways the speaker is correct, but in others he is wrong.
Under most circumstances _____.	_____ is a very important issue that will not be resolved quickly.
As the speaker says . . . /Despite what the speaker says . . .	_____ is never a good idea.
In most cases, _____ is true, but one important exception is _____.	Everyone needs to _____.
The speaker is correct that _____, but he overlooks _____.	What would you think if _____?
_____ is true, but only when the word _____ means _____.	I think _____.

Step #4: Predict the **rhetorical challenges** you will face. What possible objections will your audience raise? Why would any rational human being disagree with you? What is the other side to this issue that you need to overcome?

Step #5: Analyze your thesis. What **separate** ideas, facts, or interpretations will you have to prove in order to prove that the thesis as a whole is true?

Step #6: Plan your **body paragraphs**. Each paragraph has a sub-purpose that relates to your overall thesis:

Overcome a rhetorical challenge

- 1) Respond to, refute or attack some other argument
- 2) Concede a point to the opposition and explain why your overall thesis is still correct.

Prove an idea, fact, or interpretation

- 1) Illustrate or demonstrate an idea
- 2) Distinguish between two related ideas
- 3) Establish credibility; justify an action/ decision
- 4) Create an emotional response
- 5) Establish a fact

For each purpose you hope to accomplish, you need to come up with a method. Avoid the “shoulds”— don’t tell people what they should think or feel—show them. For each sub-purpose:

ASK YOURSELF . . .	METHOD YOU CAN USE
What is this like?	Analogy
What is really meant by this?	Define your terms
When has this happened to me?	Anecdote
When have I read/heard about this sort of thing?	Examples/facts
What would happen if a person did this?	Hypothetical
What would happen if everyone did this?	Universal imperative
Why am I qualified to speak about this?	Credentials
Who else has spoken about this?	Appeal to authority

Step #7: Write your **body paragraphs**. Each paragraph **MUST** have a clear topic sentence that establishes the goal of that paragraph. Useful phrases for topic sentences:

- See refutation and concession signals (essay word bank)!
- One important consideration . . .
- There is an important difference between . . .
- It is important to define the term . . .
- This is comparable to/can be compared to/For comparison . . .
- This is illustrated by . . .
- Examples of this can be found . . .
- If everyone were to . . .
- If a person . . .
- If, hypothetically,

Step #8: Write your **conclusion**. Begin by confirming your position. Then write 2-3 sentences discussing how this position might also apply to other things and circumstances.

Abraham Lincoln

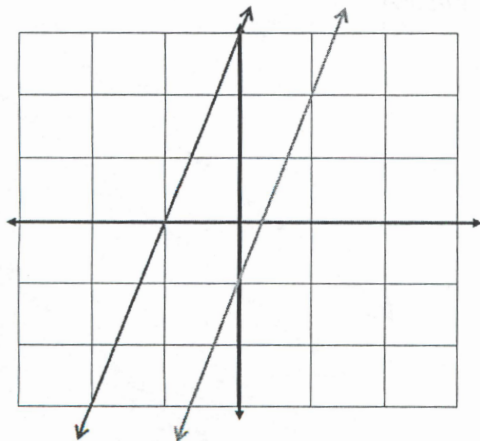
The Gettysburg Address

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate – we cannot consecrate – we cannot hallow – this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us – that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

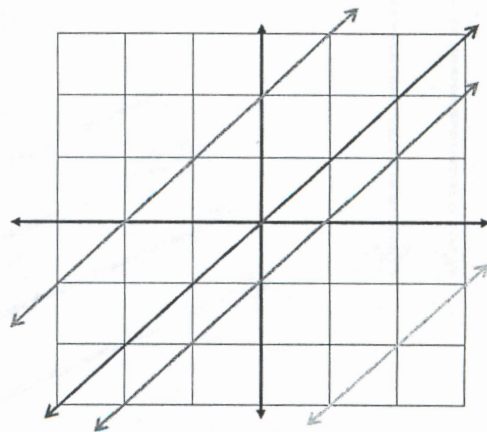
Parallelism

What It Means to Be Parallel in Math

In math, parallel lines have the same _____. For example, both of the lines graphed below have a slope of _____. (Hint: remember “rise over run.”)



Parallel lines do not have to appear in sets of two. For example, all four of the lines below are parallel and have a slope of _____. (Hint: remember “rise over run.”)



What It Means to Be Parallel in English

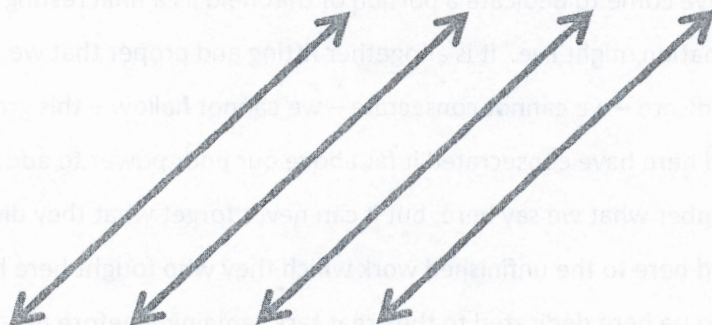
In English, parallel phrases have the same _____ or _____ based on the parts of speech (noun, verb, adjective, adverb, preposition, conjunction, interjection, article). For example, all of the phrases below from the Gettysburg Address follow the same structure - _____, _____. Therefore they are considered parallel, and these phrases are an example of parallelism.

"we cannot dedicate"

"we cannot consecrate"

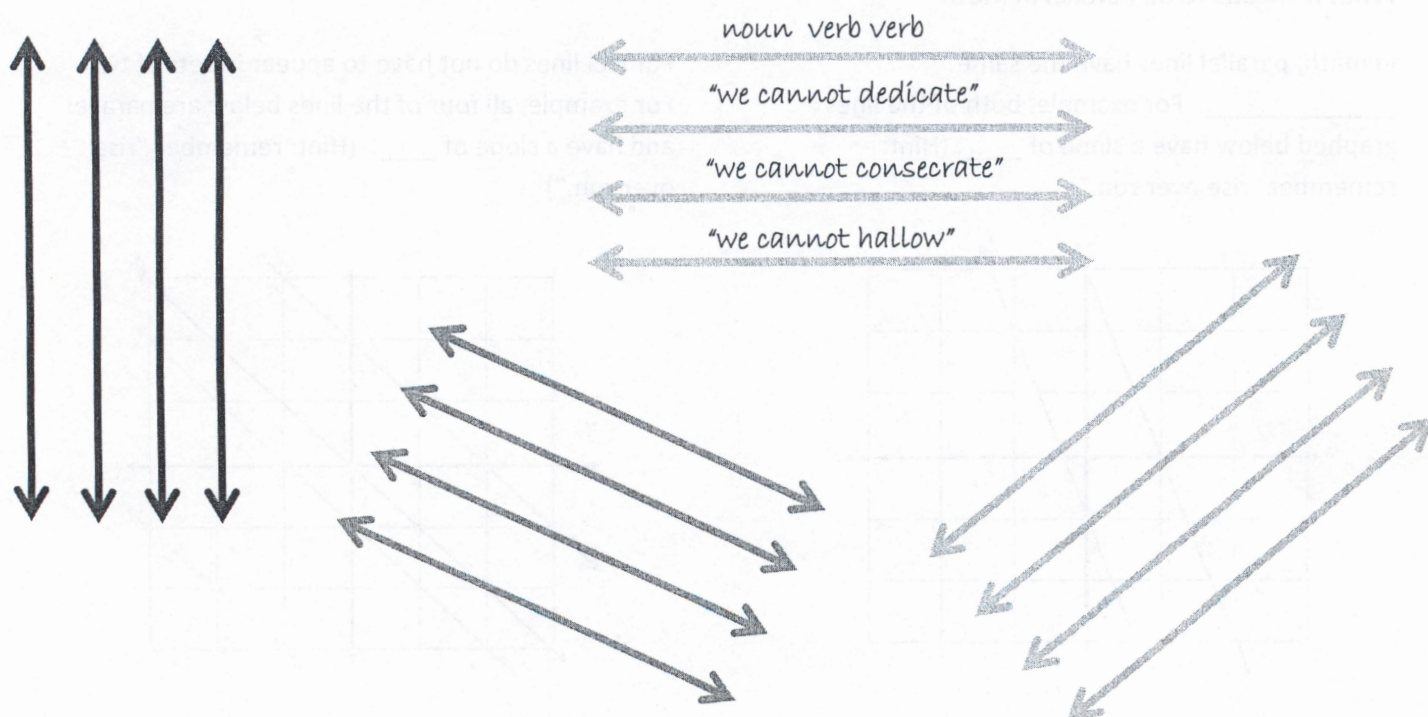
"we cannot hallow"

Think about this in terms of graphed parallel lines.



Parallelism in the Gettysburg Address

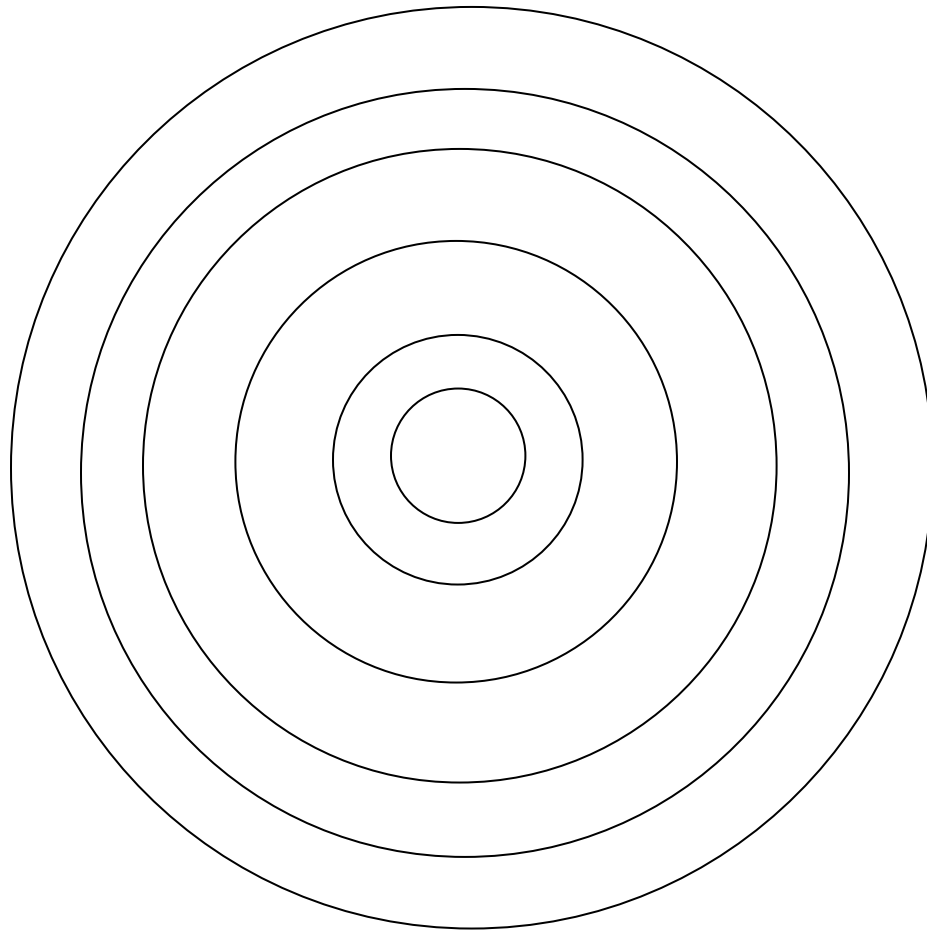
Parallelism is a technique writers and speakers use to emphasize the importance of particular ideas. In the spaces provided below find other examples of parallelism from the Gettysburg Address. Remember that sometimes parallel lines come in sets of two, three, four, etc. Parallelism in written and spoken works can also come in sets of two, three, four, etc. The only requirement is that the phrases have the same structure or pattern. One example has been completed for you.



Writing the Persuasive Essay Session

Preparing for the AP Persuasive Essay: Checklist (from Dr. Steve Olson)

1. Describe and explain **3 personal experiences** that have profoundly affected you (or **family members** who have been important in your life or who have had unique life experiences).
2. List and discuss **3 of the best books** you have read in the last two years (books that have meant something to you, have taught you something, have changed your life, etc.).
3. List and discuss **3 of the most memorable movies** you have seen.
4. List and discuss **3 groundbreaking television shows** you have seen and/or watch regularly.
5. Describe and explain **3 of the hottest current events** that you have paid attention to and continue to follow what happens.
6. Describe and explain **3 big historical moments** (ones that you know well).
7. Describe and discuss **at least 2 outside interests** you have and why they are important to you (i.e., art, music, technology, dance, sports, etc.).



Expanding Your World (from Kelly Gallagher's *Deeper Reading*)

A major goal of the AP Language Exam is to create "Citizen Scholars," people who know what is going on in the world and who can think and write well about it.

In the Concentric Circle graphic above, write one word into each circle as follows:

- **Center circle**—write **Self**
- **2nd circle**—write **Family**
- **3rd circle**—write **Peers**
- **4th circle**—write **Community**
- **5th circle**—write **Country**
- **6th circle**—write **Humankind**

The graphic aptly depicts the growth you make as you learn about the world on your journey through life. As you confront more and more complex issues, begin thinking of how they affect not only you and the people close to you, but also to a larger and larger world. Ask yourself what would you tell your friends about a particular issue—what do they need to know? What about the people in your school, town, church? How will an issue affect your country? Is an issue timeless—have people always wrestled with it? Will we always have to deal with it?

To Write an Argument, You Must

1. Have an argument and show depth of thinking
2. Have a voice and an argumentative sense—you need discourse markers, road signs to carry your reader through your argument
3. Learn that **detail** creates **voice** (i.e., the 7 areas in the Checklist, top of p. 1)
4. Convince and lead your reader through your argument with **logic** and an **emotional quality** to your writing
5. Remember that you **don't** have to refer to **novels**—they don't always work for the topic or question.
(--David Jolliffe, Chief Reader, AP Language Exam)

Helpful Resource: Pros and Cons of Controversial Issues

Website: <http://www.procon.org>

Goal: "promoting critical thinking, education, and informed citizenship"

About them: "an independent, nonpartisan, 501 (c) (3) nonprofit public charity

What's available:

- Current Headlines (on 01/06/12, kept updated): Childhood Obesity Ads Spark Controversy, Cell Phone Ban Considered for US Drivers, Last US Troops Exit Iraq, Supreme Court Takes Up Arizona Immigration Law
- Pros and Cons of 42 Controversial Issues, covering the following:
 - Education: Standardized Tests, Teacher Tenure
 - Elections & Presidents: 2008 Presidential Election, 2012 Presidential Election, Bill Clinton, Ronald Reagan
 - Health & Medicine: Abortion, D.A.R.E., Euthanasia, Health Care Reform, Medical Marijuana, Milk, Obesity, Prescription Drug Ads to Consumers, Right to Health Care, Vaccines for Kids, Vegetarianism
 - Media & Entertainment: Social Networking, Video Games & Violence

- Money & Business: Big Three Auto Bailout, Insider Trading by Congress
- Politics: ACLU, Concealed Handguns, Death Penalty, Drinking Age, Felon Voting, Illegal Immigration, Social Security Privatization, WTC Muslim Center
- Religion: Churches & Taxes, Under God in the Pledge
- Science & Technology: Alternative Energy vs. Fossil Fuels, Cell Phones, Climate Change, Voting Machines
- Sex & Gender: Born Gay? Origins of Sexual Orientation, Gay Marriage, Prostitution
- Sports: College Football—Playoffs vs. BCS, Drug Use in Sports, Golf—Is It a Sport?
- World/International: Israeli-Palestinian Conflict, US-Iraq War

NEXT STEP: ORGANIZATION

Suggested Organization for a Classic Argument

1. **Introduction:** Give the context and background of your issue. Establish style, tone, and significance of your issue.
2. **State Your Case:** Clarify your issue here. Give any necessary background for understanding the issues. Define any important terms or conditions here.
3. **Proposition:** State your central proposition. Be sure that your hook presents an issue that is open to debate. Present the subtopics or supportive points to forecast your argument for your reader.
4. **Refutation:** Analyze the opposition's argument and summarize it; refute or address the points; point out faulty reasoning and inappropriate appeals.
5. **Substantiation and Proof:** Present and develop your own case. Carefully plan your disclosure; avoid logical fallacies. Rely primarily on reasoning for your appeal and use emotional appeals carefully; use examples, facts, experts, and statistics. Develop your argument using the appropriate prose strategy, e.g., causal analysis, comparison, analogies, definitions.
6. **Conclusion:** Conclude with conviction. Review your main points and state your claims strongly. Make a strong plea for action, or invite your readers to refute your argument.

Suggested Organization for a Rogerian Argument

1. Write a brief objective statement to define the issue.
2. Analyze and state the other's position in a neutral, objective way. Demonstrate that you understand the other's position and their reasons for holding it. Avoid moralizing or judging the other's position or reasons.
3. Analyze and state your own position in a neutral, objective way. Avoid moralizing about your own position or reasons.
4. Analyze what the two positions have in common; find commonly shared goals and values.
5. Propose a resolution to the issue that recognizes and incorporates the interests of both positions.

http://www.umuc.edu/prog/ugp/ewp_writingcenter/writinggde/chapter8/chapter8-08.shtml



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Literature Review Templates:

How to Present What 'They' Say

This handout will provide templates for introducing and discussing sources ('they') when writing a literature review. These templates help writers summarize and synthesize the arguments and ideas of their sources in order to help the writer establish credibility and provide a solid background for a research paper or project.

THEY SAY: Reporting what authors are saying about a topic

VERB TENSE & SOURCES

- **APA:** In APA, when you discuss cited sources, you are required to use PAST TENSE (e.g., Smith **argued**) or PRESENT PERFECT TENSE (e.g., Smith [and Jones] **has [have] argued**). See pg. 33 in the APA Manual for more information.
- **MLA:** Generally, in MLA, when you discuss cited sources, use PRESENT TENSE (e.g. Smith **believes**). PRESENT PERFECT TENSE can also be used, but definitively there are no rules for verb tense and sources in the MLA Handbook.

Introducing an Ongoing Debate

APA

- In discussion of X, one controversial issue has been _____. On the one hand, _____ argued _____. On the other hand, _____ contended _____. Some researchers, such as _____, have maintained _____.

MLA

- When it comes to the topic of _____, most of expert/scholars/researchers will readily agree that _____. Where this agreement usually ends, however, is on the question of _____. Whereas some are convinced that _____, others maintain that _____.

Templates for Introducing What "They Say"

- A number of sociologists have recently suggested that X's work has several fundamental problems. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]
- It has become common today to dismiss X's contribution to the field of _____.
- In their recent work, Y and Z have offered harsh critiques of X for _____.

Templates for Introducing “Standard Views”

Standard views are views that have become so widely accepted that by now it is essentially the conventional way of thinking about a topic. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]

- Americans today tend to believe that _____
- Conventional wisdom has it that _____.
- The standard way of thinking about topic X has been _____.
- Many students assume that _____.

Introducing Quotations and Summaries

APA [notice the verbs are past tense]

- She demonstrated that _____.
- In X’s study of _____, she found that _____.
- They argued _____.

MLA [notice the verbs are in present tense]

- _____, he admits.
- He states, _____.

Verbs for Introducing Summaries and Quotations

Verbs for Making a Claim

Argue	Insist
Assert	Observe
Believe	Remind us
Claim	Report
Emphasize	Suggest

Verbs for Questioning or Disagreeing

Complain	Question
Complicate	Refute
Contend	Reject
Contradict	Renounce
Deny	Repudiate
Deplore the tendency to	
Disavow	

Verbs for Expressing Agreement

Acknowledge	Endorse
Admire	Extol
Agree	Praise
Celebrate the fact that	Reaffirm
Corroborate	Support
Do not deny	Verify

Verbs for Making Recommendations

Advocate	Implore
Call for	Plead
Demand	Recommend
Encourage	Urge
Exhort	Warn

Frame Every Quote

Since quotations do not speak for themselves, you need to build a frame around them in which you do that speaking for them. You need to make a ‘quotation sandwich’ [*Introduction-quotation-explanation*]. Introduce the quotation adequately by explaining who is speaking and setting up what the quotation says. Then follow up with explaining why you consider the quotation important and what you take it to say. [*The () represents the placement of your in-text citation.*]

For introducing quotations

APA

- X (year) stated, “_____” (p. #).
- As the prominent researcher/scholar X (year) put it, “_____” (p. #).
- According to X (year), “_____” (p. #).

- X (year) himself wrote, “_____” (p. #).
- In her book, _____, X (year) maintained that “_____” (p. #).

MLA

- In X’s view, “_____” (page #).
- X agrees when she writes, “_____” (page #).
- X disagrees when he writes, “_____” (page #).
- X complicates matters further when she writes, “_____” (page #).

For explaining quotations

- Basically, X is saying _____.
- In other words, X believes _____.
- In making this comment, X argues that _____.
- X is insisting that _____.
- X’s point is that _____.
- The essence of X’s argument is that _____.

DO NOT introduce quotations by saying something like “X asserts an idea that” or “A quote by X says.”
Introductory phrases like these are both redundant and misleading.

Additional Resources

American Psychological Association. *Publication Manual of the American Psychological Association*.
5th ed. Washington, D.C.: American Psychological Association, 2001. Print.

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*.
New York: W. W. Norton & Company, 2006. Print.

Modern Language Association of America, The. *MLA Handbook for Writers of Research Papers*. 7th ed.
New York: The Modern Language Association of America, 2009. Print.

Created by Keva Sherven for the UWC—April 2010

Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein

Templates to Declare the Writer's Position:

How to Present What 'I' Say

This handout will provide templates for introducing and discussing you own ideas as a writer ('I') when writing a paper that requires the writer's response to or stance/position on a topic. These templates help writers agree, disagree, or both agree and disagree with sources in order to declare their position relative to the views they've summarized or quoted.

I SAY: a writer offering his/her own argument as a response to what 'they' said

Experienced writers know how to express their thoughts. Since academic writing, broadly speaking, is argumentative, college writers need to argue well. Thus, writers need to be able to assert their own ideas as well as enter the ongoing conversation (they say) of a topic and use the ideas of others as a launching pad for furthering their ideas. Many times the use of "I" is appropriate; however, check with your professor.

Disagreeing, with Reasons

- I think X is mistaken because she overlooks _____.
- X's claim that _____ rests upon the questionable assumption that _____.
- I disagree with X's view that _____ because, as recent research has shown, _____.
- X contradicts himself/can't have it both ways. On the one hand, he argues _____. But on the other hand, he also says _____.
- By focusing on _____, X overlooks the deeper problem of _____.
- X claims _____, but we don't need him to tell us that. Anyone familiar with _____ has long known that _____.

Agreeing

- I agree that _____ because my experience _____ confirms it.
- X is surely right about _____ because, as she may not be aware, recent studies have shown that _____.
- X's theory of _____ is extremely useful because it shed insight on the difficult problem of _____.
- I agree that _____, a point that needs emphasizing since so many people believe _____.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____.

Agreeing and Disagreeing Simultaneously

- Although I agree with X up to a point, I cannot accept his overall conclusion that _____.
- Although I disagree with much that X says, I fully endorse his final conclusion that _____.
- Though I concede that _____, I still insist that _____.
- X is right that _____, but she seems on more dubious ground when she claims that _____.
- While X is probably wrong when she claims that _____, she is right that _____.
- Whereas X provides ample evidence that _____, Y and Z's research on _____ and _____ convinces me that _____ instead.
- I'm of two minds about X's claims that _____. On the one hand, I agree that _____. On the other hand, I'm not sure if _____.
- My feelings on the issue are mixed. I do support X's position that _____, but I find Y's arguments about _____ and Z's research on _____ to be equally persuasive.

Signaling who is Saying What in Your Own Writing

- X argues _____.
- According to both X and Y _____.
- Politicians, X argues, should _____.
- Most athletes will tell you that _____.
- My own view, however, is that _____.
- I agree, as X may not realize, that _____.
- X is right that _____.
- X's assertion that _____ does not fit the facts.
- Anyone familiar with _____ should agree that _____.
- But _____ are real, and are arguably the most significant factor in _____.

Indicate Multiple Perspectives—"I" versus "They" [p.70]

Point-of-view clues in the text that clearly separates the views of the writer ("I") from those of source authors ("they").

- X overlooks what I consider an important point about _____.
- My own view is that what X insists is a _____ is in fact a _____.
- I wholeheartedly endorse what X calls _____.
- These conclusions, which X discusses in _____, add weight to the argument that _____.

Entertaining Objections

Notice that the following examples are not attributed to any specific person or group, but to "skeptics," "readers," or "many". This kind of nameless, faceless naysayer is appropriate in some cases.

