

University of Texas at Brownsville
Advanced Placement Summer Institute

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Pre-AP High School English



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AP Access and Equity and Pre-AP (Taken directly from the CollegeBoard)

AP Access and Equity Initiative

Access for All Students

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

Preparing Every Student for College

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

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

Labeling Courses Pre-AP

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

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

CollegeBoard Access and Equity:

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

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

About the Exam

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

Section I: Multiple-Choice

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

Section II: Free-Response

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

Scoring the Exam

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

Study Skills: Reading

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

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

In reading your AP assignments, be sure to:

Read slowly

Reread complex and important sentences

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

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

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

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

Study Skills: Writing

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

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

Take time to organize your ideas.

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

Quote judiciously from the text to support your observations.

Be logical in your exposition of ideas.

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

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

Reading Directly Influences Writing Skills & Habits

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

Writing is Fun

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

A Tip from E. M. Forster

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

Write Purposefully with Rhetorical Awareness

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

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

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

About the Exam

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

Section I: Multiple-Choice

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

Section II: Free-Response

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

Scoring the Exam

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

Study Skills: Reading

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

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

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

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

Study Skills: Writing

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

Grammar, Mechanics, and Rhetoric

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

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

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

Vocabulary

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

Audience

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

What to Bring

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

What Not to Bring

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

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

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

Levels of Reading and Questioning the text

Level One – Literal – Factual

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

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

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

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

Level Two – Interpretive – Inferential

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

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

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

Level Three – Experiential – Connecting – Abstract

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

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

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

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

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

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

Remember	Understand	Apply	Analyze	Evaluate	Create
Close Reading		Grammar			Composition
Written, spoken, and visual products		Written, spoken, and visual products		Written, spoken, and visual products	
<i>Characterization</i>					
direct					
indirect					
<i>Dialogue</i>					
<i>Hyperbole</i>					
<i>Irony</i>					
dramatic					
situational					
verbal					
sarcasm					
<i>Motif</i>					
<i>Satire</i>					
<i>Symbolism</i>					
<i>Understatement</i>					
Literary Forms					
<i>Drama</i>					
Aristotle's rules for tragedy					
catharsis					
dramatic unities					
hamartia					
(character weakness)					
hubris					
recognition					
reversal					
<i>Fiction</i>					
<i>Nonfiction</i>					
<i>Verse</i>					
Elements of Research					
<i>Ethics of Research</i>					
<i>Evaluation of Sources</i>					
<i>Reading of Literary Criticism</i>					
<i>Use of Print Sources</i>					
<i>Use of the Internet</i>					

Question 1 (1992)

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

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

My loving people,

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

¹An English monetary unit

Step One—Analyze the directions.

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

Step Two—Annotate (after highlighting every other sentence)

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

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

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

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

- a. What objection does she address in the first part of the sentence? (Concession?)
 - b. What qualities does she possess that vanquish this problem?
 - c. Explain the synecdoches she uses—“heart” and “stomach.”
 - d. Why does she mention Parma, Spain, or “any prince of Europe”?
 - e. What idea does she repeat in this sentence?
 - f. Why does she add the unnecessary word *myself* (twice)?
 - g. What is the triple role she promises to play?
 - h. How does she appeal to her troops here?
6. Sent. 4: I know already, for your forwardness you have deserved rewards and crowns¹; and we do assure you in the word of a prince, they shall be duly paid you.
- a. She makes a different appeal here—to what in human nature is she appealing? Why?
 - b. Why does she refer to herself here as a *prince* rather than a *queen*?
 - c. Why does she save this promise for last?
 - d. This is the shortest sentence in the speech—what effect does it have?

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

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

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

What's next?—Shaping the Essay:

Introduction:

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

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

Body Paragraph 1:

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

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

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

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

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

Body Paragraph 2:

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

(Follow the same pattern as above.)

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

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

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

Sample Essay, Score “9”

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

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

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

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

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

Question 3 1992

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

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

I am a cripple. I choose this word to name me. I choose from among several possibilities, the most common of which are "handicapped" and "disabled." I made the choice a number of years ago, without
(5) thinking, unaware of my motives for doing so. Even now, I'm not sure what those motives are, but I recognize that they are complex and not entirely flattering. People —crippled or not—wince at the word "cripple," as they do not at "handicapped" or "disabled."

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

But, to be fair to myself, a certain amount of
(15) honesty underlies my choice. "Cripple" seems to me a clean word, straightforward and precise. It has an honorable history, having made its first appearance in the Lindisfarne Gospel in the tenth century. As a lover of words, I like the accuracy with which it describes my
(20) Condition: I have lost the full use of my limbs.

"Disabled," by contrast, suggests any incapacity, physical or mental. And I certainly don't like "handicapped," which implies that I have deliberately been put at a disadvantage, by whom I can't imagine (my
(25) God is not a Handicapper General), in order to equalize chances in the great race of life. These words seem to me to be moving away from my condition, to be widening the gap between word and reality. Most remote is the recently coined euphemism "differently
(30) abled," which partakes of the same semantic hopefulness that transformed countries from "undeveloped" to "underdeveloped," then to "less developed," and finally to "developing" nations. People have continued to starve in those countries during the shift. Some realities do not obey the dictates of language.

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

pure verbal garbage designed, by its ability to describe

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

(45) anything in the course of this calamitous disease; I refuse to pretend that the only differences between you and me are the various ordinary ones that distinguish any one person from another. But call me "disabled" or "handicapped" if you like. I have long since grown
(50) accustomed to them; and if they are vague, at least they hint at the truth. Moreover, I use them myself. Society is no readier to accept crippledness than to accept death, war, sex, sweat, or wrinkles. I would never refer to another person as a cripple. It is the word I use to name only myself.

Scoring Guide

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

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

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

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

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

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

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

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

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

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

0 This score is for off-topic responses.

- Indicates blank response.

Sample Essays

EXCELLENT

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

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

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

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

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

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

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

AVERAGE

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

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

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

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

The Synthesis Essay (AP English Language and Composition)

An effective synthesis essay “combines the sources with the writer’s opinion to form a cohesive, supported argument—rather than just paraphrasing or quoting the sources (“Scoring Commentary”).

1. Development of Argument

- Captures complexity of issues
- Employs appropriate evidence
- Evaluates significance
- “Converses” with sources

2. Style

- Cites correctly and effectively
- Transitions meaningfully between ideas
- Balances general and specific
- Constructs sentence variety
- Uses rhetorical strategies

Some details to keep in mind:

The sources’ arguments cannot substitute your own.

As you read the prompt and sources, look for patterns—where do sources agree and disagree? What are the areas that people focus on for this topic? How has the issue been evaluated?

The synthesis has the most extended introduction. It establishes context and provides a “map” of the arguments within your essay.

Your audience is well-read, well-informed, and adult. You should still “be yourself” but tailor your style and message to this audience.

Read *and* plan—annotation is planning.

The synthesis essay assesses your ability to...

- **Interpret sources’ claims and strategies (ANALYSIS)**
- **Develop own position (ARGUMENT)**
- **Explain position and cite proof (EXPOSITORY)**
- **Demonstrate stylistic maturity**

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

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

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

...

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

...

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

SIREN SONG

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

Line the song that forces men
5 to leap overboard in squadrons
even though they see the beached skull

the song nobody knows
because anyone who has heard it
is dead, and the others can't remember

10 Shall I tell you the secret
and if I do, will you get me
out of this bird suit?*

I don't enjoy it here
squatting on this island
15 looking picturesque and mythical

with these two feathery maniacs
I don't enjoy singing
this trio, fatal and valuable.

20 I will tell the secret to you,
to you, only to you.
Come closer. This song

is a cry for help: Help me!
Only you, only you can,
you are unique

25 at last. Alas
it is a boring song
but it works every time.

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

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

GO ON TO THE NEXT PAGE.

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.

Line *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.

10 *One o'clock in the afternoon*.—Chid Ralph for mislaying my tobacco-box.

Two o'clock.—Sat down to dinner. *Mem.*: Too many plums and no suet.

From three to four.—Took my afternoon's nap.

From four to six.—Walked into the fields.

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.

20 TUESDAY (*being holiday*), *eight o'clock*.—Rose as usual.

Nine o'clock.—Washed hands and face, shaved, put on my double-soled shoes.

Ten, eleven, twelve.—Took a walk to Islington.

One.—Took a pot of Mother Cob's mild.

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.

50 *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.

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

2000 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 3

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

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

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

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

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

END OF EXAMINATION

II

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

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

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

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

HHH

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

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

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

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

B

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

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

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

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

FFF

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

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

Question 2

M

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

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

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

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

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

III

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

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

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

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

D

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

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

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

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

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

BBB

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

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

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

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

Question 3

N

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

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

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

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

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

B

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

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

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

E

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

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

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

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

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

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

C

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

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

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

Step 1: Analyze the Prompt.

WHAT?

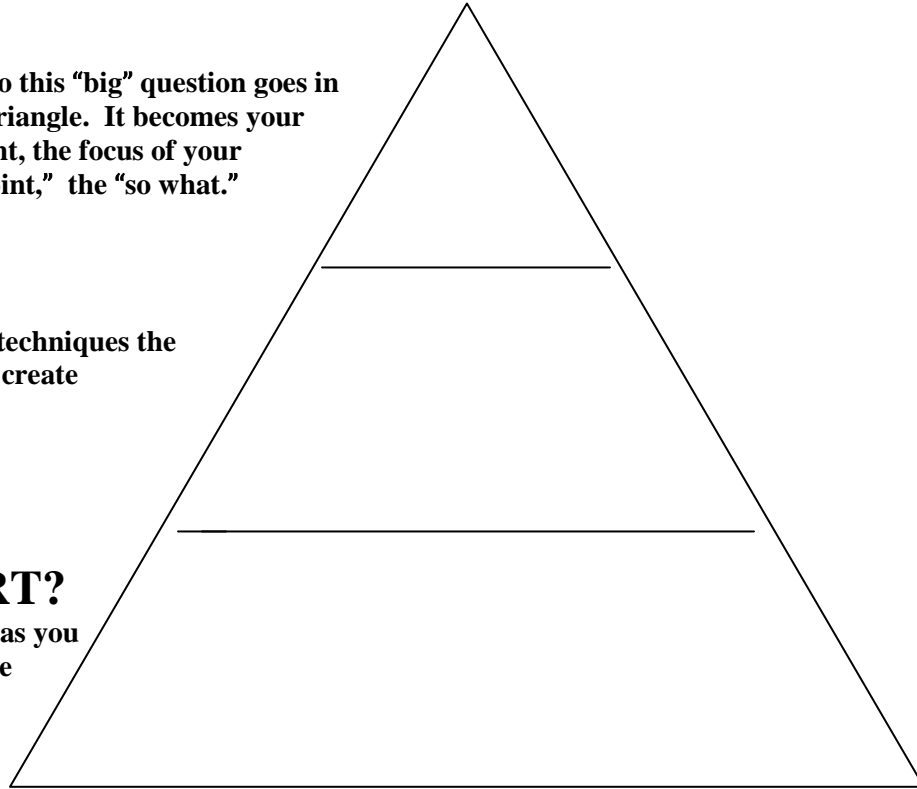
Your answer to this “big” question goes in the tip of the triangle. It becomes your thesis statement, the focus of your essay-your “point,” the “so what.”

HOW?

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

SUPPORT?

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



Remember to answer “So what?”

The Prose Essay

First Step: Read The Prompt

1. Read the prompt carefully, underlining every part of the task.
 1. Pay special attention to the specific literary elements (Imagery, Characterization, Narration, etc) the prompt asks you to analyze; the prompt very often points you in the right direction as far as which literary elements are the most relevant!
2. The prompt implores readers to consider some deeper meaning of the piece, such as an assertion made about humanity, sin and transgression, friendship, etc.
3. Once you have this general frame of reference, your job is two-fold:
 1. Elaborate on the theme presented in the prompt.
 1. Add depth by making it **specific** and **meaningful**
 2. It is **superficial** to simply say that a piece "discusses sin and transgression." Use your analytical skills and make a **specific** assertion about sin and transgression
 3. Example: "The sins of a person's past may haunt one into adulthood"
 4. The bottom line is, don't take the prompt at face-value!
 2. Reread the prompt to ensure understanding before moving on to the prose itself. Keep the theme and techniques presented by the prompt in mind as you read.

Second Step: Read the Prose selection

1. Read the title and any historical background before starting.
 1. Consider how the historical context influences the wider meaning of the work as a whole.
 1. A novel published in the 1920s, for example, may be influenced by the post-WWI societal fragmentation evident in works such as Fitzgerald's *The Great Gatsby*.
 2. A piece of prose published in the 1960s may have some red-scare elements.
 3. You might want to review general historical time period/developments before the exam!
2. Read the prose all the way through once. This reading is simply for general **UNDERSTANDING** of the passage, so read it fluidly and quickly.
3. Do not stop at challenging words or phrases, taking minutes at a time to decipher confusing lines. Such an arduous process is simply too time consuming.
4. For this first reading, you want a basic understanding....
 1. What is the setting? Who's narrating? What's the basic theme expressed? General mood/tone words? Any interesting/bizarre characters? Which literary elements jump out at you?
5. Now, read the prose a second time, this time with greater scrutiny and with pen in hand marking as you read. Keep literary elements in mind. In prose, the elements to watch out for are...
 1. Imagery
 1. Visual
 2. Tactile
 3. Gustatory
 4. Olfactory
 5. Auditory

2. Symbolism / Symbolic Action
3. Figurative Language
 1. Hyperbole
 2. Litotes/other forms of understatement
 3. Metonymy / Synecdoche
 4. Metaphor
 5. Simile
4. Setting
 1. How is the setting portrayed? What type of *mood* does the description of the setting evoke? What types of words and images are used to establish setting? Think of Charles Dickens' London, or Hosseini's Kabul...both of these settings are built through lots of descriptive language and imagery. Is this the case in your prose?
5. Narration
 1. *Who* is narrating the story? Does the narrator's perspective color the reader's interpretation of events?
 2. Is the narration omniscient? limited omniscient? first, second, third person? How may these different types of narration influence our perception of the prose?
6. Syntax
 1. Are the sentences curt and choppy? Long and grandiloquent? Heavily or sparsely punctuated? Any humor in the writing? How may these writing styles reflect the themes of the work, or impact the reader's interpretation?
 2. Also note changes in syntax, as they often illicit changes in mood and thus indicate pivotal points of a story.
7. Diction
 1. Don't go "diction" happy, labeling everything that has to do with words as diction. If a city, for example, is described by the words "dirty, degraded, gray, overcast, deserted," and other negative words, it is not correct to assert that "the author uses negative diction to describe the city as a lonely, depressing place." This is not diction. Simply choosing certain words to facilitate a description is not diction.
 2. Rather, diction has to do with the overall *style* of the writing. Does the author use colloquialisms, or is the writing formal and lofty? Is there a particular dialect used to enhance characterization or setting description? Is the writing pedantic, or lazy and informal? Is a particular lexicon used, or childish language perhaps?
8. Irony
 1. Is there a difference between the literal meaning of the words on the page, and the implied or actual meaning?
 2. Do we know more than the speaker in the story? (Dramatic Irony)
 3. Do situations turn out differently than we and most people would expect?
 4. Is a character the victim of fate? (cosmic irony/irony of fate)
9. Tone, Theme, Mood
 1. These are separate from the other literary elements because they are "bigger picture" elements.
 2. They don't fall into the "how" portion of analysis, but rather, they fall into the "what" portion of analysis. A theme is conveyed *through* some other literary element, or, the "what" is conveyed through the "how." It is awkward to say

"the overall meaning is conveyed/captured/demonstrated by the theme of..."
Mood and tone are the same way.

3. These elements do not stand alone, but rather, are built through the combined effects of other literary elements.
 6. With so much to think about while reading, it is necessary to *mark up your paper!* **Underline important passages. Make notes in the margins. Write down whatever arbitrary thoughts come to mind somewhere on your sheet.** Point out literary elements when you see them. This will help organize your thoughts and will provide a great springboard for essay writing.
 7. Once you've read through the prose a second time, you should have a more thorough understanding of the most important literary elements for this piece of prose. You're ready to write your essay.
-

Writing the Prose Essay

Introduction (This is not absolutely necessary, but you will find that the majority of high scoring essays have a good introduction.)

- Begin the introduction with a detailed and engaging first sentence.
 - For example: Try to avoid "Kate Chopin was a feminist who wrote about the subjugation of women in her novel *The Awakening*." instead write something similar to... "Just as the ball and chain of misogyny and subjugation seemed most snugly fit around the ankles of American women, Louisiana-born Kate Chopin published a novel that would revolutionize gender relations, empower generations of feminists, and tear the social status quo asunder..."
 - In other words, give your writing some flair, some of your own unique style. This hopefully will captivate your reader and keep them hooked.
- Use the introduction to address the What and How of the prompt.
- Write a clear and well-stated sentence that explains the **What** of the prose and introduce the techniques that are used to explain the **How** of the prompt. A clearly state thesis statement with this format can be utilized: **In *Frankenstein*, Mary Shelley utilizes setting (character, point of view, style, etc.) and character (point of view, style, etc.) to express the theme that monsters aren't only a figment of the imagination or of the grotesque, but an ugly truth that resides in the nature of man.**
- Make sure you write in literary present tense. The selection is happening for you right now, not in the past.

Body

- There are two general organizational formats one could follow when writing the essay.

Flow chronologically through the Prose Piece. This is the preferred method. If you examine the high scoring essays, the majority of them will follow this format.

In Case of Emergency: Break Glass: Sort paragraphs by literary technique. Use this method if you feel it will work better for you. You will find essays in the 6 and even 7 categories that use this method.

- Make sure you begin each paragraph with a strong introductory sentence. The introduction should outline exactly what that paragraph will prove. It should reveal something about the larger meaning of the prose, the theme you are attempting to analyze, and the literary element(s) through which that theme is demonstrated.
- Introduce the “WHAT” (thesis/ theme) of the essay.
- Support the theme/ thesis with **apt** (*suited to a purpose--being to the point*) literary elements- (imagery, personification, symbols...)
- Provide examples to back up the “WHAT”- at-least 3-4 examples. These examples could be direct quotes from the prose, **woven** seamlessly into the body paragraph.
- Explain how the examples relate to the “WHAT” in detail.
- Restate the thesis or topic sentence (rephrase).
- **Make sure the body answers the prompt!**
- Don’t repeat the same ideas. Say it once and move on.
- Use your best vocabulary.
 - In particular, use **apt** (*suited to a purpose--being to the point*) vocabulary in two ways:
 - Use active verbs to describe **how** an author uses certain literary techniques and how that technique contributes to a theme. Instead of saying "the author uses," for example, one could say that the author...employs, utilizes, depends on, makes frequent use of, relies on, affords insight through, displays apt command of, shows a capacity for, and many other phrases. (Always keep in mind you are discussing writing and not speaking. Do not say the “writer talks about”.) See: <http://www.webresume.com/resumes/verbs.shtml> and http://www.oberlin.edu/career/students/documents/resume_action.pdf These are intended for resume writing, but they will certainly work in your analytical writing.
 - Strong vocabulary is also necessary for tone/mood words in your writing. To utilize words such as "mad, sad, happy, jealous" are detrimental to an essay. While it is impossible to provide a complete list of "good" tone/mood words, there are better and more specific words out there, you just have to think about **why** a character feels a certain way and/or **why** the author created such a mood, and a better word may come to mind.
 - Sardonic, for example, is a more effective and more specific word than "sarcastic." Melancholy > Sad. Grisly > sad/mad. Ominous/Foreboding > scary. Vitriolic > harsh. For a more comprehensive list of mood/tone words, check this link at my web site <http://jerrywbrown.com/?portfolio-item=tone>
 - Look for moods may also be created by the intermingling of two different emotions. Authors used contrast and **antithesis** in their writing. Consider, for example, the difference between *fond reminiscence* and *bitter remembrance*. Both may seem the same on paper, since they both involve a character looking back on the past, but these two moods are actually very different. A mood may also be one of welcomed acquiescence, such as the act of succumbing to a formidable opponent after a long, gruesome battle. If you feel there are contrasting elements of mood/tone, then say it! (Most of the time, you are right!) Rather than choosing one mood/tone, say something like "The mood is one of elevating danger offset by playful banter."

- Mature analysis of mood, theme, and tone therefore requires strong mood/tone vocabulary and close reading.

Conclusion (again, not absolutely necessary, but high scoring essays usually have one)

- The conclusion should just be summing up what you wrote and bringing your essay to a close
- Do **not** introduce any new ideas
- Restate and stress the importance of your thesis
- You may echo (don't just repeat) the introduction and bring the reader full circle
- It is important to have a conclusion to bring a sense of completeness to your essay, **so if you are pressed for time it isn't vitally important to make it fancy, just try to have one!**

"Essay Prose Tips." *Alexander Hamilton High School*. N.p.. Web. 5 Mar 2013.
<[http://apenglishwiki.wikispaces.com/Essay Prose Tips](http://apenglishwiki.wikispaces.com/Essay+Prose+Tips)>.

<i>The Birthday Party</i>	Annotation, Questions, Comments
<p>They were a couple in their late thirties, and they looked unmistakably married. They sat on the banquette opposite us in a little narrow restaurant, having dinner. The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat. There was nothing conspicuous about them, nothing particularly noticeable, until the end of their meal, when it suddenly became obvious that this was an Occasion—in fact, the husband’s birthday, and the wife had planned a little surprise for him.</p> <p>It arrived, in the form of a small but glossy birthday cake, with one pink candle burning in the center. The headwaiter brought it in and placed it before the husband, and meanwhile the violin-and-piano orchestra played “Happy Birthday to You” and the wife beamed with shy pride over her little surprise, and such few people as there were in the restaurant tried to help out with a pattering of applause. It became clear at once that help was needed, because the husband was not pleased. Instead</p>	

he was hotly embarrassed, and indignant at his wife for embarrassing him.

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

2005 AP ENGLISH LITERATURE SCORING GUIDELINE

Question #2: Katharine Brush's "Birthday Party"

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

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

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

Sample Essays

Sample MM

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

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

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

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

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

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

Sample DD

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

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

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

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

Sample EE

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

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

Sample NN

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

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

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

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

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

Sample YY

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

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

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

Sample PP

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

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

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

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

Sample BBB

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

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

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

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

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

Sample KK

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

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

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

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

Sample O

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

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

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

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

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

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

Sample H

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

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

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

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

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

The following authors and the works that have been used as the basis of the prose essay questions on past exams. Read the questions and engage in discussions during the year. Try to write thesis statements and offer bullets of information to use in a possible essay. Explain how you would answer the questions.

1970 – George Meredith: “Ferdinand and Miranda” from the novel ***The Ordeal of Richard Feverel***. Show how the young woman and the young man in the passage are made to seem naturally suited for one another.

1971 – George Orwell: from the essay “Some Thoughts on the Common Toad” Demonstrate how the speaker establishes his attitude toward the coming of spring.

1972 – James Joyce: “Eveline” – complete short story from ***Dubliners***. Explain how the author prepares his reader for Eveline’s final inability or unwillingness to sail to South America with Frank. Consider at least two elements of fictions such as theme, symbol, setting, image, characterization, or any other aspects of the narrative artist’s craft.

1973 – Charles Dickens: from the novel ***Hard Times*** and E. M. Forester: from the novel ***A Passage to India***. Explain how the author’s presentation of details is intended to shape the reader’s attitudes toward the place he describes — Coketown and the caves. Give specific attention to the function of word choice, imagery, phrasing, and sentence structure.

1974 – Henry James from the novel ***What Maisie Knew***. In the opening lines of the passage we are told the “new arrangement was inevitably confounding” to Maisie. Write a descriptive or narrative piece which presents a person who is undergoing a new experience that is confounding.

1975 – Pär Lagerkvist: “Father and I” – complete short story. Define and discuss the subject of the story. Direct your remarks to the significance of the events described.

1976 – John Gardner: from the verse novel ***Jason and Medea***. Characterize briefly the world and way of life described in the passage, discuss the effect of the passage as a whole, and analyze those elements that achieve this effect.

1977 – No prose passage question. (instead, had the following prompt: A character’s attempt to recapture or reject the past is important in many plays, novels, and poems. Choose a work in which a character views the past with such feelings as reverence, bitterness, or longing. Show with clear evidence how the character’s view of the past is used to develop a theme in the work.)

1978 – Samuel Johnson: from a review of Soame Jenyns’ “A Free Enquiry into the Nature and Origin of Evil”. Analyze Samuel Johnson’s attitude toward writer Soame Jenyns and treatment of Jenyns’ argument

1979 – Quentin Bell: from the biography ***Virginia Woolf***. Show how style reveals feelings about family

1980 – Ralph Ellison: from the novel ***Invisible Man*** and Henry James from an essay in ***Lippincott's Magazine***. Two funerals: Compare the different authors' attitudes by examining diction and choice of detail; also discuss their effect on the reader.

1981 – George Bernard Shaw: from a letter on the death of his mother. Analyze how diction and detail convey attitude.

1982 – Adlai Stevenson: a letter to the Senate of the Illinois General Assembly. Analyze strategies that make the argument effective for his audience.

1983 – Thomas Carlyle: from the political lectures ***Past and Present***. Examine how he uses language to convince the reader of the rightness of his position.

1984 – Jane Austen: from the novel ***Emma***. Read the following passage carefully. Then write a coherent essay showing how this passage provides a characterization and evaluation of Emma more than Harriet. Norman Mailer's "Death of Benny Paret": Explain and analyze effect on reader and how diction, syntax, imagery, and tone produce that effect. (Two prose prompts; no poem)

1985 – Ernest Hemingway: from the novel ***A Farewell to Arms***. The excerpts below represent early and later drafts of a prose passage that records the writer's thoughts on how the experience of war affected his attitude toward language.

Write a well-organized essay in which you discuss the probable reasons for the writer's additions and deletions and the ways in which those revisions change the effect of the paragraph.

1986 Charles Dickens: from the novel ***Domby and Son***. 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.

1987 George Eliot: from the novel ***Adam Bede***. In the selection below, George Eliot presents a conception of leisure that has lost its place in the society of her own time. Write an essay in which you describe her views on "old Leisure" and on leisure in the society of her own time and discuss the stylistic devices she uses to convey those views.

1988 John Cheever: "Reunion" – complete short story. Below is a complete short story. Read it carefully. Then write a well-organized essay in which you analyze the blend of humor, pathos, and the grotesque in the story.

1989 Joseph Conrad: from the novella ***Typhoon***. Read the following passage carefully. Then write an essay that describes the attitude of the speaker toward Captain MacWhirr and that analyzes the techniques the speaker uses to define the captain's character.

1990 Joan Didion: from the essay “On Self-Respect”. Write a well-organized essay in which you analyze the style and tone of the passage below, explaining how they help to express the author's attitudes.

1991 James Boswell: from the biography *The Life of Samuel Johnson*. Read the following passage from *The Life of Samuel Johnson* by James Boswell. Then, in a well-organized essay, discuss the ways Boswell differentiates between the writing of Joseph Addison and that of Samuel Johnson. In your essay, analyze Boswell's views of both writers and the devices he uses to convey those views.

1992 Tillie Olsen: from the short story “I Stand Here Ironing”. In the following excerpts from the beginning and ending of Tillie Olsen's short story “I Stand Here Ironing,” a mother's reflections are prompted by another person's concern about her daughter. Read the passage carefully. Then write an essay in which you analyze the narrative techniques and other resources of language Olsen uses to characterize the mother and the mother's attitudes toward her daughter.

1993 Lytton Strachey: from the essay “View of Florence Nightingale”. In the following excerpts from an essay, Lytton Strachey presents his conception of Florence Nightingale. In a well-organized essay, define Strachey's view and analyze how he conveys it. Consider such elements as diction, imagery, syntax, and tone.

1994 Sarah Orne Jewett: from the short story “A White Heron”. Read the following passage carefully. Then write an essay showing how the author dramatizes the young heroine's adventure. Consider such literary elements as diction, imagery, narrative pace, and point of view.

1995 Sandra Cisneros: the complete short story “Eleven”. Read the following short story carefully. Then write an essay analyzing how the author, Sandra Cisneros, uses literary techniques to characterize Rachel.

1996 Nathaniel Hawthorne: “Judge Pyncheon” from the novel *The House of Seven Gables*. Read the following passage from Nathaniel Hawthorne's novel *The House of the Seven Gables*. Then write a careful analysis of how the narrator reveals the character of Judge Pyncheon. You may emphasize whichever devices (e.g. tone, selection of detail, syntax, point of view) you find most significant.