- Yet some readers may challenge my view that _____. After all, many believe that _____. Indeed, my own argument that _____ seems to ignore _____ and _____.
- Of course, many will probably disagree with this assertion that _____.

Naming Your Naysayers

The underlined words can be interchanged with another specific group.

- Here many feminists would probably object that _____.
- But social Darwinists would certainly taken issue with the argument that _____.
- Biologists, of course, may want to dispute my claim that _____.
- Nevertheless, both followers and critics of Malcolm X will probably suggest otherwise and argue that _____.

To minimize stereotyping...

- Although not all Christians think alike, some of them will probably dispute my claim that _____.
- Non-native English speakers are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that _____.

Making Concessions While Still Standing Your Ground

- Although I grant that _____, I still maintain that _____.
- Proponents of X are right to argue that _____. But they exaggerate when they claim that _____.
- While it is true that _____, it does not necessarily follow that _____.
- On the one hand, I agree with X that _____. But on the other hand, I still insist that _____.

Indicating Who Cares

Underlined words can be replaced with other groups or references to certain people.

- _____ used to think _____. But recently [or within the past few decades], _____ suggests that _____.
- This interpretation challenges the work of those critics who have long assumed that _____.
- These findings challenge the work of earlier researchers, who tended to assume that _____.
- Recent studies like these shed new light on _____, which previous studies had not addressed.
- These findings challenge dieters' common assumption that _____.
- At first glance, teenagers might say _____. But on closer inspection.

Why Your Claim Matters

- X matters/is important because _____.
- Although X might seem trivial, it is in fact crucial in terms of today's concern over _____.
- Ultimately, what is at stake here is _____.
- These findings have important consequences for the broader domain of _____.
- My discussion of X is in fact addressing the larger matter of _____.
- These conclusions/This discovery will have significant applications in _____ as well as in _____.

So What and Who Cares

- Although X may seem of concern to only a small group of _____, it should in fact concern anyone who cares about _____.

Page References for *They Say, I Say*

- Pages 1-47 contain "They Say" templates and explanations
- Pages 51-97 contain "I Say" templates and explanations
- Pages 101-135 contain "Tying it All Together" templates and explanations
- Pages 163-176 contain the Index of Templates use in the book

Additional Resources

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: W. W. Norton & Company, 2006. Print.

Created by Keva Sherven for the UWC—April 2010
Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein

Useful Templates

Need help getting started on a paper and/or making certain rhetorical moves in your paper? These templates might help!

INTRODUCING WHAT "THEY SAY"

- A number of sociologists have recently suggested that X's work has several fundamental problems.
- It has become common today to dismiss X's contribution to this field of sociology.
- In their recent work, Y and Z have offered harsh critiques of Dr. X for _____.

INTRODUCING "STANDARD VIEWS"

- Americans today tend to believe that _____.
- Conventional wisdom has it that _____.
- Common sense seems to dictate that _____.
- The standard way of thinking about topic X has it that _____.
- It is often said that _____.
- My whole life I have heard it said that _____.
- You would think that _____.
- Many people assumed that _____.

MAKING WHAT "THEY SAY" SOMETHING YOU SAY

- I've always believed that _____.
- When I was a child, I used to think that _____.
- Although I should know better by now, I cannot help thinking that _____.
- At the same time that I believe _____, I also believe _____.

INTRODUCING SOMETHING IMPLIED OR ASSUMED

- Although none of them have ever said it so directly, my teachers have often given me the impression that _____.
- One implication of X's treatment of _____ is that _____.
- Although X does not say so directly, she apparently assumes that _____.
- While they rarely admit as much, _____ often take for granted that _____.

INTRODUCING AN ONGOING DEBATE

- In discussions of X, one controversial issue has been _____. On one hand, _____ argues _____. On the other hand, _____ contends _____. Others even maintain _____. My own view is _____.
- When it comes to the topic of _____, most of us will readily agree that _____. Where this agreement usually ends, however, is on the question of _____. Whereas some are convinced that _____, others maintain that _____.
- In conclusion then, as I suggested earlier, defenders of _____ can't have it both ways. Their assertion that _____ is contradicted by their claim that _____.

CAPTURING AUTHORIAL ACTION

- X acknowledges that _____.
- X agrees that _____.
- X argues that _____.
- X believes that _____.
- X denies/does not deny that _____.
- X complains that _____.
- X concedes that _____.
- X demonstrates that _____.
- X deplores the tendency to _____.
- X celebrates the fact that _____.
- X emphasizes that _____.

CAPTURING AUTHORIAL ACTION cont.

- X insists that _____.
- X observes that _____.
- X questions whether _____.
- X refutes the claim that _____.
- X reminds us that _____.
- X reports that _____.
- X suggests that _____.
- X urges us to _____.

INTRODUCING QUOTATIONS

- X states, "_____."
- As the prominent philosopher X puts it, "_____."
- According to X, "_____."
- X himself writes, "_____."
- In her book, _____, X maintains that "_____."
- Writing the journal *Commentary*, X complains that, "_____."
- In X's view, "_____."
- X agrees when she writes, "_____."
- X disagrees when he writes, "_____."
- X complicates matters further when he writes, "_____."

EXPLAINING QUOTATIONS

- Basically, X is saying _____.
- In other words, X believes _____.
- In making this comment, X argues that _____.
- X is insisting that _____.
- X's point is that _____.
- The essence of X's argument is that _____.

DISAGREEING, WITH REASONS

- I think X is mistaken because she overlooks _____.
- X's claim that _____ rests upon the questionable assumption that _____.
- I disagree with X's view that _____ because, as recent research has shown, _____.
- X contradicts herself/can't have it both ways. On the one hand, she argues _____. But on the other hand, she also says _____.
- By focusing on _____, X overlooks the deeper problem of _____.
- X claims _____, but we don't need him to tell us that. Anyone familiar with _____ has long known that _____.

AGREEING—WITH A DIFFERENCE

- I agree that _____ because my experience _____ confirms it.
- X is surely right about _____ because, as she may not be aware, recent studies have shown that _____.
- X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____.
- I agree that _____, a point that needs emphasizing since so many people believe _____.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____.
- If group X is right that _____, as I think they are, then we need to reassess the popular assumption that _____.

EMBEDDING VOICE MARKERS

- X overlooks what I consider an important point about _____.
- My own view is that what X insists is a _____ is in fact a _____.
- I wholeheartedly endorse what X calls _____.
- These conclusions, which X discusses in _____, add weight to the argument that _____.

Courtesy the Odegaard Writing & Research Center (<http://www.depts.washington.edu/owrc>)
Adapted from Graff, Gerald, and Cathy Birkenstein. *They Say, I Say: The Moves That Matter In Academic Writing*.
New York: W. W. Norton & Company, 2006.

AGREEING AND DISAGREEING SIMUTANEOUSLY

- Although I agree with X up to a point, I cannot accept his overall conclusion that _____.
- Although I disagree with much that X says, I fully endorse his final conclusion that _____.
- Though I concede _____, I still insist that _____.
- Whereas X provides ample evidence that _____, Y and Z's research on _____ and _____ convinces me that _____ instead.
- X is right that _____, but she seems on more dubious ground when she claims that _____.
- While X is probably wrong when she claims that _____, she is right that _____.
- I'm of two minds about X's claim that _____. On the one hand, I agree that _____. On the other hand, I'm not sure if _____.
- My feelings on the issue are mixed. I do support X's position that _____, but I find Y's argument about _____ and Z's research on _____ to be equally persuasive.

SIGNAL WHO IS SAYING WHAT

- X argues _____.
- According to both X and Y, _____.
- Politicians _____, X argues, should _____.
- Most athletes will tell you that _____.
- My own view, however, is that _____.
- I agree, as X may not realize, that _____.
- But _____ are real, and arguably, the most significant factor in _____.
- But X is wrong that _____.
- However, it is simply not true that _____.
- Indeed, it is highly likely that _____.
- But the view that _____ does not fit all the facts.
- X is right that _____.
- X is wrong that _____.
- X is both right and wrong that _____.
- Yet a sober analysis of the matter reveals _____.
- Nevertheless, new research shows _____.
- Anyone familiar with _____ should see that _____.

ENTERTAINING OBJECTIONS

- At this point I would like to raise some objections that have been inspired by the skeptic in me. She feels that I have been ignoring _____. "_____, " she says to me, "_____."
- Yet some readers may challenge the view that _____. After all, many believe _____. Indeed, my own argument that _____ seems to ignore _____ and _____.
- Of course, many will probably disagree with this assertion that _____.

NAMING YOUR NAYSAYERS

- Here many *feminists* would probably object that _____.
- But *social Darwinists* would certainly take issue with the argument that _____.
- *Biologists*, of course, may want to dispute my claim that _____.
- Nevertheless, both *followers and critics of Malcolm X* will probably argue that _____.
- Although not all *Christians* think alike, some of them will probably dispute my claim that _____.
- *Non-native English speakers* are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that _____.

INTRODUCING OBJECTIONS INFORMALLY

- But is my proposal realistic? What are the chances of its actually being adopted?
- Yet is it always true that _____? Is it always the case, as I have been suggesting, that _____?
- However, does the evidence I've cited prove conclusively that _____?
- "Impossible," you say. "Your evidence must be skewed."

MAKING CONCESSIONS WHILE STILL STANDING YOUR GROUND

- Although I grant that _____, I still maintain that _____.
- Proponents of X are right to argue that _____. But they exaggerate when they claim that _____.
- While it is true that _____, it does not necessarily follow that _____.
- On the one hand, I agree with X that _____. But on the other hand, I still insist that _____.

INDICATING WHO CARES

- _____ used to think _____. But recently [or within the past few decades] _____ suggests that _____.
- What this new research does, then, is correct the mistaken impression, held by many earlier researchers, that _____.
- These findings challenge the work of earlier researchers, who tended to assume that _____.
- Recent studies like these shed new light on _____, which previous studies had not addressed.
- Researchers have long assumed that _____. For instance, one eminent scholar of cell biology, _____, assumed in _____, her seminal work on cell structures and functions that fat cells _____. As _____ herself put it, "_____" (200). Another leading scientist, _____, argued that fat cells "_____" (200). Ultimately, when it came to the nature of fat, the basic assumption was that _____.
- If sports enthusiasts stopped to think about it, many of them might simply assume that the most successful athletes _____. However, new research shows _____.
- These findings challenge dieter's common assumptions that _____.
- At first glance, teenagers appear to _____. But on closer inspection _____.

ESTABLISHING WHY YOUR CLAIM MATTERS

- X matters/is important because _____.
- Although X may seem trivial, it is in fact crucial in terms of today's concern over _____.
- Ultimately, what is at stake here is _____.
- These findings have important consequences for the broader domain of _____.
- My discussion of X is in fact addressing the larger matter of _____.
- These conclusions/This discovery will have significant applications in _____ as well as in _____.
- Although X may seem of concern to only a small group of _____, it should in fact concern anyone who cares about _____.

ADDING METACOMMENTARY

- In other words,
- What _____ really means by this is
- Essentially, I am arguing that
- My point is not that we should _____, but that we should _____.
- What _____ really means is _____.
- In other words, _____.
- To put it another way, _____.
- In sum, then, _____.
- My conclusion, then, is that, _____.
- In short, _____.
- What is more important, _____.
- Incidentally, _____.
- By the way, _____.
- Chapter 2 explores, _____, while Chapter 3 examines _____.
- Having just argued that _____, let us now turn our attention to _____.
- Although some readers may object that _____, I would answer that _____.

Using Transitions Effectively

What do Transitions Do?

Transitional words and phrases are also called signal words. They are placed at key points to lead the reader through the sentences and paragraphs. Using transitional words will help you achieve clear and coherent communication with your audience.

When writers connect sentences and paragraphs, they provide a sense of movement that allows their readers to follow the main and subordinate ideas easily and, as a result, understand the writer's purpose and message.

Clear transitions are essential to the coherence of paragraphs and essays. There are several types of transitions, each leading the reader to make certain connections or assumptions about the areas you are connecting, based on the words or phrases you choose. Some lead the reader forward and imply the "building" of an idea or thought, while others make the reader compare ideas or draw conclusions from the preceding thoughts. A list of common transitional words and phrases can be found on the back.

Transitions Between Paragraphs

When linking two paragraphs, the writer must explain how the two paragraphs are connected logically. Transitional words or phrases sometimes will be precisely what you need to underscore for your readers the intellectual relationship between paragraphs—to help them navigate your essay. Very often, such transitions:

- ☞ Address an essential similarity or dissimilarity (likewise, in contrast, despite, etc)
- ☞ Suggest a meaningful ordering, often temporal (first, in addition) or causal (thus, therefore)
- ☞ In a longer paper, remind the reader of what has earlier been argued (in short, as has been said, on the whole).

Tips for Transitioning

Since clarity and effectiveness of your transitions will depend greatly on how well you have organized your paper, you may want to evaluate your paper's organization before you work on transitions. In the margins of your draft, summarize in a word or two what each paragraph is about or how it fits into your analysis as a whole. This exercise should help you to see the order and connection between your ideas more clearly.

If after doing this exercise you find that you still have difficulty linking your ideas together in a coherent fashion, your problem may not be with transitions but with organization. Perhaps something crucial is missing between this paragraph and its neighbors—most likely an idea or a piece of evidence or both. Maybe the paragraph is misplaced, and logically belongs elsewhere.

Common transitional words and phrases can be found on the next page...

COMMON TRANSITIONAL WORDS & PHRASES

To Indicate TIME ORDER

- earlier
 - former
 - formerly
 - heretofore
 - in retrospect
 - in the past
 - not long ago
 - of late
 - preceding
 - previously
 - prior to
 - recently
 - yesterday
-
- at present
 - at the same time
 - at this moment
 - by now
 - concurrently
 - currently
 - immediately
 - now
 - presently
 - right away
 - simultaneously
 - until now
-
- henceforth
 - hereafter
 - in the future
-
- after a long time
 - after a short while
 - afterward
 - later on
 - not long after
 - right after
 - soon after
 - thereafter

To Indicate CONTRAST

- a clear difference
- a distinct difference
- a striking distance
- a strong distinction
- against
- although
- although this may be true
- an opposing view
- and yet
- another distinction
- balanced against
- but
- by contrast
- contrarily
- contrary to
- conversely
- counter to
- despite
- despite the fact that
- different from
- even though
- for
- however
- in contrast
- in opposition to
- nevertheless
- nonetheless
- on the contrary
- on the other hand
- opposing
- otherwise
- regardless
- the antithesis of
- the reverse of
- to differ from
- to differentiate
- to oppose
- up against
- whereas
- while
- yet

To Indicate COMPARISON

- after all
- along the same lines
- also
- analogous to
- as compared with
- as well as
- balanced against
- by comparison
- comparable
- comparatively
- compared to
- consistent with
- conversely
- correlate
- correspondingly
- equal
- equally important
- equivalent
- however
- identical
- in a similar fashion
- in comparison
- in contrast
- in like manner
- in the same manner
- in the same way
- like
- likewise
- matching
- meanwhile
- nevertheless
- of little difference
- parallel to
- relative to
- relatively
- resemble
- resembling
- similarly
- synonymous
- the next likeness
- to the same extent
- too
- uniformly
- where
- whereas

To Indicate CAUSE & EFFECT

- accordingly
- as a consequence
- as a result
- as a result of
- because
- because of this
- by reason of
- caused by
- consequently
- due to
- following that
- for
- for this purpose
- for this reason
- furthermore
- hence
- henceforth
- in conclusion
- in effect
- in view of
- it follows that
- on account of
- otherwise
- owing to
- so
- subsequently
- the end result
- the outcome
- the ramifications of
- then
- thereafter
- therefore
- thus
- to this end
- accordingly
- as a result
- consequently
- hence
- it follows, then
- since
- so
- then
- therefore
- thus

To Indicate SEQUENCE

- at first
- at the beginning
- at the onset
- commencing with
- earlier
- embark
- first
- from this point
- in the first place
- initially
- once
- once upon a time
- starting with
- to begin with

-
- after that
 - following that
 - immediately following
 - in the second place
 - in turn
 - later on
 - next
 - on the next occasion
 - second /secondly
 - so far
 - subsequently
 - the following week
 - the next day
 - the next time
 - the second stage
 - twice

-
- in the third place
 - last
 - last of all
 - third
 - at last
 - lastly
 - in the last place
 - the latter
 - at the end
 - in the end
 - final
 - finally
 - the final point
 - to conclude
 - in conclusion

To Indicate ADDITION

- after
- afterward
- again
- also
- and
- and then
- besides
- concurrently
- consequently
- equally important
- finally
- following this
- further
- furthermore
- hence
- in addition
- in fact
- indeed
- lastly
- moreover
- next
- nor
- now
- previously
- simultaneously
- so too
- subsequently
- therefore
- thus
- too
- what's more

To Provide An EXAMPLE

- a case in point
- after all
- an analogy
- analogous to
- another way
- as an example
- as an illustration
- consider
- consider as an illustration
- for example
- for instance
- for instance
- for one thing
- in another case
- in fact
- in one example
- in order to clarify
- in other words
- in particular
- in the following manner
- in the same manner
- in this case
- in this situation
- in this specific instance
- more exactly
- namely
- on this occasion
- specifically
- such as
- suppose that
- take the case of
- that is
- to be exact
- to bring to light
- to clarify
- to demonstrate
- to exemplify
- to explain
- to illuminate
- to illustrate
- to put another way
- to show
- to take a case in point
- to take a case in point

To EMPHASIZE or INTENSIFY

- above all
- actually
- after all
- as a matter of fact
- certainly
- decidedly
- definitely
- equally important
- especially
- furthermore
- in fact
- increasingly important
- indeed
- more emphatically
- more important
- moreover
- most important of all
- most of all
- of great concern
- of major concern
- primarily
- significantly
- surely
- the crux of the matter
- the main issue
- the main problem
- the major reason
- there is no question that
- to be sure
- to emphasize
- to recapitulate
- very likely
- without a doubt
- without doubt
- without question

To Indicate EXCEPTION

- despite
- however
- in spite of
- nevertheless
- of course
- once in a while
- sometimes
- still
- yet

To ELABORATE

- actually
- by extension
- in short
- in other words
- to put it another way
- to put it bluntly
- to put it succinctly
- ultimately

To CONCEDE

- admittedly
- although it is true that
- granted
- I concede that
- of course
- naturally
- to be sure

To SUMMARIZE or CONCLUDE

- accordingly
- as a result
- as has been noted
- as I have said
- as I have shown
- consequently
- hence
- in brief
- in conclusion
- on the whole
- on the whole
- summing up
- therefore
- thus
- to conclude
- as a result
- consequently
- hence
- in conclusion, then
- in short
- in sum, then
- it follows, then
- so
- the upshot of all this is that
- therefore
- thus
- to sum up
- to summarize

To Connect CLAUSES*

COORDINATION CONJUNCTIONS

- and
- but
- for
- nor
- or
- so
- yet

To Connect CLAUSES cont.*

SUBORDINATING CONJUNCTIONS

- after
- although
- as
- as if
- as though
- because
- before
- even
- even if
- even though
- if
- in order that
- once
- rather than
- since
- so that
- than
- that
- though
- unless
- until
- when
- whenever
- while

* **NOTE:**

Conjunctions do more than simply link and connect ideas. Conjunctions combine clauses which transitional words cannot do. This is a significant difference between conjunctions and transitional words

Question 3

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

Consider the distinct perspectives expressed in the following statements.

If you develop the absolute sense of certainty that powerful beliefs provide, then you can get yourself to accomplish virtually anything, including those things that other people are certain are impossible.

William Lyon Phelps, American educator, journalist, and professor (1865–1943)

I think we ought always to entertain our opinions with some measure of doubt. I shouldn't wish people dogmatically to believe any philosophy, not even mine.

Bertrand Russell, British author, mathematician, and philosopher (1872–1970)

In a well-organized essay, take a position on the relationship between certainty and doubt. Support your argument with appropriate evidence and examples.

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.**

AP® ENGLISH LANGUAGE AND COMPOSITION

2012 SCORING GUIDELINES

Question 3

General Directions: This scoring guide will be useful for most of the essays you read. If it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

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

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

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

8 Effective

Essays earning a score of 8 effectively develop a position on the relationship between certainty and doubt. The evidence and explanations used are appropriate and convincing, and the argument is especially coherent and well developed. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

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

6 Adequate

Essays earning a score of 6 adequately develop a position on the relationship between certainty and doubt. The evidence and explanations used are appropriate and sufficient, and the argument is coherent and adequately developed. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 develop a position on the relationship between certainty and doubt. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

4 Inadequate

Essays earning a score of 4 inadequately develop a position on the relationship between certainty and doubt. The evidence or explanations used may be inappropriate, insufficient, or less convincing. The argument may have lapses in coherence or be inadequately developed. The prose generally conveys the writer's ideas but may be less consistent in controlling the elements of effective writing.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on the relationship between certainty and doubt. The essays may show less maturity in control of writing.

2 Little Success

Essays earning a score of 2 demonstrate little success in developing a position on the relationship between certainty and doubt. These essays may misunderstand the prompt, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of coherence and control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation and argument, or weak in their control of language, or especially lacking in coherence and development.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

2012 AP English Language Question 3 (Certainty/Doubt Argument) Samples

Sample NN

Going through the choices found in everyday life, one must be able to know where their values lie in order to make a solid decision. However, always being certain in oneself leaves little to no room for improvement. The topic has been questioned by many philosophical figures and displayed in their own forms of understanding the world.

The wild array of theories that go into fields like theocratic philosophies are categorized into two main sides: free will and determinism. The differences between free will and determinism are much of the same as the differences between certainty and doubt because the free will of human beings to live without respite from a creator or to make decisions on their own accord is of equal contrast to those who in determinism believe that their fate has been decided or that they **MUST** adhere to the teachings of a God. One example of a philosopher who feels so confident in the certainty of his beliefs is St. Thomas Aquinas. In his assertions, he responds to any doubts against the existence of God by saying more or less that there HAS to be a God who made you, because you can feel ^{^the truth in it}. Such a simple and somewhat naïve answer to a question that has oftentimes plagued the minds and well-beings of people, and has strengthened fanatics to wage religious wars all over the world. When we see that simple answer backed solely by his certainty that there had to be some great creator with a purpose, we should be able to step back and ask, ‘Really? Is that all you can say for yourself?’ Being certain of these types of major beliefs will tend to make you seem close-minded. Call it loyalty to your values all you want, but there will always be that element of provincial thinking that will impede on the growth of worldly intake.

People these days are always looking for a concrete answer because they find strength in *knowing*. Certainty is supported by structure and we like to build our lives on little foundations of truth. In addition to my studies in theocratic philosophy, my studies in ethical philosophy shed some light into the nature of being sure of oneself, and questioning. In ethics, the main dilemma is determining how to make the correct decision. Our society has made a difference between the fact that wrong actions will provide consequences and right actions will lead to rewards. We all look for ‘rewards’, so how can we ensure that what we are doing is right? Jeremy Bentham, a very well known philosopher born in 1749 constructed a Hedonistic Calculus which would aid in determining choices. It would figure out, based on seven categories of happiness, which decision would be best to go with. Examples of what categories are factors are the propinquity of the decision’s effect, the intensity, and the number of people who will benefit from the decision as opposed to it. The situation is then ranked in all seven of the categories and then if it seems that one outcome ranks higher than the other, then that is the decision a person should go with. This mathematical approach seems to provide the structure that humans crave for so much. The key to happiness has been found in this neat set of rules hasn’t it? Nope. Even Bentham himself says that this calculus isn’t for certain. Rather, it is more of an outline of what should be considered. Bentham also states that if you feel in your emotions that the less likely decision is what you should go for, then go for it! The doubt that is inherent in the nervousness of making a decision should not dissuade anyone from doing it. Certainty seems to me to be an idealized belief that people attempt to achieve so that they can have peace of mind in the choices they make.

Certainty provides a strict and dull answer to the great ambiguities of life. It too often outlines what should be thought and how something should be thought, but still we rely on it to take us through each day. What happened to all the protestations for freedom and independence. Were those all just cries from one structured form of a certain set of rules to go and find comfort in another imprisoning vice of morals? To doubt, is to take advantage of being a real human because doubt provides a sweet sensibility to reality and makes sure that life to the observer is very much real and uncertain.

Sample EEEE

Certainty and Doubt are coupled together by nature, and even more by thinking. Phelps believes that absolute certainty is necessary, while Russell believes that doubt is important to form true opinions.

Doubt is truly necessary for Real learning and growth to occur, while believing only in certainty can be a hindrance.