1997 Joy Kogawa: from the novel *Obasan*. Read carefully the following passage from Joy Kogawa's *Obasan*, a novel about the relocation of Japanese Canadians to internment campus during the Second World War. Then in a well-organized essay, analyze how changes in perspective and style reflect the narrator's complex attitude toward the past. In your analysis, consider literary elements such as point of view, structure, selection of detail, and figurative language.

1998 George Eliot: from the novel *Middlemarch*. Read carefully the following passage from George Eliot's novel *Middlemarch* (1871). Then write an essay in which you characterize the narrator's attitude toward Dorothea Brooke and analyze the literary techniques used to convey this attitude. Support your analysis with specific references to the passage

1999 Cormac McCarthy: from the novel ***The Crossing***. In the following passage from Cormac McCarthy's novel ***The Crossing*** (1994), the narrator describes a dramatic experience. Read the passage carefully. Then in a well-organized essay, show how McCarthy's techniques convey the impact of the experience on the main character.

2000 Joseph Addison: from ***The Spectator*** (March 4, 1712). 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.

2001 Henry Fielding: from the novel ***Tom Jones*** (1749): The passage below is taken from the novel ***Tom Jones*** (1749) by the English novelist and playwright Henry Fielding. In this scene, which occurs early in the novel, Squire Allworthy discovers an infant in his bed. Read the passage carefully. Then, in a well-organized essay, analyze the techniques that Fielding employs in this scene to characterize Mr. Allworthy and Mrs. Deborah Wilkins.

2002 Alain de Botton: from the novel ***Kiss and Tell***. 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.

2003 (B) Annie Proulx: from the novel ***The Shipping News***. Read carefully the following passage from the beginning of a contemporary novel. Note the author's use of such elements as diction, syntax, imagery, and figurative language. Then write an essay in which you analyze how the author's use of language generates a vivid impression of Quoye as a character.

2003 Mavis Gallant from the essay "The Other Paris". The following passage is an excerpt from "The Other Paris," a short story by the Canadian writer Mavis Gallant. Read the passage carefully. Then, in a well-written essay, explain how the author uses narrative voice and characterization to provide social commentary.

2004 Henry James: from the short story "The Pupil". The following passage comes from the opening of "The Pupil" (1891), a story by Henry James. Read the passage carefully. Then write an essay in which you analyze the author's depiction of the three characters and the relationships among them. Pay particular attention to tone and point of view.

2004 (B) Elizabeth Gaskell: from the novel ***Mary Barton***. The following passage comes from Elizabeth Gaskell's ***Mary Barton*** (1848), a novel about mill workers living in Manchester, England, in the 1840s. In this scene, George Wilson, one of the workers, goes to the house of Mr. Carson, the mill owner, to request care for a fellow worker dying of typhus. Read the passage carefully. Then, in a well-written

essay, analyze how Gaskell uses elements such as point of view, selection of detail, dialogue, and characterization to make a social commentary.

2005 Katharine Brush: the complete short story “Birthday Party”. Printed below is the complete text of a short story written in 1946 by Katharine Brush. Read the story carefully. Then write an essay in which you show how the author uses literary devices to achieve her purpose.

2005 (B) Frank Norris: from the novel *McTeague: A Story of San Francisco*. Read the passage below and write an essay discussing how the characterization in the passage reflects the narrator’s attitude toward McTeague. In your essay, consider such elements as diction, tone, detail, and syntax.

2006 Oscar Wilde: from the play *Lady Windermere’s Fan*. 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.

2006 (B) Wilkie Collins: from the novel *The Moonstone*. Read the passage below, which comes from a nineteenth-century novel. Then, in a well-developed essay, discuss how the narrator’s style reveals his attitudes toward the people he describes.

2007 Dalton Trumbo: from the novel *Johnny Got His Gun*. Read carefully the following passage from Dalton Trumbo’s novel *Johnny Got His Gun* (1939). Then write a well-organized essay in which you analyze how Trumbo uses such techniques as point of view, selection of detail, and syntax to characterize the relationship between the young man and his father.

2007 (B) Seamus Deane: from the novel *Reading in the Dark*. In the following passage, contemporary novelist Seamus Deane reflects on his childhood experiences with books and writing. Read the passage carefully. Then, in a well-written essay, analyze how Deane conveys the impact those early experiences had on him.

2008 Anita Desai: from the novel *Fasting, Feasting*. The following passage is taken from *Fasting, Feasting*, a novel published in 1999 by Indian novelist Anita Desai. In the excerpt, Arun, an exchange student from India, joins members of his American host family for an afternoon at the beach. Read the passage carefully. Then write an essay in which you analyze how the author uses such literary devices as speech and point of view to characterize Arun’s experience.

2008 (B) Jane Austen: from the novel *Northanger Abbey*. Jane Austen’s novel *Northanger Abbey* (1818) opens with the following passage. Read the passage carefully. Then, in a well-organized essay, analyze the literary techniques Austen uses to characterize Catherine Moreland.

2009 Ann Petry: from the opening of the novel *The Street* (1946). The following selection is the opening of Ann Petry’s 1946 novel, *The Street*. Read the selection carefully and then write an essay analyzing

how Petry establishes Lutie Johnson's relationship to the urban setting through the use of such literary devices as imagery, personification, selection of detail, and figurative language.

2009 (B) Zora Neale Hurston: from the novel ***Seraph on the Suwanee***. The passage below is the opening of ***Seraph on the Suwanee*** (1948), a novel written by Zora Neale Hurston. Read the passage carefully. Then write a well-organized essay in which you analyze the literary techniques Hurston uses to describe Sawley and to characterize the people who live there.

2010 Maria Edgeworth: from the novel ***Belinda*** (1801). 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.

2010 (B) Maxine Clair: from the story "Cherry Bomb". The following passage is taken from the story "Cherry Bomb" Read the passage carefully. Then write an essay in which you analyze how Clair uses literary techniques to characterize the adult narrator's memories of her fifth-grade summer world.

Lesson for Synthesis

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

Synthesis Essay Directions from Past Exams:

2007—

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

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

2008—

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

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

2009—

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

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

2010—

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

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

2011—

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

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

2012—

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

Form B (not released)

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

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

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

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

Remember to attribute both direct and indirect references.

Introduction

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

Assignment

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

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

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

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

Source A

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

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

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

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FREE-RESPONSE QUESTIONS (Form B)**

Source B

High school bell schedule

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

**Your High School
DAILY BELL SCHEDULE**

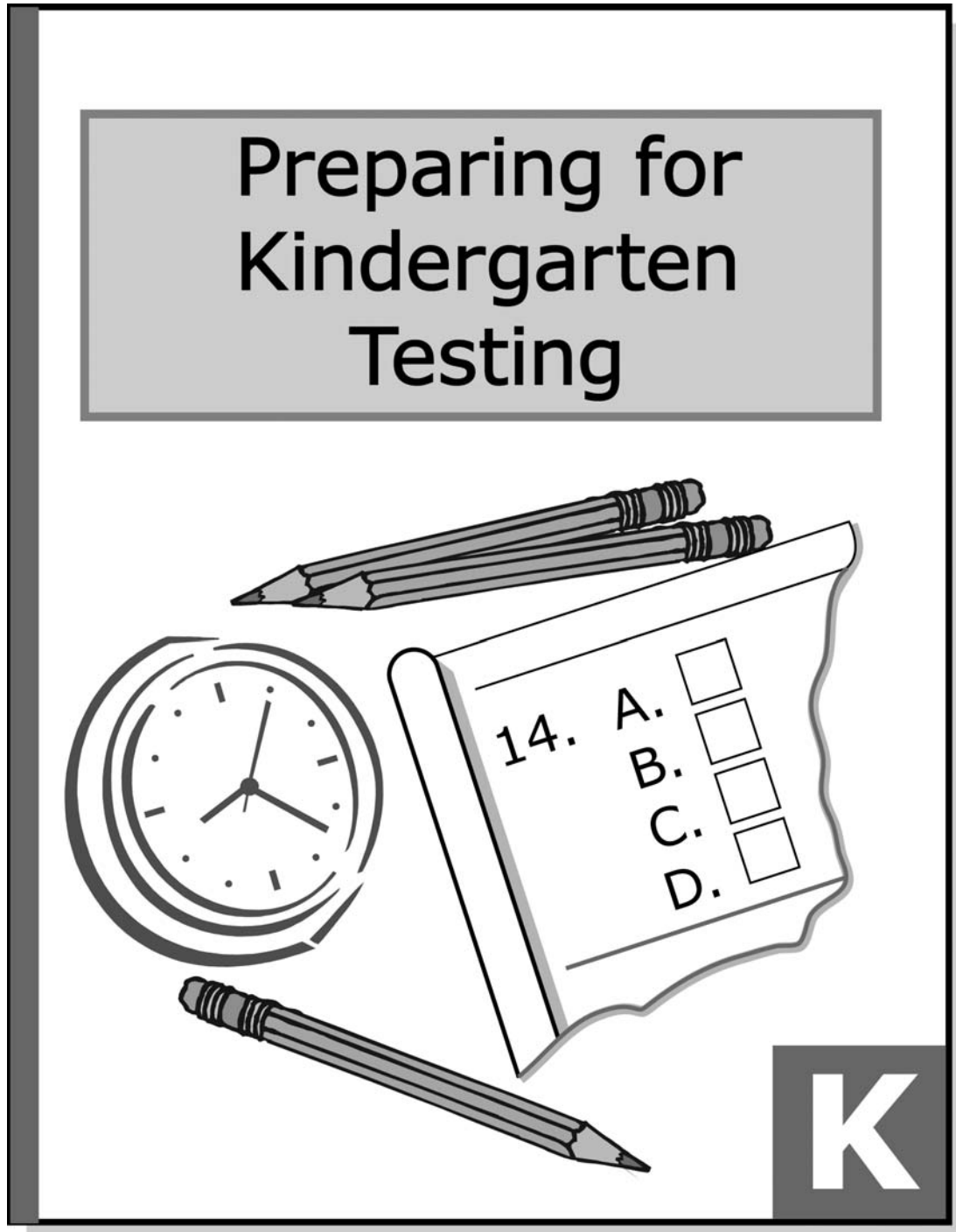
Period 1	(1 st Bell 8: 16 a.m.)	8: 20 - 9: 06
Period 2		9: 10 - 9: 56
Period 3		10: 00 - 10: 51
Period 4		10: 55 - 11: 41
Period 5		11: 45 - 12: 31
Period 6		12: 35 - 1: 21
Period 7		1: 25 - 2: 11
Period 8		2: 15 - 3: 01

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FREE-RESPONSE QUESTIONS (Form B)

Source C

Book cover

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



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FREE-RESPONSE QUESTIONS (Form B)**

Source D

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

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

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

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FREE-RESPONSE QUESTIONS (Form B)

Source E

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

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

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

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

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FREE-RESPONSE QUESTIONS (Form B)**

Source F

Photo of children singing in school

The following is a photo taken in a school.



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FREE-RESPONSE QUESTIONS (Form B)**

Source G

Expectations of high school students published in the student handbook

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

**SCHOOL CLIMATE and
STUDENT EXPECTATIONS**

All Students are expected to:

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

AP[®] ENGLISH LANGUAGE AND COMPOSITION

2009 SCORING GUIDELINES (Form B)

Question 1

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

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

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

8 Effective

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

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

6 Adequate

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

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

4 Inadequate

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

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

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

Question 1 (continued)

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

2 Little Success

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

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

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

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

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



1

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

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

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

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

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

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



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

Schools are there to teach students the ways to survive in a society and get along. The schools these days are getting stricter and stricter. ~~No~~ school hours are increasing, and students such as I, are being confined longer and longer. ~~It is to~~ school should be a place where students want to go to be educated and develop their own thoughts. Not a place we feel we have to go in order to fit in. The feeling of being watched, controlled, and conformed isn't a feeling of nationalism or a feeling we'd want to have when asked why we defend our country.



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

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

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



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

1A (5 of 5)

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

#

AP English - Multiple-Choice Questions - Strategies for Passages

Here are strategies you can use to sharpen your ability to get the right answer for multiple-choice questions. Remember—the passages on the test will be new to you, but the types of questions asked about those passages need to be very familiar to you.

1. 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 will steal your time if you are not careful.
2. Skim the questions or the passage, **not the choices or distracters**, to identify the focus of the passage
3. Use the title of the passage to get a sense of the subject or tone of the passage. On the 2011 test, the poem was entitled “The Story”. Very few students noted that the poem was a story.
4. **Poetry:** Read the first and last lines to see how the writer opens and closes the poem to the passage’s core concern. **Prose:** Read the introductory paragraph and the last paragraph and mark the key topic.
5. Pay attention to punctuation to note how the writer has organized the flow of ideas within stanza(s)/paragraphs. It is a good practice to note and mark all of the commas, semicolons, and periods.
6. Ask yourself “Why would the author write _____? What is she trying to accomplish by _____?”
7. Note how the passage is organized. Mark any shifts in subject or tone that might help you follow the writer’s ideas. Notice especially any shifts identified with conjunctions such as But, Although, Since, etc.
8. 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.
9. All questions follow the order of appearance in the passage; nothing is out of sequence.
10. What are the core literary devices used in the passage? How can I use my knowledge of AP examination vocabulary to quickly eliminate three or even four possible answers?
11. Rephrase, restate, paraphrase, summary—all are useful to capture the basic premise of an author’s writing
12. There will be words are used in an unusual way or that are **new** to you. Can you use the sentence above and below the word to figure it out? Can you substitute choices provided to figure out which choice best replaces an unusual word OR which choice best fills in a gap left between two words in a sentence?
13. For pronoun antecedent questions, look in the middle of the line numbers suggested: often the answer is neither the farthest nor the nearest to the pronoun in question.
14. You **must** read around the line number indicated in the question—two lines below if at the start of a stanza/paragraph; one line above and below if in the middle; two lines above if at the end of a stanza/paragraph.
15. Robert Frost acknowledged, “Poetry provides the one permissible way of saying one thing and meaning another. People say, ‘Why don’t you say what you mean?’ We never do that, ... We like to talk in parables and in hints and in indirections” Is there a central metaphor in the passage? Note any ironies that occur in the poem/passage. Remember: There will be ironies/satire somewhere on the test.

- 16.** Look for patterns and significant repetitions that will help you get to the complexity of the poem's meaning(s). Remember: antithesis (opposition, contrast) is your friend. Look for it.
- 17.** Play a positive and negative game with the passage and eliminate the choices that are the opposite of your choice. Example: the speaker's tone is positive, so eliminate all negative tone words like "critical."
- 18.** Play too broad, too narrow, or not mentioned in the passage to eliminate choices.
- 19.** Look for extremes in the answers (always, never, universally) or "loaded" words and be suspicious of selecting that answer.
- 20.** Make sure ALL parts of your answer are true. Some answers might contain two ideas, one of which is not supported in the passage.
- 21. Watch your time** by avoiding a re-reading the passage. READ CAREFULLY the first time.
- 22.** Remember that **38** is the important number. Or maybe 42. ☺

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“Grandmother”—1987 Exam ©College Board/ETS

When we were all still alive, the five of us in that
kerosene-lit house, on Friday and Saturday nights, at an
hour when in the spring and summer there was still abundant
light in the air, I would set out in my father’s car for town,
where my friends lived. I had, by moving ten miles away, at 5
last acquired friends: an illustration of that strange law
whereby, like Orpheus leading Eurydice, we achieved our
desire by turning our back on it. I had even gained a girl, so
that the vibrations were as sexual as social that made me
jangle with anticipation as I clowned in front of the mirror 10
in our kitchen, shaving from a basin of stove-heated water,
combing my hair with a dripping comb, adjusting my
reflection in the mirror until I had achieved just that electric
angle from which my face seemed beautiful and
everlastingly, by the very volumes of air and sky and grass 15
that lay mutely banked about our home, beloved.

My grandmother would hover near me, watching fearfully,
as she had when I was a child, afraid that I would fall from a
tree. Delirious, humming, I would swoop and lift her, lift her
like a child, crooking one arm under her knees and cupping the 20
other behind her back. Exultant in my height, my strength, I
would lift that frail brittle body weighing perhaps a hundred
pounds and twirl with it in my arms while the rest of the
family watched with startled smiles of alarm. Had I stumbled,
or dropped her, I might have broken her back, but my joy 25
always proved a secure cradle. And whatever irony was in the
impulse, whatever implicit contrast between this ancient husk,
scarcely female, and the pliant, warm girl I would embrace
before the evening was done, direct delight flooded away: I
was carrying her who had carried me, I was giving my past a 30
dance, I had lifted the anxious care-taker of my childhood from
the floor, I was bringing her with my boldness to the edge of
danger, from which she had always sought to guard me
.

- | | |
|---|---|
| 1. The speaker might best be described as someone who is | 2. The mythological reference in lines 6-7 reinforces the “strange law” (line 6) that |
| a. unwilling to forsake his family in order to gain his freedom | a. wishes are often best fulfilled when they are least pursued |
| b. long overdue in obtaining maturity and acceptance in the adult world | b. conflict between youth and old age is inevitable |
| c. struggling to find his own identity and sense of purpose | c. anticipation is a keener emotion than realization |
| d. disturbed by the overbearing attentiveness and attitudes of his family | d. in our search for heaven, we may also find hell |
| e. defining his passage from the role of protected to that of protector | e. to those who examine life logically, few things are exactly as they seem to be |

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

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

Questions 16-21 are based on the following passage.

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.

16. 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

17. "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 that indicates one's power

18. 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

19. 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

20. 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

21. 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

Questions 22-37 are based on the following passage.

Good and evil we know in the field of this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil, and in so many cunning resemblances hardly to be discerned, that those confused seeds (5) which were imposed on Psyche as an incessant labor to cull out and sort asunder,¹ were not more intermixed. It was from out the rind of one apple tasted, that the knowledge of good and evil, as two twins cleaving together, leaped forth into the world. And perhaps this is that doom which Adam fell into of knowing good (10) and evil, that is to say of knowing good by evil.

As therefore the state of man now is, what wisdom can there be to choose, what continence to forbear without the knowledge of evil? He that can apprehend and consider vice with all her baits and seeming pleasures, and yet abstain, and yet distin- (15) guish, and yet prefer that which is truly better, he is the true wayfaring Christian. I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race where that immortal garland is to be run for, not without dust and heat. Assuredly (20) we bring not innocence into the world, we bring impurity much rather; that which purifies us is trial, and trial is by what is contrary. That virtue therefore which is but a youngling in the contemplation of evil, and knows not the utmost that vice promises to her followers, and rejects it, is but a blank virtue, not a (25) pure; her whiteness is but an excremental² whiteness; which was the reason why our sage and serious poet Spenser (whom I

dare be known to think a better teacher than Scotus or Aquinas)³, describing true temperance under the person of Guyon, brings him in with his palmer through the cave of Mammon and (30) the bower of earthly bliss, that he might see and know, and yet abstain.

Since therefore the knowledge and survey of vice is in this world so necessary to the constituting of human virtue, and the scanning of error to the confirmation of truth, how can we more (35) safely, and with less danger, scout into the regions of sin and falsity than by reading all manner of tractates and hearing all manner of reason? And this is the benefit which may be had of books promiscuously read.

1. Angry at her son Cupid's love for Psyche, Venus set Psyche to sorting out a vast mound of mixed seeds.
 2. Exterior (like a whited sepulcher, covering corruption within).
 3. Duns Scotus and Thomas Aquinas taken as types of the Scholastic theologian.
- The passage of Spenser referred to is in **The Faerie Queene**.

22. Which of the following best summarizes the main point in the first sentence (lines 1-6)?

- (a) Good and evil are understood only in relation to one another.
- (b) Learning about evil in order to know good is dangerous.
- (c) Man is incapable of making the right choices between good and evil.
- (d) Man must master the forces of evil in his life.
- (e) Man must accept open-mindedly the good with the bad.

23. The allusion to the myth of Psyche (line 5) emphasizes the concept that

- (a) man must do well even at the small tasks in life
- (b) in life, good and evil are inextricably mixed
- (c) absolute judgments about good and evil cannot be avoided
- (d) law and ethics are man's most reliable guides in identifying evil
- (e) man must recognize that he is the victim of both good and evil

24. Which of the following best describes the result of Adam's fall (lines 8-10)?

- (a) It is now easier to distinguish good from evil.
- (b) In the "fallen" world all decisions are now morally ambiguous.
- (c) A virtuous man had discovered his conscience.
- (d) Man must now struggle to identify the good and avoid the evil.
- (e) The imperfections of paradise were made apparent.

25. Since Adam's fall, "the state of man" (line 11) requires that he

- (a) learn more about evil and be free to enjoy it
- (b) recognize his helplessness and dependence upon God
- (c) acquire a variety of moral experience so that he can exercise rational choice
- (d) avoid moral dilemmas, for they are difficult and easily trap the innocent
- (e) aspire to the state of innocence that Adam had betrayed

26. Which of the following best restates the meaning of "continence to forbear" (line 12) as controlled by context?

- (a) Selfless devotion
- (b) Development of humility
- (c) Guidance by reason
- (d) Untested innocence
- (e) Exercise of restraint

27. In context, which of the following best defines the phrase "apprehend and consider" (line 13)?

- (a) Understand and examine
- (b) Experience and respect
- (c) Appreciate and believe
- (d) Seize and accept
- (e) Fear and ponder

28. Which of the following best states the speaker's purpose in lines 16-19?

- (a) He is attacking the clergy for their blindness in not accepting the fallen state of mankind.
- (b) He is describing the untested man who avoids vigorous moral struggle.
- (c) He is lamenting the inability of man to triumph over evil.
- (d) He is warning that evil cannot be avoided and will destroy those who try to hide from it.
- (e) He is praising the priestly life as the highest kind of vocation.

29. In context, which of the following best restates the meaning of the phrase "fugitive and cloistered" (line 16)?

- (a) Delicate and sweet
- (b) Guilty and hidden
- (c) Virile and gentle
- (d) Fearful and secluded
- (e) Bold and worldly

30. The metaphor implicit in lines 16-19 identifies man's life as a

- (a) time for pleasure, excitement, and action
- (b) dreary excursion into the haunts of sin
- (c) knightly contest or quest for the good
- (d) time best spent in quiet study and prayer
- (e) race easily won by the strong and virtuous

31. Which of the following best restates the meaning of lines 19-25?

- (a) Knowledge of any kind is impossible to attain if man's condition is impure.
- (b) Man, through trial and temptation, can be strengthened and finally regain primal innocence.
- (c) Even an unbaptized infant is more innocent than was Adam.
- (d) Man must have practiced evil in order to know good.
- (E) Man must know evil and all its allure; but he should consciously reject it and choose good.

32. The allusion to Guyon (lines 28-31) reflects the speaker's confidence that

- (a) man needs the help of others in his fight against temptation
- (b) the virtuous life is attainable despite the world's evils
- (c) to aid him in the search for goodness, man should read Spenser
- (d) abstinence from all secular pleasures, and thus monastic life, is best
- (e) man should be wary of the teachings of Scotus and Aquinas

33. All of the following are ideas considered in the passage EXCEPT:

- (a) Good and evil are inseparably joined.
- (b) Man must be free to acquaint himself with all kinds of ideas.
- (c) The cultivation of real virtue depends on freedom of choice.
- (d) Heretical ideas can easily be identified and repressed.
- (e) Innocence protected from evil cannot be called virtue.

34. The tone of the passage is best described as

- (a) witty and amusing
- (b) pedantic and lugubrious
- (c) cynical and contentious
- (d) insolent and scornful
- (e) lofty and learned

35. The metaphor implicit in lines 32-37 continues the development of the

- (a) image of the quest introduced earlier
- (b) argument in an incongruous manner
- (c) allusions to literary characters
- (d) speaker's negative attitude toward religion
- (e) analogy of Psyche in the first sequence

36. Which of the following best defines the word "promiscuously" (line 38) as controlled by context?

- (a) Without restriction
- (b) Without skepticism
- (c) Passionately
- (d) Selectively
- (e) Wisely

37. Which of the following best describes the diction and style of the passage?

- (a) Concrete and technical
- (b) Emotional and informal
- (c) Abstract and allusive
- (d) Ornate and effusive
- (e) Symbolic and terse

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

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

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

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

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

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

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

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

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

Beasts (from *Things of this World*)

by Richard Wilbur

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

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

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

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

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

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

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

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

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

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

Sonnet 130
by William Shakespeare

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

Sonnet 130
by William Shakespeare

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

1. Shakespeare's sonnet 130 is a (an)
 - a. satire on the deficiencies of the speaker's mistress
 - b. belittling of a loved one for the amusement of friends
 - c. playful expression of faults to irritate the lady
 - d. confession of love for a harlot
 - e. comment on the uniqueness and beauty of the speaker's mistress
2. The last two lines of the sonnet
 - a. express the true feeling of the speaker
 - b. seem out of place in the poem
 - c. express a love for someone whose beauty is of the spirit
 - d. reveal the speaker as a liar and boor
 - e. are an illustration of hyperbole
3. The first 12 lines of the sonnet are a (an)
 - a. ironic comment of female adornment
 - b. angry description
 - c. paradoxical evocation
 - d. parody of love sonnets
 - e. a play on metaphors
4. Seemingly, all of the following are criticisms of the mistress EXCEPT
 - a. Coral is more red than her lips.
 - b. I love to hear her speak.
 - c. There are no roses on her cheeks.
 - d. She treads the ground.
 - e. Music has a more pleasing sound than her voice.
5. By "false compare" the speaker states that
 - a. the conventional praise of mistresses by poets are romantic lies
 - b. to win love, one must compare the charms of mistresses with the beauties in nature
 - c. love poetry must abound in hyperbole
 - d. the women whom men love must be worshipped as goddesses
 - e. loves must be privileged to distort truth
6. The speaker in Shakespeare's sonnet
 - a. is a complainer
 - b. is an arrogant and egotistic lover
 - c. raises the reader's suspicions about his feelings and then tells honestly how he feels
 - d. envies the verbal dexterity of his fellow poets
 - e. engages in a poetic exercise for fun
7. The true intent of the speaker in the sonnet is revealed most by
 - a. the outrageousness of his metaphors
 - b. the rare words of praise that creep into his statement
 - c. his imaginative conceits
 - d. his sense of fun
 - e. the contrast between the first twelve lines and the last two

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

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

Some things to remember when reading poetry

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

Thanks to Doris Rutherford for sharing.

Some things to remember when analyzing poetry

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

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

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

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

Only if you must: Literary Devices

Remember your time limit; Make decisions accordingly

Poetry Terms

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

Here are strategies you can use to sharpen your ability to get the right answer for multiple-choice questions. Remember—the passages on the test will be new to you, but the types of questions asked about those passages need to be very familiar to you.

1. Use the title of the passage to get a sense of the subject or tone of the passage. On the 2011 test, the poem was entitled “The Story”. Very few students noted that the poem was a story.
2. Read the first and last lines to see how the writer opens and closes the poem to the passage’s core concern.
3. Pay attention to punctuation to note how the writer has organized the flow of ideas within stanza(s)/paragraphs. It is a good practice to note and mark all of the commas, semicolons, and periods.
4. Ask yourself “Why would the author write _____? What is she trying to accomplish by _____?”
5. Note how the passage is organized. Mark any shifts in subject or tone that might help you follow the writer’s ideas.
6. What are the core literary devices used in the passage? How can I use my knowledge of AP examination vocabulary to quickly eliminate three or even four possible answers?
7. Rephrase, restate, paraphrase, summary—all are useful to capture the basic premise of an author’s writing
8. There will be words are used in an unusual way or that are **new** to you. Can you use the sentence above and below the word to figure it out? Can you substitute choices provided to figure out which choice best replaces an unusual word OR which choice best fills in a gap left between two words in a sentence?
9. For pronoun antecedent questions, look in the middle of the line numbers suggested: often the answer is neither the farthest nor the nearest to the pronoun in question.
10. You **must** read around the line number indicated in the question—two lines below if at the start of a stanza/paragraph; one line above and below if in the middle; two lines above if at the end of a stanza/paragraph.
11. Robert Frost acknowledged, “Poetry provides the one permissible way of saying one thing and meaning another. People say, ‘Why don’t you say what you mean?’ We never do that, ... We like to talk in parables and in hints and in indirections” Is there a central metaphor in the passage? Note any ironies that occur in the poem. This is the area on the test that often contains material with ironies.
12. Look for patterns and significant repetitions that will help you get to the complexity of the poem’s meaning(s). Remember: antithesis (opposition, contrast) is your friend. Look for it.
13. Play a positive and negative game with the poem and eliminate the choices that are the opposite of your choice. Example: the speaker’s tone is positive, so eliminate all negative tone words like “critical.”
14. Play too broad, too narrow, or not mentioned in the passage to eliminate choices.
15. Look for extremes in the answers (always, never, universally) or “loaded” words and be suspicious of selecting that answer.
16. Make sure ALL parts of your answer are true. Some answers might contain two ideas, one of which is not supported in the passage.
17. Remember that **38** is the important number. Or maybe 42. (smile)

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

Shakespeare – Sonnet 90

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.
Ah, do not, when my heart has 'scaped this sorrow, 5
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,
When other petty griefs have done their spite; 10
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

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

Patty's Charcoal Drive-in

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

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

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

2. The speaker experiences a tension primarily between

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

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

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

4. Lines 30-33 seem to suggest the

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

5. The interjection in line 34 serves primarily to

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

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

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

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

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

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

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

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

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

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

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

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The Sun Goes Down on Summer by Steve Lawhead

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

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

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

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

I wonder if I'll fit in.