There are many beliefs that some people hold to be certain that are not acceptable. Hitler, for example, believed that people of Jewish descent were horrible, and a disgrace. Many other people would be certain that it is “impossible” to murder six million people, but his certainty lead him to be able to do so. In a similar sense Christian crusaders in the eleventh, twelfth, and thirteenth centuries were certain that Rome had the right to Jerusalem. They killed thousands, and sparked a holy war, that is still not over. Americans were certain that they had the right to the entire North American continent, and that lead to terrible mistreatment and expulsion from lands for Natives. They had the trail of tears, and many countless massacres. In 1860, the Southern states believed beyond reasonable doubt, that slavery was acceptable, which lead to a war, and thousands of Americans being killed and killing each other. It is the certainty that leads to the violence. If Hitler had not been so certain that Jews were evil, then maybe six million more people could be alive today. If, a thousand years ago, the Pope hadn’t believed that Christians were entitled to the holy land, then maybe the twin towers would still be standing, and no soldiers would be dead in a second war in Iraq. However, no one can be certain about what has not happened.

Doubt, on the other hand, is a great learning and teaching tool. It is doubtful that Isaac Newton would have discovered the laws of gravity if he had not question what everyone else was certain of. It is hard to know whether or not Galileo and Copernicus could have created the heliocentric picture of the universe if they had not question the Church. If the founding fathers had not doubted the English monarchy, then today America could still have the Queen on its money. Doubt leads to questioning, questioning to testing, and testing to understanding. Without doubt many of the scientific discoveries that are enjoyed today would be lost. People would not be working on a cure for cancer, they would just be certain its deadly. Sometimes self-doubt is the greatest. In “Lord of the Rings” Aragon doubts himself, and yet becomes the greatest king in an age. The American—and many other—militaries are designed to make one doubt themselves and overcome it. The military academies—West Point, Annapolis—thrive on making students doubt themselves, because then they can build them up from the bottom. Doubt is a piece of growth that compells people to know more. The reason Atheists and Agnostics exist is because of doubt. The reason the legal system exists is because of doubting that all people are inherently good. The reason militaries exist is because our doubt in our ability to handle conflicts peacefully. Doubt is the tool that is invaluable to teaching, and more importantly, to learning.

Doubt is what sparks learning, creating, growing, all while certainty just creates a mental stagnancy. The greatest artists, thinkers, scientists of all time have had some deep doubt; where as those with certainty remained trapped in old thinking and old ways. Doubters are those who have shaped the past, the present, and will shape the future.

Sample RRR

William Lyon Phelps and Bertrand Russell portray conflicting views regarding the importance of certainty and doubt. Phelps position is that having certainty in self allows you to accomplish insurmountable tasks. On the other hand, Bertrand Russell believes it is healthy to obtain a certain level of doubt in one’s self, and that people should not dogmatically believe in any philosophy. Both scholars make good points about the relationship between doubt, certainty and success, however it is a mix of the two opinions that will render the most success in one’s life. You should always have certainty regarding your own capabilities, yet you should practice doubt while forming your beliefs and observing the beliefs of others.

Having certainty in one’s self is the only way to achieve your goals. Having confidence comes from having certainty. This type of confidence is seen in most athletics. Sport Psychologist Jenna Warner wrote an article on the power of believing in self. She stated that the only way to perform well was to have the certainty and confidence in yourself and your abilities. Warner provided research and statistics to back her theory. Players who were in a confident frame of mind, players who had confidence and certainty in their abilities, performed drastically better. She went on to say that this certainty in one’s self

is what separates Olympic athletes from the rest. The article was a testament to the effects having certainty can have on personal success. It shows that the most powerful way to have confidence is to trust and be unwavering about your beliefs and capabilities.

Bertrand Russell's views on doubt will create a well rounded mind. Especially in the field of science, doubt must be practiced at all times. Very rarely are theories proven to be true, and often scholars will improve and rewrite these theories times over in order to come to the best conclusion. People are guaranteed to share different beliefs on subjects, and often not being flexible to one's own ideas will result in being viewed as stubborn, or not open minded. Doubt allows someone to view issues through the eyes of others. It allows you to think critically about situations and come to a non offensive conclusion.

In discussing the relationship between certainty and doubt, they are both equally important. Having certainty in your own capabilities allows you to have confidence and achieve your goals. Practicing doubt in the beliefs of yourself and others allows you to view issues from multiple perspectives and come to the best conclusion. Both are vital to being an honorable person who achieves success.

Sample SS

Certainty and doubt are inevitable parts of life. Some things, such as the sun coming up every morning, are absolutely certain and leave no room for doubt. Other things, like any given NFL team winning the Super Bowl in a specific year, are very uncertain and leave much room for doubt. Most things lie somewhere in between, however, and a mixture of the two is more practical than either by itself in most circumstances.

This necessity for balance between certainty and doubt comes into play very distinctly when a person is trying to achieve a difficult goal, perform a difficult task, or play a difficult game. Too much certainty which in this case translates to overconfidence and arrogance, is detrimental to the achievement of a goal. When someone is overconfident, he does not take the given task seriously enough, thinking it will be easy. This leads to underpreparation which often leads to failure in something that person could have succeeded in with the proper preparation.

Ironically, an overabundance of doubt can lead to the exact same thing: underpreparation. Too much doubt can make a person feel like there is no hope and that trying is useless. The person may give up prematurely. At this point there really is no hope; once one has given up, he can accomplish nothing.

A person must have some certainty but also some doubt in order to obtain optimal results. For me personally, I have the certainty that God has gifted me with the ability to excel in the classroom as a student and on the football field as a quarterback. Doubt, or in this case, the realization of the possibility of failure, is what motivates me to work hard, however. I know that if I do not study for a test, I will not do well on it; and that if I do not train myself during the offseason and watch film to prepare for each opponent, my performance on Friday nights will be subpar. This combination of certainty and doubt motivates me to work hard, which ensures that I perform to the best of my ability in the classroom, on the football field, and in countless other aspects of my life.

In any situation that is not totally certain or unalterably doubted, a blend of the two is best. The isolation of either in almost every situation leads to underpreparation and mediocre results.

Sample FF

Through medicine, it becomes apparent that statistical certainty, accompanied by doubt, is always nothing more than a statistic: what is probable to happen but may not necessarily happen.

When suffering from Parkinsons, a victims dopamine levels are highly askewes, resulting in uncontrollable tremors. Unfortunately, there are little to no effective methods that have been found to treat the patient and alleviate their symptoms. One method developed in Canada had phenomenal results, but is considered to be a controversial method. It was not what the doctors were doing that made the study controversial, but what the doctors were not doing. They would treat the patients with one pill called Obecelp, a day and then documentes the results over time. Prior to taking Obecelp, the patients were told of the "great results" people had from it in other case studies. With this in mind, the patients

hoped to have finally found an effective and easy way to treat their chronic illness, and for more than half of the patients their symptoms decreased dramatically. But this drastic change in symptoms baffled doctors, because all that they had administered to the patients was capsulated sugar (Note that “Obecelp” is merely “placebo” spelt backwards). How could this be possible? How could an illness which affects countless people be treated just by the idea of being treated? This is because, as William Lyon Phelps once said, “If you develop the absolute sense of certainty that powerful beliefs provide, then you can get yourself to accomplish virtually anything, including those things that other people are certain are impossible”. The Oblecep case study is the epitome of what Phelps is expressing, because the only thing changed in the lives of the patients during the study was their own belief that their body was being introduced to a drug that has great results in the past. It is truly remarkable that a personal belief, when felt strongly enough, has the capacity to produce something as substantial as establishing homeostasis at a neurological level. Despite the unlikely hood that a dramatic change can from, what appens to be, nothing, it is appears that even the least bit of certainty can overpower the greatest doubts.

Sample TT

Bertrand Russell’s statement about doubt is a thoughtful idea that I wholly agree with. Doubt is not always a bad thing, it makes one think and can keep one from believing something that ^{that is} utmost ridiculous.

Although William Lloyd Phelps creates a compelling argument about certainty his idea that we can “accomplish virtually anything” is propoustorous. (Phelps) I agree, however, that one should find things to be certain about because sometimes seeing is not believing and other times you must believe without seeing but this does not mean you can accomplish anything. Take the book “Beloved” by Toni Morrison, for example. The main character Sethe kills her own child in order to get her away from the slavemaster because she is certain it will save her, but the daughter only comes back to haunt Sethe even though Sethe is certain her daughter came back to forgive her. Sethe did not accomplish what she thought she might; really she is seen as unwise for believing such a thing. There is a fine line between being certain and being gullible.

To doubt, however, leaves room to consider. One may ask themselves would this actually work? Or is there another way to accomplish this task? I believe that an intellect must first doubt before they can be certain. To be certain rushes through all thinking; you cannot be entirely certain anyway without a little doubt first. Russell believes we must “entertain our opinions with some . . . doubt” (Russell). I believe that this means we should challenge ourselves. We should take our conclusion or opinion and doubt ourselves and possibly come up with a different conclusion. A little argument or debate is healthy for us, it works our brains and challenges our though process. However, you should not doubt everything and never believe anything is possible. There is a balance between certainty and doubt. One must exercise both to understand what really is possible to be accomplished and what is impossible.

In conclusion, doubt is good. It makes us think and grow. Certainty is not all bad. It is necessary but one can not be certain without first doubting.

Sampe HH

I would rather be certain than doubtful. In any case, I would prefer to believe in myself and know for a fact that I can and will accomplish everything I set out to accomplish. I guess that’s the major problem between optimistic and pessimistic people.

I would rather stand for certainty because, “a life filled with doubt is a life of misery.” Some people walk around their whole life feeling like failures, always trying to be better but never seeing progress, because they don’t believe! Why struggle for something only to cheat yourself out of it.

True, some believers live with their heads in clouds. But better to have your head in the clouds, rather than buried in the dirt. I chose to believe because I am chosing to succeed. Some of the most successful people started out as dreamers. Some of the most useful inventions started out as pipe dreams. But they got created because those dreamers set out to become achievers.

Growing up as a child, I had so many adults tell me “You can be anything you want to be if you just reach for the stars.” I can honestly say that I am a true believer in those words, because I know. First you believe, then you reach, then you jump, then you leap . . . , then you achieve. The best thing about believers are their levels of joy. Believers have this natural glow about them. Their hearts are always happy, because they have something to believe in, to be joyful about. I hate doubters because they turn out angry at the world and filled with darkness because they can’t believe.

I stand to believe, because I stand to achieve. Yes, we are dreamers but we are achievers also. To accomplish you must first dream. I you chose to dream, dream with certainty.

Sample K

My position on a well-organized essay is that sometimes its good to have doubt about something, because not all the time your going to be right on something its good to question your thinking, your though before you speak.

Not everything you read, or heard people tells you is truth. Sometimes you have to go further down and check or see if you find anything that ^{person} may have told you before you come to an agreement or make up your mind!

Sometimes many people don’t doubt themselves before they speak or think! Just because they think their idea is right, they want to speak. I’m not saying its bad, but sometimes you might want to sit back relax and question your thinking and doubt yourself a little to see if you’re happy with your answer/thinking. Then you can speak up and share your idea with others.

Befor I used to do the same thing I always taught my thinking was right, I never used to sit back think for a little bit more or even question my thinking before I speak up about something!

Sample W

In William Lyon Phelps statements about certainty, he explains that if you have any sense of certainty that powerful beliefs provide then you can achieve anything. I agree with his statement, because if you believe in yourself and you have the certainty that whatever you put your mind to you are capable of doing it. Without certainty you have doubt and with doubt you have nothing . . . Christina M.B. You can’t make it in life with doubt because you doubt all the time you wouldn’t even try and if you don’t try you don’t know what you’re capable of doing.

Being doubtful is not healthy. It makes you become less interested in anything. You will began to not care about a lot of things.

AP Language and Composition Prompts (1981 to 2014)

YEAR	Question 1	Question 2	Question 3
1981	“The Rattler”- analyze effect on reader – consider organization, point of view, language, detail.	George Bernard Shaw letter – describe writer’s attitude toward mother & her cremation – diction and detail	Thomas Szasz – argue for or against his position on the struggle for definition. Use readings, study, or experience.
1982	A reading on happiness – summarize his reasons for his opinion and explain why you agree or not with his opinion	Analyze the strategies or devices (organization, diction, tone, detail) that make Gov. Stevenson’s Cat Veto argument effective.	Describe a place, conveying feeling through concrete and specific detail.
1983	A quote on change - Select a change for the better that has occurred or that you want to occur; analyze its desirable and undesirable effects	Excerpt from Thomas Carlyle’s <i>Past and Present</i> – define Carlyle’s attitude toward work and analyze how he uses language to convince....	Agree or disagree with the position in the passage on living in an era of language inflation by considering the ethical and social consequences of language inflation.
1984	Explain the nature and importance of two or three means by which you keep track of time and discuss how these means reveal your person. (Hint given about “inner clocks.”)	Percy Bysshe Shelley and John Milton – two very short quotes on freedom – describe the concept of freedom in each; discuss the differences.	A passage on a boxing match between Benny Paret, a Cuban, and Emile Griffith – Analyze how diction, syntax, imagery, and tone produce an effect on the reader.
1985	Contrast stylistic and rhetorical differences between two passages on the Soviet Launch of the first space satellite	Discuss the probable reasons for an anonymous writer’s additions and deletions and the ways in which those revisions change the effect of the paragraph. Two drafts that record the writer’s thoughts on how the experience of war affected his attitude toward language.	Defend a position or one or more issues raised in the passage about the state of television in the United States.
1986	Explain how two passages by N. Scott Momaday and Dee Brown, which describe similar landscapes, reveal the differences in the authors’ purposes. Consider diction, syntax, imagery, and tone.	Choose one or more pairs of words from a list and discuss and elaborate on the distinctions between the paired words. Consider how, when, why, and by whom each word might be used.	Evaluate the truth of the assertion in the quotation that human nature wants patterns, standards, and structures of behavior.
1987	Agree or disagree with E. M. Forster’s view that personal relations are more important than causes or patriotism.	Analyze how Zora Neale Hurston enriches our sense of her childhood world through her diction and manipulation of point of view.	Describe some major features of the language used in one specific group – occupational, ethnic, social, or age, etc. Indicate the purpose these features serve or what influences they reflect.
1988	Evaluate Alexis De Tocqueville’s assertions about democracy and aristocracy and his assertion that democracy “throws [man] back forever upon himself alone.”	Analyze Frederick Douglass’ language, especially the figures of speech and syntax, to convey his states of mind upon escaping slavery and arriving in New York in 1838.	Pretend to contribute to a magazine or newspaper; write an article describing a place you know well that might be of interest to readers. Define the significance, use descriptive detail to make attitude clear.

1989	Argue for or against the validity of the implied criticism of a church bulletin [text given] reprinted without other comment in a magazine under the heading “The Religious Life.”	Describe the rhetorical purpose of Martin Luther King’s <i>Why We Can’t Wait</i> . Analyze its stylistic, narrative, and persuasive devices.	Missing
1990	From an autobiography of a professional woman pilot in Africa, analyze how the author’s juxtaposition of ideas, choice of details, and other aspects of style reveal her personality.	Analyze stylistic and rhetorical differences between two nineteenth century descriptions of the Galapagos Islands	Vividly and concretely describe one person seen at two different times or in two different situations so readers understand the difference in your attitude, thus proving perceptions of people differ according to people’s attitudes and circumstances
1991	Analyze the language and rhetorical devices Igor Stravinsky uses to convey his point of view about orchestra conductors.	Analyze how Richard Rodriguez’s presentation of the events in the passage suggests his attitude toward his family and himself. Consider narrative structure, detail, manipulation of language, and tone.	Write a persuasive essay that defends, challenges, or qualifies the assertion that “For in much wisdom is much grief, and increase of knowledge is increase of sorrow” (Ecclesiastes).
1992	Analyze Queen Elizabeth I’s diction, imagery, and sentence structure to achieve her purpose in her speech to her troops at Tilbury, 1588.	Using your observation, experience, or reading, defend, challenge, or qualify Joseph Addison’s assertion that men use ridicule to “laugh men out of virtue and good sense.”	Considering the choice of the word “cripple” and other rhetorical features, such as tone, word choice, and rhetorical structure, analyze how Nancy Mairs, who has multiple sclerosis, presents herself.
1993	Compare the rhetorical strategies – such as arguments, assumptions, attitudes, diction – used by characters from Jane Austen (1813) and Charles Dickens (1865). Comment on both intended and probable effects of the proposals on the women being addressed	Defend, challenge, or qualify H. L. Mencken’s views about the artist’s relation to society. Refer to particular writers, composers, or other artists.	Read the paragraph for E. M. Forster’s 1936 essay “My Wood.” Define Forster’s attitude toward the experience of owning property and analyze that attitude; consider Forster’s word choice, manipulation of sentences, and use of Biblical Allusions
1994	From an excerpt of Sir George Savile’s essay about King Charles II (1630 – 1685), define the attitude Savile would like us to adopt about Charles II and analyze the rhetorical strategies employed to promote that attitude.	Defend, challenge, or qualify Barbara Tuchman’s claim that “wooden- headedness plays a remarkably large role . . . in human affairs.” Use evidence and/or your observations. (From <i>The March of Folly</i>)	Characterize and analyze Joan Didion’s view of the Santa Ana winds. Consider her stylistic elements, such as diction, imagery, syntax, structure, tone, and selection of detail.
1995	In 1860, John Ruskin argued for giving precedence to the soldier rather than to the merchant or manufacturer. Evaluate his argument. (Excerpt included)	Analyze the rhetorical techniques Ellen Goodman uses to convey her attitude toward Phil, the subject of her piece, “The Company Man.”	After reading his paragraph, defend, challenge, or qualify James Baldwin’s ideas about the importance of language as a “key to identity” and social acceptance. Use your observation, experience, or readings.
1996	Read the passage from Lady Mary Wortley Montague’s letter to her daughter. Analyze how Lady Mary (1689 – 1762) uses rhetorical strategies and stylistic devices to convey her views about the role knowledge played in the lives of women of her time.	Read the passage from <i>A Summer Life</i> and analyze some of the ways in which Gary Soto recreates the experience of his guilty six-year old self. Consider such devices as contrast, reputation, pacing, diction, and imagery.	Using your own knowledge and experience, defend, challenge, or qualify Lewis Lapham’s view of “the American faith in money” from <i>Money and Class in America</i> . (25 line excerpt included.)

1997	Read the passage from Meena Alexander's <i>Fault Lines</i> and analyze how Alexander uses language to explore and represent her fractured identity.	Read the passage from the 1845 <i>Narrative of the Life of Frederick Douglass, an American Slave</i> , noting such elements as syntax, figurative language, and selection of detail. Write an essay in which you identify stylistic elements that distinguish third paragraph from the rest of the passage and discuss how that difference is significant	Using your own critical understanding of contemporary society, agree or disagree with Neil Postman's assertion that Aldous Huxley's vision of society in <i>Brave New World</i> is more relevant today than is George Orwell's in <i>1984</i> .
1998	Paying particular attention to tone, analyze the techniques Charles Lamb uses to decline William Wordsworth's invitation to visit him in the country.	From Henry James's novel <i>The Portrait of a Lady</i> , read the conversation between Madame Merle and Isabel Archer, noting their conflicting views about what constitutes the self. In a persuasive essay, demonstrate which of the two conceptions of the self has greater validity. Use specific evidence from your observation, experience or reading.	After reading the two letters between an executive of the Coca-Cola company and a representative of Grove Press, analyze the rhetorical strategies each writer uses to achieve his purpose and explain which letter offers the more persuasive case.
1999	After reading two passages about Florida's Okefenokee Swamp, analyze how the distinctive style of each reveals the purpose of its writer.	After reading the [3 columns long] opening from Jamaica Kincaid's essay, "On Seeing England for the First Time," analyze the rhetorical strategies Kincaid employs to convey her attitude toward England.	After thinking about the implications of the excerpt from <i>Antigone</i> , explore the validity of the assertion that "The only / Crime is pride." Use examples from your reading, observation, or experience.
2000	Eudora Welty recalls reading and books that influenced her craft as a writer. Analyze how Welty's language conveys intensity and value of reading.	George Orwell uses Gandhi to argue for choosing human imperfection over sainthood. Analyze how Orwell criticizes Gandhi's position & how Orwell develops his own position.	Paraphrase King Lear's comment that wealth covers sin and injustice. Defend, challenge, or qualify his view of the relationship between wealth and justice.
2001	George Eliot's letter to an American woman M. F. Peirce. Analyze the rhetorical strategies Eliot uses to establish her position about the development of a writer.	Analyze how Mary Oliver's style about owls conveys the complexity of her response to nature.	Support, refute, qualify Susan Sontag's claim that photography limits understanding of the world. Use appropriate evidence.
2002	Lincoln's Second Inaugural Address was a short speech in which he contemplated the effects of the Civil War and offered his vision for the future. Analyze the rhetorical strategies Lincoln used to achieve his purpose.	Analyze how Virginia Woolf uses language to convey the lasting significance of moments she recalls from her childhood spent in a seaside village in Cornwall, England.	Support, refute, or qualify Czech writer Milan Kundera's claims as expressed in an excerpt from <i>Testaments Betrayed</i> . Use appropriate evidence.
2003	Defend, challenge, qualify Neal Gabler's assertion that entertainment has the capacity to ruin society.	Analyze the methods of Alfred Green's 1861 speech to persuade his fellow African Americans to join the Union forces.	Compare and contrast how John James Audubon and Annie Dillard each describe a flock of birds in flight and how they convey the birds' effect on the writer as observer.
2004	Analyze how the rhetorical strategies used by Lord Chesterfield in his letter to his son reveal his own values.	Choose a controversial local, national, or global issue with which you are familiar and use appropriate evidence in an essay that carefully considers the opposing positions on this controversy and proposes a solution or compromise.	Analyze how Richard Rodriguez uses contrasts between central Mexico and California to convey and explore his conflicting feelings in an excerpt from <i>Days of Obligation</i> .

2005	Passage from “Training for Statesmanship” by George Kennan. Select his most compelling observation and consider the extent to which that observation holds true.	A mock press release from <i>The Onion</i> . Analyze the strategies used in the article to satirize how products are marketed to consumers.	Peter Singer argues that prosperous people should donate to overseas aid organizations all money not needed for the basic requirements of life. Evaluate the pros and cons of his argument and indicate which position you find more persuasive.
2005 Form B	Lecture delivered in Boston in 1832 by Maria Stewart, African American educator and writer. Analyze the rhetorical strategies Stewart uses to convey her position.	John Barry describes the complex mechanics of the <i>Mississippi River in Rising Tide: The Great Mississippi Flood of 1927 and How It Changed America</i> . Analyze how Barry communicates his fascination with the river to his readers.	Passage from <i>The Medusa and the Snail</i> by Lewis Thomas. Drawing on your own reading and experience, write an essay that defends, challenges, or qualifies Thomas’s claims.
2006	Jennifer Price’s essay examines the popularity of the pink plastic flamingo in the 1950s. Analyze how Price crafts the text to reveal her view of U. S. culture.	William Hazlitt’s “On the Want of Money.” Analyze the rhetorical strategies he uses to develop his position about money.	From talk radio to television w, to popular magazines to Web blogs ordinary citizens, political figures, and entertainers express their opinions on a wide range of topics. Take a position on the value of such public statements of opinion.
2006 Form B	In a well-written essay that draws upon your reading, experience, or observations for support, take a position on the issue of compulsory voting.	Passage from George Bernard Shaw’s <i>Saint Joan</i> . Analyze the rhetorical strategies the Inquisitor uses to argue his case against Joan.	Passage by philosopher Arthur Schopenhauer. Write an essay that defends, challenges, or qualifies one of Schopenhauer’s claims.
2007	First Synthesis – based on six sources, all about advertising. Develop a position on the effects of advertising and synthesize at least three of the sources for support.	In <i>Staying Put: Making a Home in a Restless World</i> , Scott Russell Sanders responds to an essay by Salman Rushdie, both of which discuss the effect of mass migrations. Analyze the strategies Sanders uses to develop his perspective about moving.	Develop a position on the ethics of offering incentives for charitable acts and support your position with evidence from your reading, observation, and/or experience.
2007 Form B	Based on six sources concerning museum artifacts and decisions made to include a particular piece of art or an artifact. Develop a position on the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. Synthesize at least three of the sources for support.	In the <i>Introduction to Poison Penmanship: The Gentle Art of Muckraking</i> , Jessica Mitford says that it is an honor to be considered a muckraker. Do you agree or do you think that journalists who search out and expose real or apparent misconduct go too far in the pursuit of their stories. Explain your position.	Speech delivered by Wendell Phillips, a prominent white American abolitionist, praising Toussaint L’Ouverture, Haitian liberator. Analyze the strategies the speaker uses to praise his subject and move his audience.
2008	Based on seven sources concerning the elimination of the penny as the smallest American denomination. Develop a position on whether or not the penny should be eliminated and synthesize at least three of the sources for support.	Passage from John M. Barry’s <i>The Great Influenza</i> . Analyze how Barry uses rhetorical strategies to characterize scientific research.	Some people argue that corporate partnerships are a necessity for cash-strapped schools. Others argue that schools should provide an environment free from ads and corporate influence. Using appropriate evidence, write an essay in which you evaluate the pros and cons of corporate sponsorship for schools and indicate why you find one position more persuasive than the other.

2008 Form B	Based on six sources concerning a defined national school curriculum. Develop a position on whether or not there should be specific texts that all students of high school English should read. Synthesize at least three of the sources for support.	Passage from “America Needs Its Nerds” by Leonid Fridman. Analyze how Fridman develops his argument.	Read an excerpt from <i>The Decline of Radicalism</i> by Daniel Boorstin and consider the implications of the distinction Boorstin makes between dissent and disagreement. Defend, challenge, or qualify Boorstin’s distinction.
2009	Based on eight sources concerning space exploration. Develop a position about what issues should be considered most important in making decisions about space exploration and synthesize at least three of the sources for support.	Two passages from Edwin Wilson’s <i>The Future of Life</i> satirizing the language of two groups that hold opposing attitudes about environmentalism. Analyze how Wilson’s satire illustrates the unproductive nature of such discussions.	Write an essay that defends, challenges, or qualifies Horace’s assertion that the role of adversity (financial or political hardship, danger, misfortune, etc.) plays in developing a person’s character. Support your argument with evidence from your reading, observation, or experience
2009 Form B	Based on seven sources concerning public education. Choose an issue related to the tension in schools between individuality and conformity. Write an essay in which you use this issue to argue the extent to which schools should support individuality or conformity. Synthesize at least three of the sources for support.	Passage from “The Indispensable Opposition” by Walter Lippmann. Analyze the strategies Lippmann uses to develop his argument.	Passage from <i>The Worst Years of Our Lives</i> by Barbara Ehrenreich, about life in the 1980s. Support, refute, or qualify Ehrenreich’s assertions about television.
2010	Based on six sources concerning information technology. Our daily lives seem to be saturated with television, computers, cell phones, personal digital assistants (PDAs), and MP3 players, etc. In an essay that synthesizes at least three of the sources for support, evaluate the most important factors that a school should consider before using particular technologies in curriculum and instruction.	Excerpt from letter from Benjamin Banneker, former slave, to Thomas Jefferson (1791). Write an essay that analyzes how Banneker uses rhetorical strategies to argue against slavery.	In his 2004 book, <i>Status Anxiety</i> , 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.” 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.). Then write an essay that defends, challenges, or qualifies de Botton’s claim.
2010 Form B	Based on six sources concerning daylight savings time. Synthesize at least three of the sources into an essay that evaluates daylight saving time and offers a recommendation about its continued use.	Passage from <i>The Horizontal World</i> , Debra Marquart’s 2006 memoir about growing up in North Dakota. Analyze the strategies Marquart uses to characterize the upper Midwest.	The first Buy Nothing Day—a day on which people are urged to purchase no goods—was organized in Canada in 1992 as a way to increase awareness of excessive consumerism. Consider the implications of a day on which no goods are purchased. Then write an essay in which you develop a position on the establishment of an annual Buy Nothing Day.
2011	Based on seven sources concerning locavores, people who have decided to eat locally grown or produced products as much as possible, for sustainability and nutrition. Imagine that a community is considering organizing a locavore movement. In an essay that synthesizes at least three of the sources identify the key issues associated with the locavore movement and examine their implications for the community.	Speech by Florence Kelley (1859-1932), a United States social worker and reformer who fought successfully for child labor laws and improved conditions for working women, delivered before the convention of the National American Woman Suffrage Association in Philadelphia on July 22, 1905. Analyze the rhetorical strategies Kelley uses to convey her message about child labor to her audience.	Passage from <i>Rights of Man</i> , 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. Write an essay that examines the extent to which Paine’s characterization of America holds true today.

2011 Form B	Based on six sources concerning green living (practices that promote the conservation and wise use of natural resources). Synthesize at least three of the sources into an essay that develops a position on the extent to which government should be responsible for fostering green practices.	Letter written by Samuel Johnson in response to a woman who had asked him to obtain the archbishop of Canterbury's patronage to have her son sent to the university. Write an essay in which you analyze how Johnson crafts his denial of the woman's request.	American essayist and social critic H. L. Mencken (1880–1956) wrote, "The average man does not want to be free. He simply wants to be safe." Examine the extent to which Mencken's observation applies to contemporary society, supporting your position with appropriate evidence.
2012	Based on eight sources concerning the US Postal Service. Synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that argues a clear position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how.	On April 10, 1962, as the United States was emerging from a recession, the nation's largest steel companies raised steel prices by 3.5 percent. President John F. Kennedy, who had repeatedly called for stable prices and wages as part of a program of national sacrifice during a period of economic distress, held a news conference on April 11, 1962, which he opened with the following commentary regarding the hike in steel prices. Write an essay in which you analyze the rhetorical strategies President Kennedy uses to achieve his purpose.	Consider the distinct perspectives expressed in the following statements. "If you develop the absolute sense of certainty that powerful beliefs provide, then you can get yourself to accomplish virtually anything, including those things that other people are certain are impossible." -- <i>William Lyon Phelps, American educator, journalist, and professor (1865–1943)</i> "I think we ought always to entertain our opinions with some measure of doubt. I shouldn't wish people dogmatically to believe any philosophy, not even mine." -- <i>Bertrand Russell, British author, mathematician, and philosopher (1872–1970)</i> In a well-organized essay, take a position on the relationship between certainty and doubt. Support your argument with appropriate evidence and examples.
2013	The need to memorialize events or people is complex; in some cases, monuments honor moments of great achievement, while in other cases, monuments pay homage to deep sacrifice. A monument's size, location, and materials are all considerations in planning and creating a memorial to the past. Based on seven sources concerning memorialization. Synthesize information from at least three of the sources and incorporate into an essay that examines the factors a group or agency should consider in memorializing an event or person and in creating a monument.	Passage from <i>Last Child in the Woods</i> by Richard Louv. Write an essay in which you analyze the rhetorical strategies Louv uses to develop his argument about the separation between people and nature.	For centuries, prominent thinkers have pondered the relationship between ownership and the development of self (identity), ultimately asking the question, "What does it mean to own something?" Plato argues that owning objects is detrimental to a person's character. Aristotle claims that ownership of tangible goods helps to develop moral character. Twentieth-century philosopher Jean-Paul Sartre proposes that ownership extends beyond objects to include intangible things as well. In Sartre's view, becoming proficient in some skill and knowing something thoroughly means that we "own" it. Think about the differing views of ownership. Then write an essay in which you explain your position on the relationship between ownership and sense of self. Use appropriate evidence from your reading, experience, or observations to support your argument.

2014	<p>Many recent college graduates have faced record levels of unemployment. This situation has led people to question what they value about higher education. Some high school students and their parents are wondering if a college education is worth the cost. Others, however, believe that a college education prepares students for more than just a job or career.</p> <p>Based on six sources concerning the value of a college education, Synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that evaluates whether college is worth its cost.</p>	<p>In a letter, Abigail Adams writes to her son John Quincy Adams, who is traveling abroad with his father, John Adams, a United States diplomat and later the country's second president. In a well-developed essay, analyze the rhetorical strategies Adams uses to advise her son.</p>	<p>Authors Po Bronson and Ashley Merryman published "The Creativity Crisis" in Newsweek.com in July 2010. They reported that the Torrance Test, a test of creativity that has been administered to millions of people worldwide in 50 languages, indicates that the public's "creativity quotient" has steadily crept downward since 1990. In their article, Bronson and Merryman cite the claim of Professor Kyung Hee Kim at the College of William and Mary: "It's very clear, and the decrease is very significant." Kim reports that it is the scores of younger children in America—from kindergarten through sixth grade—for whom the decline is "most serious."</p> <p>Bronson and Merryman state that "[t]he potential consequences are sweeping. The necessity of human ingenuity is undisputed. A recent IBM poll of 1,500 CEOs identified creativity as the No. 1 'leadership competency' of the future. Yet it's not just about sustaining our nation's economic growth. All around us are matters of national and international importance that are crying out for creative solutions, from saving the Gulf of Mexico to bringing peace to Afghanistan to delivering health care. Such solutions emerge from a healthy marketplace of ideas, sustained by a populace constantly contributing original ideas and receptive to the ideas of others."</p> <p>One possible approach to this reputed decline in creativity is to explicitly teach creative thinking in school. Write to your school board explaining what you mean by creativity and arguing for or against the creation of a class in creativity.</p>
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AP Language Frequency Chart for Exams 1981 – 2003

Author's Attitude , Purpose, Point of View

1981 – Q2 – Shaw's **attitude** on cremation of mother

1983 – Q2 – Carlyle's **attitude** toward work

1986 – Q1 – How Momaday's and Brown's landscape descriptions reveal different **purposes**

1989 – Q2 – Describe King's **rhetorical purpose** in *Why We Can't Wait*

1991 – Q1 – How Stravinsky conveys **point of view** on orchestra conductors

1992 – Q1 – Queen Elizabeth I's **purpose** in speech at Tilbury

1993 – Q3 – Define & analyze Forster's **attitude** on owning property

1994 – Q3 – Characterize / Analyze Didion's **view** of Santa Ana winds

1995 – Q2 – How Ellen Goodman's style conveys her **attitude** about Phil, "The Company Man."

1996 – Q1 – How Lady Mary Wortley Montague conveys her **views** on role of knowledge for contemporary women (18th century)

1998 – Q3 – Analyze how a Coca-Cola exec & a Grove Press pub. Achieve their **purposes** more persuasively.

1999 – Q1 – How the styles of each of two descriptions of the Okefenokee Swamp reveal **purpose** of each writer

1999 – Q2 – How does Jamaica Kincaid convey her **attitude** toward seeing England for the 1st time.

2001 – Q 1 – Analyze G. Eliot's position about the **development of a writer**.

Author or Reader Reveals Self / State of Mind

1984 – Q1 – How you keep track of time **reveals you**

1987 - Q2 – How Hurston enriches our sense of **her childhood** world

1988 – Q2 – How Douglass's style on escaping slavery reveals **state of mind**

1990 – Q1 – How African bush pilot's style reveals her **personality**

1991 – Q2 - How R. Rodriguez suggests **attitude toward family and self**

1992 – Q3 – How "cripple" & style reveal Nancy Mair **presents self**

1996 – Q2 – How Gary Soto recreates experience of stealing a pie at **age 6**.

1997 – Q1 – How Meena Alexander represents her **fractured identity**

2001 – Q 2 – Analyze how Oliver's style conveys **complex response** to nature, esp., to **Owls**.

Effect on Readers

1981 – Q1 – "The Rattler" – How writer's techniques produce effect on reader

1984 – Q3 – How description of **boxing match** ...

1994 – Q1 – Define **attitude** Savile wants readers to have about **Charles II**

Tone

1998 – Q1 – emphasizing tone, analyze how **Charles Lamb decline's** Wordsworth's country invitation

Use of Language

1983 – Q3 – A/D on effects of **language inflation** (cross ref from argument category)

1986 – Q2 – Choose a pair of **words** (list given) & analyze their distinctions.

1987 – Q3 – Describe the purpose of linguistic features of some **group's language**.

1995 – D/C/Q Baldwin's ideas about **language determining** identity and acceptance. (Cross ref to argument)

Description

1982 – Q3 – of a **place**, concretely convey a feeling

1988 – Q 3 – As a magazine contributor, describe a **place**

1990 – Q 3 – Concretely describe **one person in 2 different times** / situations to reveal you different attitudes

Analyze an Effective Argument

1982 – Q2 – Analyze methods of Adlai **Stevenson Cat Veto (irony!)**

1995 – Q1 – Evaluate Ruskin's argument of giving **precedence to the soldier**

2002 – Q 2 – Analyze how Orwell argues for **humanity and against people trying to be saints** – Gandhi is his ex.

2003 – Q 2 – Analyze Green's methods to persuade **African Americans to join the Union army**.

Analyze Something

1983 – Q1 – A **change** you have undergone

1985 – Q2 – an **early and later draft** of one writing

Compare/ Contrast

1984 – Q2 – **Contrast** Shelley and Milton's **concepts** of freedom.

1985 – Q1 – **Contrast** styles of 2 descriptions of Soviet 1st satellite

1990 – Q2 – **Contrast** style differences in 2 descriptions of Galapagos Islands

1993 – Q1 – **Compare rhetorical strategies** of 2 marriage proposals in Austen's and Dickens's novels

1997 – Q2 – **Contrast** /Explain how Douglass's **style** distinguishes 3rd paragraph from rest of excerpt

1998 – Q3 – Analyze how a Coca-Cola exec & a Grove Press pub. Achieve their **purposes** more persuasively.
(Cross reference from attitude category)

1999 – Q1 – How the styles of each of two descriptions of the Okefenokee Swamp reveal **purpose** of each writer
(Cross reference from attitude category)

2003 – Q3 – Compare and contrast how Audubon and Dillard describe the effect on them of a flight of birds.

Argument, Defend/Challenge/Qualify, Agree/Disagree

1982 – Q1 – On author's idea of happiness

1983 – Q3 – A/D on effects of language inflation

1985 – Q3 – Defend a position or issue on **TV**

1986 – Q3 – Evaluate truth of whether humans **want patterns**

1987 – Q1 – A/D with Forster on **personal relations vs. patriotism.**

1988 – Q1 – Evaluate DeTocqueville's assertions on **democracy, aristocracy** and that democracy results in independent individuals

1989 – Q1 – For/Against validity of implied criticism of a **church** bulletin

1991 – Q3 – D/C/Q assertion that knowledge brings sorrow

1992 – Q2 – D/C/Q Addison's assertion that **ridicule defeats virtue**

1993 – Q2 – D/C/Q H.L. Mencken views on **artist and society**

1994 – Q2 – D/C/Q Tuchman's claim that **woodenheadness** affects human affairs

1995 – D/C/Q Baldwin's ideas about language determining **identity and acceptance.**

1996 – Q3 – D/C/Q Lewis Lapham's view on American faith in **money.**

1997 – Q3 – A/D with N. Postman's assertion that Huxley's, not Orwell's **vision of society** is relevant (Cross reference from attitude category)

1998 – Q2 – From characters' conversation in James' s *Portrait*, demonstrate which of the 2 **conceptions of self** has greater validity.

1999 – Q3 – Explore validity of the quote from Antigone that the only **crime is pride.**

2000 – Q3 – D/C.Q King Lear's position that wealth **protects sinful people from justice.**

2001 – Q3 – Support, refute, qualify S. Sontag's claim **that photography limits** people's understanding of the world.

2002 –

2003 – Q1 – D/C/Q the assertion that **entertainment may ruin society.**

Note: 2002 exam missing

Mr. Gunnar
AP English Language and Composition

“How to Detect Propaganda”

Adapted from: The Institute for Propaganda Analysis, 1937

If Americans are to have a clear understanding of present-day conditions and what to do about them, they must be able to recognize propaganda, to analyze it, and to appraise it.

But what is propaganda?

As generally understood, propaganda is expression of opinion or action by individuals or groups deliberately designed to influence opinions or actions of other individuals or groups with reference to predetermined ends. Thus propaganda differs from scientific analysis. The propagandist is trying to “put something across,” good or bad; whereas the scientist is trying to discover truth and fact. Often the propagandist does not want careful scrutiny and criticism; he wants to bring about a specific action. Because the action may be socially beneficial or socially harmful to millions of people, it is necessary to focus upon the propagandist and his activities the searchlight of scientific scrutiny. Socially desirable propaganda will not suffer from such examination, but the opposite type will be detected and revealed for what it is.

We are fooled by propaganda chiefly because we do not recognize it when we see it. We can more easily recognize propaganda if we are familiar with the seven common propaganda devices. These are:

1. Name Calling,
2. Glittering Generalities
3. Transfer
4. The Testimonial
5. Plain Folks
6. Card Stacking
7. Band wagon.

We are fooled by these devices because they appeal to our emotions rather than to our reason. They make us believe and do something we would not believe or do if we thought about it calmly, dispassionately. In examining these devices, note that they work most effectively at those times when we are too lazy to think for ourselves, and that they also tie into emotions which sway us to be “for” or “against” nations, races, religions, ideals, economic and political policies and practices, and so on through automobiles, cigarettes, electronic equipment, toothpastes, presidents, and wars. With our emotions stirred, it may be fun to be fooled by these propaganda devices, but it is more fun and infinitely more to our interest to know how they work. Lincoln must have had in mind citizens who could balance their emotions with intelligence when he made his remark: “. . . but you can’t fool all the people all of the time.”

“Name Calling” is a device to make us form a judgment without examining the evidence on which it should be based. Here the propagandist appeals to our hate and fear by giving “bad names” to those individuals, groups, nations, races, policies, practices, beliefs, and ideals that he would have us condemn and reject. For centuries the name “heretic” was bad. Anybody who dissented from popular or group belief or practice was in danger of being called a heretic and of receiving the punishment of heretics. Today’s bad names include demagogue, dictator, power elite, right wing, illegal alien, radical feminist (and others you can probably think of).

Use of “bad names” without presentation of their essential meaning, without all their pertinent implications, comprises perhaps the most common of all propaganda devices. Those who want to maintain the status quo apply bad names to those who would change it. For example, in the 1930’s the Hearst-owned press applied bad names to communists and socialists. Those who want to change the status quo apply bad names to those who would maintain it. For example, the Sierra Club applies bad names to ranchers and loggers.

“**Glittering Generalities**” is a device by which the propagandist identifies his program with virtue by use of “virtue words.” He appeals to our emotions of love, generosity, and brotherhood. He uses words like freedom, honor, liberty, social justice, public service, loyalty, progress, democracy, the American way, the Constitution. These words suggest shining ideals in which all persons of good will believe. Hence the propagandist, by identifying his individual group, nation, race, policy, belief, or practice with such ideals, seeks to win us to his cause. As Name Calling is a device to make us form judgments to *reject and condemn* without examining the evidence, Glittering Generalities is a device to make us *accept and approve* without examining the evidence. For example, use of the phrases, “right to bear arms,” and “Founding Fathers” may be a device to make us accept viewpoints about gun laws which, if we examined them critically, we would not accept at all.

In the Name Calling and Glittering Generalities devices, words are used to stir up our emotions and to befog our thinking. In one device “bad names” are used to make us mad; in the other “good words” are used to make us glad. The propagandist is most effective in the use of these devices when his words make us create devils to fight or gods to adore. By his use of “bad words” we personify as a “devil” some nation, race, group, individual policy, practice, or ideal; we are made fighting mad to destroy it. By use of “good words” we personify as a godlike idol some nation, race, group, etc.

“**Transfer**” is a device by which the propagandist carries over the authority, sanction, and prestige of something or someone we respect and revere to something he would have us accept. For example, most of us respect and revere the church and our nation. If the propagandist succeeds in getting church or nation to approve a campaign in behalf of some program, he thereby transfers its authority, sanction, and prestige to that program. Thus we may accept something we might otherwise reject.

In the “Transfer” device symbols are constantly used. The cross represents the Christian church; the flag represents the nation; cartoons like Uncle Sam represent a consensus of public opinion. Those symbols stir emotions. At their very sight, with the speed of light, is aroused the whole complex of feeling we have with respect to church or nation. A cartoonist by having Uncle Sam disapprove a budget for tax relief would have us feel that the whole United States disapproves of such a use of funds. By drawing an Uncle Sam who approves of the same budget item, the cartoonist would have us feel that the American people approve it. Thus the Transfer device is used both for and against causes and ideas.

The “**Testimonial**” is a device to make us accept anything from an herbal supplement or car to a program or national policy. In this device the propagandist makes use of testimonials: “When I feel tired, I take Mom’s Ginseng and have energy to spare.” “We believe that this plan of labor organization is going to be effective and the Marble Stackers Union should be supported.” “I bought a car from Jones Ford and they treated me right.” This device works in reverse also; counter-testimonials may be employed. Seldom are these used against commercial products like herbal supplements or cars, but they are constantly employed in social, economic, and political issues. For example, “We believe that The Marble Stackers Union plan of labor

organization will cost us our jobs and should not be supported.”

“Plain Folks” is a device used by politicians, labor leaders, business executives, and even by ministers and teachers to win our confidence by appearing to be people like ourselves—“just plain folks,” “just an ole country boy/gal,” “just an American citizen.” In election years especially do candidates show their devotion to little children and the common, homey things of life. They ride buses from town to town to campaign. For the network interviewer they raid the refrigerator to find some home-baked pie. They go to barbeque festivals; they attend services at the old white-frame church; they go fishing and play with the dog; they love their mothers. In short, they would win our votes by showing that they’re just as common as the rest of us—“just plain folks”—and therefore wise and good. Business executives are often “plain folks” with the factory workers.

“Card Stacking” is a device in which the propagandist employs all the arts of deception to win our support for himself, his group, nation, race, policy, practice, belief, or ideal. He stacks the cards against the truth. He uses under-emphasis and over-emphasis to dodge issues and evade facts. He offers false testimony. He creates a smokescreen of clamor by raising a new issue when he wants an embarrassing matter forgotten. He draws a red herring across the trail to confuse and divert those in search of facts he does not want revealed. He makes the real appear unreal and the unreal appear real. He lets half-truth masquerade as truth. By the Card Stacking device a mediocre candidate through the “build-up” is made to appear an intellectual titan, a modestly talented singer a probable contender for a Grammy, a worthless herbal concoction a sure-fire key to weight loss. By means of this device propagandists would convince us that a ruthless war of aggression is a crusade for righteousness. Card Stacking employs sham, hypocrisy, effrontery.

“The Band Wagon” is a device to make us follow the crowd, to accept the propagandist’s program en masse. Here his theme is “Everybody’s doing it.” His techniques range from those of pep rally to dramatic spectacle. He hires a hall, fills a stadium, marches a million men. He employs symbols, colors, music, movement, all the dramatic arts. He appeals to the desire, common to most of us, to “follow the crowd.” Because he wants us to “follow the crowd” in masses, he directs his appeal to groups held together by common ties of nationality, religion, race, environment, gender, vocation. Thus propagandists campaigning for or against a program will appeal to us as Catholics, Protestants, Jews or Muslims, as farmers or teachers, as gays or straights. All the artifices of flattery are used to harness the fears and hatreds, prejudices and biases, convictions and ideals common to the group; thus emotion is made to push and pull the group onto the BandWagon. In newspaper articles and in the spoken word this device is also found. “Don’t throw your vote away on Ralph Nader; vote for Gore—he’s sure to win.” Nearly every candidate wins in every election—that is, before the votes are in.

Observe that in all these devices our emotion is the stuff with which propagandists work. Without it they are helpless; with it, harnessing it to their purposes, they can make us glow with pride or burn with hatred; they can make us zealots in behalf of the program they espouse. As we said in the beginning, propaganda is generally understood as the expression of opinion or action by individuals or groups with reference to predetermined ends. Without the appeal of our emotions—to our fears and our courage, to our selfishness and unselfishness, to our loves and to our hates—propagandists would influence few opinions and few actions.

To say this is not to condemn emotion, an essential part of life, or to assert that all predetermined ends of propagandists are “bad.” However, as intelligent citizens we do not want propagandists to utilize our emotions, even to the attainment of “good” ends, without our knowing what is going on. We do not want to be “used” in the attainment of ends we may later consider “bad.”

We do not want to be gullible; we do not want to be fooled; we do not want to be duped, even in a “good” cause. We want to know the facts and among these is included the fact of the utilization of our emotions.

Keeping in mind the seven common propaganda devices, turn to today’s newspapers and almost immediately you can spot examples of them all. At election time or during any campaign, Plain Folks and Band Wagons are common. Card Stacking is hardest to detect because it is adroitly executed or because we lack the information (often statistics or data) necessary to nail the lie. A little practice with the daily newspapers in detecting these propaganda devices soon enables us to detect them elsewhere—in television, films, books, magazines and in expressions of labor unions, business groups, churches, schools, political parties.

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.