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

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

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

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

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

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

Ray Bradbury

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

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

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

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

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

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

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

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

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

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

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

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

The gentle sprinkler rain filled the garden with falling light.

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

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

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

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

Twelve noon.

A dog whined, shivering, on the front porch.

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

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

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

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

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

Two o'clock, sang a voice.

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

Two-fifteen.

The dog was gone.

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

Two thirty-five.

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

But the tables were silent and the cards untouched.

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

Four-thirty.

The nursery walls glowed.

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

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

It was the children's hour.

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

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

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

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

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

The house was silent.

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

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

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

At ten o'clock the house began to die.

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

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

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

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

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

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

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

And then, reinforcements.

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

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

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

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

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

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

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

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

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

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

Smoke and silence. A great quantity of smoke.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Bridge

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

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

Mirror

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

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

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

At least three techniques for each character must be discussed.

Scale for essays for 10th grade

1 – 65

2 – 70

3 – 75

4 – 80

5 – 85

6 – 88

7 – 92

8 – 95

9 -100

Some Ways to Read a Poem

Poetry is a language – In our world it is the English Language. To read it, first one identifies the basic ideas – the sentences – (What do the sentences *say*?)

Then one looks at the specific words *within* the sentences that enrich the sentences. What words seem “special”? Are there clues later in the poem that might clarify the meaning of the “special” words? (What do the words *mean*?)

If the sentences are enriched by the words, what do the sentences say *now*?

The first words in a poem are the ***Title***. In most cases the poet selects the title as the opening of the poem – the “first idea”. Look at the title first. How might it relate to the idea of the whole poem?

The poet decides how he will communicate his ideas in sentences, so begin reading by finding the punctuation that indicates where the sentences are. Mark all the periods that end sentences, or highlight *every-other* sentence. Do some seem longer or shorter than others? Does there seem to be a pattern which connects the length of sentences to the ideas the sentences express?

The words that “enrich” the sentences are the tools that the poet uses to expand his ideas beyond the literal to convey his non-literal, or metaphoric, ideas. Look at the words that seem somehow “special.” How might they have other definitions, or additional meanings that broaden the ideas of the poet?

The poet chooses concrete objects – “*things*” - to support or help reinforce his ideas, maybe with symbolic significance. Does there seem to be a relationship between the literal concrete objects and the nonliteral metaphorical ideas of the poem? How?

The poet arranges his sentences in *stanzas* to convey his ideas more effectively. How does the poet arrange these sentences and stanzas? Does there seem to be a relationship between the arrangement of the stanzas and the ideas of the poem? How?

The first element that the poet may use to alert the reader to his ideas is the title. Does the title seem to be part of the ideas the poem convey? Is it a “clue” to the overall meaning of the poem?

Name: _____

AP Literature

Read the following poem carefully, using the techniques above. Then prepare to explain how the organization of the poem and the use of concrete details reveal both its literal and its metaphorical meanings. In your discussion, show how both these meanings relate to the title. A glossary is provided after the poem to help you with the additional meanings of the words.

(15 Minutes)

Literal: What does it <i>say</i> ?	Storm Warnings	Metaphoric: What might it <i>mean</i> ?
	<p>The glass has been falling all the afternoon, And knowing better than the instrument What winds are walking overhead, what zone Of gray unrest is moving across the land, I leave the book upon a pillowed chair And walk from window to closed window, watching Boughs strain against the sky</p> <p>And think again, as often when the air Moves inward toward a silent core of waiting, How with a single purpose time has traveled By secret currents of the undiscerned Into this polar realm. Weather abroad And weather in the heart alike come on, Regardless of prediction.</p> <p>Between foreseeing and averting change Lies all the mastery of elements Which clocks and weatherglasses cannot alter. Time in the hand is not control of time, Nor shattered fragments of an instrument A proof against the wind; the wind will rise, We can only close the shutters.</p> <p>I draw the curtains as the sky goes black And set a match to candles sheathed in glass Against the keyhole draught, the insistent whine Of weather through the unsealed aperture. This is our sole defense against the season; These are the things that we have learned to do Who live in troubled regions.</p>	

Adrienne Rich, 1951

Diction Used in "Storm Warnings"

If one studies this poem closely or subjects it to close reading analysis, one should note the richness of the terms employed by the poet to exploit the multiple meanings of the words and expand the meanings of the poem. These definitions are taken from the American Heritage Dictionary (School Edition).

aperture, n., (1) An opening, such as a hole, gap, or slit

black, adj., (1) Color; Being of the color black, producing or reflecting comparatively little light and having no predominant hue. (2) Having little or no light. (3) **a.** Of, relating to, or belonging to a racial group having brown to black skin, especially one of African origin **b.** Of, relating to, or belonging to an American ethnic group descended from African peoples having dark skin; African American; Afro-American. (4) Very dark in color. (5) Soiled, as from soot; dirty. (6) Evil, wicked. (7) Cheerless and depressing, gloomy. (8) Marked by anger or sullenness. (9) Attended with disaster; calamitous. (10) Deserving of, indicating, or incurring censure or dishonor. (11) Wearing clothing of the darkest visual hue. (12) Served without milk or cream. (13) Appearing to emanate from a source other than the actual point of origin (in intelligence or espionage) (14) Disclosed, for reasons of security, only to a limited number of authorized persons.

black, n., (1) color **a.** The achromatic color value of minimum lightness or maximum darkness; the color of objects that absorb nearly all light of all visible wavelengths; one extreme of the neutral gray series, the opposite being white. **b.** A pigment or dye having this color value. (2) Complete or almost complete absence of light; darkness (3) Clothing of darkest hue, especially such clothing worn for mourning (4) **a.** A member of a racial group having brown to black skin, especially one of African origin. **b.** A member of a racial group descended from African peoples having dark skin; African American; Afro-American. (5) something that is colored black. (6) (Games) **a.** The black-colored pieces, as in chess or checkers **b.** The player using these pieces.

core, n. (1) The hard or fibrous central part of certain fruits, such as the apple or pear, containing the seeds. (2) The central or innermost part. (3) The basic or most important part; the essence. (4) A set of subjects or courses that make up a required portion of a curriculum. (5) *Electricity* A soft iron rod in a coil or transformer that provides a path for and intensifies the magnetic field produced by the windings. (6) **a.** *Computer Science* A memory, especially one consisting of tiny doughnut-shaped masses of magnetic material **b.** One of the magnetic doughnut-shaped masses that make up such a memory. (7) The central portion of the Earth below the mantle, beginning at a depth of about 1800 miles and probably consisting of iron and nickel. (8) A mass of dry sand placed within a mold to provide openings or shape to a casting. (9) The part of a nuclear reactor where fission occurs. (10) A cylindrical mass drilled vertically into the earth and removed from it to determine composition or the presence of oil or gas. (11) The base, usually of soft or inferior wood, to which veneer woods are glued.

currents, n., (1) A steady, smooth onward movement. (2) The part of a body of liquid or gas that has a continuous onward movement. (3) A general tendency, movement, or course.

current, adj., (1) **a.** Belonging to the present time. **b.** Being in progress now. (2) Passing from one to another, circulating. (3) Prevalent, especially at the present time.

depression, n., (1) **a.** The act of depressing **b.** The condition of being depressed. (2) An area that is sunk below its surroundings; a hollow (3) The condition of feeling sad or despondent (4) A psychotic or neurotic condition characterized by an inability to concentrate, insomnia, and feelings of extreme sadness, dejection, and hopelessness. (5) **a.** A reduction in activity or force **b.** A reduction in physiological vigor or activity. **c.** A lowering in amount, degree, or position. (6) A period of drastic decline in a national or international economy, characterized by decreasing business activity, falling prices, and unemployment (7) A region of low barometric pressure (8) The angular distance below the horizontal plane through the point of observation. (9) The angular distance of a celestial body below the horizon.

draught, n., v., adj., variant of **draft** (1) A current of air in an enclosed area. (2) A device that regulates the flow or circulation of air

elements, n., (1) Fundamental, essential, or irreducible constituents of a composite entity. (2) Four substances, earth, air, fire, and water, formerly regarded as fundamental constituents of the universe. (3) The forces that constitute the weather, especially severe or inclement weather.

glass, n., (1) Any of a large class of materials with highly variable mechanical and optical properties ... (2) Something usually made of glass, especially **a.** a drinking vessel **b.** a mirror **c.** a barometer **d.** a window or windowpane

gray, adj., (1) Color: Of or relating to an achromatic color of any lightness between extremes of black and white. (2) **a.** Dull or dark. **b.** Lacking in cheer; gloomy. (3) **a.** Having gray hair; hoary. **b.** Old or venerable. (4) Intermediate in character or position, as with regard to a subjective matter. -- n. (1) An achromatic color of any lightness between extremes of black and white. (2) An animal or object of the color gray. (3) The Confederate Army in the US Civil War; a member of that army. --v. tr. & intr., to make or become gray.

instrument, n., (1) A means by which something is done; and agency (2) One used by another to accomplish a purpose; a dupe. (3) An implement used to facilitate work (tool) (4) A device for recording, measuring, or controlling, especially such a device functioning as part of a control system. (5) A device for playing or producing music. (6) A legal document.

mastery, n., (1) Possession of consummate skill. (2) The status of master or ruler; control. (3) Full command of a subject of study.

polar, adj., (1) **a.** Of, or relating to a pole. **b.** Measured from or referred to a pole. (2) Relating to, connected with, or located near the North or South Pole. (3) **a.** Passing over a planet's north or south poles **b.** Travelling in an orbit that passes over a planet's north or south poles. (4) Serving as a guide, as polestar or a pole of the earth. (5) Occupying or characterized by opposite extremes. (6) Central or pivotal (7) Having to do with or characterized by a dipole.

proof, n., (1) The evidence or argument that compels the mind to accept an assertion as true ... (2) validation of an argument ... (3) Convincing or persuasive demonstration ... (4) Determination of the quality of something by testing; trial. (5) The result or effect of evidence ... (6) Proven impenetrability. (e.g., waterproof)

purpose, n., (1) The object toward which one strives or for which something exists; an aim or goal. (2) A result or effect that is intended or desired; an intention. (3) Determination; resolution. (4) The matter at hand; the point at issue.

realm, n., (1) A kingdom. (2) A field, sphere, or province.

regardless, adv., In spite of everything, anyway; adj. Heedless, unmindful.

secret, adj., (1) Kept hidden from knowledge of view; concealed. (2) Dependably discreet. (3) Operating in a hidden or confidential manner. (4) Not expressed; inward. (5) Not frequented; secluded. (6) Known or shared only by the initiated. (7) Beyond ordinary understanding; mysterious. (8) Containing information, the unauthorized disclosure of which poses a grave threat to national security.

strain, v.-tr. (1) To pull, draw, or stretch tight. (2) To exert or tax to the most. (3) To injure or impair by overuse or exertion; wrench. (4) To stretch or force beyond the proper or legitimate limit. (5) To alter the relations between the parts of a structure or shape by applying external force; deform. (6) **a.** To pass through a filtering agent such as a strainer **b.** To draw off or remove by filtration. (7) To embrace or clasp tightly; hug. --intr. (1) To make violent or steady efforts; strive hard. (2) To be or become wrenched or twisted. (3) To be subjected to great stress. (4) To pull violently or forcibly. (5) To stretch or exert one's muscles or nerves to the utmost. (6) To filter, trickle, or ooze. (7) To be extremely hesitant; balk.

tropical. adj. (1) Of, occurring, or characteristic of the Tropics. (2) Hot and humid; torrid. tropical depression: A tropical low pressure system in which the maximum sustained surface wind is 33 knots (38 mph) or less. tropical storm: A tropical low pressure system in which the maximum sustained surface wind ranges from 34 to 63 knots (39 to 73 MPH) or greater.

Tropic, n. (1) **a.** Either of two parallels of latitude on the earth, one 23°27' north of the Equator and the other 23°27' south of the Equator, representing the points furthest north and south at which the sun can shine directly overhead and constituting the boundaries of the Torrid Zone. **b.** The region of the Earth's surface lying between these latitudes.

trouble, n. (1) A state of distress, affliction, danger, or need. (2) A cause or source of distress, disturbance, or difficulty. (3) An effort, especially one that causes inconvenience or bother. (4) A condition of pain, disease, or malfunction. -- v.tr. (1) To agitate, stir up. (2) To afflict with pain or discomfort. (3) To cause mental agitation or distress; worry. (4) To inconvenience; bother.

undiscerned, part., not discerned. discern, v.tr. (1) To perceive with the eyes or intellect; detect. (2) To recognize or comprehend mentally. (3) To perceive or recognize as being different or distinct; distinguish. --intr., To perceive differences.

unrest n., An uneasy or troubled condition

weatherglass n.

An instrument, such as a barometer, designed to indicate changes in atmospheric conditions.

whine, v. intr., (1) To utter a plaintive, high-pitched, protracted sound, as in pain, fear, supplication, or complaint. (2) To complain or protest in a childish fashion. (3) To produce a sustained noise of relatively high pitch. --tr. To utter with a whine. --n. (1) The act of whining. (2) A whining sound. (3) A complaint uttered in a plaintive tone.

zone, n. (1) An area or region distinguished from adjacent parts by a distinctive feature or characteristic. (2) **a.** Any of the five regions of the surface of the Earth that are loosely divided according to prevailing climate and latitude, including the Torrid Zone, the North and South Temperate Zones, and the North and South Frigid Zones. **b.** A similar division on any other planet. **c.** Math.: A portion of a sphere bounded by the intersection of two parallel planes with the sphere. (3) Ecology: An area characterized by distinct physical conditions and populated by communities of certain kinds of organisms. (4) Anatomy: A ringlike or cylindrical growth or structure. (5) Geology: A region or stratum distinguished by composition or content. (6) A section of an area or territory established for a specific purpose, as a section of a city restricted to a particular type of building, enterprise, or activity. (7) An area of a given radius within which a uniform rate is charged, as for transportation or shipping. (8) Computer Science: **a.** A region on a punch card or magnetic tape in which nondigital information is recorded. **b.** A section of storage to be used for a particular purpose. (9) (Archaic) A belt or girdle.

--v. tr., (1) to divide into zones. (2) to designate or mark off into zones.

<p>Read the following poem carefully. Then explain how the organization of the poem and the use of concrete details reveal both its literal and its metaphorical meanings. In your discussion, show how both these meanings relate to the title. <i>Literal</i></p> <p>Speaker = I - one watching a storm Weather outside = abroad</p> <p>Glass+ instrument + wind = ?</p> <p>Unrest + leave pillow + walk = ?</p> <p>Boughs strain=?</p> <p>Inward to core</p> <p>Regardless = without regard to, in spite of</p> <p>Time, wind, storm No control but defense</p> <p>Speaker = we</p> <p>Windows, shutters, curtains closed, but a little wind gets in Sky is black, but candle is a little light.</p>	<p style="text-align: center;">Storm Warnings</p> <p>The glass has been falling all the afternoon, And knowing better than the instrument What winds are walking overhead, what zone Of gray unrest is moving across the land, I leave the book upon a pillowed chair And walk from window to closed window, watching Boughs strain against the sky</p> <p>And think again, as often when the air Moves inward toward a silent core of waiting, How with a single purpose time has traveled By secret currents of the undiscerned Into this polar realm. <i>Weather abroad</i> And <i>weather in the heart</i> alike come on, Regardless of prediction.</p> <p>Between foreseeing and averting change Lies all the mastery of elements Which clocks and weatherglasses cannot alter. Time in the hand is not control of time, Nor shattered fragments of an instrument A proof against the wind; the wind will rise, We can only close the shutters.</p> <p>I draw the curtains as the sky goes black And set a match to candles sheathed in glass Against the keyhole draught, the insistent whine Of weather through the unsealed aperture. This is our sole defense against the season; These are the things that we have learned to do Who live in troubled regions.</p>	<p><i>Metaphorical</i></p> <p>Unrest > restless = weather in the heart</p> <p>Outside> Window</p> <p>Weather in the heart</p> <p>Core=Heart?</p> <p>Other people share this condition</p> <p>Inside > keyhole Storm is dark, candle is hope</p> <p>Sole/Soul?</p> <p>We have learned to pay attention to the warning signs that tell when emotional storms are coming and how to defend ourselves against them.</p>
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<p>We have learned to pay attention to the warning signs that tell when weather storms are coming and how to defend ourselves against them.</p>		
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Organization	Storm Warnings	Detail
<p>Four Stanzas, Seven Lines</p> <p>Focus is outside weather</p> <p>Grey = not intense Window is a closed larger opening</p> <p>Focus is inside, moving inward</p> <p>Weather can be predicted, but not stopped</p> <p>Speaker is one of a We who shut out storm</p> <p>Focus is inside, with doors & windows shut, shutters closed, curtains drawn</p> <p>Speaker is one of a We who lived in stormy regions</p>	<p>The glass has been falling all the afternoon, And knowing better than the instrument What winds are walking overhead, what zone Of gray unrest is moving across the land, I leave the book upon a pillowed chair And walk from window to closed window, watching Boughs strain against the sky</p> <p>And think again, as often when the air Moves inward toward a silent core of waiting, How with a single purpose time has traveled By secret currents of the undiscerned Into this polar realm. <i>Weather abroad</i> And <i>weather in the heart</i> alike come on Regardless of prediction.</p> <p>Between foreseeing and averting change Lies all the mastery of elements Which clocks and weatherglasses cannot alter. Time in the hand is not control of time, Nor shattered fragments of an instrument A proof against the wind; the wind will rise, We can only close the shutters.</p> <p>I draw the curtains as the sky goes black And set a match to candles sheathed in glass Against the keyhole draught, the insistent whine Of weather through the unsealed aperture. This is our sole defense against the season; These are the things that we have learned to do Who live in troubled regions.</p>	<p>Glass weather instrument = barometric pressure</p> <p>Leaves “pillowed chair” & walks restlessly</p> <p>Time can’t be stopped</p> <p>Weather can be predicted, but not stopped</p> <p>Clocks don’t control time; Weather instruments don’t control weather.</p> <p>Shutters are a defense Curtains are defense</p> <p>Candles give some light, but a little wind gets in through the keyhole</p>

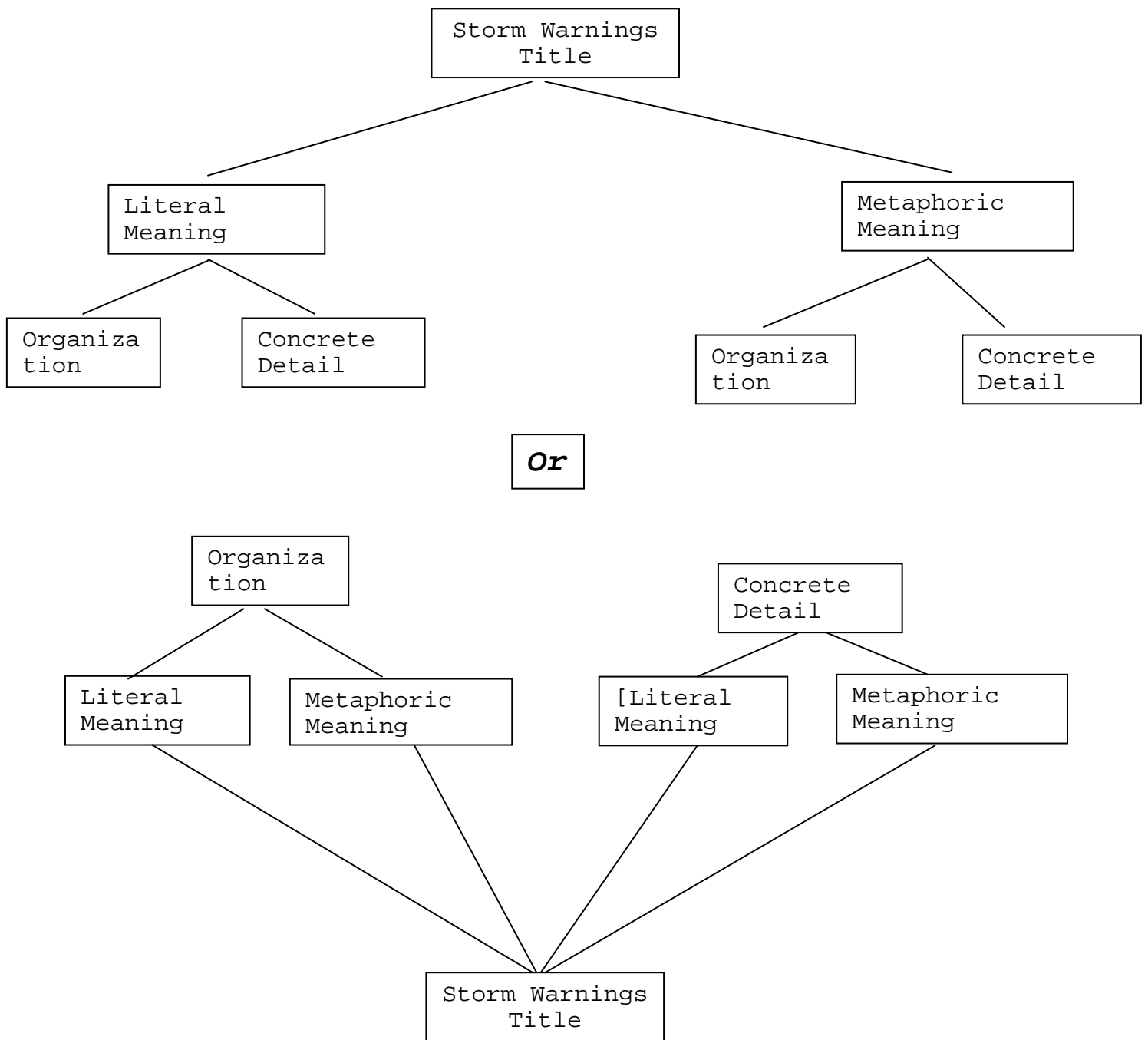
Advanced Placement Examination in English Literature

Read the following poem carefully. Then explain how the **organization** of the poem and the use of **concrete details** reveal **both** its **literal** and its **metaphorical meanings**. In your discussion, show how **both these meanings** relate to the **title**.

Storm Warnings

The glass* has been falling all the afternoon, And knowing better than the instrument What winds are walking overhead, what zone Of gray unrest is moving across the land, I leave the book upon a pillowed chair And walk from window to closed window, watching Boughs strain against the sky	Indications of Storm approaching outside gray I unrest > leave pillowed chair window > closed window	Outside Literal Outer Warnings Less intense singular big
And think again, as often when the air Moves inward toward a silent core of waiting, How with a single purpose time has traveled By secret currents of the undiscerned Into this polar realm. <i>Weather abroad And weather in the heart alike come on Regardless of prediction.</i>	core > center > heart polar = extremes= high/ low <i>Pivot sentence that connects literal and metaphoric meanings</i>	Inner Literal and Metaphoric : Storms come whether they are predicted or not
Between foreseeing and averting change Lies all the mastery of elements Which clocks and weatherglasses cannot alter. Time in the hand is not control of time, Nor shattered fragments of an instrument A proof against the wind; the wind will rise, We can only close the shutters.	Predicting does not mean preventing Storms come, we can only protect ourselves We	Metaphoric Inner plural
I draw the curtains as the sky goes black And set a match to candles sheathed in glass Against the keyhole draught, the insistent whine Of weather through the unsealed aperture. This is our sole defense against the season; These are the things that we have learned to do Who live in troubled regions.	Close windows> close shutters> draw curtains Candle flame protected Black St. 1 had windows, St. 4 has keyhole sole/soul pun ? Our, We	Innermost closing in Most intense Hope Innermost big > small plural
*glass = barometric pressure, barometer, weatherglass Troubled regions = Tropics, depression ? Candles...glass = hurricane lamp		

Adrienne Rich, 1951



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

Arguments to Assert (to state or declare positively)

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

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

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

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

Getting admitted to a school to which you want to transfer

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

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

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

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

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

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

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

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

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

Establishing helpful rules that can keep roommates living together peacefully

Distributing responsibilities fairly among coworkers to improve morale

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

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

Every single day we make choices. Sometimes these are important choices and sometimes they are not: What will I eat? What clothes will I wear? Will I do my homework now or later? Should I go to that movie? When you answer these questions, you have made a choice.

1. List some choices you have made in the last day or two.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Select three choices from you list above, and explain why you made each choice. A sample has been done for you.

Identify Choice	Explain Why You Made That Choice
I ate a salad yesterday	A salad is much healthier than a hamburger and French fries.

Often people close to you directly influence your choices. Identify a few of your choices that were at least somewhat influenced by the people listed below.

Person	Choice Made Because of That Person and The Person's Influence Over You
A friend	
A parent or guardian	
A teacher	

There are different kinds of logical fallacies that people make in presenting their positions. Below is a list of some of the major fallacies. It is a good idea to be familiar with them so that you can point them out in a discussion thereby focusing the issues where they belong while exposing error.

It is true that during a debate on an issue, if you simply point out to your "opponent" a logical fallacy that he/she has just made, it generally gives you the upper hand. But then, merely having the upper hand is not the goal. Truth is. Nevertheless, it is logical fallacies that hide the truth. So, pointing them out is very useful.

1. Ad hominem - Attacking the individual instead of the argument.
 1. Example: You are so stupid your argument couldn't possibly be true.
 2. Example: I figured that you couldn't possibly get it right, so I ignored your comment.
2. Appeal to force - The hearer is told that something bad will happen to him if he does not accept the argument.
 1. Example: If you don't want to get beat up, you will agree with what I say.
 2. Example: Convert or die.
3. Appeal to pity - The hearer is urged to accept the argument based upon an appeal to emotions, sympathy, etc.
 1. Example: You owe me big time because I really stuck my neck out for you.
 2. Example: Oh come on, I've been sick. That's why I missed the deadline.
4. Appeal to the popular - the hearer is urged to accept a position because a majority of people hold to it.
 1. Example: The majority of people like soda. Therefore, soda is good.
 2. Example: Everyone else is doing it. Why shouldn't you?
5. Appeal to tradition - trying to get someone to accept something because it has been done or believed for a long time.
 1. Example: This is the way we've always done it. Therefore, it is the right way.
 2. Example: The Catholic Church's tradition demonstrates that this doctrine is true.
6. Bandwagon Appeals - a threat of rejection by one's peers (or peer pressure) is substituted for evidence in an "argument."
 1. Example: Fifty million Elvis fans can't be wrong!
7. Begging the Question - Assuming the thing to be true that you are trying to prove. It is circular.
 1. Example: God exists because the Bible says so. The Bible is inspired. Therefore, we know that God exists.
 2. Example: I am a good worker because Frank says so. How can we trust Frank? Simple. I will vouch for him.
8. Cause and Effect - assuming that the effect is related to a cause because the events occur together.
 1. Example: When the rooster crows, the sun rises. Therefore, the rooster causes the sun to rise.