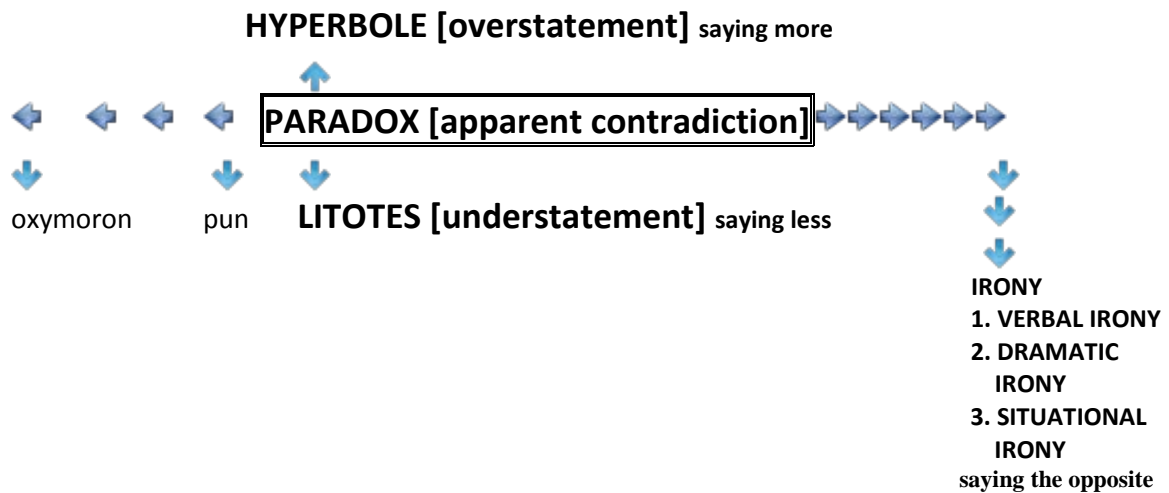
The Tools of Verbal Fencing... some of them ..

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



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 wanted 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.
5 *Hours ten, eleven, and twelve*.—Smoked three pipes of Virginia. Read the *Supplement* and *Daily Courant*. Things go ill in the North. Mr. Nisby's opinion thereupon.
One o'clock in the afternoon.—Chid Ralph for mislaying my tobacco-box.
10 *Two o'clock*.—Sat down to dinner. *Mem.*: Too many plums and no suet.
From three to four.—Took my afternoon's nap.
From four to six.—Walked into the fields.
15 Wind S.S.E.
From six to ten.—At the club. Mr. Nisby's opinion about the peace.
Ten o'clock.—Went to bed, slept sound.
TUESDAY (*being holiday*), *eight o'clock*.—Rose
20 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.
25 *Between two and three*.—Returned; dined on a knuckle of veal and bacon. *Mem.*: Sprouts wanting.
Three.—Nap as usual.
From four to six.—Coffee-house. Read the news. A dish of twist.¹ Grand Vizier² strangled.
30 *From six to ten*.—At the club. Mr. Nisby's account of the great Turk.
Ten.—Dream of the Grand Vizier. Broken sleep.
WEDNESDAY, *eight o'clock*.—Tongue of my shoe-buckle broke. Hands, but not face.
35 *Nine*.—Paid off the butcher's bill. *Mem.*: To be allowed for the last leg of mutton.
Ten, eleven.—At the Coffee-house. More work in the North. Stranger in a black wig asked me how stocks went.
40 *From twelve to one*.—Walked in the fields. Wind to the south.
From one to two.—Smoked a pipe and a half.
Two.—Dined as usual. Stomach good.
Three.—Nap broke by the falling of a pewter dish.
45 *Mem.*: Cookmaid in love, and grown careless.
From four to six.—At the coffee-house. Advice from Smyrna, that the Grand Vizier was first of all strangled and afterwards beheaded.
Six o'clock in the evening.—Was half-an-hour in the club before anybody else came. Mr. Nisby of opinion, that the Grand Vizier was not strangled the sixth instant.
Ten at night.—Went to bed. Slept without waking till nine next morning.
55 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.
60 *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.
65 FRIDAY.—Passed the morning in meditation upon Sir Timothy, who was with me a quarter before twelve.
Twelve o'clock.—Bought a new head to my cane and tongue to my buckle. Drank a glass of purl³ to recover appetite.
70 *Two and three*.—Dined and slept well.
From four to six.—Went to the coffee-house. Met Mr. Nisby there. Smoked several pipes. Mr. Nisby of opinion that laced coffee⁴ is bad for the head.
75 *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.
80 *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.
85 *Three o'clock*.—Overslept myself.
Six.—Went to the club. Like to have fallen into a gutter. Grand Vizier certainly dead, &c.

¹ A beverage

² Chief administrative officer of the Ottoman Empire

³ A liquor

⁴ Coffee containing spirits

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.

Line 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
5 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
10 course they only say it behind my back.

DUCESS 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.
15 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
20 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.

DUCESS OF BERWICK. Of course it's going
25 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
30 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
35 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.*)

¹ the Duchess's daughter

DUCESS OF BERWICK. Oh, men don't matter.
40 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
45 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 honours² and invariably lose the odd trick.³

50 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.

55 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.

60 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.

65 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
70 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.

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

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,'

**2002 AP[®] ENGLISH LITERATURE AND COMPOSITION
FREE-RESPONSE QUESTIONS**

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

10 And so he was quiet, & that very night,
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;

15 And by came an Angel who had a bright key,
And he open'd the coffins & set them all free;
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."

10 "And because I am happy, & dance & sing,
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)

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. 🌿

"*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 <i>New Year's Day Nap</i> by Coleman Barks	My Notes
<p>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.</p> <p><i>I'm a dancin' fool.</i></p> <p>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.</p> <p>Now he's rousing, six feet long, turning on his side. Now he's gone.</p>	<p>What is the speaker's attitude toward the subject of the poem? How do you know?</p> <p>Why this line by itself and in <i>italics</i>?</p> <p>What is unusual about the choice words in this section?</p> <p>What is the significance of the abrupt ending?</p>

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

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

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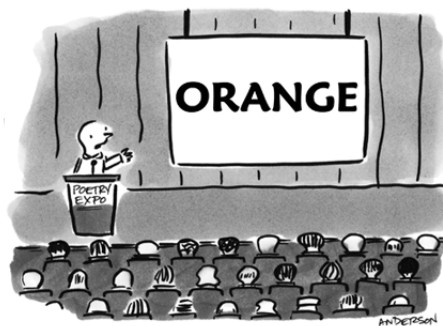
"I don't understand!
It just shouldn't be this hard
to write a haiku!"

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

<p><i>Golden Retrievals by Mark Doty</i></p> <p>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</p> <p>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,</p> <p>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,</p> <p>a Zen master's bronzy gong, calls you here, entirely, now: bow-wow, bow-wow, bow-wow.</p>	
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"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 unplanned 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,
quickenened, 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?*



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 board¹, 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 cordial³ 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 bays⁴ 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-head⁶ 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."

¹Table

²In attendance, waiting on someone for a favor

³Giving heart's ease. Restorative

⁴The poet's wreath

⁵Illusory constraints

⁶The 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 and 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 coyness¹, lady, were no crime.
We would sit down and think which way²

To walk, and pass our long love's day;
Thou by the Indian Ganges³ side
Shouldst rubies⁴ find; I by the tide
Of Humber⁵ would complain. I would
Love you ten years before the Flood⁶;
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love⁷ 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 state⁸,
Nor would I love at lower rate.

But at my back I always hear
Time's winged chariot⁹ hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found,
Nor, in thy marble vault¹⁰, shall sound
My echoing song; then worms¹¹ shall try
That long preserv'd virginity,
And your quaint¹² 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 dew¹³,
And while thy willing soul transpires¹⁴
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'd¹⁵ power.
Let us roll all our strength, and all
Our sweetness, up into one ball;
And tear our pleasures with rough strife
Thorough¹⁶ 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,
10 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
15 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,
20 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.

25 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,
30 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;
35 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 race¹,
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 several² 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 train³;
From whence the enlightened spirit sees
That shady city of palm trees⁴.
But ah! my soul with too much stay⁵
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**

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 technique 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 acquaintance 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 reader 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 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 repetition to highlight his constant encounters with desire. His repetition 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 ironically concludes his sonnet by saying that he only desires to kill desire. This continues to emphasize the individual's 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 its 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 quatrain 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 repetition 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.

"**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 achieve 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
<p>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. <i>Longfellow.</i></p> <p>1 True! — nervous — very, very dreadfully nervous I had been, and am; but why <i>will</i> 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.</p> <p>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.</p> <p>3 Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen <i>me</i>. 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</p>	<p>Why has the writer placed this quotation at the beginning? What hint does it give you?</p> <p>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?</p> <p>What is the effect of the short sentences beginning with "Object there was none."?</p> <p>Why the lack of visual clarity?</p> <p>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?</p> <p>What is the effect of repetition in the story?</p> <p>What is the effect of the intrusion into the man's bedroom?</p>

<p>just so much that a single thin ray fell upon the vulture eye.</p> <p>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.</p> <p>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 <i>felt</i> 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.</p> <p>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?”</p> <p>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.</p> <p>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</p>	<p>What is the effect of the time delay in the story?</p> <p>Why the comparison of the speaker's movements to the minute hand of a watch?</p> <p>What is the effect of the emphasis on "black" and "darkness"?</p> <p>"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.</p> <p>What is the effect of the narrator's mixed feelings about the old man?</p>
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<p>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. <i>All in vain</i>; 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 <i>feel</i> the presence of my head within the room.</p> <p>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.</p> <p>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.</p> <p>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 <i>that</i> 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.</p> <p>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 <i>must</i> 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</p>	<p>Use of anaphora again.</p> <p>Why the repetition of "all in vain"?</p> <p>What is the effect of the use of personification?</p> <p>What is the effect of the use of simile?</p> <p>Why the concentration on just the eye?</p> <p>Another simile—what is its effect?</p> <p>Again, what is the effect of the delay and the repetition in this paragraph?</p>
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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!

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.

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 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?

What is the effect of the use of the phrase "light heart"?

Why is the narrator so confident? What is the effect of his confidence?

<p>audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.</p> <p>16 The officers were satisfied. My <i>manner</i> 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 <i>not</i> within my ears.</p> <p>17 No doubt I now grew <i>very</i> pale; — but I talked more fluently, and with a heightened voice. Yet the sound increased — and what could I do? It was <i>a low, dull, quick sound — much such a sound as a watch makes when enveloped in cotton</i>. 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 <i>would</i> 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 <i>could</i> 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 — <i>louder!</i> And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! — no, no! They heard! — they suspected! — they <i>knew!</i> — 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! <i>louder!</i> —</p> <p>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!”</p>	<p>How does the writer begin to show the change in the narrator?</p> <p>Why the use of the watch sound again?</p> <p>Effect of the use of anaphora?</p> <p>And again here?</p>
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“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

[illegible]

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

Murders in the Rue Morgue (1841)

Mademoiselle 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.

<p><i>To Helen</i></p> <p>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.</p> <p>On desperate seas long wont to roam, Thy hyacinth hair, thy classic face, Thy Naiad¹ airs have brought me home To the glory that was Greece, And the grandeur that was Rome.</p> <p>Lo! in yon brilliant window-niche How statue-like I see thee stand, The agate lamp within thy hand! Ah, Psyche², from the regions which Are Holy-Land!</p> <p>— Edgar Allan Poe</p> <p>¹In Greek mythology, Nais are water nymphs who live in lakes, rivers, springs, and fountains ²The personification of the human soul who married Cupid, the god of love.</p>	<p><i>Helen</i></p> <p>All Greece hates the still eyes in the white face, the lustre as of olives where she stands, and the white hands.</p> <p>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.</p> <p>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.</p> <p>— H.D.: <i>Collected Poems, 1912-1944</i>. Copyright ©1982 by the Estate of Hilda Doolittle. Reprinted by permission of New Directions Publishing Corporation. U.S. and Canadian rights only.</p>
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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 barks ... borne 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 an image of death — almost as if she has become a spirit to them, no longer corporeal, real, or youthful. It's as if 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 uses 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 Rome's grandeur. Through her beauty Helen is both powerful and majestic. 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 deceptions 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 deceptions 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
<p><i>DURING</i> the whole of a <u>dull, dark, and soundless day</u> in the <u>autumn</u> of the year, when the <u>clouds hung oppressively low</u> in the heavens, I had been passing <u>alone</u>, on horseback, through a <u>singularly dreary</u> tract of country; and at length found myself, as the <u>shades of the evening</u> drew on, within view of the <u>melancholy</u> 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.</p> <p>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</p>	<p>Note the words I have underlined. How do they help establish the mood and atmosphere? <i>What sort of rhythm is established by the alliteration and rhyming suffixes?</i></p> <p>How does the writer maintain this atmosphere through the remainder of the opening two paragraphs?</p>

<p>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.</p>	
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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
<p>Lo! 'tis a gala night Within the <u>lonesome latter years!</u> An angel throng, <u>bewinged, bedight</u> In veils, and <u>drowned in tears</u>, Sit in a theatre, to see A <u>play of hopes and fears</u>, While the orchestra <u>breathes</u> fitfully The music of the <u>spheres</u>.</p> <p><u>Mimes</u>, in the form of <u>God on high</u>, <i>Mutter</i> and <i>mumble</i> low, And hither and thither fly- <i>Mere</i> puppets they, who come and go At bidding of <u>vast formless things</u> That shift the scenery to and fro, Flapping from out their <u>Condor wings</u> Invisible Woe!</p> <p>That <u>motley</u> drama- oh, be sure It shall not be forgot!</p>	<p>Time near the end of life bewinged: having wings/bedight: dressed hyperbole</p> <p>life implied metaphor: comparing orchestra to the wind planets and other celestial bodies</p> <p>mimics: think they are God, but puppets manipulated by dark forces <i>alliteration</i></p> <p>winged demons presenting scenes of temptation - Condor is a large vulture</p> <p>much diversity, many colors</p>

<p>With its <u>Phantom</u> chased for evermore, By a crowd that <u>seize it not</u>, <u>Through a circle that ever returneth in</u> <u>To the self-same spot</u>, And much of Madness, and more of Sin, And Horror the soul of the plot.</p> <p>But see, <i>amid the mimic rout</i> A crawling shape intrude! A blood-red thing that writhes from out The <i>scenic solitude</i>! It writhes!- it writhes!- with <u>mortal pangs</u> The mimes become its food, And seraphs sob at <u>vermin fangs</u> <u>In human gore imbued</u>.</p> <p><u>Out- out are the lights- out all!</u> And, over each quivering form, <u>The curtain, a funeral pall</u>, Comes down with the rush of a storm, While the angels, all pallid and <u>wan</u>, Uprising, unveiling, affirm That the play is the tragedy, "<u>Man</u>," And its <u>hero the Conqueror Worm</u>.</p>	<p>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.</p> <p>noisy, disorderly crowd <i>alliteration</i></p> <p>deadly desire; hunger</p> <p>destructive, annoying, injurious</p> <p>filled or colored with clotting blood</p> <p>anaphora</p> <p>metaphor</p> <p>wan and man are an "eye rhyme"</p> <p>The final "conqueror"</p>
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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.

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

<p>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. 34 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</p>	<p>What is Catharine's reaction when she learns that Newt is A.W.O.L.? (absent without leave)</p> <p>What is ironic in paragraph 31?</p> <p>What details lead to suspect that Newt does not really want to buy Catharine and Henry a spoon?</p> <p>What can you infer from paragraph 43?</p> <p>Why does Newt repeat this phrase from paragraph 7?</p> <p>Why does the writer include extra space here?</p> <p>Do you think Catherine's</p>
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<p>and heard you talking to me that way a week before the wedding—”</p> <p>56 “What would they think?” he said.</p> <p>57 “They’d think you were crazy,” she said.</p> <p>58 “Why?” he said.</p> <p>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 can’t believe you’re really A.W.O.L., but maybe you are. I can’t believe you really love me, but maybe you do. But—”</p> <p>60 “I do,” said Newt.</p> <p>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.”</p> <p>62 “Just walk some more,” he said. “Have a nice time.”</p> <p>63 They started walking again.</p> <p>64 “How did you expect me to react?” she said.</p> <p>65 “How would I know what to expect?” he said. “I’ve never done anything like this before.”</p> <p>66 “Did you think I would throw myself into your arms?” she said.</p> <p>67 “Maybe,” he said.</p> <p>68 “I’m sorry to disappoint you,” she said.</p> <p>69 “I’m not disappointed,” he said. “I wasn’t counting on it. This is very nice, just walking.”</p> <p>70 Catharine stopped again. “You know what happens next?” she said.</p> <p>71 “Nope,” he said.</p> <p>72 “We shake hands,” she said. “We shake hands and part friends,” she said. “That’s what happens next.”</p> <p>73 Newt nodded. “All right,” he said. “Remember me from time to time. Remember how much I loved you.”</p> <p>74 Involuntarily, Catharine burst into tears. She turned her back to Newt, looked into the infinite colonnade of the woods.</p> <p>75 “What does that mean?” said Newt.</p> <p>76 “Rage!” said Catharine. She clenched her hands. “You have no right—”</p> <p>77 “I had to find out,” he said.</p> <p>78 “If I’d loved you,” she said, “I would have let you know before now.”</p> <p>79 “You would?” he said.</p> <p>80 “Yes,” she said. She faced him, looked up at him, her face quite red. “You would have known,” she said.</p> <p>81 “How?” he said.</p> <p>82 “You would have seen it,” she said. “Women aren’t very clever at hiding it.”</p> <p>83 Newt looked closely at Catharine’s face now. To her</p>	<p>real reason is just to get him out of the house? Why?</p> <p>What characteristics does Catherine's speech in paragraph 59 reveal about her?</p> <p>What conflict does Catharine's speech reveal? How does the writer reveal Catharine's affection for Newt?</p> <p>How would you describe Newt's approach to pursuing Catherine? What does this reveal about him?</p> <p>Catherine feels that her tears are caused by rage. What other emotions might be causing her outburst?</p> <p>What are the context clues for the word "consternation"?</p>
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<p>consternation, she realized that what she had said was true, that a woman couldn't hide love.</p> <p>84 Newt was seeing love now.</p> <p>85 And he did what he had to do. He kissed her.</p>	<p>Why does the writer include extra space again?</p>
<p>86 "You're hell to get along with!" she said when Newt let her go.</p> <p>87 "I am?" said Newt.</p> <p>88 "You shouldn't have done that," she said.</p> <p>89 "You didn't like it?" he said.</p> <p>90 "What did you expect," she said—"wild, abandoned passion?"</p> <p>91 "I keep telling you," he said, "I never know what's going to happen next."</p> <p>92 "We say good-bye," she said.</p> <p>93 He frowned slightly. "All right," he said.</p> <p>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."</p> <p>95 "You too," he said.</p> <p>96 "Thank you, Newt," she said.</p> <p>97 "Thirty days," he said.</p> <p>98 "What?" she said.</p> <p>99 "Thirty days in the stockade," he said—"that's what one kiss will cost me."</p> <p>100 "I—I'm sorry," she said, "but I didn't ask you to go A.W.O.L."</p> <p>101 "I know," he said.</p> <p>102 "You certainly don't deserve any hero's reward for doing something as foolish as that," she said.</p> <p>103 "Must be nice to be a hero," said Newt. "Is Henry Stewart Chasens a hero?"</p> <p>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.</p> <p>105 "You really love him?" he said.</p> <p>106 "Certainly I love him!" she said hotly. "I wouldn't marry him if I didn't love him!"</p> <p>107 "What's good about him?" said Newt.</p> <p>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!"</p> <p>109 "Sorry," said Newt.</p> <p>110 "Honestly!" said Catharine.</p> <p>111 Newt kissed her again. He kissed her again because she wanted him to.</p>	<p>What important change does the writer begin to reveal to the reader?</p> <p>What can you infer from the fact that Catharine continues to walk?</p> <p>Describe Catharine's feelings toward Henry.</p> <p>Why the white space?</p>

<p>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.</p>	<p>Why does Newt repeat this from paragraph 7 again?</p> <p>Why the repetition of "school for the blind"?</p> <p>Why does Newt tell Catherine to dream of Henry?</p> <p>Why does the writer have Newt yawn in paragraph 130?</p> <p>What are paragraphs 132-137 mostly about? What is the significance of the "starter" in paragraph 136?</p> <p>What is the significance of the short lines beginning with paragraph 138?</p>
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<p>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.</p> <p>Long Walk to Forever," from WELCOME TO THE MONKEY HOUSE by Kurt Vonnegut, Jr., copyright © 1961 by Kurt Vonnegut, Jr.</p>	<p>What characteristic of Newt does paragraph 153 reveal?</p> <p>Why does the writer use short sentences in paragraph 157?</p>
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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—"

10 "MORTIMER!"

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

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

13 "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—"

29 [*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 berroom-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?"

38 "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?"

44 "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?"

62 "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?"

73 I complied.

74 "Now, Mortimer, you ought to have some way to protect your feet. Do please put on your spurs."

75 I did it, — in silence, — and kept my temper as well as I could.

76 "Mortimer, it says, 'Das Gewitter läuten ist sehr gefährlich, weil 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 humidior. 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. 28 "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.

34 "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!"

39 "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 infernalesst 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-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.

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?

Line When Estrella first came upon Perfecto's red tool
5 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
10 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
15 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
20 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
25 pisca¹ 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.

30 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,
35 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
40 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
45 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
50 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
55 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 manitas³
aren't strong yet, fasten the vise pliers, these, then
60 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
65 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
70 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

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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.

2012 AP English Literature Question 2 (Prose Analysis) Samples

Sample N

In ^{the passage from} 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 excruciating 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 selection 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 Estrella'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 Viramontes 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 Estrella's 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 curlicue 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 subtly 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 Estrella'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 Estrella'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

“Estrella 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 curiosity 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.

Estrella'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 Estrella'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 curiosity but over time she changes. 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 curious 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 develops 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 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 Harvey'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 straightforward 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
<p>ORGON - (Parisian gentleman, husband, and father of the house. In his quest for religious piety, Orgon has allowed Tartuffe into his home.)</p> <p style="text-align: right;"><i>Villain, be still!</i></p> <p><i>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.)</i></p>	
<p>ELMIRE - (Orgon's wife.)</p> <p style="text-align: right;"><i>...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.)</i></p>	
<p>DAMIS - (Orgon's son, Elmire's stepson)</p> <p><i>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.)</i></p>	
<p>MARIANE - (Orgon's daughter, Elmire's stepdaughter)</p>	

<p><i>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.)</i></p>	
<p>VALERE - (Mariane's love.) <i>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.)</i></p>	
<p>CLEANTE - (Elmire's brother, Orgon's friend and brother-in-law.) <i>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.)</i></p>	
<p>TARTUFFE - (A hypocrite and imposter posing as a holy man.) <i>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.)</i></p>	
<p>DORINE - (Mariane's lady's-maid) <i>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.</i></p>	
<p>MADAME PERNELLE - (Orgon's mother)</p>	

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:

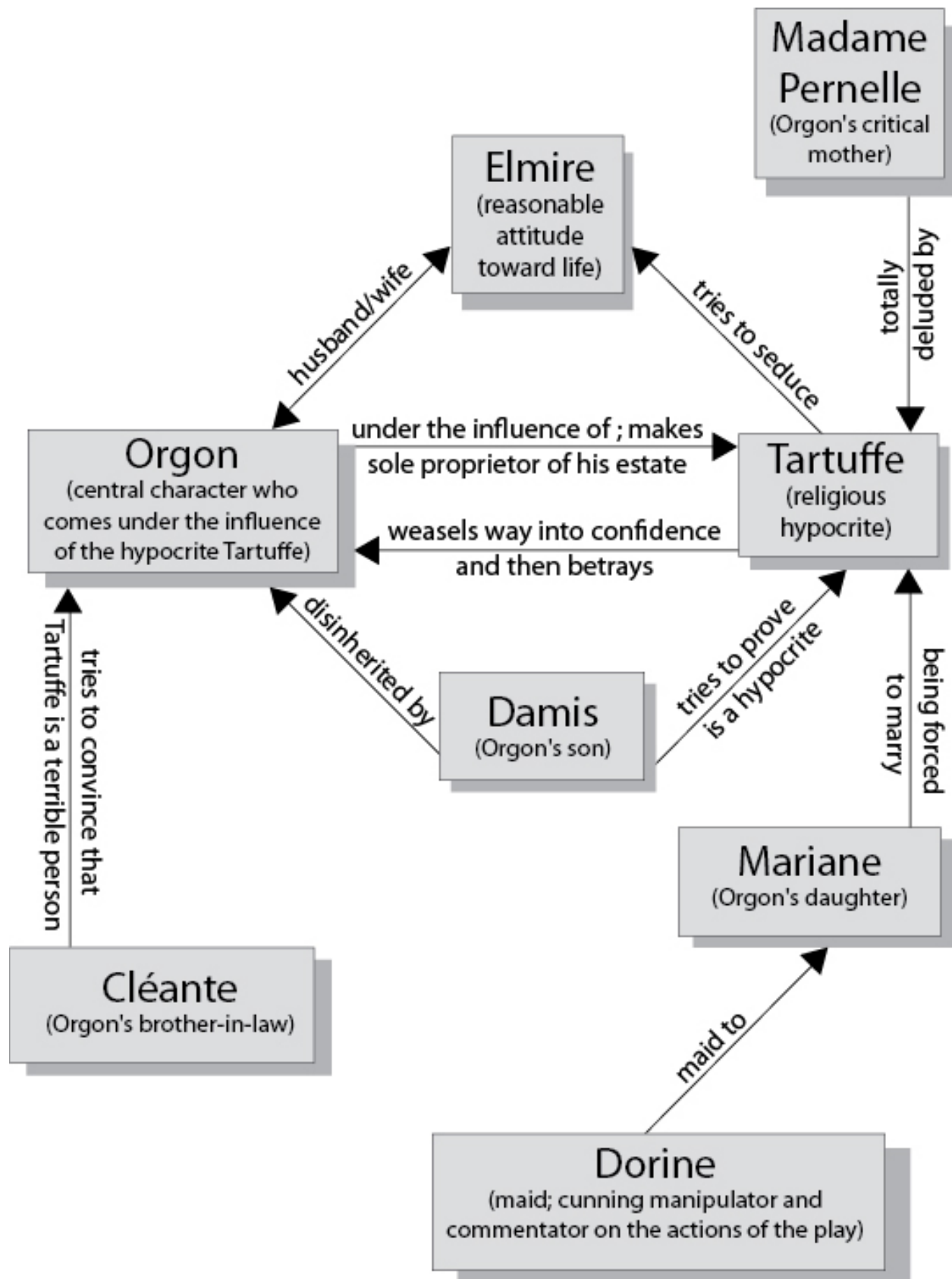
*Appearances can deceive, my son. Dear me,
We cannot always judge by what we see.*

Orgon:

Drat! Drat!

Madame Pernelle:

*One often interprets things awry;
Good can seem evil to a suspicious eye. (V. iii.)*



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!"	

<p>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.</p>	
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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 I 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.

Assertion-Evidence-Application Pattern

Major Assertion (<i>Thesis Statement</i>)	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.
<i>Application</i>	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.
<i>Application</i>	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.
<i>Application</i>	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 the 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:

$$\frac{160}{\text{Pages}} \div \frac{20}{\text{Days}} = \frac{8}{\text{Pages a Day}}$$

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.

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 Fyodor 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 succumbs 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 unintended 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 Alec'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 naivety: 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 Henge 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 absence 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 separated 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 receiving 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, Ulysses 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.

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 any 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 school 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 good 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 motivation? 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?

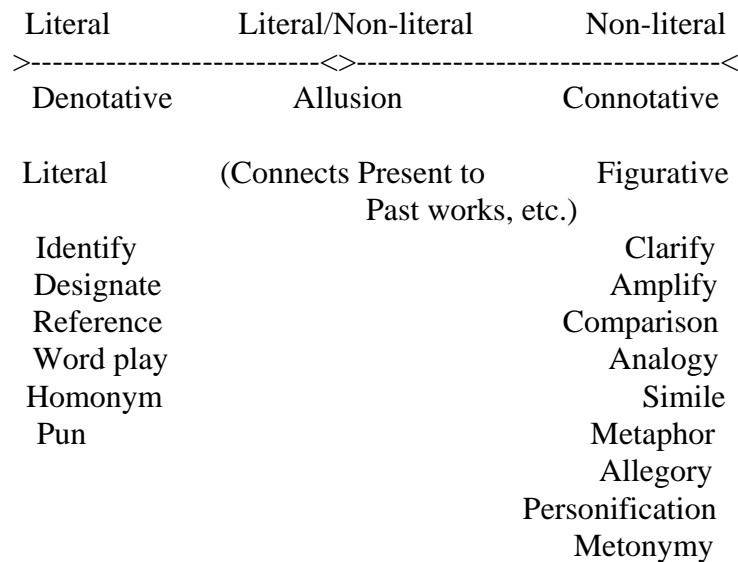
Is there a contrast in the amount of information possessed by the audience as the play proceeds and the knowledge that various individual characters have? If so, what is the effect of the contrast?

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.



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).

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Notes

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AP Strategies for Any Class

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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 them 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 off 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 the most important question for whole-class discussion.

Students individually write open 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 watch 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;

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AP Strategies for Any Class

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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

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AP Strategies for Any Class

- 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	Falsity/Pretense	Poverty
Ambition	Family	Prejudice
Appearance/Reality	Free Will	Prophecy
Betrayal	Games/Contests/Sports	Psychological Journey
Brotherhood	Greed	Punishment
Bureaucracy	Guilt	Quest
Chance/Fate/Luck	Heart vs. Reason	Repentance
Children	Heaven/Paradise/Utopia	Resistance/Rebellion
Courage/Cowardice	Home	Revenge/Retribution
Cruelty/Violence	Idealism	Ritual/Ceremony
Custom/Tradition	Initiation	Scapegoat/Victim
Deception	Innocence	Search for Identity
Defeat/Failure	Instinct	Sharing
Despair/Discontent	Journey	Social Status
Disillusionment	Law/Justice	Success
Domination/Suppression	Loneliness/Aloneness	Supernatural
Dreams: Fantasies	Loyalty	Time/Eternity
Dreams: Goals/ Aspirations	Materialism	Tricks
Duty	Memory/the Past	Victory
Education/School	Mob Psychology	War
Escape	Music, Dance	Will Power
Exile	Parenthood	Women/Feminism
Faith/Loss of Faith	Patriotism	
AMysterious Stranger@	Persistence/Perseverance	

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AP Strategies for Any Class
Summer Workshop 1999

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?

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AP Strategies for Any Class
Summer Workshop 1999

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. Observe details of Text: Action, Information, Language**
- 2. Establish Connections among Observation: Look for patterns and relationships**
- 3. Develop Inferences based on Connections**
- 4. Formulate a Conclusion - 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. Observe details of Text: Action, Information, Language**
- 2. Establish Connections among Observations: Look for patterns and relationships**
- 3. Develop Inferences based on Connections**
- 4. Formulate a Conclusion - 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.

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AP Strategies for Any Class

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.*)

<u>Author's Work</u>	<u>Reader's Response</u>
-----------------------------	---------------------------------

Page Number	
--------------------	--

Main point or idea	
---------------------------	--

	<i>Reaction</i>
--	------------------------

Paraphrase	
-------------------	--

	<i>Question</i>
--	------------------------

Direct Quotation	
-------------------------	--

	<i>Definition</i>
--	--------------------------

Image	
--------------	--

	<i>Interpretation</i>
--	------------------------------

(etc.)	
---------------	--

	<i>Comparison</i>
--	--------------------------

	<i>Allusion Note</i>
--	-----------------------------

	<i>Comment</i>
--	-----------------------

	<i>Refer to Similar or Contrasting passage in text</i>
--	---

	<i>Conclusion</i>
--	--------------------------

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

<u>Page Number</u>	<u>Main Idea</u>	<u>Supporting Idea</u> <u>Evidence, Example</u>	<u>Response/Connection</u> <u>& Vocabulary</u>
3-4	Two Broad categories of Fiction are: Escape Interpretive	="Entertainment Only" = Broadens, deepens, sharpens awareness of life	This is New! - Like S. King - Like <u>Gatsby</u> (<u>poles</u> = extremes)

Name: _____

Date: _____

The College Board 1986 Advanced Placement Examination
ENGLISH LITERATURE AND COMPOSITION -SECTION II

Total time-1 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:

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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 out 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 question 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 <u>x</u> 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. <i>Literary Terms for the AP Exam</i>		
	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- Ironical 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. <i>How to Read to Analyze Literature</i>		
	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. <i>Test-Taking Strategies</i> – 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. <i>Test-Taking Strategies</i> – 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. <i>Test-Taking Strategies</i> – 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. <i>Test-Taking Strategies</i> – 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. <i>Test-Taking Strategies</i> – 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. <i>Test-Taking Strategies</i> – 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. <i>Test-Taking Strategies</i> – 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. <i>Test-Taking Strategies</i> - 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. <i>Test-Taking Strategies</i> - 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. <i>Test-Taking Strategies</i> – 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. <i>Test-Taking Strategies</i> – 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		
	3. Open-ended Essay Prompts from past AP Exams		
	4. <i>Test-Taking Strategies</i>		
	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. <i>Literary Terms for AP Exams</i>		
	10 <i>How to Read to Analyze Literature</i>		
	11. Links to College Board Website		

AP English III Syllabus (Excerpts) 2009-2010



Teacher: Mrs. Karen Werkenthin

Note: “Philosophy” and “Objectives” come from the College Board’s *AP English Course Description*.

Course Philosophy

An AP course in English Language and Composition engages you in becoming skilled **readers** of prose written in a variety of periods, disciplines, and rhetorical contexts and in becoming skilled **writers** who compose for a variety of purposes. Both your writing and your reading should make you aware of the interactions among a writer’s purposes, audience expectations, and subjects as well as the way generic conventions and the resources of language contribute to effectiveness in writing.

Course Objectives

Upon completing this course, you should be able to:

- analyze and interpret samples of good writing, identifying and explaining an author’s use of rhetorical strategies and techniques;
- apply effective strategies and techniques in your own writing;
- create and sustain arguments based on readings, research, and/or personal experience;
- demonstrate understanding and mastery of standard written English as well as stylistic maturity in your own writing;
- write in a variety of genres and contexts, both formal and informal, employing appropriate conventions;
- produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary source material, cogent explanations, and clear transitions;
- demonstrate understanding of the conventions of citing primary and secondary source material
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;
- write thoughtfully about their own process of composition;
- revise a work to make it suitable for a different audience;
- analyze image as text; and
- evaluate and incorporate reference documents into researched papers.

The AP Language and Composition course assumes that you already understand and use standard English grammar. The intense concentration on language use in this course should enhance your ability to use grammatical conventions both appropriately and with sophistication as well as to develop stylistic maturity in your prose.

Behavioral Expectations

Because this is a **college-level class**, you should conduct yourself in a manner appropriate to the best universities: careful listening, mutual respect, and extreme courtesy are essential in maintaining a class where all members feel comfortable participating. Guidelines:

- Be here.
- Be on time.
- Be prepared.
- Participate.
- Respect yourself, others, and property.

Texts (I would use *Language of Composition* today.)

Supplementary Works

I strongly encourage you to buy your own copies of these works so you can highlight and annotate them, but they will be provided by the school:

- *The Great Gatsby*, F. Scott Fitzgerald
- *The Crucible*, Arthur Miller
- *Death of a Salesman*, Arthur Miller
- *The Scarlet Letter*, Nathaniel Hawthorne
- *The Night Thoreau Spent in Jail*, Jerome Lawrence & Robert E. Lee

You will also read several works independently and will want to buy those, too.

Study Aides

Though not required, you will find these works useful to have at home and in college:

- college-level dictionary
- *The Synonym Finder*, J. I. Rodale (or another thesaurus)
- *The Elements of Style*, Strunk and White
- *A Pocket Style Manual*, Diana Hacker
- *Mythology*, Edith Hamilton
- *The M.L.A. Handbook*
- *5 Steps to a 5: AP Language*, 2nd ed., Barbara Murphy and Estelle Rankin
- *They Say/I Say*, Gerald Graff and Cathy Berkenstein

Materials (Required)

- loose-leaf notebook paper
- colored paper pad, 8 1/2" x 11" and **yellow only**
- blue or black pens
- Post-It notes
- highlighters and #2 pencils

Grading Policy: 30% = Daily Grades (classwork, homework, reading quizzes, etc.)
70% = Major Grades (exams, essays, projects)

Late Work

I accept late work but assess a 10% penalty for each day an assignment is late.

Make-up Work

School policy applies. You should remember that making up missed assignments is **always** your responsibility. If you know in advance that you will be absent, you should ask for assignments ahead of time and have them completed when you return to class.

Outline of the Year

Note: Each six weeks will include AP multiple-choice exams, warm-up work, grammar practice, quotation collecting/responding, reading quizzes, independent reading. And you will read a variety of related works: poems, short stories, speeches, essays, letters, editorials, cartoons, biographies, autobiographies, memoirs, etc. You will have approximately 10 grades each six weeks. What follows is tentative.

First Six Weeks, Focus: Argument Analysis

- timed writing—argument analysis
- Summer Reading Assignment
- personal essay

- *The Great Gatsby*

Second Six Weeks, Focus: Argument Analysis

- *The Great Gatsby* Exam
- *The Great Gatsby* Argument Project
- timed writing—argument analysis

Third Six Weeks, Focus: Argument Analysis

- *The Crucible* Exam
- *The Crucible* Argument Project
- timed writing—argument analysis

Fourth Six Weeks, Focus: Argument Analysis

- finish *The Crucible*
- Research Project (Argument)
- *The Scarlet Letter*
- *The Scarlet Letter* Essay/Project
- timed writing—argument analysis

Fifth Six Weeks, Focus: Persuasive Writing

- timed writing—persuasive essay
- *The Night Thoreau Spent in Jail*

Sixth Six Weeks, Focus: Persuasive Writing

- *Death of a Salesman*
- AP Literature Reading/Writing Project/Product
- timed writing—persuasive essay



AP English III Syllabus
1st Six Weeks 2009-2010
Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision.

A Days = 12; B Days = 11

Tues., Aug. 25	Introduction to course.
Wed./Thurs., 26/27	Introduction to course (syllabi, supplies, etc.); start persuasive essay.
Fri./Mon., 28/31	AP Multiple Choice Diagnostic Test. Discuss persuasive essay. Sign Summer Reading List—project on Tues./Wed., Sept. 8/9.
Tues./Wed., Sept. 1/2	Argument Analysis work. Debrief AP MC Exam. Get AP MC #1 passage.
Thurs./Fri. 3/4	Argument Analysis work.
Tues./Wed. 8/9	Summer Reading Project (in class—bring book). Get assignment on “issues” from summer books.
Thurs./Fri. 10/11	Persuasive Essay is due. AP MC Test #1.
Mon./Tues., 14/15	AP MC Test #1 Debrief. Get AP MC #2 passage.
Wed./Thurs., 16/17	Argument Analysis work.
Fri./Mon., 18/21	AP MC Test #2. “Story of an Hour” Lesson. Do assignment.
Tues./Wed. 22/23	AP MC Test #2 Debrief. Take AP MC Test #3. Start <i>The Great Gatsby</i> . Follow reading schedule; prepare for quizzes each class day until finished. “Issues” assignment is due.
Thurs./Fri. 24/25	AP MC Test #3 Debrief. <i>Gatsby</i> assignment.

Major Grades (70%)

1. AP M.C. Average
2. Argument Analysis Work #1
3. Argument Analysis Work #2
4. Persuasive Essay
5. Summer Reading Project

Daily Grades (30%)

1. AP MC Pre-Testing Work #1
2. AP MC Pre-Testing Work #2
3. “Story of an Hour” Assignment
4. “Issues” Assignment
5. Pre-writing for Persuasive Essay
6. *Gatsby* Assignment
7. Extended Warm-up
8. More, as needed



AP English III Syllabus 2nd Six Weeks 2009-2010 Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision.

A Days = 13; B Days = 15

Mon./Tues., Sept. 28/29	Set up portfolios. Read/discuss <i>The Great Gatsby</i> , Ch. 1. Take <i>Gatsby</i> Reading Quiz #1—end of Ch. 2.
Wed./Thurs., 30/Oct. 1	Debrief Argument Analysis #2; write “status” reflection. Take <i>Gatsby</i> Reading Quiz #2—end of Ch. 3.
Fri., Oct. 2 (B Day)	Take AP MC Exam #1. Get <i>Gatsby</i> Project directions—due Oct. 15 (B day). Take <i>Gatsby</i> Reading Quiz #3—end of Ch. 4.
Mon., Oct. 5 (A Day)	Same as above except <i>Gatsby</i> Project is due Oct. 16, and RQ #3 is to the end of Ch. 5.
Tues., Oct. 6 (B Day)	“Debrief” AP MC #1. Take <i>Gatsby</i> RQ #4—end of Ch. 6.
Wed., Oct 7 (A Day)	Work on Argument Analysis #4--#3 needs no preparatory work.
Thurs., Oct. 8 (B Day)	Junior Class Field Trip.
Fri., Oct 9 (A Day)	Take <i>Gatsby</i> RQ #5—end of Ch. 7. Finish Argument Analysis #4 preparatory work.
Mon., Oct. 12	Work on Argument Analysis #4. Take <i>Gatsby</i> RQ #4—end of 8—TBA.
Tues., Oct. 13	Teacher Inservice Day—no classes.
Wed., Oct. 14	Finish <i>Gatsby</i> —RQ #6—end of the novel. Discuss the novel.
Thurs./Fri., Oct. 15/16	PSAT.
Mon./Tues., Oct. 19/20	<i>Gatsby</i> Project is due —present as directed.
Wed./Thurs., Oct. 21/22	Argument Analysis #3.
	<i>Gatsby</i> Major Exam. Begin reading one of the summer reading nonfiction books—deadline TBA, but it will be early next 6 wks.

Fri., Oct. 23 through Friday Oct. 30—We will do TAKS Benchmarks, work on another segment of Argument Analysis #4, and submit the “Issues” assignment for this six weeks.

Mon./Tues, Nov. 2/3	AP MC Exam #2. Write timed Argument Analysis #4.
Wed./Thurs., Nov. 4/5	Debrief AP MC Exam #2. Study “The Love Song of J. Alfred Prufrock”—assignment will be due next week (3 rd 6 weeks).

Major Grades (70%):

1. *Gatsby* Project + Essay
2. *Gatsby* Major Exam
3. AP MC Exam Average
4. Argument Analysis #4

Daily Grades (30%):

1. Status Reflection
- 2-7. *Gatsby* RQ #1 – 6 (B Day classes)
- 2-5. *Gatsby* RQ #1 – 4 (A Day classes)
- 8/6. Argument Analysis Preparatory Work #1

9/7. Argument Analysis Preparatory Work #2
 10/8. Issues Assignment
 11/9. Warm-ups + Assignment



AP English III Syllabus
3rd Six Weeks 2009-2010
Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision.

Tues./Wed., Nov. 10/11	Reading Quiz on Nonfiction book. Write Argument Analysis #4 . Finish nonfiction book by Wed./Thurs, Nov. 18/19.
Thurs./Fri., 12/13	Lesson on “Love Song of J. Alfred Prufrock”—do assignment.
Mon./Tues., 16/17	AP Multiple Choice Exam #1 . Work on packet for Argument Analysis #5.
Wed./Thurs., 18/19	In-class project on Nonfiction Book . Start reading a book from the “Autobiography/Memoir” list—due after winter break.
Fri./Mon., Nov. 20/23	Finish Argument Analysis #5 packet. Write the analysis .
Tues./Mon., Nov. 24/30	AP MC #1 Debrief. Start <i>The Crucible</i> . [Note: We will give assignments and quizzes and possibly a project on the play but cannot designate exactly when we will do so, but there will probably be something each day.]
Tues./Wed., Dec. 1/2	AP Multiple Choice Exam #2 . Read <i>The Crucible</i> .
Thurs./Fri., 3/4	Read <i>The Crucible</i> .
Mon., Tues., Dec. 7/8	AP MC #2 Debrief. Continue reading <i>The Crucible</i> . Extended warm-up is due Fri./Mon.
Wed./Thurs., 9/10	Read <i>The Crucible</i> .
Fri./Mon., 11/14	Read <i>The Crucible</i> .

Major Grades (70%)

1. Argument Analysis #4
2. Nonfiction Book Project
3. Argument Analysis #5
4. AP Multiple Choice Test Average
5. [Possibly a *Crucible* Project--?]

Daily Grades (30%)

1. Nonfiction Book Reading Quiz
2. Argument Analysis #5 Prewriting
3. “Prufrock” Assignment
4. Extended Warm-up
5. *Crucible* Assignment
6. *Crucible* Quiz
7. More on *Crucible* (?)



AP English III Syllabus 2009-2010
4th Six Weeks
Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision. (14 Days)

Tues./Wed., Jan. 5/6	Discuss Final Exam. Review <i>The Crucible</i> .
Thurs./Fri. 7/8	Read <i>Crucible</i> -related readings. Do assignment as directed.

Mon./Tues.,	11/12	PSAT debrief. Clips from <i>Good Night and Good Luck</i> . Do assignment as directed.
Wed./Thurs.,	13/14	Introduction to Synthesis Essay.
Fri./		
Tues.,	15/19	Write <i>Crucible</i> Synthesis Essay.
Wed./Thurs.,	20/21	Do Autobiography/Memoir Reading Project.
Fri./		
Mon.,	22/25	Begin reading <i>The Scarlet Letter</i> . NOTE: We will give you tests every day on the reading assigned + assignments in class. You will be given a reading schedule and will know well in advance when the tests and assignments will be. You will also have a research project to complete—due date TBA.
Tues./Wed.,	26/27	AP MC Test #1. Read/discuss <i>The Scarlet Letter</i> .
Thurs./Fri.	28/29	Read/discuss <i>The Scarlet Letter</i> .
Mon./Tues., Feb.	1/2	AP MC #1 Debrief. Read/discuss <i>The Scarlet Letter</i> .
Wed./Thurs.,	3/4	AP MC Test #2. Read/discuss <i>The Scarlet Letter</i> .
Fri./	5/8	
Mon.		Read/discuss <i>The Scarlet Letter</i> .
Tues./Wed.,	9/10	AP MC #2 Debrief. Read/discuss <i>The Scarlet Letter</i> .
Thurs./Fri.,	11/12	Read/discuss <i>The Scarlet Letter</i> .

Major Grades (70%):

1. *The Crucible* Synthesis Essay
2. Autobiography/Memoir Project
3. *Scarlet Letter* Tests + Assignments
4. AP Multiple Choice Average

Daily Grades (30%):

1. Miller Essay Assignment
2. GNAGL Assignment
3. *Scarlet Letter* Research Assignment
4. “ “ “ “
5. “ “ “ “
6. Warm-ups
7. More, as needed



AP English III Syllabus 2009-2010
5th Six Weeks
Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision.

Tues. Feb. 16	Meeting 2 nd period. 3 rd period TBA.
Wed./Thurs., Feb. 17/18	Finish “Dominoes Effect” group work. Discuss <i>Scarlet Letter</i> .
Fri./Mon., Feb. 19/22	Do “Tug for Truth” group project. Write <i>Scarlet Letter</i> Persuasive essay.
Tues./Wed., Feb. 23/24	Get Science/Nature Reading List—project due 3-23/24. Write <i>Scarlet Letter</i> Synthesis Essay.
Thurs./Fri., Feb. 25/26	Synthesis Practice. TAKS Preparation.
Mon./Tues., March 1/2	AP MC Test #1. TAKS Preparation. Read “Civil Disobedience,” and do assignment as directed.
Wed., March 3	TAKS Exam.
Thurs./Fri., March 4/5	Synthesis Essay Practice.

Mon./Tues., March	8/9	AP MC #1 Debrief. Synthesis Essay Work.
Wed./Thurs.,	10/11	Persuasive Essay Practice. "Civil Disobedience" homework due.
Fri./Mon., March	12/22	Persuasive Essay Work. Begin reading another nonfiction book—due ____ (next 6 weeks).
Tues./Wed.,	23/24	Science/Nature Book Project—complete in class as directed.
Thurs./Fri.,	25/26	AP MC #2. Begin <i>The Night Thoreau Spent in Jail</i> . Do Transcendentalism Questionnaire.
Mon./Tues., March	29/30	Read <i>The Night Thoreau Spent in Jail</i> .
Wed./Th., Mar./Apr.	31/1	AP MC #2 Debrief. Read <i>TNTSII</i> . Prepare for Science/Nature Synthesis Essay.

Major Grades (70%):

1. *Scarlet Letter* Persuasive Essay
2. *Scarlet Letter* Synthesis Essay
3. Synthesis Essay
4. Science/Nature Book Project
5. Persuasive Essay

Daily Grades (30%):

1. AP MC Test #1
2. AP MC Test #2
3. "Civil Disobedience" Homework
4. Synthesis Practice Work
5. Persuasive Essay Practice Work
6. Transcendentalism Questionnaire
7. Warm-ups
8. *The Night Thoreau Spent in Jail* Reading Check



**AP English III Syllabus 2009-2010
Final Six Weeks
Esparza, Nunan, & Werkenthin**

Note: This syllabus is subject to revision.

Mon./Tues., April	5/6	Read <i>The Night Thoreau Spent in Jail</i> . Take Quiz. Finish. Begin reading a nonfiction book from list provided by May 3-7.
Wed./Thurs.,	7/8	Work on Persuasive Essay.
Fri./Mon.,	9/12	AP MC #1 Test. Lesson on "Organizing Persuasive Essays."
Tues./Wed.,	13/14	Work on Persuasive Essay.
Thurs./Fri.,	15/16	Work on Synthesis Essay.
Mon./Tues.,	19/20	Work on Synthesis Essay.
Wed./Thurs.	21/22	AP MC #2 Test. Review for AP Exam.
Fri./Mon.	23/26	Review Rhetorical Analysis Essay.
April 27, 28, 29, 30—TAKS. Review for AP Exam on day we have class.		