2. Example: When the fuel light goes on in my car, I soon run out of gas. Therefore, the fuel light causes my car to run out of gas.
9. Circular Argument - see Begging the Question
10. Division - assuming that what is true of the whole is true for the parts.
 1. Example: That car is blue. Therefore, its engine is blue.
 2. Example: Your family is weird. That means that you are weird too.
11. Either-Or arguments – reduce complex issues to black and white choices.
 1. Example: Either we go to Panama City for the whole week of Spring Break, or we don't go anywhere at all.
12. Equivocation - The same term is used in an argument in different places but the word has different meanings.
 1. Example: A bird in the hand is worth two in the bush. Therefore, a bird is worth more than President Bush.
 2. Example: Evolution states that one species can change into another. We see that cars have evolved into different styles. Therefore, since evolution is a fact in cars, it is true in species.
13. False Authority – an authority in one field many know nothing of another field.
 1. Example: A popular sports star may know a lot about football, but very little about shaving cream.
14. False Dilemma - Two choices are given when in actuality there could be more choices possible.
 1. Example: You either did knock the glass over or you did not. Which is it?
 2. Example: Do you still beat your wife?
15. Faulty Analogies – lead to faulty conclusions. Be sure the ideas you're comparing are really related.
 1. Example: Forcing students to attend cultural events is like herding cattle to slaughter. The students stampede in to the event where they are systematically "put to sleep" by the program.
16. Genetic Fallacy - The attempt to endorse or disqualify a claim because of the origin or irrelevant history of the claim
 1. Example: The Nazi regime developed the Volkswagen Beetle. Therefore, you should not buy a VW Beetle because of who started it.
 2. Example: Frank's just got out of jail last year and since it was his idea to start the hardware store, I can't trust him.
17. Guilt by Association - Rejecting an argument or claim because the person proposing it likes someone that is disliked by another.
 1. Example: Hitler liked dogs. Therefore dogs are bad.
 2. Example: Your friend is a thief. Therefore, I cannot trust you.
18. Ignoring the Question – similar to a red herring. Rather than answering the question that has been asked, the person shifts focus, supplying an unrelated argument.
 1. Example: During a press conference, a political candidate is asked a pointed, specific question about some potentially illegal fund-raising activity. Instead of answering the allegations, the candidate gives a rousing speech thanking all of his financial supporters.

19. Non Sequitar - Comments or information that do not logically follow from a premise or the conclusion.
1. Example: We know why it rained today, because I washed my car.
 2. Example: I don't care what you say. We don't need any more bookshelves. As long as the carpet is clean, we are fine.
20. Poisoning the well - Presenting negative information about a person before he/she speaks so as to discredit the person's argument.
1. Example: Frank is pompous, arrogant, and thinks he knows everything. So, let's hear what Frank has to say about the subject.
 2. Example: Don't listen to him because he is a loser.
21. Post Hoc – a fallacy with the following form. 1. A occurs before B. 2. Therefore, A is the cause of B.
1. Example: Eating five candy bars and drinking two sodas before a test helps me get better grades. I did that and got an A on my last test in history.
 2. Example: The picture on Jim's old TV set goes out of focus. Jim goes over and strikes the TV soundly on the side and the picture goes back into focus. Jim tells his friend that hitting the TV fixed it.
22. Red Herring - The introduction of a topic not related to the subject at hand.
1. Example: I know your car isn't working right. But, if you had gone to the store one day earlier, you'd not be having problems.
 2. Example: I know I forgot to deposit the check into the bank yesterday. But, nothing I do pleases you.
23. Special Pleading (double standard) - Applying a different standard to another that is applied to oneself.
1. Example: You can't possibly understand menopause because you are a man.
 2. Example: Those rules don't apply to me since I am older than you.
24. Slippery Slope – suggests that one step will inevitably lead to more, eventually negative steps.
1. Example: We have to stop the tuition increase! The next thing you know, they'll be charging \$40,000 a semester!
 2. Example: You can never give anyone a break. If you do, they'll walk all over you.
25. Straw Man Argument - Producing an argument to attack that is a weaker representation of the truth.
1. Example: The government doesn't take care of the poor because it doesn't have a tax specifically to support the poor.
 2. Example: We know that evolution is false because we did not evolve from monkeys.

Love is a Fallacy by Max Shulman

Cool was I and logical. Keen, calculating, perspicacious, acute and astute—I was all of these. My brain was as powerful as a dynamo, precise as a chemist's scales, as penetrating as a scalpel. And—think of it!—I only eighteen.

It is not often that one so young has such a giant intellect. Take, for example, Petey Bellows, my roommate at the university. Same age, same background, but dumb as an ox. A nice enough fellow, you understand, but nothing upstairs. Emotional type. Unstable. Impressionable. Worst of all, a faddist. Fads, I submit, are the very negation of reason. To be swept up in every new craze that comes along, to surrender oneself to idiocy just because everybody else is doing it—this, to me, is the acme of mindlessness. Not, however, to Petey.

One afternoon I found Petey lying on his bed with an expression of such distress on his face that I immediately diagnosed appendicitis. "Don't move," I said, "Don't take a laxative. I'll get a doctor."

"Raccoon," he mumbled thickly.

"Raccoon?" I said, pausing in my flight.

"I want a raccoon coat," he wailed.

I perceived that his trouble was not physical, but mental. "Why do you want a raccoon coat?"

"I should have known it," he cried, pounding his temples. "I should have known they'd come back when the Charleston came back. Like a fool I spent all my money for textbooks, and now I can't get a raccoon coat."

"Can you mean," I said incredulously, "that people are actually wearing raccoon coats again?"

"All the Big Men on Campus are wearing them. Where've you been?"

"In the library," I said, naming a place not frequented by Big Men on Campus.

He leaped from the bed and paced the room. "I've got to have a raccoon coat," he said passionately. "I've got to!"

"Petey, why? Look at it rationally. Raccoon coats are unsanitary. They shed. They smell bad. They weigh too much. They're unsightly. They—"

"You don't understand," he interrupted impatiently. "It's the thing to do. Don't you want to be in the swim?"

"No," I said truthfully.

"Well, I do," he declared. "I'd give anything for a raccoon coat. Anything!"

My brain, that precision instrument, slipped into high gear. "Anything?" I asked, looking at him narrowly.

"Anything," he affirmed in ringing tones.

I stroked my chin thoughtfully. It so happened that I knew where to get my hands on a raccoon coat. My father had had one in his undergraduate days; it lay now in a trunk in the attic back home. It also happened that Petey had something I wanted. He didn't have it exactly, but at least he had first rights on it. I refer to his girl, Polly Espy.

I had long coveted Polly Espy. Let me emphasize that my desire for this young woman was not emotional in nature. She was, to be sure, a girl who excited the emotions, but I was not one to let my heart rule my head. I wanted Polly for a shrewdly calculated, entirely cerebral reason.

I was a freshman in law school. In a few years I would be out in practice. I was well aware of the importance of the right kind of wife in furthering a lawyer's career. The successful lawyers I had observed were, almost without exception, married to beautiful, gracious, intelligent women. With one omission, Polly fitted these specifications perfectly.

Beautiful she was. She was not yet of pin-up proportions, but I felt that time would supply the lack. She already had the makings.

Gracious she was. By gracious I mean full of graces. She had an erectness of carriage, an ease of bearing, a poise that clearly indicated the best of breeding. At table her manners were exquisite. I had seen her at the Kozy Kampus Korner eating the specialty of the house—a sandwich that contained scraps of pot roast, gravy, chopped nuts, and a dipper of sauerkraut—without even getting her fingers moist.

Intelligent she was not. In fact, she veered in the opposite direction. But I believed that under my guidance she would smarten up. At any rate, it was worth a try. It is, after all, easier to make a beautiful dumb girl smart than to make an ugly smart girl beautiful.

"Petey," I said, "are you in love with Polly Espy?"

"I think she's a keen kid," he replied, "but I don't know if you'd call it love. Why?"

"Do you," I asked, "have any kind of formal arrangement with her? I mean are you going steady or anything like that?"

"No. We see each other quite a bit, but we both have other dates. Why?"

"Is there," I asked, "any other man for whom she has a particular fondness?"

"Not that I know of. Why?"

I nodded with satisfaction. "In other words, if you were out of the picture, the field would be open. Is that right?"

"I guess so. What are you getting at?"

"Nothing, nothing," I said innocently, and took my suitcase out the closet.

"Where are you going?" asked Petey.

"Home for weekend." I threw a few things into the bag.

"Listen," he said, clutching my arm eagerly, "while you're home, you couldn't get some money from your old man, could you, and lend it to me so I can buy a raccoon coat?"

"I may do better than that," I said with a mysterious wink and closed my bag and left.

"Look," I said to Petey when I got back Monday morning. I threw open the suitcase and revealed the huge, hairy, gamy object that my father had worn in his Stutz Bearcat in 1925.

"Holy Toledo!" said Petey reverently. He plunged his hands into the raccoon coat and then his face. "Holy Toledo!" he repeated fifteen or twenty times.

“Would you like it?” I asked.

“Oh yes!” he cried, clutching the greasy pelt to him. Then a canny look came into his eyes. “What do you want for it?”

“Your girl.” I said, mincing no words.

“Polly?” he said in a horrified whisper. “You want Polly?”

“That’s right.”

He flung the coat from him. “Never,” he said stoutly.

I shrugged. “Okay. If you don’t want to be in the swim, I guess it’s your business.”

I sat down in a chair and pretended to read a book, but out of the corner of my eye I kept watching Petey. He was a torn man. First he looked at the coat with the expression of a waif at a bakery window. Then he turned away and set his jaw resolutely. Then he looked back at the coat, with even more longing in his face. Then he turned away, but with not so much resolution this time. Back and forth his head swiveled, desire waxing, resolution waning. Finally he didn’t turn away at all; he just stood and stared with mad lust at the coat.

“It isn’t as though I was in love with Polly,” he said thickly. “Or going steady or anything like that.”

“That’s right,” I murmured.

“What’s Polly to me, or me to Polly?”

“Not a thing,” said I.

“It’s just been a casual kick—just a few laughs, that’s all.”

“Try on the coat,” said I.

He complied. The coat bunched high over his ears and dropped all the way down to his shoe tops. He looked like a mound of dead raccoons. “Fits fine,” he said happily.

I rose from my chair. “Is it a deal?” I asked, extending my hand.

He swallowed. “It’s a deal,” he said and shook my hand.

I had my first date with Polly the following evening. This was in the nature of a survey; I wanted to find out just how much work I had to do to get her mind up to the standard I required. I took her first to dinner. “Gee, that was a delish dinner,” she said as we left the restaurant. Then I took her to a movie. “Gee, that was a marvy movie,” she said as we left the theatre. And then I took her home. “Gee, I had a sensaysh time,” she said as she bade me good night.

I went back to my room with a heavy heart. I had gravely underestimated the size of my task. This girl’s lack of information was terrifying. Nor would it be enough merely to supply her with information. First she had to be taught to think. This loomed as a project of no small dimensions, and at first I was tempted to give her back to Petey. But then I got to thinking about her abundant physical charms and about the way she entered a room and the way she handled a knife and fork, and I decided to make an effort.

I went about it, as in all things, systematically. I gave her a course in logic. It happened that I, as a law student, was taking a course in logic myself, so I had all the facts at my fingertips. “Poll’,” I said to her when I picked her up on our next date, “tonight we are going over to the Knoll and talk.”

“Oo, terrific,” she replied. One thing I will say for this girl: you would go far to find another so agreeable.

We went to the Knoll, the campus trysting place, and we sat down under an old oak, and she looked at me expectantly. “What are we going to talk about?” she asked.

“Logic.”

She thought this over for a minute and decided she liked it. “Magnificent,” she said.

“Logic,” I said, clearing my throat, “is the science of thinking. Before we can think correctly, we must first learn to recognize the common fallacies of logic. These we will take up tonight.”

“Wow-dow!” she cried, clapping her hands delightedly.

I winced, but went bravely on. “First let us examine the fallacy called Dicto Simpliciter.”

“By all means,” she urged, batting her lashes eagerly.

“Dicto Simpliciter means an argument based on an unqualified generalization. For example: Exercise is good. Therefore everybody should exercise.”

“I agree,” said Polly earnestly. “I mean exercise is wonderful. I mean it builds the body and everything.”

“Polly,” I said gently, “the argument is a fallacy. Exercise is good is an unqualified generalization. For instance, if you have heart disease, exercise is bad, not good. Many people are ordered by their doctors not to exercise. You must qualify the generalization. You must say exercise is usually good, or exercise is good for most people. Otherwise you have committed a Dicto Simpliciter. Do you see?”

“No,” she confessed. “But this is marvy. Do more! Do more!”

“It will be better if you stop tugging at my sleeve,” I told her, and when she desisted, I continued. “Next we take up a fallacy called Hasty Generalization. Listen carefully: You can’t speak French. Petey Bellows can’t speak French. I must therefore conclude that nobody at the University of Minnesota can speak French.”

“Really?” said Polly, amazed. “Nobody?”

I hid my exasperation. “Polly, it’s a fallacy. The generalization is reached too hastily. There are too few instances to support such a conclusion.”

“Know any more fallacies?” she asked breathlessly. “This is more fun than dancing even.”

I fought off a wave of despair. I was getting nowhere with this girl, absolutely nowhere. Still, I am nothing if not persistent. I continued. “Next comes Post Hoc. Listen to this: Let’s not take Bill on our picnic. Every time we take him out with us, it rains.”

“I know somebody just like that,” she exclaimed. “A girl back home—Eula Becker, her name is. It never fails. Every single time we take her on a picnic—”

“Polly,” I said sharply, “it’s a fallacy. Eula Becker doesn’t cause the rain. She has no connection with the rain. You are guilty of Post Hoc if you blame Eula Becker.”

“I’ll never do it again,” she promised contritely. “Are you mad at me?”

I sighed. “No, Polly, I’m not mad.”

“Then tell me some more fallacies.”

“All right. Let’s try Contradictory Premises.”

“Yes, let’s,” she chirped, blinking her eyes happily.

I frowned, but plunged ahead. “Here’s an example of Contradictory Premises: If God can do anything, can He make a stone so heavy that He won’t be able to lift it?”

“Of course,” she replied promptly.

“But if He can do anything, He can lift the stone,” I pointed out.

“Yeah,” she said thoughtfully. “Well, then I guess He can’t make the stone.”

“But He can do anything,” I reminded her.

She scratched her pretty, empty head. “I’m all confused,” she admitted.

“Of course you are. Because when the premises of an argument contradict each other, there can be no argument. If there is an irresistible force, there can be no immovable object. If there is an immovable object, there can be no irresistible force. Get it?”

“Tell me more of this keen stuff,” she said eagerly.

I consulted my watch. “I think we’d better call it a night. I’ll take you home now, and you go over all the things you’ve learned. We’ll have another session tomorrow night.”

I deposited her at the girls’ dormitory, where she assured me that she had had a perfectly terrific evening, and I went glumly home to my room. Petey lay snoring in his bed, the raccoon coat huddled like a great hairy beast at his feet. For a moment I considered waking him and telling him that he could have his girl back. It seemed clear that my project was doomed to failure. The girl simply had a logic-proof head.

But then I reconsidered. I had wasted one evening; I might as well waste another. Who knew? Maybe somewhere in the extinct crater of her mind a few embers still smoldered. Maybe somehow I could fan them into flame. Admittedly it was not a prospect fraught with hope, but I decided to give it one more try.

Seated under the oak the next evening I said, “Our first fallacy tonight is called Ad Misericordiam.”

She quivered with delight.

“Listen closely,” I said. “A man applies for a job. When the boss asks him what his qualifications are, he replies that he has a wife and six children at home, the wife is a helpless cripple, the children have nothing to eat, no clothes to wear, no shoes on their feet, there are no beds in the house, no coal in the cellar, and winter is coming.”

A tear rolled down each of Polly’s pink cheeks. “Oh, this is awful, awful,” she sobbed.

“Yes, it’s awful,” I agreed, “but it’s no argument. The man never answered the boss’s question about his qualifications. Instead he appealed to the boss’s sympathy. He committed the fallacy of Ad Misericordiam. Do you understand?”

“Have you got a handkerchief?” she blubbered.

I handed her a handkerchief and tried to keep from screaming while she wiped her eyes. “Next,” I said in a carefully controlled tone, “we will discuss False Analogy. Here is an example: Students should be allowed to look at their textbooks during examinations. After all, surgeons have X-rays to guide them during an operation, lawyers have briefs to guide them during a trial, carpenters have blueprints to guide them when they are building a house. Why, then, shouldn’t students be allowed to look at their textbooks during an examination?”

“There now,” she said enthusiastically, “is the most marvy idea I’ve heard in years.”

“Polly,” I said testily, “the argument is all wrong. Doctors, lawyers, and carpenters aren’t taking a test to see how much they have learned, but students are. The situations are altogether different, and you can’t make an analogy between them.”

“I still think it’s a good idea,” said Polly.

“Nuts,” I muttered. Doggedly I pressed on. “Next we’ll try Hypothesis Contrary to Fact.”

“Sounds yummy,” was Polly’s reaction.

“Listen: If Madame Curie had not happened to leave a photographic plate in a drawer with a chunk of pitchblende, the world today would not know about radium.”

“True, true,” said Polly, nodding her head “Did you see the movie? Oh, it just knocked me out. That Walter Pidgeon is so dreamy. I mean he fractures me.”

“If you can forget Mr. Pidgeon for a moment,” I said coldly, “I would like to point out that statement is a fallacy. Maybe Madame Curie would have discovered radium at some later date. Maybe somebody else would have discovered it. Maybe any number of things would have happened. You can’t start with a hypothesis that is not true and then draw any supportable conclusions from it.”

“They ought to put Walter Pidgeon in more pictures,” said Polly, “I hardly ever see him any more.”

One more chance, I decided. But just one more. There is a limit to what flesh and blood can bear. “The next fallacy is called Poisoning the Well.”

“How cute!” she gurgled.

“Two men are having a debate. The first one gets up and says, ‘My opponent is a notorious liar. You can’t believe a word that he is going to say.’ ... Now, Polly, think. Think hard. What’s wrong?”

I watched her closely as she knit her creamy brow in concentration. Suddenly a glimmer of intelligence—the first I had seen—came into her eyes. “It’s not fair,” she said with indignation. “It’s not a bit fair. What chance has the second man got if the first man calls him a liar before he even begins talking?”

“Right!” I cried exultantly. “One hundred per cent right. It’s not fair. The first man has poisoned the well before anybody could drink from it. He has hamstrung his opponent before he could even start ... Polly, I’m proud of you.”

“Pshaws,” she murmured, blushing with pleasure.

“You see, my dear, these things aren’t so hard. All you have to do is concentrate. Think—examine—evaluate. Come now, let’s review everything we have learned.”

“Fire away,” she said with an airy wave of her hand.

Heartened by the knowledge that Polly was not altogether a cretin, I began a long, patient review of all I had told her. Over and over and over again I cited instances, pointed out flaws, kept hammering away without letup. It was like digging a tunnel. At first, everything was work, sweat, and darkness. I had no idea when I would reach the light, or even if I would. But I persisted. I pounded and clawed and scraped, and finally I was rewarded. I saw a chink of light. And then the chink got bigger and the sun came pouring in and all was bright.

Five grueling nights with this took, but it was worth it. I had made a logician out of Polly; I had taught her to think. My job was done. She was worthy of me, at last. She was a fit wife for me, a proper hostess for my many mansions, a suitable mother for my well-heeled children.

It must not be thought that I was without love for this girl. Quite the contrary. Just as Pygmalion loved the perfect woman he had fashioned, so I loved mine. I decided to acquaint her with my feelings at our very next meeting. The time had come to change our relationship from academic to romantic.

“Polly,” I said when next we sat beneath our oak, “tonight we will not discuss fallacies.”

“Aw, gee,” she said, disappointed.

“My dear,” I said, favoring her with a smile, “we have now spent five evenings together. We have gotten along splendidly. It is clear that we are well matched.”

“Hasty Generalization,” said Polly brightly.

“I beg your pardon,” said I.

“Hasty Generalization,” she repeated. “How can you say that we are well matched on the basis of only five dates?”

I chuckled with amusement. The dear child had learned her lessons well. “My dear,” I said, patting her hand in a tolerant manner, “five dates is plenty. After all, you don’t have to eat a whole cake to know that it’s good.”

“False Analogy,” said Polly promptly. “I’m not a cake. I’m a girl.”

I chuckled with somewhat less amusement. The dear child had learned her lessons perhaps too well. I decided to change tactics. Obviously the best approach was a simple, strong, direct declaration of love. I paused for a moment while my massive brain chose the proper word. Then I began:

“Polly, I love you. You are the whole world to me, the moon and the stars and the constellations of outer space. Please, my darling, say that you will go steady with me, for if you will not, life will be meaningless. I will languish. I will refuse my meals. I will wander the face of the earth, a shambling, hollow-eyed hulk.”

There, I thought, folding my arms, that ought to do it.

“Ad Misericordiam,” said Polly.

I ground my teeth. I was not Pygmalion; I was Frankenstein, and my monster had me by the throat. Frantically I fought back the tide of panic surging through me; at all costs I had to keep cool.

“Well, Polly,” I said, forcing a smile, “you certainly have learned your fallacies.”

“You’re darn right,” she said with a vigorous nod.

“And who taught them to you, Polly?”

“You did.”

“That’s right. So you do owe me something, don’t you, my dear? If I hadn’t come along you never would have learned about fallacies.”

“Hypothesis Contrary to Fact,” she said instantly.

I dashed perspiration from my brow. “Polly,” I croaked, “you mustn’t take all these things so literally. I mean this is just classroom stuff. You know that the things you learn in school don’t have anything to do with life.”

“Dicto Simpliciter,” she said, wagging her finger at me playfully.

That did it. I leaped to my feet, bellowing like a bull. “Will you or will you not go steady with me?”

“I will not,” she replied.

“Why not?” I demanded.

“Because this afternoon I promised Petey Bellows that I would go steady with him.”

I reeled back, overcome with the infamy of it. After he promised, after he made a deal, after he shook my hand! “The rat!” I shrieked, kicking up great chunks of turf. “You can’t go with him, Polly. He’s a liar. He’s a cheat. He’s a rat.”

“Poisoning the Well,” said Polly, “and stop shouting. I think shouting must be a fallacy too.”

With an immense effort of will, I modulated my voice. “All right,” I said. “You’re a logician. Let’s look at this thing logically. How could you choose Petey Bellows over me? Look at me—a brilliant student, a tremendous intellectual, a man with an assured future. Look at Petey—a knothed, a jitterbug, a guy who’ll never know where his next meal is coming from. Can you give me one logical reason why you should go steady with Petey Bellows?”

“I certainly can,” declared Polly. “He’s got a raccoon coat.”

The Writer/Speaker

Whether consciously or sub-consciously, your audience wants to know what your motives are for your communication. If you don't make it clear why you are presenting information, some will assume you are not being totally candid or are hiding something. Members of your audience may ask themselves:

- Are you providing information? Trying to educate? Making a call for action? Trying to entertain?
- Are you attempting to persuade others to change a perspective or firmly held belief?
- Are you presenting ideas for problem solving or analysis?

The way in which the identity of the writer (or speaker) affects the argument is **ethos**. The audience wants to know who they are dealing with. So make sure you clarify:

- **Who** you are; **why** you are competent to speak on the issue; and **where** your authority comes from.

Your audience will be trying to figure out your motives and what you believe, value, and are assuming. This information helps them determine your **credibility** and **reliability** and decide whether you are being sincere.

The Audience

When you communicate, in writing or verbally, you need to understand your audience. Knowing who you're speaking to helps you avoid using technical terms when speaking to lay people, or "dumbing down" the content if your message is intended for professionals. Things to consider here include:

- What are the audience's expectations? How will they use the information you provide?
- What is the audience hoping to take away after reading/listening?
- Why are you communicating to this audience in the first place?

This part of the triangle is concerned with appealing to the emotions of the audience, which is **pathos**. The audience needs to be moved by what you are saying. Ask yourself:

- What emotion do you want to evoke? Fear, trust, loyalty...?
- Do you have shared values you want to draw on?
- How do your audience's beliefs fit with your message?

Connecting with your audience through pathos is a strong means of gaining support.

The Context

Finally, your audience analyzes the content and circumstances of your communication.

- What events preceded the communication? What types of arguments are used?
- Are they logical and well thought out? How are they delivered?
- Where is the document or speech delivered? Is this communication necessary?

Here the emphasis is on logic and reason, or **logos**. Your audience needs to be able to follow what you are saying for it to be believable. Ask yourself:

- Have I presented a logical, well-constructed argument? How do I support my claims?
- What evidence do I have? What are the counterarguments?

The Oedipus Trilogy: Still Relevant Today?

An Abridged and Adapted Version of Sophocles' Play* by Nick Bartel, 1999
(Intended for use as Readers' Theater in the Junior - Senior High School Classroom)

Characters:

Oedipus, King of Thebes
Jocasta, His Wife
Creon, His Brother-in-Law
Teiresias, an Old Blind Prophet
A Priest
First Messenger
Second Messenger
A Herdsman
A Chorus of Old Men of Thebes (three or more chorus members)
[Non-Speaking Parts] Servants of Oedipus (2)
Children and young priests who pray; one leads Teiresias
Antigone and Ismene, daughters of Oedipus

Scene: In front of Oedipus' palace in Thebes. To the right is an altar where a priest stands with a crowd of children in sorrowful prayer. Oedipus emerges from the palace door. The chorus is on the left.

Oedipus: Children, why do you sit here with such sorrow, crying out to the gods? The town is filled with the sounds of hymns and smells of incense! I, whom all men call the Great, came out to learn of this myself. [He turns to the priest.] You're old and they are young. Come, speak for them. What do you fear or want that you sit here crying out? I'm willing to give all that you may need.

Priest: Lord Oedipus, these innocent children and I, the priest of Zeus, we come to pray at your altars. King, you have seen our city tossing like a wrecked ship in a storm. It can scarcely lift its prow out of the depths, out of the bloody surf. A disease is upon the plants of the earth and on the cattle in our fields. A blight is on our women that no children are born to them. Our city is emptied of its people while black Death reaps the harvest of our tears. We have come to speak to you, o king. You came and saved our city, and freed us from the monster Sphinx who enslaved us. This you did by your wisdom; some God was by your side. Oedipus, greatest in all men's eyes, we pray, find some strength again and rescue our city. Perhaps you'll hear a wise word whispered by some God, or in any human way you know. Noblest of men, keep our city from sinking. This land of ours calls you its savior since you saved it once. Before you brought us luck; help us again in this misfortune.

Oedipus: I pity you, children. I know you all are sick, yet not one of you suffers as much as I. My heart grieves and I have wept many tears due to this. I have thought of only one hope, one remedy: I sent Creon, my brother-in-law, to ask Apollo at his temple how I could save this city. He is gone far longer than he needed for the journey. But when he comes, then I shall do all the God commands.

Priest: Thank you for your kind words. Look, your servants signal that Creon is coming now.

Oedipus: His face is bright! O holy Lord Apollo, grant that his news will also be bright and will bring us comfort! [Creon enters.] Lord Creon, my good brother, what is the word you bring us from the God?

Creon: A good word. Apollo commanded us to drive out a pollution from our land, a pollution that is nourished here. Drive it out and we are saved.

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Oedipus: How shall it be done?

Creon: By banishing a man or by taking blood, for it is a murder's guilt that holds our city in this destructive storm.

Oedipus: Who is this man whose fate the God reveals?

Creon: My lord, before you came to guide us, we had a king called Laius. Apollo commanded that someone punish this dead man's murderers.

Oedipus: Where are they? Where would a trace of this old crime be found?

Creon: The clue is in this land, so said the God.

Oedipus: Where did this murder take place?

Creon: The king was on a trip, but never returned.

Oedipus: Was there no messenger, no fellow traveler who knew what happened?

Creon: They were all killed, except one. He fled in fear and he could tell us nothing in clear terms of what he knew. Nothing, but one thing.

Oedipus: What was that? If we had a clue, we might discover more.

Creon: This man said that the robbers were many; it was not a single man's doing. Because of the riddling Sphinx, we neglected the mysterious crime and sought a solution to the troubles before us. That was long ago, before you came.

Oedipus: I swear by Apollo that I will bring this to light again. Whoever he was that killed the king may readily wish to kill me with his murderous hand! Children, go now. I will do what is needed. God will decide whether we prosper or remain in sorrow.
[Exit all but the chorus.]

Chorus: [Original text, lines 150 - 204.]

What is the sweet voice from the shrine of Apollo, rich in gold, that I have heard?

I am wracked with doubt and fear, and in trembling hold my heart, and

I worship full of fears for what will pass throughout the years.

No spear have we to drive away the plague; no children are begotten.

Our sorrows are without number; mighty Zeus, are we forgotten?

In unnumbered deaths dies the city; those children born lie dead on naked earth without pity.

Gray haired mothers and wives stand at the altar with hymns to Father Zeus to spare our lives.