May 3 – 14 AP Exams. We will do a project on the nonfiction book, review for AP Exam, complete a “Me” Page, start *Death of a Salesman*.

Mon./Tues., May 17/18 “Me” Page is due. Study *DOAS*.

Wed./Thurs. 19/20 Study *DOAS*.

Fri./Mon., 21/24 Study *DOAS*.

Tuesday – Friday, May 25 – 28 Final Exams

Major Grades (70%):

1. Persuasive Essay #1
2. Persuasive Essay #2
3. Synthesis Essay
4. Rhetorical Analysis Essay
5. Nonfiction Book #5 Project

Daily Grades (30%):

1. *TNTSII* Quiz
2. Warm-ups
3. AP MC #1
4. AP MC #2
5. *DOAS* Quiz/Assignment
6. *DOAS* Quiz/Assignment
7. “Me” Page
8. More, as needed

Note: For Summer 2010, we recommended that students read one of the following pairs of books:

1. *The Grapes of Wrath* (Steinbeck) + *The Worst Hard Time* (Egan)
2. *Their Eyes Were Watching God* (Hurston) + *Dust Tracks on a Road* (Hurston)
3. *Snow Flower and the Secret Fan* (See) + *Life and Death in Shanghai* (Cheng)
4. *Bless Me, Ultima* (Anaya) + *The Devil’s Highway* (Urrea)
5. *The Jungle* (Sinclair) + *Fast Food Nation* (Schlosser)

We had 2 different projects for each pair of books and for each single book—here are 3 examples:

Summer Reading Project:

***The Adventures of Huckleberry Finn* + *Into the Wild* (A)**

Each response is worth up to 20 points. Show that you have read and thought about each book. You must finish by the end of the period.

1. Choose **ONE** of the following quotes from *The Adventures of Huckleberry Finn*, and explain its context—why is it significant to the novel? Write at least 100 words.
 - a. Ch. 6—“He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain’t a man in that town that’s got as fine clothes as what he had; and he had a gold watch and chain, and a silver-headed cane—the awfulest old gray-headed nabob in the State. And what do you think? They said he was a p’fessor in a college, and could talk all kinds of languages, and knowed everything.”
 - b. Ch. 16—“Well, I can tell you it made me all over trembly and feverish, too, to hear him, because I begun to get it through my head that he *was* most free—and who was to blame for it? Why, *me*. I couldn’t get that out of my conscience, no how nor no way.”
 - c. Ch. 30—“I took it up, and held it in my hand. I was a trembling, because I’d got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: ‘All right, then, I’ll *go* to hell’—and tore it up.”
2. Copy **ONE** quote from *Huckleberry Finn* that illustrates **ONE** of the following subjects of the novel. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. slavery	g. family	m. child abuse	s. loyalty
b. feuds	h. hypocrisy	n. sentimentalism	t. superstition
c. education	i. mob mentality	o. individualism	u. alcoholism
d. civilization	j. convention	p. materialism	v. violence
e. natural instinct	k. racism	q. romanticism	w. greed
f. nature	l. religion	r. realism	

3. Choose **ONE** of the following quotes from *Into the Wild*, and explain its context—why is it significant to the book? Write at least 100 words.

a. Ch. 3, p. 24—“The trip was to be an odyssey in the fullest sense of the word, an epic journey that would change everything. He had spent the previous four years, as he saw it, preparing to fulfill an absurd and onerous duty: to graduate from college...[H]e was now Alexander Supertramp, master of his own destiny.”

b. Ch. 16, pp.162-163—“He never suspected that in so doing he was crossing his Rubicon. To McCandless’s inexperienced eye, there was nothing to suggest that two months hence, as the glaciers and snowfields at the Teklanika’s headwater thawed in the summer heat, its discharge would multiply nine or ten times in volume...”

c. Ch. 18, p. 194—“He didn’t carelessly confuse one species with another. The plant that poisoned him was not known to be toxic—indeed, he’d been safely eating its roots for weeks.”

4. Copy **ONE** quote from *Into the Wild* that illustrates **ONE** of the following subjects of the book. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. spiritual journey	e. nature/environment	i. loneliness/isolation	m. materialism
b. coming of age/manhood	f. foraging	j. family/relationships	n. hypocrisy
c. mental illness	g. courage/survival	k. modern society	
d. starvation	h. wilderness/adventure	l. homelessness	

5. Finally, write at least 100 words explaining the **similarities** between these two books, one fiction, the other nonfiction. Give specific, concrete examples to support your ideas.

Summer Reading Project:
***The Jungle* + *Fast Food Nation* (A)**

Each response is worth up to 20 points. Show that you have read and thought about each book. You must finish by the end of the period.

1. Choose **ONE** of the following quotes from *The Jungle*, and explain its context—why is it significant to the novel? Write at least 100 words.

a. Ch. 4 – “It was a sweltering day in July, and the place ran with steaming hot blood – one waded in it on the floor. The stench was almost overpowering. But to Jurgis it was nothing. His whole soul was dancing with joy – he was at work at last!”

b. Ch. 16 – “They put him in a place where the snow could not beat in, where the cold could not eat through his bones; they brought him food and drink – why, in the name of heaven, if they must punish him, did they not put his family in jail and leave him outside – why could they find no better way to punish him than to leave three weak women and six helpless children to starve and freeze?”

c. Ch. 31 – “But he stuck by the family nonetheless, for they reminded him of his old happiness; and when things went wrong he could solace himself with a plunge into the Socialist movement. Since his life had been caught up into the current of this great stream, things which had before been the whole of life to him came to seem of relatively slight importance; his interests were elsewhere, in the world of ideas.”

2. Copy **ONE** quote from *The Jungle* that illustrates **ONE** of the following subjects of the novel. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. poverty	f. immigration	k. the American dream
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b. child labor c. food safety d. workers' rights e. child labor	g. prostitution h. government corruption i. disparity in housing j. urban living conditions	l. Socialism
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3. Choose **ONE** of the following quotes from *Fast Food Nation*, and explain its context—why is it significant to the book? Write at least 100 words.

- a. Ch. 3—"Stroking can make a worker feel that his or her contribution is sincerely valued. And it's much less expensive than raising wages or paying overtime."
- b. Ch. 5—"The taste of McDonald's French fries, for example, has long been praised by customers, competitors and even food critics... Their distinctive taste does not stem from the type of potatoes that McDonald's buys, the technology that processes them, or the restaurant equipment that fries them."
- c. Epilogue—"The laws make it illegal to criticize agricultural commodities in a manner inconsistent with 'reasonable' scientific evidence."

4. Copy **ONE** quote from *Fast Food Nation* that illustrates **ONE** of the following subjects of the book. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. homogenization of culture	f. cultural imperialism	k. job safety
b. globalization	g. population growth and food supply	
c. dietary habits in the U.S./abroad	h. consumerism	
d. health risks associated with the food industry	i. child labor	
e. decline of the small farmer	j. labor unions	

5. Finally, write at least 100 words explaining the **similarities** between these two books, one fiction, the other nonfiction. Give specific, concrete examples to support your ideas.

Summer Reading Project:
***The Grapes of Wrath* + *Nickel and Dime* (A)**

Each response is worth up to 20 points. Show that you have read and thought about each book. You must finish by the end of the period.

1. Choose **ONE** of the following quotes from *The Grapes of Wrath*, and explain its context—why is it significant to the novel? Write at least 100 words.

- a. Ch. 14—"This you may say of man—when theories change and crash, when schools, philosophies, when narrow dark alleys of thought, national religious, economic, grow and disintegrate, man reaches, stumbles forward, painfully, mistakenly sometimes. Having stepped forward, he may slip back, but only half a step, never the full step back."
- b. Ch. 18—Ma was silent a long time. 'Family's fallin' apart,' she said. 'I don' know. Seems like I can't think no more. I jus' can't think. They's too much.'"
- c. Ch. 30—"He held the apple box against his chest. And then he leaned over and set the box in the stream and steadied it with his hand. He said, fiercely, 'Go down an' tell 'em. Go down in the street an' rot an' tell 'em that way. That's the way you can talk. Don' even know if you was a boy or a girl. Ain't gonna find out. Go on down now, an' lay in the street. Maybe they'll know then.'"

2. Copy **ONE** quote from *The Grapes of Wrath* that illustrates **ONE** of the following subjects of the novel. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. migrant workers	f. labor unions	k. revolution	p. welfare
b. poverty	g. family	l. banking	
c. starvation	h. prejudice	m. housing	
d. religion	i. corporate farms	n. wages	
e. work	j. civil rights	o. health care	

3. Choose **ONE** of the following quotes from *Nickel and Dime*, and explain its context—why is it significant to the book? Write at least 100 words.

- a. Ch. 2, p. 90—"That's not your marble bleeding, I want to tell her, it's the world-wide working class—the people who quarried the marble, wove your Persian rugs until they went blind, harvested the apples in your lovely fall-themed dining room centerpiece, smelted the steel for the nails, drove the trucks, put up this building, and now bend and squat and sweat to clean it."
- b. Ch. 3, p. 179—"Wherever you look, there is no alternative to the megascale corporate order, from which every form of local creativity and initiative has been abolished by distant home offices."
- c. Evaluation, p. 220—"No one ever said that you could work hard—harder even than you ever thought possible—and still find yourself sinking ever deeper into poverty and debt."
4. Copy **ONE** quote from *Nickel and Dimed* that illustrates **ONE** of the following subjects of the book. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.
- | | | | |
|--------------------------|-----------------------|---------------------|----------------------------|
| a. poverty | g. community services | m. sexism | s. social networks |
| b. education | h. exploitation | n. housing | t. surveillance of workers |
| c. unemployment | i. marginalization | o. health insurance | u. job stress |
| d. underemployment | j. clothing | p. welfare | v. on-the-job prospects |
| e. civil/human rights | k. job safety | q. transportation | w. labor unions |
| f. service-industry jobs | l. child care | r. discrimination | x. class discrimination |
5. Finally, write at least 100 words explaining the **similarities** between these two books, one fiction, the other nonfiction. Give specific, concrete examples to support your ideas.

Note: Those students who only read one of the works had an assignment similar to the above but could only earn up to ½ the points. The students who did not read any of the books read an essay during the class and answered similar questions for a daily grade.

Writing Persuasively (First Writing Assignment)

Due Date: Thurs./Fri., Sept. 10/11

This first writing assignment is not meant to be a formal or academic argument based solely on facts. Instead, think of your lists in your "Never done/Have done (or do)" chart. Why have you never done something? Why have you done something? (Or why do you continue to do it?) Think about people who have done or may be thinking about doing what you haven't done as your audience, and convince them they should not do it. (Or do the reverse—convince others to do what you have done or do.) Tell your story; fill it with concrete details. An argument doesn't have to be merely a thesis and proof. Andrea Lunsford and John Ruszkiewicz say

Not every argument you read will package its claim in a neat sentence or thesis. A writer may tell a story from which you have to infer the claim: think of the way many films make a social or political statement by dramatizing an issue, whether it be political corruption, government censorship, or economic injustice. (38)

Also, "Arguments may also contain various kinds of evidence. Some may open with anecdotes or incorporate whole narratives that, in fact, constitute the argument itself" (40).

Use this template to guide you. You need not use it "as is" in your essay, but state it at the end in parentheses:

In discussions of _____, many people say that _____, but others, myself included, contend that _____.
(from Gerald Graff and Cathy Birkenstein's *They Say/I Say*)

Example: "In discussions of learning to drive, many people say it's easy and quick, but others, myself included, contend that learning to drive requires patience and persistence over several years."

Directions:

1. Set your formatting to "double space."
2. Title your essay appropriately (NOT "Persuasive Essay"!)

3. Write a clear, powerful introduction indicating your topic and your contention. (If there's no contention, there's no argument.)
4. Develop a body that illustrates your point. The more DETAILS the better.
5. Write a strong, thoughtful or reflective conclusion about your topic.
6. Type the word count at the end of the essay—minimum 500 words/maximum 800 words.
7. Provide the “template sentence” in parentheses below your essay.

from Truman Capote's “A Christmas Memory” —

“My friend has never been to a picture show, nor does she intend to...In addition to never having seen a movie, she has never: eaten in a restaurant, traveled more than five miles from home, received or sent a telegram, read anything except funny papers and the Bible, worn cosmetics, cursed, wished someone harm, told a lie on purpose, let a hungry dog go hungry. Here are a few things she has done, does do: killed with a hoe the biggest rattlesnake ever seen in this country (sixteen rattles), dip snuff (secretly), tame hummingbirds (just try it) till they balance on her finger, tell ghost stories (we both believe in ghosts) so tingling they chill you in July, talk to herself, take walks in the rain, grow the prettiest japonicas in town, know the recipe for every sort of old-time Indian cure, including a magical wart-remover.”

Also, during the first six weeks, besides having students write their own argument and then AP “Argument Analyses,” we had our students prepare for AP Multiple Choice Exams as follows.

AP Multiple Choice Practice

Activities:

1. Give students one of the test passages at a time. Allow them about one week to work with the passage on their own:
 - Highlight every other sentence.
 - Look up every word you don't know or are unsure about. Write definitions on a separate piece of paper.
 - Paraphrase every sentence.
 - Summarize each paragraph in one sentence.
 - Summarize the entire passage in one sentence.
 - Predict three possible multiple choice questions.
2. Students who do the above work may receive tutoring.
3. Give the actual exam questions plus 3 vocabulary words selected from the passage. And they select 2 words of their choice to define.
4. Allot about one minute per questions for students to answer them. Add about 5 extra minutes so they have time to answer the questions and write down the definitions to the vocabulary words. (20 minutes total)
5. Grade them on the percentage they get correct. (Example: 10 questions + 5 vocabulary words = 15 total. If a student misses 3, divide 12 by 15 for percentage correct. This method does not take into account the ¼-point penalty for answering incorrectly.)

6. Give two or three of these the 1st six weeks. After the third passage and set of questions and vocabulary, average the 3 grades. Curve to a class average of 80. Stop at 100.
7. The average becomes a major grade.
8. Collect every test and passage and the work they do. Keep them secure.

In the 2nd – 6th six weeks, use a variation of Gretchen Polnac's M.C. game as follows.

AP Multiple Choice "Game"

(Designed by Gretchen Polnac with modifications by Karen Werkenthin.)

1. Have students take the test over one single AP passage from a released exam or an Acorn book.
2. Score them individually, but do not give them the results.
3. Group students as follows. Depending on class size, you will have 4-6 per group, 5 groups total. Do not tell them why you've grouped them this way.

- High score(s)
- Middle score(s)
- Low score(s)

Usually the passages have from 10 – 15 questions. I consider "middle" usually as -3 to -6, but it depends upon the # of questions. "Low" scores are usually -7 or more.

4. Have students put away all writing utensils. Then have them get with their groups. Give each group a scantron, a pencil only YOU would have, and a set of colored answer keys (A, B, C, D, and E). Each group gets a different color. (We use half sheets of brightly colored paper. Write the letters as large as possible so you can see them from across the room.)
5. Have them discuss as a group and record their answers on the scantron. Pick up the scantron and pencil as soon as they finish. One of them in each group should mark the group's answers on his/her test—which you pick up and keep on file permanently. (I keep all AP MC tests. They never leave my room until I take them home to recycle them. There are not enough of them, and we can't have them "floating" around for all kinds of security reasons.) When you have collected all the group's scantrons and pencils, proceed to #6.
6. Using a scoring chart (see example), read each question and have each group hold up the answer key, one at a time while you mark down the responses.
7. Double-check the answers they shared when you read the questions with their scantron answers. This keeps them from looking around the room at other group's answer keys and changing their answers.
8. The group with the highest score gets a 100. If there are ties, that's fine. The 2nd highest score gets a 95, third a 90, 4th an 85, and last place gets an 80. You might have 3 groups with a 100, 1 with a 95, 1 with a 90. Each class will be different.
9. Finally, average the individual score with the group score, and record that as the grade. I do not lower an individual's score if the group score would pull the score down. This final score grants a sizable curve to many of the students.

10.

Advantages: Students talk to each other about the questions and answers. It doesn't take much time—about 15 or 20 minutes total. Many need the curve. Many need to hear their classmates' reasoning in determining the answers. Etc. (One modification: give vocabulary from the passage and questions ahead of time; count it as a daily grade; collect before giving the test.)

AP MC #2 – Queen Elizabeth I’s Speech to Her Last Parliament

Multiple Choice Test	Group 1— names: a. b. c. d. e. f.	Group 2— names: a. b. c. d. e. f.	Group 3— names: a. b. c. d. e. f.	Group 4— names: a. b. c. d. e. f.	Group 5— names: a. b. c. d. e. f.
Question #:	Answers:	Answers:	Answers:	Answers:	Answers:
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					

Note: It’s better to print this chart as “landscape” rather than “portrait.”

AP Essays—Our students typically wrote these essays during the year (but not necessarily in this order):

1. “Magnasoles,” *The Onion*
2. “Marriage Proposals,” Austen & Dickens—compare/contrast
3. “The Company Man,” Ellen Goodman
4. “Charles II,” George Savile
5. “Letter to Daughter Regarding Granddaughter’s Education,” Lady Mary Wortley Montagu
6. “Speech to Troops Before Spanish Armada Battle,” Queen Elizabeth I
7. “Coca-Cola Letters”—compare/contrast
8. “U.S. Money Attitude,” Lewis Lapham
9. “Pride,” Teiresias in *Antigone*
10. *Brave New World* v. 1984, Neil Postman
11. “Justice Based on Wealth,” from *King Lear*
12. “On Photography,” Susan Sontag
13. “Poverty Solution,” Peter Singer
14. “Social Restraints on Americans,” George Kennan
15. “Private v. Public Self,” Milan Kundera
16. Form “B” Essays (Spring Final for those who didn’t take the AP Exam)

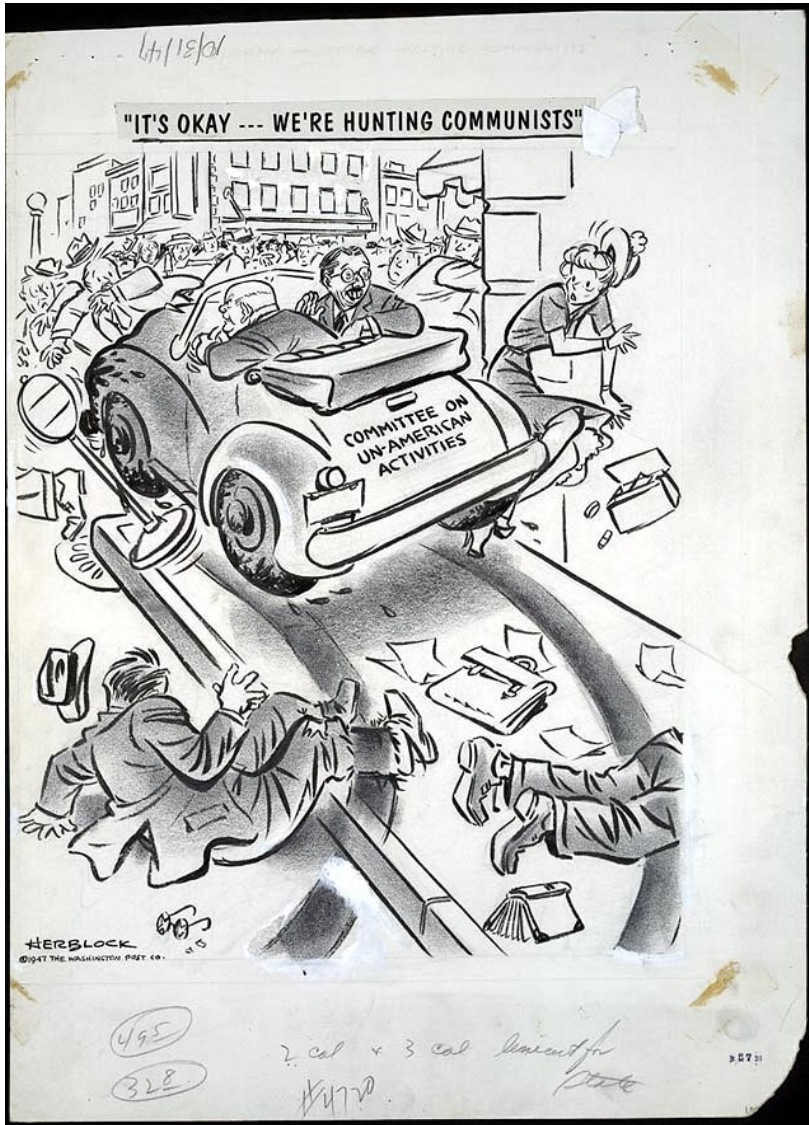
Daily Warm-Up or Current Events Quiz Example

Choose one of the following editorial cartoons to discuss (source—www.cagle.com).

1. Briefly describe the cartoon (What or who do the major drawings represent? What are the characters saying? What is the caption?)

2. What is the reference (or references)? [To what story (or stories) in present or previous newspapers or TV news shows does the cartoon refer?]
3. What is the cartoonist's message or purpose?
4. Do you agree with the message of the cartoon? Why or why not?
5. If you cannot complete #3 and #4 above, what parts of the cartoon do you still not understand?

[Note: I tried to include 2 political cartoons here, but my computer program would not allow it. Go to www.cagle.com for current and archived cartoons.]



Second Six Weeks—*The Great Gatsby* Project: One-Pager

1. You will be assigned one of the sections of the novel:
 - a. Chapter VI
 - b. Chapter VII, pp. 119-137 ("...she never loved anyone except me!")
 - c. Chapter VII, pp. 138 ("At this point Jordan and I tried to go but...") to end
 - d. Chapter VIII
 - e. Chapter IX
2. Reread your chapter/section. Answer the questions we give you. Be as familiar with the section as

possible.

3. On the paper we provide, do a “one-pager.” You should have the following elements on **one side of the paper only**:

- a. Chapter # displayed prominently (Chapter VII should include page #'s as well.)
- b. a **title** that you create for the chapter (or section), also prominently displayed
- c. a **visual** representation of something significant in that chapter/section
- d. 3 words displayed prominently that capture the **tone** or **tones** of that chapter/section
- e. a list and definition of **all allusions** in that chapter/section
- f. 2 quotes with **page #'s** illustrating **Gatsby's illusions** (in ch./sec.) with explanations
- g. 2 quotes with **page #'s** illustrating **Nick's unreliability** as a narrator (in ch./sec.) with explanations
- h. 2 quotes with **page #'s** illustrating any character's (or characters') **moral corruption** (in ch./sec.)—Nick, Jay, Daisy, Tom, Myrtle, George, Jordan, Meyer, Catherine with explanations

4. You will present your one-pager to other people in a small group on Mon./Tues., Oct. 20/21. **The one-pager will count as ½ a major grade; the other half will be an essay on the novel.**

Rubric—

- 90 – 100 These projects include all the required parts in a pleasing, artistic, colorful design. The explanations are thorough, thoughtful, and convincing. There are no distracting errors in spelling, punctuation, grammar.
- 80 – 89 These projects also include all the required parts, but are not as sophisticated or do not reflect as much care and concern as the above category. The explanations may not be as thorough or as convincing. There may be a few errors in spelling, punctuation, grammar.
- 70 – 79 These projects lack some elements and/or are done in a merely perfunctory way to fulfill the assignment. The explanations are skimpy and/or more summary than exposition. There may be several errors in spelling, punctuation, grammar.
- 60 – 69 These projects reflect shoddy, careless work and/or are incomplete. The explanations are little more than summary and/or is cursory in nature. There may be numerous errors in spelling, punctuation, grammar.
- 0 These projects do not reflect the assignment as directed.

Third Six Weeks, Reading List—Autobiographies/Memoirs

The Education of Henry Adams, Henry Adams, 212 pp., 4 stars (on Amazon)

Paula, Isabel Allende, 368 pp., 4 ½ stars

The Scalpel and the Silver Bear, Lori Arviso Alvord, 224 pp., 5 stars

I, Asimov: A Memoir, Isaac Asimov, 592 pp., 4 ½ stars

Growing Up, Russell Baker, 352 pp., 4 stars

Notes of a Native Son, James Baldwin, 176 pp., 4 ½ stars

A Long Way Gone, Ishmael Beah, 240 pp., 4 ½ stars

All Over But the Shoutin', Rick Bragg, 352 pp., 5 stars

Incidents in the Life of a Slave Girl, Linda Brent, 256 pp. 5 stars

A Rumor of War, Philip Caputo, 356 pp., 5 stars

Life and Death in Shanghai, Nien Chang, 547 pp., 4 ½ stars

Colors of the Mountain, Da Chen, 320 pp. 4 stars

The Water Is Wide, Pat Conroy, 304 pp. 4 ½ stars

Swimming to Antarctica: Tales of a Long-Distance Swimmer, Lynne Cox, 384 pp., 4 ½ stars

An American Story, Debra Dickerson, 304 pp., 4 stars

A Year of Magical Thinking, Joan Didion, 240 pp., 4 stars

An American Childhood, Annie Dillard, 272 pp., 3 stars

Out of Africa, Isak Dinesen, 336 pp., 4 ½ stars

Broken Cord, Michael Dorris, 320 pp., 4 ½ stars

Books and Islands in Ojibwe Country, Louise Erdrich, 160 pp., (not rated yet)

Don't Let's Go to the Dogs Tonight, Alexandra Fuller, 336 pp., 4 stars

Doing Battle, Paul Fussell, 336 pp., 4 stars
Colored People: A Memoir, Henry Louis Gates, Jr., 240 pp., 3 ½ stars
Wait Till Next Year: A Memoir, Doris Kearns Goodwin, 272 pp., 4 ½ stars
Goodbye to All That, Robert Graves, 288 pp., 4 ½ stars
Autobiography of a Face, Lucy Grealy, 256 pp., 4 ½ stars
Dispatches, Michael Herr, 272 pp., 4 ½ stars
Native Heart: A Native American Odyssey, Gabriel Horn, 256 pp., 5 stars
Dust Tracks on a Dirt Road, Zora Neale Hurston, 320 pp., 4 ½ stars
The Autobiography of Malcolm X, Alex Haley, Malcolm X, 460 pp., 4 ½ stars
My Brother, Jamaica Kincaid, 208 pp., 3 ½ stars
Why We Can't Wait, Martin Luther King, Jr., 240 pp., 4 stars
Becoming a Doctor, Melvin Konner, 416 pp., 3 stars
The Soloist, Steve Lopez (not Mark Salzman's!), 273 pp., 5 stars
Teacher Man, Frank McCourt, 272 pp., 4 stars
The Making of a Philosopher, Colin McGinn, 256 pp., 3 stars
West with the Night, Beryl Markham, 5 stars
Clear Springs: A Family Story, Bobbie Ann Mason, 336 pp., 5 stars
Lipstick Jihad, Azadeh Moaveni, 272 pp., 3 ½ stars
Three Cups of Tea, Greg Mortenson, 368 pp., 5 stars
Reading Lolita in Tehran, Azar Nafisi, 400 pp., 3 ½ stars
Audacity of Hope, Barack Obama, 464 pp., 4 stars
Dreams from My Father, Barack Obama, 480 pp., 4 ½ stars
Buffalo for the Broken Heart, Dan O'Brien, 272 pp., 5 stars
If I Die in a Combat Zone, Box Me Up and Ship Me Home, Tim O'Brien, 224 pp., 4 ½ stars
Bound Feet & Western Dress: A Memoir, Pang-Mei Chang, 288 pp., 4 stars
Hunger for Memory, Richard Rodriguez, 224 pp., 3 ½ stars
Almost a Woman, Esmeralda Santiago, 336 pp., 4 stars
When I Was Puerto Rican, Esmeralda Santiago, 288 pp. 4 stars
Wolf Willow, Wallace Stegner, 336 pp., 4 ½ stars
The Places in Between, Rory Stewart, 320 pp., 4 stars
A Hope in the Unseen, Ron Suskind, 400 pp. 4 ½ stars
The Falcon, John Tanner, 304 pp., 4 ½ stars
One L: The Turbulent True Story of a First Year at Harvard Law School, Scott Turow, 288 pp., 4 stars
Adventures of a Mathematician, Stanislaw Ulam, 384 pp., 4 ½ stars
The Glass Castle, Jeannette Walls, 288 pp., 4 ½ stars
Up from Slavery, Booker T. Washington, 240 pp. 4 ½ stars
The Double Helix, James Watson, 256 pp., 4 stars
All Rivers Run to the Sea, Elie Wiesel, 464 pp., 4 ½ stars
And the Sea Is Never Full, Elie Wiesel, 448 pp. 4 ½ stars
Refuge: An Unnatural History of Family and Place, Terry Tempest Williams, 336 pp., 4 ½ stars
This Boy's Life: A Memoir, Tobias Wolff, 304 pp., 4 stars
Black Boy, Richard Wright, 448 pp., 4 ½ stars
Falling Leaves, Adeline Yen Mah, 304 pp., 4 stars

**Independent Reading Book Assignment #2:
The Three Levels of Reading**

1. Somewhere on the paper provided, display the **title of your book correctly punctuated** with the author's name below it.
2. Draw **three concentric circles** on the paper provided.
3. In the inner circle, the **concrete** level (knowledge, comprehension):
 - a. write prominently the **most significant word** from the last chapter of the book
 - b. copy a (the) passage in which the word appears—enough of it to make sense. Document as directed in parentheses after the quoted material (p. #—without the "p")
 - c. give multiple dictionary definitions of the word (**denotation**)
 - d. place the word in **context** of what is going on in the book at this point. Explain why this word is

- important to the meaning of the book.
- In the middle circle, the **abstract** level (analysis, interpretation, etc.), still referring to the text, **draw three images** from the book that relate to the word you chose, and write a **short explanation** of the tie between each illustration and the word you selected for the first circle.
 - In the outer circle, the **“super-abstract”** level (synthesis, evaluation), going beyond the text, write three thematic statements drawn from the significant word and your illustrations, tying them to the whole book. Your sentences need not use the word itself, but should be clearly related to the word and be complete sentences. These statements should be “larger” than the specific book—universal statements about people’s behavior. What is the author trying to say about life? Don’t mention the author or the title in this sentence—move beyond the book itself to larger meaning.
 - Using one of the thematic statements as your thesis**, write a 250-300-word explanation of the book as a whole on your own paper. Stack this essay on top of your “circle” work.

You must finish this project by the end of class; use your time wisely!!!

Rubric:

(This assignment is a major grade.)

90 – 100 These projects show that the student has **clearly** and **effectively**

- selected a key word
- offered a quotation clearly reflecting the word’s significance and documented as directed
- given multiple definitions of the word
- placed the word in the context of the whole book
- drawn images/objects that are colorful and reinforce the word’s significance
- composed three thematic statements derived from that word, tying the word to the whole book, but NOT naming the book or the author
- g. tied everything together in the short essay about the book**
- made the work neat, colorful, and correct.

80 – 89 These projects **adequately** fulfill the requirements, but are less thorough, less meticulous, less vivid, less correct than the 90-100 efforts. There are some mistakes in grammar, spelling, mechanics.

70 – 79 These projects **inadequately** fulfill the requirements because they are incomplete, incorrect, hastily/thoughtlessly done. There are numerous mistakes in grammar, spelling, mechanics.

60 – 69 These projects indicate that the student did not finish the book or read it inadequately.

0 These projects indicate that the student did not read the book.

Third Six Weeks, Example of *Crucible* Assignments:

***The Crucible* Assignment
Character Analysis, Act I**

- | | |
|-----------------------|-------------------|
| A. Rev. Samuel Parris | F. Rebecca Nurse |
| B. Abigail Williams | G. Giles Corey |
| C. Ann Putnam | H. Rev. John Hale |
| D. Mary Warren | I. Tituba |
| E. John Proctor | |

Directions:

- You will be assigned one of the characters above.** Answer the questions below for that particular character. Each answer is worth 5 points.
- You must include **5 quotations** (total) in **5 different** answers for support. They must be substantial, and you must highlight or underline them so they are easy to locate. I will assess – 2 points for any missing quotation. **Place the page # in parentheses at the end of each quote.**
- Staple this sheet on top of your answers written on yellow paper in blue or black ink. Submit by the end of the period.

4. Title your work the name of the character you are assigned.

Questions:

1. Explain the relationship (not necessarily family relationships) of this character to **two** other characters in Act I—a. [relationship to one character] b. [relationship to another character].
2. a. Give a physical description of the character. b. Explain how his/her outer appearance seems to reflect his/her inner character.
3. Describe two strengths of the character: a. [one strength] b. [second strength]
4. Describe two weaknesses of the character: a. [one weakness] b. [second weakness]
5. a. What moment in Act I best defines the character? b. Explain.
6. a. If you could speak directly to this character, what question would you want to ask him/her? b. Explain.
7. a. What would be a good symbol for the character? [Note: This symbol should be something outside the text. A symbol is any object, person, place, or action that both has a meaning in itself and that stands for something larger than itself, such as a quality, attitude, belief, or value, i.e., in *Jane Eyre*, the chestnut tree stands as a symbol of what happens to Jane and Rochester. They will be separated for a time, but rejoined after Rochester suffers burns and mutilation trying to rescue Bertha from a burning Thornfield.] b. Explain
8. a. What color would you associate with the character? b. Explain.
9. a. What is the character's standing (reputation) in the community? b. Explain.
10. a. To what extent is the character faithful to Puritan standards? b. Explain.

Fourth Six Weeks, Example of *Scarlet Letter* Assignment:

***The Scarlet Letter* Reading Schedule & In-Class Tests + Assignments**

Reading Schedule, A Day

Begin Fri., Jan. 22

By Jan. 26, to end of Ch. 7

By Jan. 28, to end of Ch. 10

By Feb. 1, to end of Ch. 17

By Feb. 3, to end of Ch. 20

By Feb. 5, finish

Reading Schedule, B Day

Begin Mon., Jan. 25

By Jan. 27, to end of Ch. 4

By Jan. 29, to end of Ch. 7

By Feb. 2, to end of Ch. 13

By Feb. 4, to end of Ch. 17

By Feb. 8, finish

Each day you will have a reading “check” test (5 total) and will do an assignment related to the following issues/subjects in *The Scarlet Letter*. Please have this list with you each day.

Issues/Subjects in *The Scarlet Letter*:

- A. definition of marriage
- B. definition of sin/immorality
- C. self-righteousness
- D. intolerance
- E. hypocrisy
- F. superstition
- G. narrow-mindedness
- H. public v. private self/duality (moral duties/responsibilities v. private passions)
- I. vengeance
- J. punishment
- K. atonement/redemption
- L. repentance
- M. withholding information to protect others
- N. separation of church and state
- O. science v. religion
- P. nature v. civilization

- Q. free will v. fate
- R. torture/bullying
- S. betrayal/infidelity/breaking promises
- T. rebellion/anarchy
- U. alienation/ostracism/isolation
- V. egotism/pride/hubris
- W. single parenthood
- X. source of evil
- Y. beauty v. deformity
- Z. artistic/intellectual expression
- AA. Nature as healer v. Nature as destroyer

A Puritan child's catechismal response to the question "Who made me?"—"I was conceived in sin and born in iniquity."

Definition of **iniquity**—(noun) wickedness: sinfulness; a grossly immoral act: sin

Definition of **ignominy**—(noun) great personal dishonor or humiliation; shameful or disgraceful action, conduct, or character

**Fourth Six Weeks, Another *Scarlet Letter* Assignment:
The *Scarlet Letter*—Related Research Assignments**

I. Two photographs that you take yourself. These should represent one of the issues you were assigned from the novel—photograph what you believe captures the essence of this issue. If your issue has an opposite, an antithesis, take photos that represent these opposites: i.e., science/religion, love/hate, forgiveness/revenge, courage/cowardice, being/seeming, strength/weakness, reality/illusion, etc. Taking antithetical photos will increase the likelihood of a higher grade on your work.

- Carefully analyze the issue—what is it? Why is it an "issue"? To whom or what does it refer? How does it affect you? How does it affect today's society? What thoughts and/or images come to mind when you think of this issue? Why? Etc.
- Consider the issue as Hawthorne depicts it in the novel. How does he present it? Which characters are associated with the issue? Why?
- Attach each photo to an 8 x 11" sheet of paper. On the back of the paper, title it, and write at least 50 words. Discuss
 - the issue
 - the connection of the photo to the novel
 - the connection to today's world

You will be graded on your creativity and seriousness in taking the photographs, the quality of the photographs, the effort of capturing the antithetical, the thoughtfulness of your discussion.

II. A news article from the front section of the *Austin American-Statesman* or an editorial from the next-to-last page of the front section that connects to the issue you've selected to illustrate through your photographs. Make sure the editorial gives the name of the writer and the newspaper the writer works for. Copy the date, and neatly cut out the article or editorial. Attach it to the back of your written response of 100+ words in ink on yellow paper. You should title your response and explain the connection between the issue as presented in the article/editorial and in the novel. Explain in depth what the issue is, who it affects today and in the novel, your thoughts about it, etc.

III. A second news article or editorial as directed above. Follow the same procedures as in **II**.

Both these (II and III) will be graded according to how clearly each news article/editorial relates to the novel and the depth of your explanations. I, II, and III = 3 daily grades.

Fifth Six Weeks, Science & Nature Reading List

*Abbey, Edward, *Desert Solitaire*

Ackerman, Diane, *The Moon by Whale Light; Dawn Light*

*Berry, Wendell, *The Art of the Commonplace; The Unsettling of America; The Way of Ignorance; What Are People For?*

Beston, Henry, *The Outermost House*

*Bronowski, Jacob, *The Ascent of Man; The Common Sense of Science; The Identity of Man; The Origins of Knowledge and Imagination; Science and Human Values*

*Carson, Rachel, *Silent Spring; The Sea Around Us*

*Darwin, Charles, *Expression of Emotions in Man & Animals; Origin of Species; The Voyage of the Beagle* [Note: **Read a book Darwin wrote, not a book ABOUT him!**]

*Ehrlich, Gretel, *The Solace of Open Spaces; Islands, the Universe, Home; This Cold Heaven; \ The Future of Ice*

*Eiseley, Loren, *The Immense Journey; The Unexpected Universe; The Night Country; The Firmament of Time*

Fisk, Erma, *The Peacocks of Baboquivari*

Flannery, Tim, *The Weather Makers*

Goodenough, Ursula, *The Sacred Depths of Nature*

*Gould, Stephen Jay, *Dinosaur in a Haystack; Wonderful Life*

Graves, John, *Goodbye to a River*

*Hoagland, Edward, *On Nature*

Hubbell, Sue, *A Book of Bees; A Country Year*

*Keller, Evelyn Fox, *Making Sense of Life; Refiguring Life*

Kumin, Maxine, *In Deep: Country Essays*

*Lopez, Barry, *Arctic Dreams; Of Wolves and Men*

Louv, Richard, *Last Child in the Woods*

Maclean, Norman, *Young Men and Fire*

*McPhee, John, *Basin and Range; Control of Nature; The Cultivated Wilderness; Pine Barrens*

*Matthiessen, Peter, *Sand Rivers; The Snow Leopard*

*Muir, John, *A Thousand-Mile Walk to the Gulf; Travels in Alaska*

Leopold, Aldo, *A Sand County Almanac*

*Quammen, David, *The Boilerplate Rhino; The Flight of the Iguana; Monster of God; Natural Acts; The Song of the Dodo; Wild Thoughts from Wild Places*

Raymo, Chet, *Honey from Stone; The Soul of the Night; When God Is Gone, Everything Is Holy*

*Sagan, Carl, *Billions and Billions; Broca's Brain; Cosmos; Dragons of Eden; Pale Blue Dot*

*Sanders, Scott Russell, *A Private History of Awe; Staying Put*

Sobel, Dava, *Longitude; The Planets*

*Thomas, Lewis, *Lives of a Cell*

*Thoreau, Henry David, *Walden*

Twain, Mark, *Life on the Mississippi; Roughing It*

*Weiner, Jonathan, *Beak of the Finch; Time, Love, Memory*

*Williams, Terry Tempest, *Red; Refuge*

Zwinger, Ann Haymond, *Beyond the Aspen Grove; The Mysterious Lands*

*Authors Suggested by the College Board

Nonfiction Book Assignment (Science & Nature Writers)

1. As you read, notice passages where the author moves from physical descriptions of the natural world to the metaphysical (philosophical) level, where the author moves from the mundane and ordinary and commonplace to the spiritual level, where the author moves from “on the lines” to “beyond the lines,” where the author tries to make sense of what it all means. Examples:

From Terry Tempest Williams’ *Pieces of White Shell* (add to the list!): **“If we will sit for a while, allow entire afternoons to pass in the presence of birds, we may find they are skilled in subtle pedagogy. Courage is the lesson of killdeer as it feigns a broken wing to protect its young.**

Tenaciousness is the coot who tries again and again to fly. White pelicans are cooperative fishermen as they corral their prey in self-made circles. Bittern is patience hidden in the marsh. Solitude is the curlew who evades civilization...” (66).

From Henry Beston’s *The Outermost House*: **“Learn to reverence night and to put away the vulgar fear of it, for, with the banishment of night from the experience of man, there vanishes as well a religious emotion, a poetic mood, which gives depth to the adventure of humanity. By day, space is one with the earth and with man—it is his sun that is shining, his clouds that are floating past; at night, space is his no more...” (176).**

2. Select similar passages, and write dialectics on them as directed in class. We will do 5 total. As we go through the next few weeks, we will ask you to locate and write about such passages from the beginning, the middle, and the end so that you show that you have read the entire book. (For books that are collections of essays, we will ask you to work with essays from throughout the book.) Document the page # as shown above. We will do the first one in class on Thursday/Friday this week. Write 150 words minimum for each.

3. Rubric (major grade):

90 – 100 = These dialectics exhibit apt and precise selections of passages and will provide convincing explanations of the author’s use of concrete examples or observations and how he/she connects them to universal meaning. The writing will demonstrate consistent control over the elements of effective composition. Passages are documented with page # in parentheses.

80 - 89 = These dialectics reflect less certain, less incisive, less apt selections of passages, and the explanations are less certain, less convincing. The writing is not as effective as the top scoring assignments. Passages are documented correctly.

70 - 79 = These dialectics are not as clear, convincing, or accurate in selection of passages as the A and B responses, and the explanations may not convey significant understanding of the purposes of the author’s concrete examples and connections to universal meaning. The writing lacks control and is sometimes distracting or unclear.

0 – 69 = These dialectics reflect no effort and/or lack seriousness of purpose.

Sixth Six Weeks, Nonfiction Book Project #5

NOTE: You MUST choose a NONFICTION work by one of the following authors—and it must be at least 200 pp. long. (Many of them write novels as well—don’t pick these!) All these authors are on the College Board “Representative Authors” List.

Critics

Paula Gunn Allen	bell hooks
Gloria Anzaldua	Pauline Kael
Michael Arlen	Joyce Carol Oates
Kenneth Clark	Susan Sontag
Arlene Croce	Cornel West
Henry Louis Gates, Jr.	Edmund Wilson

Journalists

Roger Angell	John McPhee
Maureen Dowd	H.L. Mencken
Elizabeth Drew	Jan Morris
Nora Ephron	David Remnick
M.F.K. Fisher	Red Smith
Frances Fitzgerald	Lincoln Steffens
Janet Flanner (Genet)	Paul Theroux

Ellen Goodman
David Halberstam
Andy Logan

Calvin Trillin
Tom Wolfe

Political Writers

Simone de Beauvoir
William F. Buckley
John Kenneth Galbraith

George Kennan
Martin L. King, Jr.
Lewis Lapham

Olive Schreiner
Gore Vidal
George Will

Garry Wills

Nonfiction Book #5 Project Directions:

You will create a 4-page “booklet” for your book that will serve not only to show that you read it but also to give other readers insights into what it is about.

Cover Page: include the following (but not necessarily in this order)

- Title (underlined)
- Author’s name
- # of pages
- The first sentence of the book in quotation marks and with the page # in parentheses after the “ ” before the period
- An explanation about why you think the author opens with this sentence
- A neat, colorful drawing of a significant image in the book

Inside Cover, p. 2: include the following

- An important quote from the 1/3 point (give or take 10 pp.) in quotation marks with the p. # after the “ ” before the period.
- An explanation about why the quote is significant
- An important quote from the 2/3 point (give or take 10 pp.) in quotation marks with the p. # after the “ ” before the period
- An explanation about why the quote is significant

Inside, p. 3: include the following

- The last sentence of the book in quotation marks and with the page # in parentheses after the “ ” before the period
- An explanation about why the author ends with this sentence—how did he/she get from the first sentence to the last?

Back Cover:

Write a **letter** to the author about what you learned from reading the book. Include in the body paragraph(s) 2 of your favorite quotes from anywhere in the book (cited as above) to support what you say you learned. Use proper letter format:

- Date
- Greeting (Dear Mr.____ : or Dear Ms.____ :)
- Introduction—explain the purpose of your letter, and express something positive about the book generally. (Don’t say you are writing because it’s an assignment!) Write about 50 words.
- Body paragraph(s)—tell what you learned. Integrate quotes as we recently demonstrated. Write 200 words or more.
- Conclusion—give any final observations and/or ask questions you would like the author to answer. Write about 50 words.
- Closing (Sincerely, or Yours truly, etc.)
- Your signature
- Your printed name

[Alternative Back Cover: Write a one-star (negative) review for Amazon.com. This doesn’t mean that you rant, but give a thoughtful, reasoned argument against the book for substantiated reasons. Use paragraphs and cited quotes as you would in a letter. Make it about 400 words.]

Internet Resources

google.com/scholar (valid research sources)

books.google.com (whole books on the internet--sometimes they switch this around! Try google.com/books or reverse.)

www.loc.gov (Library of Congress)

www.owl.english.purdue.edu

www.uwc.fac.utexas.edu (Undergraduate Writing Center)

gutenberg.org

www.otr.com/murrow.shtml (original radio broadcasts, inc. @Dachau immediately after it was liberated)

www.blueagle.com (hundreds of columnists and archives that go years back)

www.cagle.com (political cartoons)

www.americanrhetoric.com (everything you need to know about rhetoric; includes movie clips illustrating different strategies)

www.thisibelieve.org (the NPR project—great lessons for the classroom)

If you wish to search existing Power Points through Google, in the search field, type: filetype:ppt then space once and type your subject/novel title and hit enter. This should bring up a pretty nice list of presentations for you! (Here you can access ALL powerpoints available through Google—no reinventing of the proverbial wheel. Try it through Google “Advanced Search.” AWESOME resource!)

“ME” PAGE

PURPOSE OF ASSIGNMENT: “Easy” daily grade assignment for you that leaves me with a memory of your junior year—my scrapbook.

PROCESS: On a colored piece of paper **I will give you** include (you may use front and back)—

1. Your name, prominently displayed
2. Your normal signature
3. A photograph of you
4. AT LEAST two of the following:
 - a. a note to me about what you learned in English this year
 - b. a note to me about your 11th grade year of high school
 - c. your favorite quote or song
5. Write a note of advice to next year’s AP English III students about the course (and the exam if you took it)—minimum of 100 words.

NOTE: The page you give me will be “public” so please do not include any references to illegal substances or activities. Keep it in good taste.

GRADING: You will receive a 90 for fulfilling all the requirements. The remaining 10 points will be earned by neatness and aesthetics. Each missing item is –10 points.

Handling the Paper Load

(from Jago, Carol. *Paper Papers Papers: An English Teacher's Survival Guide*. Portsmouth, NH: Heinemann, 2005.)

Chapter Six: Alternatives to Essays A caveat is in order. **Creative responses should not replace traditional literary analysis essays.** ... In a high school English class, **writing essays is not an optional activity.** ... A corollary of the right to free public education is the **responsibility to complete the work assigned.** ... But the lowering of expectations of student performance beyond all recognition is of no conceivable benefit to the student. Moreover, by allowing students to slip through school awarding credit to students who write almost nothing, a teacher is guilty of **educational malpractice.**

Ten Tips for Handling the Paper Load

1. **Do it now.**
2. **Set aside extended periods of time for grading.**
3. **Use a timer.**
4. **Stretch between each paper.**
5. **Investigate computer scoring.**
6. **Use a rubric.**
7. **Avoid reading papers when you are exhausted.**
8. **No interruptions.**
9. **Make sure your students read your comments.**
10. **Save all student papers.**

Chapter Eight: One Hand for the Ship/One Hand for Yourself

“One hand for the ship, one hand for yourself” is an old watchword in the U.S. Navy that offers advice to sailors about to clamber up a ship’s rigging. If sailors climb to their stations and only hang on for dear life, no work is done. If they don’t hold on, they are lost. The metaphor is equally apt for the teaching profession. When individuals only take care of themselves, the work of the ship—or society—suffers. But if individuals don’t save one hand for themselves, they will founder.

...Whether or not formal mentor programs are in place at a school, experienced teachers need to reach out to the new teachers around them not only with the offer of their files but also with a hand:

- Talk without shame about how manage to handle the paper load.
- Offer paper-grading sessions where teachers work together.
- Publicize anchor papers so teachers feel comfortable about their grading standards.
- Urge schools to use funding to reduce class size in writing classes.
- Channel PTSA and other supplemental funding sources to tutoring and outside readers rather than field trips.

Effective teachers know how to give their students a full hand of help. They also know that preserving their second hand for themselves makes for a happier, healthier, better-balanced life. The biggest problem facing American education is not the shortage of teachers but rather the shortage of good teachers. **Schools don’t need more martyrs. They need professionals who can survive and thrive in a challenging job.**