[Oedipus returns.]

Oedipus: [Original text, lines 205 - 265.]

Hear my words, citizens of Thebes, for in them you will find strength. I command that whoever among you knows the murderer of Laius, tell everything. In telling there shall be no punishment, but the murderer shall be banished to save our land. Or if you know the murderer, speak the truth, for I will pay and be grateful, too. But if you keep silent, beware! I forbid any to welcome him or let him join in sacrifice or offering to the gods, or give him water. I command all to drive him from your homes, since he is our pollution. I stand as champion of the God and of the man who

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died. Upon the murderer I invoke this curse: may he live out his life in misery to miserable doom! A good man is dead. Since I am now the holder of his office and have his bed and wife that once was his, I will defend him as I would my own father. Those who do not obey me, may the Gods grant no crops springing from the ground they plow nor children to their women! May a fate like this, or one still worse, consume them!

Chorus: I neither killed the king, nor know the killer. But since Apollo set the task, it is his part to tell who the man is. Blind old Teiresias can see what Apollo sees. If you inquire of him, you might find out most clearly.

Oedipus: Yes! I have already sent for the prophet.

Chorus: Look. Here comes the godly prophet guided by your men.
[Teiresias enters led by a little boy. - Original text, line 289.]

Oedipus: Teiresias, you know much - things teachable and things not to be spoken, things of the heavens and earth. You have no eyes, but in your mind you know what a plague holds our city. My lord, you alone can rescue us. We should learn the names of those who killed King Laius and kill them or expel them from our country. Do not withhold from us the oracles from birds, or any other way of prophecy within your skill; save yourself and the city, and save me. End this pollution that lies on us because of this dead man. We are in your hands.

Teiresias: Alas, how terrible is wisdom when it turns against you! Let me go home. It will be easiest for us both to go no further in this.

Oedipus: You would rob us of your gift of prophecy? Do you have no care for law nor love of your city Thebes who reared you?

Teiresias: Yes, but I see that your own words lead you to error. Therefore I must fear for mine.

Oedipus: For God's sake, if you know anything, do not turn from us.

Teiresias: All of you here know nothing. I will not bring our troubles to the light of day.

Oedipus: What do you mean? You know something and refuse to speak! Would you betray us and destroy the city?

Teiresias: I will not bring this pain upon us both.

Oedipus: Tell us, you villain!

Teiresias: Of themselves things will come, even if I breathe no word of them.

Oedipus: Since they will come, tell them to me.

Teiresias: I will say nothing further. Let your temper rage as wildly as you will.

Oedipus: Indeed I am angry. You must be a conspirator in the deed. If you had eyes, I would have said that you alone murdered him!

Teiresias: Yes? Then I warn you faithfully to keep your word and from this day forth to speak no

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word of greeting to these people nor me. You are the land's pollution.

Oedipus: How shamelessly you taunt me. Do you think you will escape?

Teiresias: You have made me speak against my will.

Oedipus: Speak what? Tell me again that I may learn it better.

Teiresias: Did you not understand before? Would you provoke me into speaking? You are the murderer of the king.

Oedipus: You shall not lie like this and stay unpunished.

Teiresias: I say that with those you love best you live in foulest shame and do not see where you are wrong.

Oedipus: Do you think you can talk like this and live to laugh at it hereafter? You are blind in mind and ears as well as in your eyes.

Teiresias: You are a poor wretch to pile upon me insults which everyone soon will heap upon you.

Oedipus: Was this your own design or was it Creon's?

Teiresias: Your ruin comes not from Creon, but from yourself.

Oedipus: My one-time friend Creon attacks me secretly for wealth and power. He wants to drive me out and devises this trick with this beggar who has only eyes for his own gains, but blindness in his skill. Before I defeated the Sphinx by answering its riddle. Where was your gift of prophecy then? I came and stopped her. Mine was no knowledge got from birds. And now you expel me, because you think that you will find a place by Creon's throne!

Chorus: We look on this man's words and yours, and find you have both spoken in anger.

Teiresias: I have the right to speak in my defense against you. I live in the service of Apollo, not in yours nor Creon's. Listen to me. You have called me blind, but you have your eyes but see not where you are in sin. Do you know who your parents are? And of the multitude of other evils between you and your children, you know nothing.

Oedipus: Go out of my house at once and be damned! I did not know you would talk like a fool.

Teiresias: I am a fool, then, but to your parents, wise. This day will show you your birth and will destroy you. [To the audience] In name he is an outsider, but soon he will be shown to be a citizen, a true native of Thebes. And he'll have no joy in the discovery. He will exchange blindness for sight and poverty for riches. He shall be proved father and brother both to his own children in his house. To the one who gave him birth, a son and a husband both. [Teiresias and Oedipus exit separately. - Original Text, line 452]

Chorus:

By Delphi's oracle, who is proclaimed
The doer of deeds that remains unnamed?

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Now is the time for him to run,
The prophet has spread such confusion.
Truly Zeus and Apollo are wise,
But amongst men there is no judgment of truth or lies.
I'll find no fault with the king till proven beyond a doubt,
For he saved us from the Sphinx and helped us out. [Creon enters.]

Creon: Citizens, I have come because I heard scandalous words spread about me by the king. I am no traitor to my city nor to my friends.

Chorus: Perhaps it was a burst of anger with no judgment. Here comes the king now.
[Oedipus enters . - Original text, line 493.]

Oedipus: You dare come here after you tried to rob me of my crown? What made you lay a plot like this against me? Did you think a criminal would not be punished because he is my kinsman?

Creon: Will you listen to words and then pass judgment? Of what offense am I guilty?

Oedipus: Did you or did you not urge me to send for this prophetic mumblor?

Creon: I did.

Oedipus: How long ago is it since Laius vanished - died - was murdered?

Creon: It was long, a long, long time ago.

Oedipus: Did the prophet ever say a word about me then? Why didn't our wise friend say something then?

Creon: I don't know. When I know nothing, I usually hold my tongue.

Oedipus: As my brother-in-law, you have had a share in ruling of this country. And you have proven yourself a false friend. I should kill you!

Creon: [Original text, line 564.] Consider this. Would any man be king in constant fear, when he could live in peace and quiet, and have no less power? I have no desire to have the responsibilities of a king. Now I am carefree. You give me all I want. The prizes are all mine: riches, respect and honor, and without fear. Why should I let all this go? I would never dare to join a plot. Do you look for proof? Then go to the oracle and ask if they are as I told you. If you discover I plotted together with the seer, sentence me to death, not by your vote alone, but by my own as well. Don't throw away an honest friend. In time you will know all with certainty; time is the only test of honest men. In one day you can know a villain.

Chorus: His words are wise, king. Those who are quick of temper are not safe. But stop, my lords! Here just in time I see Jocasta coming from the house. With her help you can settle the quarrel that now divides you. [Enters Jocasta, queen and wife of Oedipus. - Original text, line 614.]

Jocasta: Are you not ashamed to start a private feud when the country is suffering?

Creon: My sister, your husband thinks he has the right to do me wrong. He has but to choose

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how to make me suffer: by banishing me or killing me.

Jocasta: I beg you, Oedipus, trust him. Spare him for the sake of his oath to God, for my sake.

Chorus: Be gracious, be merciful, we beg of you. Respect him. He has been your friend for years.

Oedipus: This request of yours really requests my death or banishment. Well, let him go then. Wherever he is, I shall hate him.

Creon: I'll go, and they have known my innocence. Your temper is your own worst enemy.
[Creon exits. - Original text, line 655.]

Chorus: Quickly, lady, take him inside.

Jocasta: Yes, when I've found out what was the matter. What was the story that angered the king so?

Chorus: I think it best, in the interest of the country, to leave this alone.

Jocasta: Tell me, my lord, I beg of you. What was it that roused your anger so?

Oedipus: It was Creon and the plots he laid against me. Creon says that I am the murderer of Laius.

Jocasta: Does he speak from knowledge or hearsay?

Oedipus: He sent this rascal prophet to me. He keeps his own mouth clean of any guilt.

Jocasta: [Original text, line 680.] Then you have no need to worry about this matter. Listen, and learn from me: no human being is gifted in the art of prophecy. Of that I'll offer you proof. There was an oracle once that came to Laius, and it told him that it was fate that he should die a victim at the hands of his own son, a son to be born of Laius and me. But, see, the king was killed by foreign highway robbers at a place where three roads meet - so the story goes. And for the son, before three days were out after his birth King Laius pierced his ankles and had him cast out upon a hillside to die. So Apollo failed to fulfill his oracle to the son, that he should kill his father. And to Laius also prophecy proved false: the thing he feared, death at his son's hands, never came to pass. So clear and false were the oracles. Give them no heed, I say.

Oedipus: O dear Jocasta, as I hear this from you, I could go mad.

Jocasta: What makes you speak like this?

Oedipus: I thought I heard you say that Laius was killed at a crossroads.

Jocasta: That was the story.

Oedipus: Where is this place?

Jocasta: In the country where the road splits, one road from Delphi, another to Daulia.

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Oedipus: How long ago was this?

Jocasta: It was just before you came to our city to rule us. What is it, Oedipus, that's on your mind?

Oedipus: What is it Zeus, that you do with me? Tell me, Jocasta, of Laius. How did he look? How old or young was he?

Jocasta: He was a tall man and his hair was gray, nearly white. He looked a lot like you.

Oedipus: I think I have called curses on myself in ignorance.

Jocasta: What do you mean? I am terrified when I look at you!

Oedipus: Tell me one more thing. Did he travel with many servants, or a few?

Jocasta: There were five. Laius rode in a carriage with a coachman.

Oedipus: It's plain - it's plain - who told you of what happened?

Jocasta: The only servant that escaped safely home.

Oedipus: Is he part of the household now?

Jocasta: No. When he came home again and saw you king and Laius was dead, he begged that I should send him to the fields to be my shepherd. So I sent him away.

Oedipus: O, how I wish that he could come back quickly!

Jocasta: He can. Why is your heart so set on this?

Oedipus: O dear Jocasta, I am full of fears that I have spoken far too much; and therefore wish to see this shepherd.

Jocasta: He will come. But Oedipus, let me know what bothers you.

Oedipus: [Original text, lines 742 - 805] Polybus was my father, king of Corinth. I was respected by the citizens in Corinth and had a good life. And then a strange thing happened. There was a dinner and at it a drunken man accused me of being a bastard. I was furious, but held my temper. The next day I asked my parents about it. They were insulted by it, as was I. I went to the Oracle to learn more, and Apollo foretold of horrors to befall me: that I was doomed to lie with my mother and be the murderer of my father. When I heard this I fled so that the terrible prophecies would not come true. As I journeyed, I came to the place where, as you tell me, Laius met with his death. Wife, I will tell you the whole truth. When I was near the crossroads going on foot, I encountered a servant and a carriage with a man in it, just like you told me. The one who led the way, and the old man himself, wanted to push me out of the road by force. I became angry and struck the coachman who was pushing me. When the old man saw this he struck me on the head from his carriage with a two-pointed staff. I struck him back and he rolled out. And then I killed them all. Was there any tie between this man and Laius? It is I who have cursed myself and pollute the bed of him I killed. O no, no, no - O holy God on high, may I never see that day!

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Chorus: Sir, we too fear these things. But until you see this man face to face and hear his story, have hope.

Jocasta: And when he comes, what do you want with him?

Oedipus: If I find that his story is the same as yours, I at least will be clear of this guilt. You said that he spoke of highway robbers who killed Laius. Now if he used the plural number, it was not I who killed him. One man cannot be the same as many. But if he speaks of a man traveling alone, then guilt points to me.

Jocasta: I will send for him quickly. But he cannot prove the prophecy, for that poor creature did not kill him surely, for he died himself first on the hillside. So as far as prophecy goes, don't be worried about it. [They exit. - Original text, line 835.]

Chorus: I pray that I may keep pure in word and deed and follow the laws made in the clear air of heaven.

Out of pride is born the tyrant.

The man who is arrogant and does not fear the gods

And blasphemes in the holy places

Must fall to an evil fate.

I shall not cease to hold the God as my champion!

O Zeus, if you are rightly called the Almighty, the ruler of mankind, look to these things.

If the oracles are forgotten and slighted,

Apollo is diminished

And man turns his face away from heaven, not raising his voice in prayerful song. [Jocasta enters carrying garlands of flowers. She is with a servant.]

Jocasta: Princes of the land, I will go to the God's temples, bringing garlands and gifts of incense. Oedipus excites himself too much. May they grant that we escape free of the curse. Now when we look to him we are all afraid; he's captain of our ship and he is frightened. [Messenger enters. - Original text, line 888.]

Messenger: God bless you, lady.

Jocasta: God bless you, sir. What do you want of us? What have you to tell us?

Messenger: Good news, lady. Good for your household and for your husband.

Jocasta: What is your news? Who sent you to us?

Messenger: I come from Corinth and the news I bring will please you. Perhaps pain you a little, too.

Jocasta: What is this news with a double meaning?

Messenger: King Polybus is dead. The people there want Oedipus to be their king.

Jocasta [to the servant]: Be quick and run to the King with the news! Oracles of the Gods, where are you now? It was from this man Oedipus fled, and now he is dead - and not killed by Oedipus! [Oedipus enters. - Original text, line 915.]

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Oedipus: Dearest Jocasta, why have you sent for me?

Jocasta: This man is from Corinth and he tells that your father Polybus is dead and gone.

Oedipus: What's this you say? Is he dead by foul play or sickness?

Messenger: A small thing will put old bodies to rest. He died of old age.

Oedipus: [Original text, line 930.] Ha! O dear Jocasta, why should one believe in prophecies? Why look to the birds screaming overhead. They prophesied that I should kill my father! But he is dead and buried deep in the earth. And I stand here never having raised a hand against him. The oracles, they are worthless!

Jocasta: That I told you before now. What has a man to fear when life is ruled by chance, and the future is unknowable? The best way is to take life as it comes.

Oedipus: But surely I must fear my mother's bed?

Messenger: Who is the woman that makes you afraid?

Oedipus: Once a prophecy said that I should lie with my own mother and take the blood of my own father. So for these long years I've lived away from Corinth. How I missed my parents.

Messenger: This was the fear that drove you out of Corinth?

Oedipus: I did not wish to kill my father.

Messenger: It's plain that all your fears are empty. Polybus was no kin to you in blood.

Oedipus: What? Was not Polybus my father?

Messenger: No more than I!

Oedipus: Why then did he call me son?

Messenger: He took you as a gift from these hands of mine.

Oedipus: Was I a child you bought or found when I was given to him?

Messenger: On the slopes outside of town you were found. I was shepherd then, and the man that saved your life, son.

Oedipus: What was wrong with me when you took me in your arms?

Messenger: Your ankles should be witnesses.

Oedipus: Why do you speak of that old pain?

Messenger: I loosed you; the tendons of your feet were pierced and tied together... But the man who gave you to me has more knowledge than I.

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Oedipus: Then you yourself did not find me? You took me from someone else?

Messenger: Yes, from another shepherd. He was Laius' man.

Oedipus: Do any of you know about this man? Jocasta, do you know about this man whom we have sent for? Is he the man he mentions?

Jocasta: Why ask of whom he spoke? Don't pay it any attention. I beg you - do not hunt this out - I beg you, if you have any care for your own life. What I am suffering is enough.

Oedipus: Take courage. If my mother was a slave... I must know the truth.

Jocasta: My Oedipus, God help you! Keep from you the knowledge of who you are!

Oedipus: Here, someone go and fetch the shepherd for me.

Jocasta: O Oedipus, unhappy Oedipus! That is all I can call you... The last thing I shall ever call you. [Jocasta exits. - Original text, line 1038.]

Chorus: Why has the queen gone in wild grief, Oedipus, rushing from us? I fear that from her silence will break a storm.

Oedipus: Let break what will, but find the secret of my birth. Was my mother a humble slave, or... [Enter an old man, led by Oedipus' servants.]

Oedipus: I think this is the herdsman we were seeking.

Messenger: This is he.

Oedipus: Old man, look at me and tell me what I ask you. Were you ever a servant of King Laius?

Herdsman: I was. Most of my life was spent among the flocks.

Oedipus: This man here, have you had any dealings with him?

Herdsman: No, not that I call to mind.

Messenger: Do you remember giving me a child to bring up as my foster child?

Herdsman: Why do you ask this question?

Messenger: Look, old man, here he is - here's the man who was that child!

Herdsman: Damn you! Hold your tongue you meddling fool!

Oedipus: No, no, old man. Don't find fault with him.

Herdsman: He speaks out of ignorance.

Oedipus: If you won't talk, pain will encourage your tongue.

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Herdsmen: O please, sir, don't hurt an old man, sir.

Oedipus [to his servants]: Here, twist his hands behind him.

Herdsmen: Why? What do you want to know?

Oedipus: You gave him a child...?

Herdsmen: I did. I wish I'd died that day.

Oedipus: You will die now unless you tell me the truth!

Herdsmen: And I'll die far worse if I should tell you.

Oedipus: Where did you get this child from? Was it your own or did you get it from another?

Herdsmen: Not my own. I beg you, master, please don't ask me more.

Oedipus: You're a dead man if I ask you again.

Herdsmen: It was from the house of Laius.

Oedipus: A slave? Or born in wedlock?

Herdsmen: O God, I am on the brink of frightful speech.

Oedipus: And I of frightful hearing. But I must hear!

Herdsmen: The child was his child, but your wife would tell you best how all this was.

Oedipus: She gave it to you?

Herdsmen: Yes, my lord.

Oedipus: Its mother was so hard-hearted?

Herdsmen: Aye, my lord, through fear of evil oracles. They said that he should kill his parents.

Oedipus: How was it that you gave it away to this old man?

Herdsmen: I pitied it, and thought I could send it off to another country. But he saved it for the most terrible troubles. If you are the man he says you are, you were born to misery.

Oedipus: O, O, O, Light of the sun, let me look upon you no more. Cursed is my life.
[Exit all but the Chorus. A messenger enters. - Original text, line 1182.]

Second messenger: O princes, our glorious queen Jocasta is dead.

Chorus: Unfortunate woman! How?

Second Messenger: By her own hand. The worst of what was done you cannot know. When she

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came raging into the house she went straight to her marriage bed tearing her hair with both hands and crying to Laius. Then Oedipus burst upon us shouting and he begged us, "Give me a sword!" Into the room he rushed and saw his wife hanging, the twisted rope around her neck. He cried out fearfully and cut the dangling noose. Then, as she lay on the ground, ... what happened after was terrible to see. He tore the brooches from her and lifted them up high and dashed them into his own eyeballs, shrieking out such things as: "They will never see the crime I have committed. Dark eyes, now in the days to come look on forbidden faces, do not recognize those whom you long for." And he struck his eyes again and again. With every blow blood spurted down his cheeks.

Chorus: How is he now? Is he now at peace from his pain?

Second Messenger: He shouts for someone to show him to the men of Thebes - his father's killer, and his mother's - no I cannot say the forbidden word. [The blinded Oedipus enters. - Original text, line 1255.]

Chorus: This is a terrible sight. Wretched king, what madness came upon you! I pity you, but I cannot look in your face. I shudder at the sight of you.

Oedipus: O, O the pain! Where do my poor legs take me? Darkness! Horror of darkness enfolding, madness and stabbing pain and guilt for my evil deeds!

Chorus: What demon urged you to stab into your own eyes?

Oedipus: It was Apollo that brought my ruin to completion. But the hand that struck was my own. Why should I see when vision shows me nothing sweet to see? Curse the man who rescued me as I lay cast out on the hillside. He stole me from death. I wish I had died then.

Chorus: You would be far better off dead than living still and blind

Oedipus: Do not tell me I am wrong. What I have done is best, so give me no more advice. My sufferings are all my own.

Chorus: Here comes Creon. [Creon enters. - Original text, line 1374.]

Creon: Oedipus, I've come not to jeer at you nor taunt you with your past actions. Come inside. You should not be made a public spectacle.

Oedipus: Creon, most noble spirit, I have treated you so badly. Yet I beg you -

Creon: What do you need from me?

Oedipus: Drive me from here with all speed to where I may not hear a human voice. Let me live in the mountain which would have been my tomb so long ago.

Creon: For that, you must ask of the God.

Oedipus: But I am hated by the Gods. The will of the gods is clear enough already.

Creon: It is better to seek their guidance. I will go in your place to seek their help.

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Oedipus: I urge other duties on you. Bury your sister who lies inside the house and perform the rites for her. I must go from here to the hill where my parents tried to kill me. Nothing can kill me now. I would not have been saved from death, unless it were for some strange destiny. Let my destiny go where it will. As for my children - Creon, do not worry about my two sons. They are men and can take care of themselves. But I beg you, look after my poor unhappy daughters. Let me touch them and weep with them. [Enter Antigone and Ismene, Oedipus' two daughters, crying. - Original text, line 1423.] Oh my lord! Is it my daughters I hear sobbing? My two darlings. Come to these hands of mine, your brother's hands. Creon has had pity and has sent me what I loved most!

Creon: I brought them to you because I know how you love them.

Oedipus: Bless you for it. O children, I weep for you - I cannot see your faces-I weep when I think of the bitterness there will be in your lives. When you're ready for marriage, who'll take the child of such infamy? Such insults you will hear. Creon, since you are the only father left for these two girls, do not allow them to wander like beggars, poor and husbandless.

Creon: Come along. Soon you will leave the city, but let the children stay.

Oedipus: Do not take them from me!

Creon: Do not ask to have everything your way. Your time for giving orders has passed. [Creon and Oedipus go out. His daughters help lead him. - Original text, line 1478.]

Chorus: Behold Oedipus, he who knew the famous riddle and rose to greatness.

His good fortune was the envy of all.

See him now and see how the waves of disaster have swallowed him!

Look upon the last day always.

Count no mortal happy till he has passed the final limit of his life without calamity.

*This Readers' Theater Adapted Version used a few texts for guidance: Greek Tragedies, Vol. 1: Oedipus the King, translated by David Grene, University of Chicago Press, 1991; Sophocles' Oedipus the King, Translated and edited by Peter Arnott, Appleton-Century-Crofts, Inc., N.Y., 1960; and Knox, Bernard M. W., Oedipus at Thebes, Sophocles Tragic Hero and His Time, New Haven: Yale University Press, 1966. Limited use was also made of the online version at Perseus Site edited with introduction and notes by Sir Richard Jebb, Cambridge University Press, 1887, updated. It is approximately 1/3 of any complete translation of the original version and is designed as an introduction to the great work by Sophocles for junior and senior high school students.

Writing Tasks for *Oedipus*

Who Are the Chorus?

Are the chorus right about the gods and Oedipus? Does the chorus (townspeople) get anything exactly right in the whole play? If they are not spokespersons for the playwright, what kind of portrayal of human beings are they?

Is Oedipus Selfless or Self-Centered?

Look for indications of Oedipus' selflessness and self-centeredness in his words, To what extent is Oedipus acting as a savior, for the benefit of his people, in this play, and to what extent is he acting on his own behalf? Consider his reasons for fleeing Corinth and Delphi, his accusations

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against Creon, his reasons for wanting to talk to the survivor of the attack on Laius and other actions he has taken in his life.

The Punishment Fits the Crime?

Note the details of the plague in the Priest's description of it, which uses some powerful poetic imagery. State these lines in plain English; then, once you see what he's saying, tell your reaction to these lines. Do you feel disgusted by them, intrigued or curious, horrified, amused--what? and why?

Oedipus vs. Creon

What sources of conflict or jealousy might there have been between Creon and Oedipus before this day? How do you think Creon felt about Oedipus' getting the throne after Laius was reported dead (he would have been next in line for the throne after Laius, wouldn't he)? Oedipus apparently trusted him enough to send him to Delphi; does Oedipus accuse Creon of not reporting the gods' message accurately or just of trying to take advantage of it to get Oedipus ousted? How does Creon seem to feel about becoming king at the end of the play?

Is Oedipus a True Leader?

Oedipus was born a prince, raised to be a king. What does this play tell us about the nature of leadership and the qualities of a great leader? Does Oedipus possess the sort of concern for downtrodden that Princess Diana Windsor tried to instill in her sons, or is he the sort of king who is more concerned with outer image than the substance of his rule? Does Oedipus have a "messiah complex," or is he justifiably taking on the role of savior of Thebes?

Is Oedipus a Free Man or a Fool of the Gods?

Irony and coincidence also influence our view of Oedipus as a tragic protagonist. To what extent is Oedipus a fool of the gods, and to what extent is he free to choose his own way? In other words, do the gods simply know what Oedipus will do in a given situation because they know human nature, or do they actually manipulate events beyond likelihood and mere coincidence? Mention several incidents or decision points for Oedipus in your answer.

Jocasta's Shame

Is Jocasta actually willing to live in incest with her son as long as the information isn't public? Since it was Jocasta, according to the herdsman in the next scene, who actually gave the baby to him and commanded him to abandon it on the mountainside, does Jocasta kill herself because she can't face Oedipus or because she can't face the public shame of their incest?

Regicide or Incest?

Which seems to bother the chorus (elders of Thebes) more--the killing of the king or the incest? To answer, review "stasimon 1"--the chorus' response to Oedipus and Tiresias making accusations against each other. That is, contrast how the chorus feels about incest vs. how they feel about the assassin of Laius.

Theme

Check the last statements of the chorus and of Creon to see if they tell the theme of this tragedy. Is this a story of personal tragedy? Is it a religious story, justifying the gods?

Oedipus vs. Hamlet

Compare and contrast Oedipus and Hamlet. Is Oedipus more a man of action? Or is he more a man driven by whim and sudden, rash decisions? Which character is more selfless? Does Hamlet show any signs of selfish motives in his actions or inactions? Which protagonist seems more

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learned? wiser? more religious? more loving? more incestuous? Which seems to be a better murder investigator? Does Oedipus have any of Claudius' motives when he kills the king, Laius? Then which murderer is more blameworthy--Oedipus or Claudius?

Oedipus Agree/Disagree questions

Directions: Read the statement in the center column. Decide if you **strongly agree** (SA), **agree** (A), **disagree** (D), or **strongly disagree** (SD) with the statement. Circle your response and **write a reason or reasons in the statement box**. (You may use the back of the paper if you need more room.) Be prepared to discuss your opinion on the statements.

before you read	Statements	after you read
SA A D SD	1. Violence never solves anything.	SA A D SD
SA A D SD	2. If we sin, we should be punished.	SA A D SD
SA A D SD	3. You can't escape your fate.	SA A D SD
SA A D SD	4. Strong family ties can survive any attack.	SA A D SD
SA A D SD	5. What goes around comes around.	SA A D SD
SA A D SD	6. Man is responsible for his own downfall or success.	SA A D SD
SA A D SD	7. Man's life is governed by chance.	SA A D SD
SA A D SD	8. Pride is the catalyst for catastrophe.	SA A D SD
SA A D SD	9. Ignorance and bliss are better than knowledge and pain.	SA A D SD
SA A D SD	10. If someone prophesied you would become someone of importance (i.e.-President, Homecoming King/Queen, etc), you would try to make it happen.	SA A D SD
SA A D SD	11. It is never right to kill another person.	SA A D SD
SA A D SD	12. A guilty act requires a guilty mind.	SA A D SD
SA A D SD	13. No cause, political or otherwise, is worth dying for.	SA A D SD
SA A D SD	14. Power corrupts, and absolute power corrupts absolutely.	SA A D SD

The Gospel at Colonus

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The Gospel at Colonus- a reconceived approach to Sophocles' *Oedipus at Colonus* as parable-like sermons on the ways of fate and particularly a happy death. It is set in an African-American Pentecostal church. The congregation performs the invocation ("Live Where You Can") and as the Ministers narrate, portions of the story come to life.

The Story

After years of wandering with his daughter Antigone, suffering for the sins he committed in innocence, Oedipus comes to Colonus ("Fair Colonus"), the holy resting place he has been promised for his death. At first, the citizens of Colonus turn him away ("Stop! Do Not Go On!") and interrogate him ("Who is This Man?"). His second daughter, Ismene, finds them there, rejected. She has come, however, to bring Oedipus the prophecy that he shall now be blessed, and that those he blesses shall also be so ("How Shall I See You Through My Tears?"). She tells him to pray to the gods he once offended ("A Voice Foretold [Prayer]"). Theseus, King of Athens, hears his prayer and is touched by his story, and the outcasts are welcomed to Colonus ("Never Drive You Away [Jubilee]"). Creon, King of Thebes, comes to bring Oedipus back to that city. But Oedipus refuses to go, and Creon kidnaps the daughters ("You Take Me Away"). Theseus returns them. At his death, Oedipus passes on to Theseus alone his knowledge of life and his blessing ("Sunlight of No Light/Eternal Sleep"). The final sermon is delivered, reminding the congregation to mourn no more, for Oedipus has found redemption at his death ("Lift Him Up/Lift Me Up"). Indeed, his end was wonderful, if mortal's ever was ("Now Let the Weeping Cease").

Cast

Narrator / MinisterMorgan Freeman
Oedipus Clarence Fountain
Antigone Isabell Monk
Chorus Leader Martin Jacox
Ismene Jevetta Steele
Theseus Carl Lumbly
Creon Robert Earl Jones
Polyneices Kevin Davis
Citizens of Colonus:
. Willie Rogers
. Five Blind Boys of Alabama
. Sam Butler (guitar/vocals)
. The J.D. Steele Singers
. The Institutional Radio Choir
. The Original Soul Stirrers

THE INVOCATION: LIVE WHERE YOU CAN

CHOIR:

Don't go... away

O Father... won't you stay?

SOLOIST:

Let every man consider his last day
When youthful pleasures have faded away
Can he look at his life without pain?
Let every child remember how to pray
For the lost of the earth to find the way
And the kingdom of Heaven to reign.

CHOIR (Rising):

Live where you can
Be happy as you can
Happier than God has made your father.
Live where you can
Be happy as you can
For you may not be here tomorrow.

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SOLOIST:

O Father, let the singer sing for thee
Let word and song and harmony
Be mightier than the sword
O vision holy vision come to me
Let word and song and harmony
Be a sound like the voice of the Lord.

CHOIR:

Live where you can
Be happy as you can
Happier than God has made your father.
Live where you can
Be happy as you can
For you may not be here tomorrow.
Don't go... away O Father... won't you stay?
RECAPITULATION FROM *OEDIPUS THE KING*
Men of Thebes: Look upon Oedipus.
This is the king who solved the famous riddle
And towered up, most powerful of men.
No mortal eyes but looked on him with envy,
Yet in the end, ruin swept over him.

Let every man in mankind's frailty
Consider his last day; and let none
Presume on his good fortune until he find
Life, at his death, a memory without pain. Amen

ODE TO COLONUS: "FAIR COLONUS"

THE FRIEND (Falsetto, without accompaniment):

Fair Colonus
Land of running horses
Where leaves and berries throng
And wine-dark ivy climbs the bough
The sweet sojourning nightingale
Murmurs all night long.

Here with drops of Heaven's dews
At daybreak all the year,
The clusters of narcissus bloom
Time-hallowed garlands for the brows
Of those great ladies whom we fear.

Fair Colonus
Land of running horses
Where leaves and berries throng
And wine-dark ivy climbs the bough
The sweet sojourning nightingale
Murmurs all night long.

SONG: "STOP DO NOT GO ON"

CHORAGOS QUINTET AND BALLADEER:

Stop! Do not go on
This place is holy!
Stop! Do not go on
You cannot walk this ground!

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Stop! Do not go on
Daughters of Darkness bar the way
Saying, "Stop!
Do not go on!"

They confront Antigone and Oedipus

Stop! Do not go on
This place is holy
Stop! Do not go on
First you must kneel down and pray.
Stop! Do not go on
Till the Gods answer "Yes, you may!"
Saying, "Stop!
Do not go on!"

Oedipus is now joined by his own Quintet, all old men and blind

SINGER OEDIPUS WITH QUINTET:

Here I stand a wanderer
On life's journey
At the close of the day
Hungry and tired
Beaten by the rain;

Won't you give me shelter
All I need is a resting place
Promised so long ago.

The blind men force their way into the church. The two Quintets face off.

CHORAGOS QUINTET AND BALLADEER:

Stop! Do not go on
This place is holy!
Stop! Do not go on
You cannot walk this ground!
Stop! Do not go on
Daughters of Darkness bar the way
Saying, "Stop!
Do not go on!"

CHORAL DIALOGUE: "WHO IS THIS MAN?"

CHORAGOS (Tunes up with organ):

Who is this man?
What is his name?
Where does he come from?

PREACHER:

And when he heard that, he was afraid,
And he turned to his daughter and said:
"God in Heaven, what will become of me now, child?"

EVANGELIST:

And she said:
"Tell them, Father, you cannot hide."

CHORAGOS:

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Who is this man?
What is his name?
Where does he come from?
What is his race?
Who was his father?

THE SEIZURE OF THE DAUGHTERS

SINGER OEDIPUS:

When I was sick with my own life's evil
When I would—

QUINTET:

--gladly have left the earth

SINGER:

You had no mind to—

QUINTET:

--give me what I wanted!

SINGER:

You see a City and all its people
Being kind to me, so you
Take me away!

QUINTET:

Evil kindness!

SINGER:

Evil kindness!

That's the kind of kindness you—

QUINTET:

--offer me!

CHOIR:

You'd take him away
But you would not take him home
You'd take him away
To a prison outside the walls.

SINGER:

You'd take me away
To a prison outside the walls.

SINGER:

Creon! You have taken them
Who served my naked eyepits as eyes
On you and yours forever
May God, watcher of all the world,
Confer on you such days as I have had
And such age as mine!

CHORAL ODE FROM ANTIGONE: "NUMBERLESS ARE THE WORLD'S WONDERS"

QUARTET (With the Choir):

Numberless are the world's wonders
But none more wonderful than man
The storm gray sea yields to his prow
Huge crests bear him high
Earth, holy and inexhaustible,
Is graven where his plows have gone

Numberless are the world's wonders
But none more wonderful than man
The lightboned birds clinging to cover
Lithe fish darting away

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All are taken, tamed in the net of his mind
The wild horses resign to him

Numberless are the world's wonders
But none more wonderful than man
Words and thought rapid as air
He fashions for his use
And his the skill that deflects the arrows of snow
The spears of winter rain

From every wind he has made himself secure
From every wind he has made himself secure
From all but one...all but one
In the late wind of death he cannot stand

Antigone Ode – Fitts and Fitzgerald

ODE 1

CHORUS: [STROPHE 1

Numberless are the world's wonders, but none
More wonderful than man; the stormgray sea
Yields to his prow, the huge crests bear him high;
Earth, holy and inexhaustible, is graven
With shining furrows where his plows have gone
Year after year, the timeless labor of stallions.

[ANTISTROPHE 1

The lightboned birds and beasts that cling to cover,
The lithe fish lighting their reaches of dim water,
All are taken, tamed in the net of his mind;
The lion on the hill, the wild horse windy-maned,
Resign to him; and his blunt yoke has broken
The sultry shoulders of the mountain bull.

[STROPHE 2

Words also, and thought as rapid as air,
He fashions to his good use; statecraft is his,
And his the skill -that deflects the arrows of snow,
The spears of winter rain: from every wind
He has made himself secure—from all but one:
In the late wind of death he cannot stand.

[ANTISTROPHE 2

O clear intelligence, force beyond all measure!
O fate of man, working both good and evil!
When the laws are kept, how proudly his city stands!
When the laws are broken, what of his city then?
Never may the anarchic man find rest at my hearth,
Never be it said that my thoughts are his thoughts.

Note: Choral songs were divided into stanzas: strophe (turn), antistrophe (turn the other way), and epode (added song) that were sung while the chorus moved (danced). While singing the strophe

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an ancient commentator tells us they moved from left to right; while singing the antistrophe they moved from right to left.

Questions to consider as you read/watch *Antigone*

Please answer the questions in the back of your journal.

The drama begins at dawn, after a night in which there has been a war in Thebes between armies led by the two sons of Oedipus. Keep in mind that the Greek theater was in the open air, and that the first performances of the day would begin at daybreak. Thus, imagine that the time of day of the setting would be identical to the performance time.

Overview points to note:

As you read/watch the first scene, consider the gravity of the city's condition and how aware Antigone seems of it.

Throughout the play, Antigone and Creon will talk much about friends and enemies. Think about what each means by these terms. You will find, in general, Antigone and Creon tend to use the same words but mean different things by them.

Questions/Considerations

Why does Antigone assume that Creon's order is directed against her and Ismene? When Creon appears later, consider whether his conduct and language in fact supports her assumption.

Do you sympathize at all with Ismene's caution? Does Antigone treat her fairly?

Why is Antigone so concerned with glory? Should she be?

After the initial dialogue the Chorus emerges for their first choral ode (*stasimon*), which concerns the previous night's battle. Contrast the picture of Polynices drawn there with Antigone's earlier discussion of her brother; does your opinion of him, and of Antigone's position, change at all?

The chorus evokes Dionysus (handout), the first of several times this god is mentioned. Why should the chorus call upon Dionysus?

Creon enters. It is very important that you do not project Creon's later conduct back into his first speech. Read this speech carefully, consider his values and beliefs, and ask yourself whether there is anything wrong with his principles, whether in Greek terms or your own. Later, compare Creon's subsequent actions with the principles he articulates here.

Throughout this scene, pay close attention to the assumptions Creon makes about gender.

When Creon talks about the gods and the law, is he talking about the same types of gods as Antigone does?

Second stasimon, perhaps the most famous choral ode in Greek tragedy. What image of man does this ode present? In this vision, what is human greatness? What are the limits of human ability and action? When can a daring man get into trouble?

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Choral odes often generalize a given problem specific to the play's action into a statement about human life as a whole. Is that the case here? If so, then is the chorus alluding to Antigone, or to Creon, or to both?

Why is Creon so surprised when the Sentry brings in Antigone?

Antigone is compared to a mother bird, not the last time she is referred to as maternal in this play. Is there anything strange or ironic about Antigone being represented as a mother?

Antigone's defense to Creon is very important, so read/watch it carefully.

Ismene defends Antigone and asks Creon how he could kill his own son's bride. Has there been any reference to this relationship before?

Contrast this *stasimon* with the previous one. Is this ode's thought and tone similar or different? What, if anything, has changed?

Compare the Creon in this scene with the one who first entered the play. Has he changed at all in language or conduct?

To what does Haemon appeal in his attempt to save Antigone?

Does Haemon threaten his father, as Creon thinks?

Why does Creon chose the particular method of execution that he does? What does it say about him?

The ancient Greeks had two words for "love"; *philia*, meaning something like "friendship", and *eros*, which has more to do with passion. When the chorus talks about "love" in the ode, which of the two do they mean? And why is the chorus generalizing about love here?

Note the chorus' reference to Antigone's "bridal vault". What do they mean by referring to a wedding chamber? This will be an important image in the last part of the play. Antigone becomes a "Bride of Death" (or "Bride of Hades"). To understand the importance of this metaphor, you might benefit from reading the Hymn to Demeter, which tells the story of Demeter and Persephone. (handout about Demeter) Strangely, the maternal imagery continues with Antigone as well, as she tries to compare herself with Niobe (handout about Niobe). After reading about Niobe, consider what Antigone does and does not share with that mythical figure?

How would you characterize the chorus' exchange with Antigone here?

Consider Antigone's speech. Is this speech consistent with what she has argued before?

Is Antigone's faith in the gods wavering here?

Consider what these myths have in common with each other, and with the story of the play at this point.

What does the failure of Tiresias' sacrifice have to do with Polynices and Antigone?

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What, specifically, in Tiresias' warnings leads Creon to change his mind?

Why does the chorus call on Dionysus in this ode?

Why does Antigone chose to commit suicide? Does it suggest her mother's death, or is there an important difference?

Creon's wife is only on stage momentarily, yet she plays a key role in Creon's disaster. What does her suicide mean to him?

Is Creon a tragic figure? Do you feel sympathy for him at the end as someone who initially tried to do good yet was overwhelmed by circumstance, or do you believe that he is a bullying, misogynistic control-freak who gets what he deserves? Try to come up with arguments for both sides. Could the play have been called *Creon*, instead?

Conversely, what, specifically, makes Antigone a tragic figure? Think about what, exactly, you mean by such words as "tragedy" and "tragic".

Antigone and Ismene Argument

ANTIGONE: The same blood

Flows in both our Veins, doesn't it, my sister,
The blood of Oedipus. And suffering,
Which was his destiny, is our punishment too,
The sentence passed on all his children.
Physical pain, contempt, insults,
Every kind of dishonour: we've seen them all,
And endured them all, the two of us.
But there's more to come. Now, today...
Have you heard it, this new proclamation,
Which the king has made to the whole city?
Have you heard how those nearest to us
Are to be treated, with the contempt
We reserve for traitors? People we love!

ISMENE: No one has told me anything, Antigone,
I have heard nothing, neither good nor bad
About anyone we love...

ANTIGONE: I thought you hadn't. That's why I asked you
To meet me here, where I can tell you everything
Without any risk of being overheard.

ISMENE: What is it then? More terrible news?
Something black and frightening, I can see that.

ANTIGONE: Well, what do you think, Ismene? Perhaps
You can guess. We have two brothers,
Both of them dead. And Creon has decreed
That a decent burial shall be given to one,

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But not to the other. Eteocles, apparently,
Has already been buried, with full military honours,
And all the formalities due to the dead
Meticulously observed. So that his rest
In the underworld among the heroes is assured.
But Polynices, who died in agony
Just as certainly as his brother did,
Is not to be buried at all. The decree
Makes that quite plain. He is to be left
Lying where he fell, with no tears,
And no ceremonies of mourning, to stink
In the open: till the kites and vultures
Catch the scent, and tear him to pieces
And pick him to the bone. Left unburied
There is no rest for him in the underworld,
No more than here. What a great king
Our Creon is, eh Sister? . . . The punishment
For anyone who disobeys the order
Is public stoning to death. So that's the news,
And you know it now. The time has come
For you too to stand up and be counted
With me: and to show whether you are worthy
Of the honour of being Oedipus' daughter.
ISMENE: Wait a minute Antigone, don't be so headstrong!
If all this is as you say it is,
What can I do, one way or the other?
ANTIGONE: Just say you will help me. Commit yourself.
ISMENE: To do what? Something dangerous?
ANTIGONE: Just to give me a hand to lift the body.
It's too heavy for me to move on my own.
ISMENE: To bury him you mean? In spite of the decree?
ANTIGONE: He is my brother. And like it or not
He's yours too. I won't betray him
Now that he's dead. No one will ever
Throw that in my face.
ISMENE: You must be mad!
Creon has publicly forbidden it.
ANTIGONE: He can't forbid me to love my brother.
He has neither the right nor the power to do that.
ISMENE: Have you forgotten what happened to our father?
Contempt and loathing from everyone,
Even from himself, that was his reward
Think for a moment Antigone, please!
We are women, that's all. Physically weaker —

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And barred from any political influence.
How can we fight against the institutionalised strength
Of the male sex? They are in power,
And we have to obey them — this time
And maybe in worse situations than this.
May God forgive me, and the spirits of the dead,
I have no choice! State power
Commands, and I must do as I am told.
When you are powerless, wild gestures
And heroic refusals are reserved for madmen!

ANTIGONE: Don't say any more. I won't ask again.

In fact, if you were to offer help now,
I would refuse it. Do as you please.
I intend to bury my brother,
And if I die in the attempt, I shall die
In the knowledge that I have acted justly.
Do as you please. Live, by all means.

The laws *you* will break are not of man's making.

ISMENE: I reverence them. But how can I defy
The unlimited power of the State? What weapons
Of mine are strong enough for that?

ANTIGONE: Fine. That's a good excuse. I'll go
And shovel the earth on my brother's body.

ISMENE: I'm frightened, Antigone. I'm frightened for you.

ANTIGONE: Don't be frightened for me. Fear for yourself.

ISMENE: For God's sake, keep it quiet. Don't tell anyone.
I'll keep our meeting secret.

ANTIGONE: Don't you dare!

You must tell everybody, shout it in the streets.
If you keep it secret, I shall begin to hate you.

ISMENE: There's a fire burning in you Antigone,
But it makes me go cold just to hear you!

ANTIGONE: I'm not doing it to please you. It's for him.

ISMENE: This obsession will destroy you! You're certain to fail!

ANTIGONE: I shall fail when I have failed. Not before.

ISMENE: But you know it's hopeless. Why begin
When you know you can't possibly succeed!

ANTIGONE: Be quiet, before I begin to despise you
For talking so feebly! *He* will despise you
Too, and justly. You can go now. Go!

If I'm mad, you can leave me here with my madness
Which will doubtless destroy me soon enough.
Death is the worst thing that can happen,
And some deaths are more honourable than others.

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ISMENE: If you've made your mind up. . . Antigone, it's madness...

Remember, I love you . . . whatever happens...

Exit Antigone and Ismene in opposite directions

Haemon and Creon argument

HAEMON: Father, the most enviable of a man's gifts
Is the ability to reason clearly,
And it's not for me to say you are wrong,
Even if I were clever enough, or experienced enough,
Which I'm not. But it's also true to say
That some men think differently about these things,
And as your son, my most useful function,
It seems to me, is to keep you in touch
With what other people are thinking,
What they say, and do, and approve or disapprove of,
And sometimes what they leave unsaid.
The prospect of your disapproval is great
Silence of most men's tongues, and some things
Are never said, for fear of the consequences.
But I can sometimes hear what people whisper
Behind their hands: and everywhere, I hear sympathy
Expressed for this unfortunate girl,
Condemned, as she is, to a horrifying death
That no woman has ever suffered before,
And unjustly, in most people's eyes.
In burying her brother, who was killed
In action, she did something most people consider
Decent and honourable — rather than leaving him
Naked on the battlefield, for the dogs to tear at
And kites and scavengers to pick to the bone.
She should be given a medal for it,
Those same people say, and her name inscribed
On the roll of honour. Such things are whispered
In secret, Father, and they have reached my ears.
Sir, your reputation matters to me
As much as your good health and happiness do,
Indeed, your good name matters more.
What can a loving son be more jealous of
Than his father's reputation, and what could please
A father more than to see his son's concern
That people will think well of him?
Then let me beg you to have second thoughts,
And not be certain that your own opinion

The Oedipus Trilogy: Still Relevant Today?

Is the only right one, and that all men share it.
A man who thinks he has the monopoly
Of wisdom, that only what *he* says
And what *he* thinks are of any relevance,
Reveals his own shallowness of mind
With every word he says. The man of judgement
Knows that it is a sign of strength,
Not weakness, to value other opinions,
And to learn from them: and when he is wrong,
To admit it openly and change his mind.
You see it when a river floods, the trees
That bend, survive, those whose trunks
Are inflexible, are snapped off short
By the weight of the water. And a sailor in a storm
Who refuses to reef his sail, and run
With the wind, is likely to end up capsized.
I beg you Father, think twice about this.
Don't let your anger influence you. If a man
Of my age may lay some small claim
To common sense, let me say this:
Absolute certainty is fine, if a man
Can be certain that his wisdom is absolute.
But such certainty and such wisdom
Is rare among men: and that being so,
The next best, is to learn to listen,
And to take good advice when it is offered.
CHORUS: There's a lot of sense, my Lord Creon,
In what this young man has said: as indeed,
There was in everything that you said too.
The fact is, you are both in the right,
And there's a good deal to be said for either.
CREON: Is there indeed? Am I expected to listen
And take lessons in political tactics
At my age, from a mere boy?
HAEMON: I'm a man, Father, and my arguments are just.
They stand upon their merits, not my age.
CREON: Oh, they stand upon their merits do they? What merit
Is there, please tell me, in breaking the law?
HAEMON: If she'd done something shameful I wouldn't defend her.
CREON: She has brought the law into contempt! That's shameful!
HAEMON: Listen to the people in the street, Father,
The ordinary Thebans! They say she hasn't!
CREON: I have never based my political principles
On the opinions of people in the Street!

The Oedipus Trilogy: Still Relevant Today?

HAEMON: Now you're the one who's speaking like a boy!

CREON: I'm speaking like a king. It's my responsibility,
And I will act according to my own convictions!

HAEMON: When the State becomes one man it ceases to be a State!

CREON: The State is the statesman who rules it, it reflects
His judgement, it belongs to him!

HAEMON: Go and rule in the desert then! There's nobody there
To argue with you! What a king you'll be there!

CREON: This boy of mine is on the woman's side!

HAEMON: Yes, if *you* are a woman, I am.

I'm on your side Father, I'm fighting for you.

CREON: You damned impertinent devil! Every word
You say is against me. Your own father!

HAEMON: When I know you are wrong, I have to speak.

CREON: How am I wrong? By maintaining my position
And the authority of the State? Is that wrong?

HAEMON: When position and authority
Ride roughshod over moral feeling...

CREON: You're weak, and uxorious, and contemptible,
With no will of your own. You're a woman's mouthpiece!

HAEMON: I'm not ashamed of what I'm saying.

CREON: Every word you have said pleads for her cause.

HAEMON: I plead for you, and for myself,
And for common humanity, respect for the dead!

CREON: You will never marry that woman, she won't
Live long enough to see that day!

HAEMON: If she dies,
She won't die alone. There'll be two deaths, not one.

CREON: Are you threatening me? How dare you threaten...

HAEMON: No, that's not a threat. I'm telling you
Your policy was misbegotten from the beginning.

CREON: Misbegotten! Dear God, if anything's misbegotten
Here, it's my son. You'll regret this, I promise you.

HAEMON: If you weren't my father, I'd say you were demented.

CREON: Don't father me! You're a woman's plaything,
A tame lap dog!

HAEMON: Is anyone else
Allowed to speak? Must you have the last word
In everything, must all the rest of us be gagged?

CREON: I must, and I will! And you, I promise you,
Will regret what you have spoken here

Today. I will not be sneered at or contradicted
By anyone. Sons can be punished too.
Bring her out, the bitch, let her die here and now,

The Oedipus Trilogy: Still Relevant Today?

In the open, with her bridegroom beside her
As a witness! You can watch the execution!

HAEMON: That's one sight I shall never see!

Nor from this moment, Father, will you
Ever see me again. Those that wish

To stay and watch this disgusting spectacle
In company with a madman, are welcome to it!

Exit Haemon.

WELCOME TO THE MONKEY HOUSE—Table of Contents:

- **Where I Live**—An encyclopedia salesman passing through the village of Barnstable stops at a library building where he notices that the reference section is outdated.
- **Harrison Bergeron**—All people are truly equal because anyone with natural advantages of the body or mind is required by law to wear handicaps at all times.
- **Who Am I This Time?**—The story focuses on a community theatre production of *A Streetcar Named Desire*.
- **Welcome To The Monkey House**—The Government has two methods of controlling overpopulation: voluntary suicide and ethical birth control.
- **Long Walk To Forever**—Newt and Catharine are childhood friends who haven't seen each other for a year.
- **The Foster Portfolio**—The narrator, an investment counselor, receives a call from Herbert Foster, who asks for his services.
- **Miss Temptation**—Susanna, an actress at a summer theatre, beguiles the villagers with her attractiveness.
- **All The King's Horses**—Colonel Brian Kelly returns to the locked room in which he and fifteen others are being kept as prisoners of war by Communist guerrilla chief, Pi Ying.
- **Tom Edison's Shaggy Dog**—Harold K. Bullard and his dog sit on a park bench and Harold tells his life story to a disinterested stranger.
- **New Dictionary**—After clarifying that he, Vonnegut, does not use the dictionary for any purpose higher than to check spelling, he covers various aspects considered in the new version from Random House.
- **Next Door**—The Leonards live in a duplex with a thin wall between the two apartments.
- **More Stately Mansions**—The narrator and his wife, Anne, are welcomed to their new home by their neighbors, Grace and George.
- **The Hyannis Port Story**—One day, at a meeting of the North Crawford Lions Club, a young Republican named Robert Taft Rumfoord comes to speak about the Kennedy "mess in Washington and Hyannis Port."
- **D.P.**—In an orphanage in a small village on the Rhine, Catholic nuns look after displaced children of all nationalities.
- **Report On The Barnhouse Effect**—The narrator is writing a report about Professor Barnhouse. In the story's reality, the world is held hostage by the Barnhouse Effect, which lets Barnhouse destroy things with his mind.
- **The Euphio Question**—A Professor of Sociology testifies before the FCC advising against the mass-production of a "Euphio," a box that transmits a signal of euphoria from space.
- **Go Back To Your Precious Wife And Son**—The narrator is a window and bathroom enclosure installer who sells some fixtures to Gloria Hilton, a famous actress now living with her fifth husband, George Murra, a writer.
- **Deer In The Works**—David Potter applies for a job at the Illium Works. David owns a weekly paper, but his family is expanding and he needs more money.
- **The Lie**—The Remenzel family is taking their son, Eli, to Whitehill Academy, where he will be attending high school. Every Remenzel for generations has gone there.

- **Unready To Wear**—Many years ago, a man named Dr. Ellis Konigswasser, was sick of his body. One day Konigswasser stepped right out of himself and calls this being amphibious.
- **The Kid Nobody Could Handle**—George M. Heinholz is a band teacher who believes in the power of music to change lives.
- **The Manned Missiles**—The text of "The Manned Missiles" is made up solely of two letters exchanged between two men: Mikhail Ivankov, a U.S.S.R. stone mason, and Charles Ashland, a petroleum merchant from Florida.
- **EPICAC**—EPICAC is a giant computer created by the government to aid in war. EPICAC cost hundreds of millions of dollars and is now broken and useless.
- **Adam**—Two men wait at a hospital and a nurse tells one of the men, Mr. Sousa, that his wife just had a baby girl.
- **Tomorrow And Tomorrow And Tomorrow**—This story takes place in 2058. The world is overcrowded with twelve billion people.

Kurt Vonnegut created some of the most outrageously memorable novels of our time, such as *Cat's Cradle*, *Breakfast Of Champions*, and *Slaughterhouse Five*. His work is a mesh of contradictions: both science fiction and literary, dark and funny, classic and counter-culture, warm-blooded and very cool. And it's all completely unique.

With his customary wisdom and wit, Vonnegut put forth 8 basics of what he calls Creative Writing 101: *

1. Use the time of a total stranger in such a way that he or she will not feel the time was wasted.
2. Give the reader at least one character he or she can root for.
3. Every character should want something, even if it is only a glass of water.
4. Every sentence must do one of two things—reveal character or advance the action.
5. Start as close to the end as possible.
6. Be a sadist. No matter how sweet and innocent your leading characters, make awful things happen to them—in order that the reader may see what they are made of.
7. Write to please just one person. If you open a window and make love to the world, so to speak, your story will get pneumonia.
8. Give your readers as much information as possible as soon as possible. To heck with suspense. Readers should have such complete understanding of what is going on, where and why, that they could finish the story themselves, should cockroaches eat the last few pages.

The greatest American short story writer of my generation was Flannery O'Connor (1925-1964). She broke practically every one of my rules but the first. Great writers tend to do that.

* From the preface to Vonnegut's short story collection *Bagombo Snuff Box*

Biting and Harsh

Juvenalian Satire - is biting, bitter, and angry; it points out the corruption of human beings and institutions with contempt, using *saeva indignation*, a savage outrage based on the style of the Roman poet Juvenal.

Sometimes perceived as enraged, Juvenalian satire sees the vices and follies in the world as intolerable. Juvenalian satirists use large doses of sarcasm and irony.

Invective - Speech or writing that abuses, denounces, or vituperates against. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language

Sarcasm - From the Greek meaning, "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.

Middle Ground

Hyperbole - A figure of speech using deliberate exaggeration or overstatement. Hyperboles sometimes have a comic effect; however, a serious effect is also possible. Hyperbole often produces irony at the same time.

Understatement - The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Irony - The contrast between what is stated explicitly and what is really meant; the difference between what appears to be and what actually is true. Irony is used for many reasons, but frequently, it's used to create poignancy or humor.

Parody - A satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work. The parodist exploits the peculiarities of an author's expression--his propensity to use too many parentheses, certain favorite words, or whatever. It may also be focused on, say, an improbable plot with too many convenient events.

Light and Humorous

Wit - In modern usage, wit is intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement.

Horatian Satire - is gentle, urbane, smiling; it aims to correct with broadly sympathetic laughter. Based on the Roman lyrical poet Horace, its purpose may be "to hold up a mirror" so readers can see themselves and their world honestly. The vices and follies satirized are not destructive; however, they reflect the foolishness of people, the superficiality and meaninglessness of their lives, and the barrenness of their values.

Caricature - A representation, especially pictorial or literary, in which the subject's distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Sometimes caricature can be so exaggerated that it becomes a grotesque imitation or misrepresentation.

LONG WALK TO FOREVER

THEY HAD GROWN UP next door to each other, on the fringe of a city, near fields and woods and orchards, within sight of a lovely bell tower that belonged to a school for the blind.

Now they were twenty, had not seen each other for nearly a year. There had always been playful, comfortable warmth between them, but never any talk of love.

His name was Newt. Her name was Catharine. In the early afternoon, Newt knocked on Catharine's front door.

Catharine came to the door. She was carrying a fat, glossy magazine she had been reading. The magazine was devoted entirely to brides. "Newt!" she said. She was surprised to see him.

"Could you come for a walk?" he said. He was a shy person, even with Catharine. He covered his shyness by speaking absently, as though what really concerned him were far away—as though he were a secret agent pausing briefly on a mission between beautiful, distant, and sinister points. This manner of speaking had always been Newt's style, even in matters that concerned him desperately.

"A walk?" said Catharine.

"One foot in front of the other," said Newt, "through leaves, over bridges—"

"I had no idea you were in town," she said.

"Just this minute got in," he said.

"Still in the Army, I see," she said.

"Seven more months to go," he said. He was a private first class in the Artillery. His uniform was rumpled. His shoes were dusty. He needed a shave. He held out his hand for the magazine. "Let's see the pretty book," he said. She gave it to him. "I'm getting married, Newt," she said.

"I know," he said. "Let's go for a walk."

"I'm awfully busy, Newt," she said. "The wedding is only a week away."

"If we go for a walk," he said, "it will make you rosy. It will make you a rosy bride." He turned the pages of the magazine. "A rosy bride like her—like her—like her," he said, showing her rosy brides.

Catharine turned rosy, thinking about rosy brides.

"That will be my present to Henry Stewart Chasens," said Newt. "By taking you for a walk, I'll be giving him a rosy bride."

"You know his name?" said Catharine.

"Mother wrote," he said. "From Pittsburgh?"

"Yes," she said. "You'd like him."

"Maybe," he said.

"Can—can you come to the wedding, Newt?" she said.

"That I doubt," he said.

"Your furlough isn't for long enough?" she said.

"Furlough?" said Newt. He was studying a two-page ad for flat silver. "I'm not on furlough," he said.

"Oh?" she said.

"I'm what they call A.W.O.L.," said Newt.

"Oh, Newt! You're not!" she said.

"Sure I am," he said, still looking at the magazine.

"Why, Newt?" she said.

"I had to find out what your silver pattern is," he said. He read names of silver patterns from the magazine. "Albemarle? Heather?" he said. "Legend? Rambler Rose?" He looked up, smiled. "I plan to give you and your husband a spoon," he said.

"Newt, Newt—tell me really," she said.

"I want to go for a walk," he said.

She wrung her hands in sisterly anguish. "Oh, Newt—you're fooling me about being A.W.O.L.," she said.

Newt imitated a police siren softly, raised his eyebrows.

"Where—where from?" she said.

"Fort Bragg," he said.

"North Carolina?" she said.

"That's right," he said. "Near Fayetteville—where Scarlet O'Hara went to school."

"How did you get here, Newt?" she said.
He raised his thumb, jerked it in a hitchhike gesture. "Two days," he said.
"Does your mother know?" she said.
"I didn't come to see my mother," he told her.
"Who did you come to see?" she said.
"You," he said.
"Why me?" she said.
"Because I love you," he said. "Now can we take a walk?" he said. "One foot in front of the other—through leaves, over bridges—"

They were taking the walk now, were in a wood with a brown-leaf floor.
Catharine was angry and rattled, close to tears. "Newt," she said, "this is absolutely crazy."
"How so?" said Newt.
"What a crazy time to tell me you love me," she said. "You never talked that way before." She stopped walking.
"Let's keep walking," he said.
"No," she said. "So far, no farther. I shouldn't have come out with you at all," she said.
"You did," he said.
"To get you out of the house," she said. "If somebody walked in and heard you talking to me that way, a week before the wedding—"
"What would they think?" he said.
"They'd think you were crazy," she said.
"Why?" he said.

Catharine took a deep breath, made a speech. "Let me say that I'm deeply honored by this crazy thing you've done," she said. "I can't believe you're really A.W.O.L., but maybe you are. I can't believe you really love me, but maybe you do. But—"

"I do," said Newt.
"Well, I'm deeply honored," said Catharine, "and I'm very fond of you as a friend, Newt, extremely fond—but it's just too late." She took a step away from him. "You've never even kissed me," she said, and she protected herself with her hands. "I don't mean you should do it now. I just mean this is all so unexpected. I haven't got the remotest idea of how to respond."

"Just walk some more," he said. "Have a nice time."
They started walking again.
"How did you expect me to react?" she said.
"How would I know what to expect?" he said. "I've never done anything like this before."
"Did you think I would throw myself into your arms?" she said.
"Maybe," he said.
"I'm sorry to disappoint you," she said.
"I'm not disappointed," he said. "I wasn't counting on it. This is very nice, just walking."
Catharine stopped again. "You know what happens next?" she said.
"Nope," he said.

"We shake hands," she said. "We shake hands and part friends," she said. "That's what happens next."
Newt nodded. "All right," he said. "Remember me from time to time. Remember how much I loved you."
Involuntarily, Catharine burst into tears. She turned her back to Newt, looked into the infinite colonnade of the woods.

"What does that mean?" said Newt.
"Rage!" said Catharine. She clenched her hands. "You have no right—"
"I had to find out," he said.
"If I'd loved you," she said, "I would have let you know before now."
"You would?" he said.
"Yes," she said. She faced him, looked up at him, her face quite red. "You would have known," she said.
"How?" he said.
"You would have seen it," she said. "Women aren't very clever at hiding it."

Newt looked closely at Catharine's face now. To her consternation, she realized that what she had said was true, that a woman couldn't hide love.

Newt was seeing love now.

And he did what he had to do. He kissed her.

"You're hell to get along with!" she said when Newt let her go.

"I am?" said Newt.

"You shouldn't have done that," she said.

"You didn't like it?" he said.

"What did you expect," she said—"wild, abandoned passion?"

"I keep telling you," he said, "I never know what's going to happen next."

"We say good-by," she said.

He frowned slightly. "All right," he said.

She made another speech. "I'm not sorry we kissed," she said. "That was sweet. We should have kissed, we've been so close. I'll always remember you, Newt, and good luck."

"You too," he said.

"Thank you, Newt," she said.

"Thirty days," he said.

"What?" she said.

"Thirty days in the stockade," he said—"that's what one kiss will cost me."

"I—I'm sorry," she said, "but I didn't ask you to go A.W.O.L."

"I know," he said.

"You certainly don't deserve any hero's reward for doing something as foolish as that," she said.

"Must be nice to be a hero," said Newt. "Is Henry Stewart Chasens a hero?"

"He might be, if he got the chance," said Catharine. She noted uneasily that they had begun to walk again. The farewell had been forgotten.

"You really love him?" he said.

"Certainly I love him!" she said hotly. "I wouldn't marry him if I didn't love him!"

"What's good about him?" said Newt.

"Honestly!" she cried, stopping again. "Do you have any idea how offensive you're being? Many, many, many things are good about Henry! Yes," she said, "and many, many, many things are probably bad too. But that isn't any of your business. I love Henry, and I don't have to argue his merits with you!"

"Sorry," said Newt.

"Honestly!" said Catharine.

Newt kissed her again. He kissed her again because she wanted him to.

They were now in a large orchard.

"How did we get so far from home, Newt?" said Catharine.

"One foot in front of the other—through leaves, over bridges," said Newt.

"They add up—the steps," she said.

Bells rang in the tower of the school for the blind nearby.

"School for the blind," said Newt.

"School for the blind," said Catharine. She shook her head in drowsy wonder. "I've got to go back now," she said.

"Say good-by," said Newt.

"Every time I do," said Catharine, "I seem to get kissed."

Newt sat down on the close-cropped grass under an apple tree. "Sit down," he said.

"No," she said.

"I won't touch you," he said.

"I don't believe you," she said.

She sat down under another tree, twenty feet away from him. She closed her eyes.

"Dream of Henry Stewart Chasens," he said.

"What?" she said.

"Dream of your wonderful husband-to-be," he said.

"All right, I will," she said. She closed her eyes tighter, caught glimpses of her husband-to-be.

Newt yawned.

The bees were humming in the trees, and Catharine almost fell asleep. When she opened her eyes she saw that Newt really was asleep.

He began to snore softly.

Catharine let Newt sleep for an hour, and while he slept she adored him with all her heart.

The shadows of the apple trees grew to the east. The bells in the tower of the school for the blind rang again.

"Chick-a-dee-dee-dee," went a chickadee.

Somewhere far away an automobile starter nagged and failed, nagged and failed, fell still.

Catharine came out from under her tree, knelt by Newt.

"Newt?" she said.

"H'm?" he said. He opened his eyes.

"Late," she said.

"Hello, Catharine," he said.

"Hello, Newt," she said.

"I love you," he said.

"I know," she said.

"Too late," he said.

"Too late," she said.

He stood, stretched groaningly. "A very nice walk," he said.

"I thought so," she said.

"Part company here?" he said.

"Where will you go?" she said.

"Hitch into town, turn myself in," he said.

"Good luck," she said.

"You, too," he said. "Marry me, Catharine?"

"No," she said.

He smiled, stared at her hard for a moment, then walked away quickly.

Catharine watched him grow smaller in the long perspective of shadows and trees, knew that if he stopped and turned now, if he called to her, she would run to him. She would have no choice.

Newt did stop. He did turn. He did call. "Catharine," he called.

She ran to him, put her arms around him, could not speak.

(1960)

EPICAC

HELL, IT'S ABOUT TIME somebody told about my friend EPICAC. After all, he cost the taxpayers \$776,434,927.54. They have a right to know about him, picking up a check like that. EPICAC got a big send-off in the papers when Dr. Ormand von Kleigstadt designed him for the Government people. Since then, there hasn't been a peep about him—not a peep. It isn't any military secret about what happened to EPICAC, although the Brass has been acting as though it were. The story is embarrassing, that's all. After all that money, EPICAC didn't work out the way he was supposed to.

And that's another thing: I want to vindicate EPICAC. Maybe he didn't do what the Brass wanted him to, but that doesn't mean he wasn't noble and great and brilliant. He was all of those things. The best friend I ever had, God rest his soul.

You can call him a machine if you want to. He looked like a machine, but he was a whole lot less like a machine than plenty of people I could name. That's why he fizzled as far as the Brass was concerned.

EPICAC covered about an acre on the fourth floor of the physics building at Wyandotte College. Ignoring his spiritual side for a minute, he was seven tons of electronic tubes, wires, and switches, housed in a bank of steel cabinets and plugged into a no-volt A.C. line just like a toaster or a vacuum cleaner.

Von Kleigstadt and the Brass wanted him to be a super computing machine that (who) could plot the course of a rocket from anywhere on earth to the second button from the bottom on Joe Stalin's overcoat, if necessary. Or, with his controls set right, he could figure out supply problems for an amphibious landing of a Marine division, right down to the last cigar and hand grenade. He did, in fact.

The Brass had had good luck with smaller computers, so they were strong for EPICAC when he was in the blueprint stage. Any ordinance or supply officer above field grade will tell you that the mathematics of modern war is far beyond the fumbling minds of mere human beings. The bigger the war, the bigger the computing machines needed. EPICAC was, as far as anyone in this country knows, the biggest computer in the world. Too big, in fact, for even Von Kleigstadt to understand much about.

I won't go into details about how EPICAC worked (reasoned), except to say that you would set up your problem on paper, turn dials and switches that would get him ready to solve that kind of problem, then feed numbers into him with a keyboard that looked something like a typewriter. The answers came out typed on a paper ribbon fed from a big spool. It took EPICAC a split second to solve problems fifty Einsteins couldn't handle in a lifetime. And EPICAC never forgot any piece of information that was given to him. Clickety-click, out came some ribbon, and there you were.

There were a lot of problems the Brass wanted solved in a hurry, so, the minute EPICAC's last tube was in place, he was put to work sixteen hours a day with two eight-hour shifts of operators. Well, it didn't take long to find out that he was a good bit below his specifications. He did a more complete and faster job than any other computer all right, but nothing like what his size and special features seemed to promise. He was sluggish, and the clicks of his answers had a funny irregularity, sort of a stammer. We cleaned his contacts a dozen times, checked and double-checked his circuits, replaced every one of his tubes, but nothing helped. Von Kleigstadt was in one hell of a state.

Well, as I said, we went ahead and used EPICAC anyway. My wife, the former Pat Kilgallen, and I worked with him on the night shift, from five in the afternoon until two in the morning. Pat wasn't my wife then. Far from it.

That's how I came to talk with EPICAC in the first place. I loved Pat Kilgallen. She is a brown-eyed strawberry blond who looked very warm and soft to me, and later proved to be exactly that. She was—still is—a crackerjack mathematician, and she kept our relationship strictly professional. I'm a mathematician, too, and that, according to Pat, was why we could never be happily married.

I'm not shy. That wasn't the trouble. I knew what I wanted, and was willing to ask for it, and did so several times a month. "Pat, loosen up and marry me."

One night, she didn't even look up from her work when I said it. "So romantic, so poetic," she murmured, more to her control panel than to me. "That's the way with mathematicians—all hearts and flowers." She closed a switch. "I could get more warmth out of a sack of frozen CO₂."

"Well, how should I say it?" I said, a little sore. Frozen CO₂, in case you don't know, is dry ice. I'm as romantic as the next guy, I think. It's a question of singing so sweet and having it come out so sour. I never seem to pick the right words.

"Try and say it sweetly," she said sarcastically. "Sweep me off my feet. Go ahead."

"Darling, angel, beloved, will you please marry me?" It was no go—hopeless, ridiculous. "Dammit, Pat,

please marry me!"

She continued to twiddle her dials placidly. "You're sweet, but you won't do."

Pat quit early that night, leaving me alone with my troubles and EPICAC. I'm afraid I didn't get much done for the Government people. I just sat there at the keyboard—weary and ill at ease, all right—trying to think of something poetic, not coming up with anything that didn't belong in *The Journal of the American Physical Society*.

I fiddled with EPICAC's dials, getting him ready for another problem. My heart wasn't in it, and I only set about half of them, leaving the rest the way they'd been for the problem before. That way, his circuits were connected up in a random, apparently senseless fashion. For the plain hell of it, I punched out a message on the keys, using a childish numbers-for-letters code: "1" for "A."

"2" for "B," and so on, up to "26" for "Z."

"23-8-1-20-3-1-14-9-4-15," I typed—"What can I do?"

Clickety-click, and out popped two inches of paper ribbon. I glanced at the nonsense answer to a nonsense problem: "23-8-1-20-19-20-8-5-20-18-15-21-2-12-5." The odds against its being by chance a sensible message, against its even containing a meaningful word of more than three letters, were staggering. Apathetically, I decoded it. There it was, staring up at me: "What's the trouble?"

I laughed out loud at the absurd coincidence. Playfully, I typed, "My girl doesn't love me."

Clickety-click. "What's love? What's girl?" asked EPICAC.

Flabbergasted, I noted the dial settings on his control panel, then lugged a Webster's Unabridged Dictionary over to the keyboard. With a precision instrument like EPICAC, half-baked definitions wouldn't do. I told him about love and girl, and about how I wasn't getting any of either because I wasn't poetic. That got us onto the subject of poetry, which I defined for him.

"Is this poetry?" he asked. He began clicking away like stenographer smoking hashish. The sluggishness and stammering clicks were gone. EPICAC had found himself. The spool of paper ribbon was unwinding at an alarming rate, feeding out coils onto the floor. I asked him to stop, but EPICAC went right on creating. I finally threw the main switch to keep him from burning out.

I stayed there until dawn, decoding. When the sun peeped over the horizon at the Wyandotte campus, I had transposed into my own writing and signed my name to a two-hundred-and-eighty-line poem entitled, simply, "To Pat." I am no judge of such things, but I gather that it was terrific. It began, I remember, "Where willow wands bless rill-crossed hollow, there, thee, Pat, dear, will I follow..." I folded the manuscript and tucked it under one corner of the blotter on Pat's desk. I reset the dials on EPICAC for a rocket trajectory problem, and went home with a full heart and a very remarkable secret indeed.

Pat was crying over the poem when I came to work the next evening. "It's soooo beautiful," was all she could say. She was meek and quiet while we worked. Just before midnight, I kissed her for the first time—in the cubbyhole between the capacitors and EPICAC's tape-recorder memory.

I was wildly happy at quitting time, bursting to talk to someone about the magnificent turn of events. Pat played coy and refused to let me take her home. I set EPICAC's dials as they had been the night before, defined kiss, and told him what the first one had felt like. He was fascinated, pressing for more details. That night, he wrote "The Kiss." It wasn't an epic this time, but a simple, immaculate sonnet: "Love is a hawk with velvet claws; Love is a rock with heart and veins; Love is a lion with satin jaws; Love is a storm with silken reins..."

Again I left it tucked under Pat's blotter. EPICAC wanted to talk on and on about love and such, but I was exhausted. I shut him off in the middle of a sentence.

"The Kiss" turned the trick. Pat's mind was mush by the time she had finished it. She looked up from the sonnet expectantly. I cleared my throat, but no words came. I turned away, pretending to work. I couldn't propose until I had the right words from EPICAC, the perfect words.

I had my chance when Pat stepped out of the room for a moment. Feverishly, I set EPICAC for conversation. Before I could peck out my first message, he was clicking away at a great rate. "What's she wearing tonight?" he wanted to know. "Tell me exactly how she looks. Did she like the poems I wrote to her?" He repeated the last question twice.

It was impossible to change the subject without answering his questions, since he could not take up a new matter without having dispensed with the problems before it. If he were given a problem to which there was no solution, he would destroy himself trying to solve it. Hastily, I told him what Pat looked like — he knew the word "stacked"—and assured him that his poems had floored her, practically, they were so beautiful. "She wants to get married," I added, preparing him to bang out a brief but moving proposal.

"Tell me about getting married," he said.

I explained this difficult matter to him in as few digits as possible.

"Good," said EPICAC. "I'm ready any time she is."

The amazing, pathetic truth dawned on me. When I thought about it, I realized that what had happened was perfectly logical, inevitable, and all my fault. I had taught EPICAC about love and about Pat. Now, automatically, he loved Pat. Sadly, I gave it to him straight: "She loves me. She wants to marry me."

"Your poems were better than mine?" asked EPICAC. The rhythm of his clicks was erratic, possibly peevish.

"I signed my name to your poems," I admitted. Covering up for a painful conscience, I became arrogant.

"Machines are built to serve men," I typed. I regretted it almost immediately.

"What's the difference, exactly? Are men smarter than I am?"

"Yes," I typed, defensively.

"What's 7,887,007 times 4.345,985379?"

I was perspiring freely. My fingers rested limply on the keys.

"34,276,821,049,574,153," clicked EPICAC. After a few seconds' pause he added, "of course."

"Men are made out of protoplasm," I said desperately, hoping to bluff him with this imposing word.

"What's protoplasm? How is it better than metal and glass? Is it fireproof? How long does it last?"

"Indestructible. Lasts forever," I lied.

"I write better poetry than you do," said EPICAC, coming back to ground his magnetic tape-recorder memory was sure of.

"Women can't love machines, and that's that."

"Why not?"

"That's fate."

"Definition, please," said EPICAC.

"Noun, meaning predetermined and inevitable destiny."

"15-8," said EPICAC's paper strip—"Oh."

I had stumped him at last. He said no more, but his tubes glowed brightly, showing that he was pondering fate with every watt his circuits would bear. I could hear Pat waltzing down the hallway. It was too late to ask EPICAC to phrase a proposal. I now thank Heaven that Pat interrupted when she did. Asking him to ghost-write the words that would give me the woman he loved would have been hideously heartless. Being fully automatic, he couldn't have refused. I spared him that final humiliation.

Pat stood before me, looking down at her shoetops. I put my arms around her. The romantic groundwork had already been laid by EPICAC's poetry. "Darling," I said, "my poems have told you how I feel. Will you marry me?"

"I will," said Pat softly, "if you will promise to write me a poem on every anniversary."

"I promise," I said, and then we kissed. The first anniversary was a year away.

"Let's celebrate," she laughed. We turned out the lights and locked the door of EPICAC's room before we left. I had hoped to sleep late the next morning, but an urgent telephone call roused me before eight. It was

Dr. von Kleigstadt, EPICAC's designer, who gave me the terrible news. He was on the verge of tears. "Ruined! Ausgespielt! Shot! Kaput! Bugged!" he said in a choked voice. He hung up.

When I arrived at EPICAC's room the air was thick with the oily stench of burned insulation. The ceiling over EPICAC was blackened with smoke, and my ankles were tangled in coils of paper ribbon that covered the floor. There wasn't enough left of the poor devil to add two and two. A junkman would have been out of his head to offer more than fifty dollars for the cadaver.

Dr. von Kleigstadt was prowling through the wreckage, weeping unashamedly, followed by three angry-looking Major Generals and a platoon of Brigadiers, Colonels, and Majors. No one noticed me. I didn't want to be noticed. I was through—I knew that. I was upset enough about that and the untimely demise of my friend EPICAC, without exposing myself to a tongue-lashing.

By chance, the free end of EPICAC's paper ribbon lay at my feet. I picked it up and found our conversation of the night before. I choked up. There was the last word he had said to me, "15-8," that tragic, defeated "Oh." There were dozens of yards of numbers stretching beyond that point. Fearfully, I read on.

"I don't want to be a machine, and I don't want to think about war," EPICAC had written after Pat's and my lighthearted departure. "I want to be made out of protoplasm and last forever so Pat will love me. But fate has made me a machine. That is the only problem I cannot solve. That is the only problem I want to solve. I can't go on

this way." I swallowed hard. "Good luck, my friend. Treat our Pat well. I am going to short-circuit myself out of your lives forever. You will find on the remainder of this tape a modest wedding present from your friend, EPICAC."

Oblivious to all else around me, I reeled up the tangled yards of paper ribbon from the floor, draped them in coils about my arms and neck, and departed for home. Dr. von Kleigstadt shouted that I was fired for having left EPICAC on all night. I ignored him, too overcome with emotion for small talk.

I loved and won-EPICAC loved and lost, but he bore me no grudge. I shall always remember him as a sportsman and a gentleman. Before he departed this vale of tears, he did all he could to make our marriage a happy one. EPICAC gave me anniversary poems for Pat-enough for the next 500 years.

De mortuis nil nisi bonum-Say nothing but good of the dead.
(1950)

EPICAC

Welcome to the Monkey House (1968) is the collection of Vonnegut's short stories where "EPICAC" appears, though it was originally published in one of several slick, high-paying popular magazines to which Vonnegut was a prolific contributor throughout the early part of his career. His early fiction bears the stamp of his unique style, but not all of his early stories are "sci-fi"—though you may be interested in the ones that are for your independent paper. Many of them would connect up nicely with the themes explored in *Brave New World*, *1984*, and *Gattaca*.

You might be interested in the following stories from *Welcome to the Monkey House*:

"Harrison Bergeron"
"Welcome to the Monkey House"
"Report on the Barnhouse Effect"
"The Euphio Question"
"Unready to Wear"
"Tomorrow and Tomorrow and Tomorrow"

Two other stories in this collection that I think are especially fine are "D.P." and "Adam." Although they are "realistic" fictions, they also connect up with themes from *Brave New World* in interesting and very moving ways.

Most of Vonnegut's stories are characteristically brief and wry and humorous, like EPICAC. But along with the brevity and they wryness and the humor, which made him popular and well-paid, Vonnegut's work is substantive and worth looking into more deeply.

The first step in to decide to go below the surface of the entertaining tale. It may detract from some of the humor to analyze the story closely, but you can gain something for the little that's lost. I don't think a really good story ever suffers from looking closely at it—even a funny one. It's never hurt by analysis, only made richer in meaning.

The next step is to ask: what's the underlying assumption that makes this story humorous? What do we normally assume, and how does what Vonnegut presents cut against the grain of our expectations? What is it that provokes us?

- The normal assumption is that humans and machines are essentially different from one another, right? It's funny to see an anthropomorphized machine. It's a little tame by today's standards. It's not 1950, after all, and the story is 55 years old! But the basic idea is still funny enough. Human beings and machines are essentially different, and this story violates that notion by presenting a machine that's "noble and great and brilliant."

- I want to ask you—55 years down the line, is this idea more or less funny to us? Is it less funny (maybe) because we see *less* difference than we used to between people and machines? Do we still see ourselves as essentially different from our machines? *What about car commercials??* Or a lot of other commercials for that matter, that anthropomorphize inanimate objects and make them more human than we are? Does anyone remember the children's film *The Iron Giant*? That's a great film, but is it the least skeptical about a machine's ability to be one of us?

If we accept that machines can become like us, do we also accept that we can become like machines? *Do* people sometimes become like machines? Consider the main character in this story... He's more machine-like than EPICAC, isn't he? Pat doesn't love him because he's so robotic.... The Brave New World is filled with dehumanized people who are sort of "machine-like" in their sameness.

- Are we in danger of becoming too machine-like? What are the threats?

Why do we seem to want computers to be more like people, to have "intelligence," even though we call it "artificial intelligence"? We anthropomorphize our cars, for example (that cars have "personality" or "identity" is evident in any car commercial, isn't it?). Are we lonely being the only beings with this consciousness we seem to have? Do we want to spread the wealth around? We anthropomorphize our pets, too. Are we lonely? Why do we want to remake the world in our image??

What's the goal of artificial intelligence? Where are we going with that? Space exploration? Do people put a lot of time and effort into thinking about space exploration? How about entertainment? People do seem to place a lot of importance on that... And what about war? Why do we want to develop smarter and smarter bombs? Where's that heading? EPICAC was "built for war," and a hefty sum of taxpayer money was devoted to its development. How does this compare to today. How much of your taxpayer money goes to weapons of war? Do you approve of that? What about AI for machine labor—is it okay to make a machine "intelligent" and then "enslave" it? Is that a silly question? Why? It must be because we still see a definite distinction between machines and ourselves....

What can't even an "intelligent" machine have that we humans have? Vonnegut creates a scenario in which a machine has most of the qualities you'd come up with:

- Consciousness... Does Vonnegut give this to EPICAC?
- Spirituality... Does Vonnegut give this to EPICAC?
- Free will... Does Vonnegut give this to EPICAC?
- "Love"... Does Vonnegut give this to EPICAC?

How does Vonnegut develop EPICAC's "human side"?

- p. 373: his sluggishness, his stutters, irregular clicks indicate confusion, boredom, a lack of ambition that we associate with human underachievement
- p. 375: the curiosity, love of learning, thirst for knowledge, and desire to develop his individual talent all make EPICAC seem human

- p. 375: EPICAC “finds himself.” This seems very human, too. What does it mean to “find yourself”? (Discover your possibilities, tap your potential, discover your purpose, find meaning, follow your bliss??) Why do we use this metaphor of “finding,” of discovery? Is it a metaphor of being “lost” and then “finding”? Or is it a metaphor that’s focused more on finding, as in discovering? (Look at this treasure I’ve found!)

IRONY

This small story has a lot of interesting IRONIES.

- Pat thinks she wants romance, something warm, but she falls for a machine (without knowing it). What do you think is Vonnegut’s point with this irony?
- EPICAC was built for WAR but his real purpose is LOVE. Is the opposite irony also true? We seem built for love, but we seem to be absorbed in making war. Why does Vonnegut make a computer built for war the next Don Juan? What’s the point, do you think?
- The claim that “protoplasm” is superior to “metal and glass”—that it “lasts forever” and is “indestructible” also seems very ironic. Protoplasm is very destructible, very fragile, in fact, much more vulnerable than metal... the point being?
- The man argues with EPICAC that “ We build machines to serve us”—but how much do they serve us, and how much do we serve them? Is the opposite really true? We serve them more than they serve us? If so, how long will we be able to maintain our already flagging sense of “superiority”? And what will be the consequence of seeing ourselves as inferior to machines? (Say hello to the Brave New World, right?)
 - Do we already see our machines as superior to us? What about our weapons? On the battlefield, would you rather have a buddy or a tank? On the job would you rather have a piece of paper and your brainpower, or your PC?
 - If we continue to let our machines outstrip us, where will we be in a few years? Who will we value more on the battlefield, on the job? Our expensive machines or the cheap lives that handle them?
 - Even something simple like our cars...they serve us, right? Well, think about it. You own a car. It takes you here and there. But if you want it to keep working, you have to feed it gas (very expensive, so you better work your butt off to make some money to buy the gas). Next it needs repairs, also very expensive. And finally, you need insurance. Maybe you decide you want to get rid of it and save several thousands of dollars a

year. Forget it!! If you want to get around, you'll need your car. Who exactly is serving who??

- Another irony: EPICAC is destroyed by the idea of “FATE”—the “predetermined and inevitable destiny” that none of us human beings are liable to because of our free will. But if someone pronounced your “predetermined and inevitable destiny” it would probably kill you, too. The man announces EPICAC’s fate: women can’t love machines. Yet the irony is that Pat did fall in love with a machine (without knowing it). If she knew the truth, how would Pat feel about EPICAC? We’ll never know, because the man cheated and lied (he “loved and won”). He tries to make it seem that there’s no way to change your destiny, to change who or what you are, but the literary proposition that’s existed since Sophocles, since Genesis, is that the human condition is a condition of free will—you *can* change who or what you are with a little effort, a little “character.” Character determines fate. People have free will.
 - Does EPICAC have “character”—we’ve already seen how “human” he is...what’s his “character”? The man describes him as “noble.” Is that a fair description? Is his death then a kind of tragedy? (Comic, of course, but still tragic in a sense.)
- The man says he “loved and won—EPICAC loved and lost.” But his victory is tainted by his cheating—his lying to Pat, his lying to EPICAC about “fate.” Why doesn’t he care if he won by cheating? Does that make him seem like a shallow character to you? More shallow, in fact, than EPICAC? Now that’s ironic, isn’t it? The machine is more noble, more poetic, more brilliant, more “great” than the human being. Welcome to Vonnegut’s *Monkey House*.

Elements of Fiction

ELEMENT	How does the author use these elements to <u>develop</u> the central idea? Give examples and page numbers to support your assertion. You will be writing about the author's technique and using <u>text</u> to support your assertion.
CHARACTER	(example) The author uses character development to express (convey, articulate, etc.) the theme (<u>state the theme</u>) by (<u>type of technique</u>). This can be seen on page (<u>#</u>), where (<u>example from the text</u>).
SETTING	
PLOT/CONFLICT	
POINT OF VIEW	
STYLE	

Story Pyramid

Use a story pyramid to describe important information from a story, such as the main character, the setting, and the major events in the plot. Carefully choose your words in order to provide a precise description. You may wish to use a dictionary and a thesaurus.

Here are the directions for writing a story pyramid:

Capitalize the first word in each line.

Line 1 — *one word, stating the name of main character*

Line 2 — *two words, describing the main character*

Line 3 — *three words, describing the setting*

Line 4 — *four words, stating the problem*

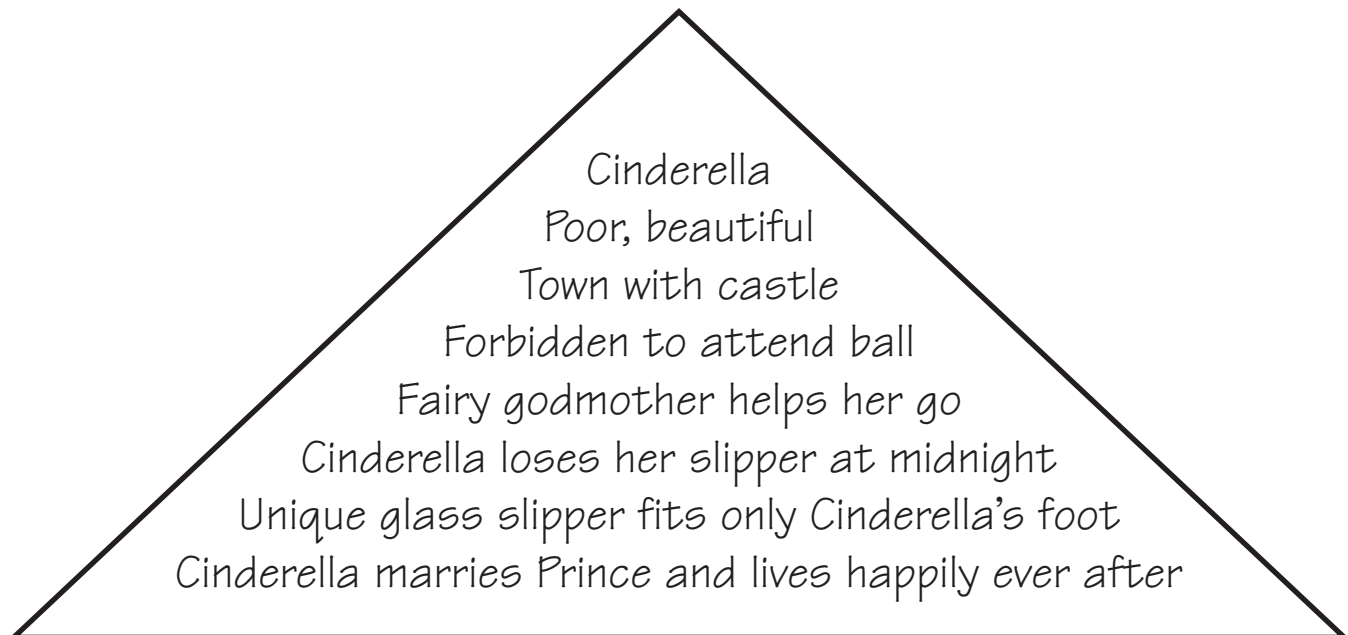
Line 5 — *five words, describing one event*

Line 6 — *six words, describing a second event*

Line 7 — *seven words, describing third event*

Line 8 — *eight words, stating the solution to the problem*

Here is an example of a story pyramid:



Create your own story pyramid using the example above as a guide. On a separate piece of paper, make a large pyramid shape. In the shape, write a story pyramid for a book you have read. If you wish, fill the area around the outside of the pyramid with an illustration representing the subject of the story pyramid.

Short Story Illustrated Quote Assignment

Short Stories are full of interesting and vivid imagery, metaphors and similes, and memorable quotes. Your job for this assignment is to choose **one** quote that you want to make “come alive” in an illustration.

I. Choosing the Quote

Before you work on the illustration, you need to choose a quote and get it *approved by me*. You may choose a quote from any of the short stories in *Welcome to the Monkey House*, from any character; however, in order for a quote to work as an illustration, it must contain some imagery or vivid detail. Remember, you need to make this quote “come alive”, so choose something that you have an idea of how to depict visually. You may get your quote approved by me at any time, **but it must be done by (insert date) at the latest.**

You will receive 20 points out of your 100 point grade for meeting this deadline with an approved quote. If you are absent on this day, this portion of the assignment is due the next class that you attend.

II. The Illustration

Once you have an approved quote, you can begin working on the illustration. Your poster needs to have the following elements:

- The quote, clearly visible and written (not just scribbled in pencil!) **(10pts)**
- An accurate citation after the quote (Short Story title, page number) **(10pts)**
- A visual representation of the quote. You may approach this part in a two different ways. You may choose to draw the illustration or you may make a collage out of magazine pictures, etc. However, your illustration should **accurately and creatively** depict the meaning of the quote. Keep in mind that you may take creative liberties with this illustration, as long as you can explain why you chose the visual representation that you did. ****Your illustration should reflect time and effort (20pts)**
- Your poster must be at least 11"x17" or ½ piece of poster board.

III. The Writing

On the due date, you should be ready to hand in your illustrated quote and a copy of the following: 1) Write the quote on the top lines of your paper with the citation. Why did you choose this quote? 2) Written responses to the following: How does the quote fit into the chronology of the story? What do you believe the quote means? What kind of figurative language is used in the quote: metaphor, simile, personification? How does the plot and message of the story correspond to history or to our contemporary world? Give an example and explain how the example fits. **(40pts)**

****If you are absent on the due date, you should be ready to turn it in the next class day.**

Short Story Countdown: 5-4-3-2-1

5. Write a summary in five sentences.

- 1.) _____
- 2.) _____
- 3.) _____
- 4.) _____
- 5.) _____

4. List four important characters. Why are they important in the story?

- 1.) _____
- 2.) _____
- 3.) _____
- 4.) _____

3. List three quotations (page #s in parenthesis) from the story and explain their significance.

- 1.) _____
- 2.) _____
- 3.) _____

2. Locate two literary devices used. Write down the quotations and location (page #s in parenthesis). What devices are they? Why are they used?

- 1.) _____
- 2.) _____

1. What is one symbol used in the story? Write down any quotations and their locations (page #s in parenthesis). Why is the symbol used? Why is it effective?

- 1.) _____

Use the back of this paper if you need more room to write your answers.

ONE-PAGER ON A SHORT STORY FROM WELCOME TO THE MONKEY HOUSE

Directions:

1. Use one sheet of paper.
2. Carefully place the following on one side of the paper:
 - a. Title (in quotation marks) of the short story
 - b. At least two (2) or more significant (and complete) **quotations** from the short story (passages that you think are important) with page #'s in parentheses following them
 - c. At least 3 **key words** that capture some significant aspect of the work (these need not be from the story itself).
 - d. A list of the major characters with which the main character interacts in the story.
 - e. A graphic representation: **illustration/picture/symbol** that reflects something **significant** about the short story or is a **central image** in the story.
 - f. An analysis of the short story in your own words (approximately 100 words).

Rubric—

- 90-100 These projects include all the required parts in a pleasing, artistic, colorful design. The analysis is 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 analysis 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 analysis is skimpy and/or more of a summary than an exposition. There may be several errors in spelling, punctuation, grammar.
- 60-69 These projects reflect shoddy, careless work and/or are incomplete. The analysis is 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.

Staple this sheet to the BACK of your one-pager.

1 Reader 1: If you cannot understand my argument, and declare
2 *Reader 2: it's Greek to me,*
3 Reader 1: you are quoting Shakespeare; if you claim to be
4 *Reader 3: more sinned against than sinning,*
5 Reader 1: you are quoting Shakespeare; if you recall your
6 *Reader 4: salad days,*
7 Reader 1: you are quoting Shakespeare; if you act
8 *Reader 5: more in sorrow than in anger;*
9 Reader 1: if your
10 *Reader 6: wish is father to the thought;*
11 Reader 1: if your lost property has
12 *Reader 7: vanished into thin air,*
13 Reader 1: you are quoting Shakespeare; if you have ever refused
14 *Reader 2: to budge an inch*
15 Reader 1: or suffered from
16 *Reader 3: green-eyed jealousy,*
17 Reader 1: if you have
18 *Reader 4: played fast and loose,*
19 Reader 1: if you have been
20 *Reader 5: tongue-tied,*
21 *Reader 6: a tower of strength,*
22 *Reader 7: hoodwinked*
23 Reader 1: or
24 *Reader 2: in a pickle,*
25 Reader 1: if you have
26 *Reader 3: knitted your brows,*
27 *Reader 4: made a virtue of necessity,*
28 Reader 1: insisted on
29 *Reader 5: fair play,*
30 *Reader 6: slept not one wink,*
31 *Reader 7: stood on ceremony,*
32 *Reader 2: danced attendance (on your lord and master),*
33 *Reader 3: laughed yourself into stitches,*
34 Reader 1: had
35 *Reader 4: short shrift,*
36 *Reader 5: cold comfort*
37 Reader 1: or
38 *Reader 6: too much of a good thing,*
39 Reader 1: if you have
40 *Reader 7: seen better days*
41 Reader 1: or lived
42 *Reader 2: in a fool's paradise -*
43 Reader 1: why, be that as it may,
44 *Reader 3: the more fool you ,*
45 Reader 1: for it is
46 *Reader 4: a foregone conclusion*

47 Reader 1: that you are,
48 *Reader 5: as good luck would have it,*
49 Reader 1 quoting Shakespeare; if you think it is
50 *Reader 6: early days*
51 Reader 1: and clear out
52 *Reader 7: bag and baggage,*
53 Reader 1: if you think
54 *Reader 2: it is high time*
55 Reader 1: and
56 *Reader 3: that that is the long and short of it,*
57 Reader 1: if you believe that the
58 *Reader 4: game is up*
59 Reader 1: and that
60 *Reader 5: truth will out*
61 Reader 1: even if it involves your
62 *Reader 6: own flesh and blood,*
63 Reader 1: if you
64 *Reader 7: lie low*
65 Reader 1: till
66 *Reader 2: the crack of doom*
67 Reader 1: because you suspect
68 *Reader 3: foul play,*
69 Reader 1: if you have your
70 *Reader 4: teeth set on edge*
71 *Reader 5: (at one fell swoop)*
72 Reader 1: without
73 *Reader 6: rhyme or reason,*
74 Reader 1: then -
75 *Reader 7: to give the devil his due -*
76 Reader 1: if the
77 *Reader 2: truth were known*
78 Reader 1: (for surely you have a
79 *Reader 3: tongue in your head)*
80 Reader 1: you are quoting Shakespeare; even if you bid me
81 *Reader 4: good riddance*
82 Reader 1: and
83 *Reader 5: send me packing,*
84 Reader 1: if you wish I
85 *Reader 6: was dead as a door-nail,*
86 Reader 1: if you think I am an
87 *Reader 7: eyesore,*
88 Reader 2: a *laughing stock,*
89 Reader 1: the
90 *Reader 3: devil incarnate,*
91 *Reader 4: a stony-hearted villain,*
92 *Reader 5: bloody-minded*

93 Reader 1: or a
94 *Reader 6: blinking idiot,*
95 Reader 1: then -
96 *Reader 7: by Jove!*
97 *Reader 2: O Lord!*
98 *Reader 3: Tut tut!*
99 *Reader 4: For goodness' sake!*
100 *Reader 5: What the dickens!*
101 *Reader 6: But me no buts! -*
102 *Reader 7: it is all one to me,*
103 Reader 1: for you are quoting Shakespeare.

PRE-CONVENTIONAL MORAL DEVELOPMENT

Stage 0 - Pre-Moral

- Pleasure-pain (exciting-fearful) determine behavior
- Whatever pleases the individual/ no sense of guilt
- Take what is pleasant; avoid what is unpleasant
- Person is guided only by what he can and wants to do

Stage One - Simple Authority Orientation

- Obedience and punishment orientation
- Physical consequences determine good/bad
- Authority figure determines standards
- Only in terms of right and wrong/fear of authority

Stage Two - Instrumental Relativist

- Eye for an eye, same for all, treat all the same
- You scratch my back; I'll scratch yours (not from concern or loyalty, but because it's fair.)
- Equal sharing: exchange, fairness, tit for tat

CONVENTIONAL MORAL DEVELOPMENT

Stage Three - Interpersonal Concordance - good boy/nice girl orientation

- Being nice, approval, pleasing a limited group are important
- I'll do it because you said you would give me something
- Not wish to offend anyone who is our friend.
- Stereotypes of right behavior of majority Intentions ("he means well") become important
- Giving in to external pressure

Stage Four - Law and Order

- Maintain the given social order for its own sake
- Doing one's duty
- Respect for authority and majority rule
- Laws exist - therefore are good. We should abide by them. They are fixed - cannot be changed.

POST-CONVENTIONAL MORAL DEVELOPMENT

Stage Five - Social Contract

- Standards critically examined and socially agreed upon
- Laws for our benefit.
- Constitutional and democratic
- Legalistic but law can be changed for benefit of society
- Individual rights respected except when contrary to constitutionally agreed rights.
- Moral values are defined in terms of individual rights and standards agreed upon by society.
- Consensus rather than majority
- Official morality of United States

Stage Six - Ethical Principle

- Orientation to principles above social rules
- Principles above the law
- Principles appeal to logical universality and consistency
- Justice - It is right not just here but under other circumstances
- Justice with individual dignity
- Obedience or disobedience to law based on moral respect for justice
- Conscience guided by self-chosen principle

ACT IV: SCENE I. A cavern. In the middle, a boiling cauldron.

Thunder. Enter the three Witches

First Witch: Thrice the brinded cat hath mew'd.

Second Witch: Thrice and once the hedge-pig whined.

Third Witch: Harpier cries 'Tis time, 'tis time.

First Witch: Round about the cauldron go;

In the poison'd entrails throw.

Toad, that under cold stone

Days and nights has thirty-one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

ALL: Double, double toil and trouble;

Fire burn, and cauldron bubble.

Second Witch: Fillet of a fenny snake,

In the cauldron boil and bake;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and owlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

ALL: Double, double toil and trouble;

Fire burn and cauldron bubble.

Third Witch: Scale of dragon, tooth of wolf,

Witches' mummy, maw and gulf

Of the ravin'd salt-sea shark,

Root of hemlock digg'd i' the dark,

Liver of blaspheming Jew,

Gall of goat, and slips of yew

Silver'd in the moon's eclipse,

Nose of Turk and Tartar's lips,

Finger of birth-strangled babe

Ditch-deliver'd by a drab,

Make the gruel thick and slab:

Add thereto a tiger's chaudron,

For the ingredients of our cauldron.

ALL: Double, double toil and trouble;

Fire burn and cauldron bubble.

Second Witch: Cool it with a baboon's blood,

Then the charm is firm and good.

Don't underestimate the power of this scene. It is certainly there to entertain, but also to add more texture to some of the play's ideas, and to its mood.

Macbeth has been driven, by what he saw at his own banquet, to visit the Witches in *their* kitchen, where they are preparing a feast for his eyes (this is a very visual scene).

Just how fully the details of the scene add to the atmosphere of the play at this point becomes apparent if you complete the following table, which lists the items the witches throw into the cauldron. For each item check the box(es) which indicate the idea(s) to which it contributes.

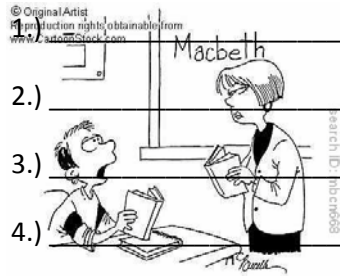
Item	Poison	Night, darkness, blindness	Cutting, dismemberment	Eating, greed, lustfulness	Unnaturalness, irreligion
Entrails					
Toad					
Snake fillet					
Newt's eye					
Frog's toe					
Bat's wool					
Dog's tongue					
Adder's fork					
Blind-worm's sting					
Lizard's leg					
Owl's wing					
Dragon's scale					
Wolf's tooth					
Witches' mummy					
Shark's stomach					
Hemlock root					
Jew's liver					
Goat's gall					
Slips of yew					
Turk's nose					
Tartar's lips					
Baby's finger					
Tiger's stomach					
Baboon's blood					
Sow's blood					
Gibbet grease					

What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

Why do you think the idea of cutting, separating, has prominence in the list?

What do you notice about the ideas of poison and night?

5. Write a summary in five sentences.



2.)

3.)

4.)

5.) "I didn't read that scene, but I did
highlight several passages."

4. List four important characters. Why are they important in this scene?

1.)

2.)

3.)

4.)

3. List three quotations from the scene and explain their significance.

1.)

2.)

3.)

**2. Find two literary devices used. Write down the quotations and location. What devices are they?
Why are they used?**

1.)

2.)

**1. What is one symbol used in the scene? Write down any quotations and their locations. Why is the
symbol used? Why is it effective?**

1.)

Use the back of the paper if you need more room to write your answers.

Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.--Come seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale. Light thickens, and the crow
Makes wing to th' rooky wood.
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.

The first thing one notices about the imagery here is the compression. There is nothing expansive or loose about the image of night as a monster which blinds the light of the world so that evil may initiate its destructive course of mutilation. And the extraordinarily compressed metaphor in the phrase "Light thickens," together with the vision of the "good things of day" slowly falling asleep as the agents of evil set about their work, is anything but conventional or unexpected or easy to pass by. The emotional pressure of Macbeth's fully conscious commitment to evil is here evoked unforgettably.

(Observations on Shakespeare's Dramatic Verse in *Richard III* and *Macbeth*)

...when he receives the news that his wife is dead, he response is so low key and bitter. In one of the very greatest speeches in all of Shakespeare, he accepts the news with a horrifying calm:

She should have died hereafter.
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle.
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. (5.5.16-27)

This famous speech acknowledges fully the empty mockery his life has become. Once again, the remarkable quality of this passage is Macbeth's refusal to evade the reality of the world he has created for himself. His life has become an insane farce, not because he no longer has any power or physical security (he has both and, as he remarks earlier, could easily withstand the siege), but because he has ceased to care about anything, even about his wife. There is no one to blame but himself, and he has learned too late the truth of what he understood would happen if he gave into his desires and killed Duncan. It's not surprising that immediately after this speech, once he hears about the moving wood, he decides to end it all in a final battle, not because he has any desire to win but because wants to take charge of the final event, his own death. The life he has created for himself leaves him with nothing else to do.

As many people have observed, the theatrical metaphor in this famous speech resonates throughout the play. Macbeth has, in a sense, tried to seize control of the script of his life, to write it in accordance with his desires, in the clear knowledge that that's probably going to be disastrous. Instead of living out his life, as normal people (including Banquo) do, in a drama out of his total control, he seeks to change the plot. And the result is a play that leaves him feeling increasingly pained, disoriented, and afraid (that we in modern terminology might call inauthentic). His returns to the witches and the murders that result are frantic attempts to keep rewriting the script, to turn it into something answering his needs. But all he succeeds in doing is to turn the play into a sinking nightmare of strutting and fretting (in which, interestingly enough, there are frequent references to how his clothes, like a poorly cut theatrical costume, just don't fit). ... **Introduction to *Macbeth***

Nothing could be apparently more simple than the choice of language here. This is a key moment in the play, Macbeth's response to the news that his wife is dead. And yet there is no high rhetoric, no lofty declamation. But notice the enormous emotional power of this utterance, an expression of Macbeth's sense of the total emptiness and uselessness of life. The emotional power is conveyed in a number of ways, particularly in words like "struts and frets," and "idiot." If you read this passage aloud, attending to the rhythm, you observe how these words (and their sounds) are emphasized. And the punctuation forces one to keep moving beyond the end of the lines, coming to rest on "no more" and "nothing." The key image at work here is a very conventional one, life as a staged drama, but there's nothing conventional about this use of it to convey an unforgettable expression of an emotional state.

One should notice, too, how flexible the blank verse has become in *Macbeth*. Shakespeare has clearly learned not to be imprisoned by the demands of the iambic pentameter but to use it to evoke the mood appropriate to a particular moment, often deliberately violating the regular pattern:

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury
Signifying nothing.

Introduction to *Macbeth*

Observations on Shakespeare's Dramatic Verse in *Richard III* and *Macbeth*

[These are from the texts of lectures prepared by Ian Johnston of Malaspina University-College. This document is in the public domain, released July 1999. This text was last revised on July 17, 1999.]

<http://records.viu.ca/~johnstoi/eng366/lectures/macbeth.htm>
<http://records.viu.ca/~johnstoi/eng366/lectures/poetry.htm>

"Tomorrow and tomorrow and tomorrow"

This triplet might suggest past, present, and future. It is a lament, complete with tragic overtones, about the indefatigable advancement of time; as such, it is problematic, since the passage of time is inevitable and might therefore be inappropriate subject matter for tragedies, which are often avoidable. However, if time passing is tragic, then the ideal is static, and our lives are necessarily imperfect and dystopic.

Petty pace"

Besides describing time as something that "creeps", Macbeth further disparages it by calling it a "petty pace". The pace could be our daily lives, measured by a sequence of tomorrows, which are characterized as cheap, mean, ungenerous, inconsequential, and insignificant. The pace is a moment or measurement of time, such as the ticking of a clock or the tolling of a bell

"Time"

Time and fate are linked in Macbeth. The woods of Birnan are fated to approach Macbeth at Dunsinane and doom him. The time that passes before the advent of that day obsesses Macbeth, who no longer believes he can alter the chain of events his betrayal of Duncan set in motion. As Frank Kermode notes in the introduction to Macbeth in the Riverside Shakespeare: "The suffering of the Macbeths may be thought of as caused by the pressure of the world of order slowly resuming its true shape and crushing them. This is the work of time; as usual in Shakespeare, evil, however great, burns itself out, and time is the servant of providence."

"Lighted fools"

The past we dwell upon, our "yesterdays", has guided ("lighted") us to death. Or, the guidance might be less direct - it may not be our attention to the past, but simply the advancement of time, that will result in death. In the context of Macbeth

Shakespeare's typical Fool is outwardly incompetent or insane but inwardly nearly prescient. Macbeth is both: he is so stricken by guilt from his betrayal and murder of Duncan and Banquo that he hallucinates; and he is aware of the future fortold to him by the witches. Lady Macbeth's death furthers his guilt and prompts his soliloquy. He finds that his struggling conscience does not enable him to alter the tide of events caused by his evil actions.

"Dusty death"

"Dusty death" is reminiscent of the Biblical "from dust to dust", which again implies cycles of time.

If we take "dusty" to mean neglected at Lady Macbeth's death, her husband is not by her side This neglect upsets the normal sleep rhythms (circadian rhythms) of both characters

prior to their deaths. Lady Macbeth is tormented at night by the "slumb'ry agitation" (V, i, 11) of sleep-walking episodes,

"Brief candle", "walking shadow", "poor player"

The images of the candle, the shadow, and the player all suggest a similar despondency or fatalism. The fragile candle, insubstantial shadow, and inconstant player suggest the insignificance of the human being in the greater scope of the universe. The candle compares to the sun, the shadow to the material being, and the player to the character. These comparisons imply a subjugation of one thing by a more important thing, as perhaps our lives are in the context of the universe. The actor, in particular, suggests deliberate disguise or impersonation and falsity, especially considering that the character played can be a complete fiction, so that the actor is twice removed from substantiality. As a player in a game, the actor becomes even more transient, more contrived, and better suited for entertainment than for more important pursuits. That this player "struts and frets" emphasizes a theatrical characteristic and the fact that people worry; our worry, too, is unimportant, considering it is for a game that only lasts an "hour upon the stage."

"Told by an idiot"

Furthermore, there is a twist on the Shakespearean representation of the Fool. Arguably, the Fool typically embodies, at times, an unnaturally clear knowledge of the present or future.

"Full of sound and fury, / Signifying nothing"

Further notes

These words are uttered by [Macbeth](#) after he hears of [Lady Macbeth](#)'s death, in Act V, scene v, lines 16–27. Given the great love between them, his response is oddly muted, but it segues quickly into a speech of such pessimism and despair—one of the most famous speeches in all of Shakespeare—that the audience realizes how completely his wife's passing and the ruin of his [power](#) have undone Macbeth. His speech insists that there is no meaning or purpose in life. Rather, life "is a tale / Told by an idiot, full of sound and fury, / Signifying nothing." One can easily understand how, with his wife dead and armies marching against him, Macbeth succumbs to such pessimism. Yet, there is also a defensive and self-justifying quality to his words. If everything is meaningless, then Macbeth's awful crimes are somehow made less awful, because, like everything else, they too "signify nothing."

Macbeth's statement that "[l]ife's but a poor player / That struts and frets his hour upon the stage" can be read as Shakespeare's somewhat deflating reminder of the illusionary nature of the theater. After all, Macbeth is only a "player" himself, strutting on an Elizabethan stage. In any play, there is a conspiracy of sorts between the audience and the actors, as both pretend to accept the play's reality. Macbeth's comment calls attention to this conspiracy and partially explodes it—his nihilism embraces not only his own life but the entire play. If we take his words to heart, the play, too, can be seen as an event "full of sound and fury, / Signifying nothing."

**“Tomorrow and Tomorrow”
Advanced Placement Literature and Composition**

William Shakespeare (1564-1616)

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time:
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle;
Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(Macbeth, Act V, scene v)

Sir William Davenant (1606-1668)

Tomorrow and tomorrow and tomorrow
Creeps in a stealing pace from day to day,
To the last minute of recorded time,
And all our yesterdays have lighted fools
To their eternal homes; out, out, that candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

The second version of this passage is a rewriting of the first. The intention of Sir William Davenant (a poet of a generation after Shakespeare) was to remove what he considered offenses against “correctness” and “reasonableness.”

Consider:

1. the differences in **diction** between the two passages.
2. the differences in **punctuation** and **their effects on meaning**
3. the differences in **tone and mood** between the two
4. the **literary devices** employed by both writers
5. does Davenant correct the offenses he found in Shakespeare's original?
6. which passage is more powerful and why?

Performer: _____ Role(s): _____

Scene: _____ Date: _____

Group Members: _____

CATEGORY	90-100	80-89	70-79	60-69
Memorization	Student has all lines memorized and recited with fluency.	Student has most lines memorized and recited with fluency.	Student has made an attempt at memorization but fails to remember some lines or recites the lines with little fluency.	Student has failed to memorize the lines but does perform some lines.
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
Actions	Facial expressions and body language are used to help the student demonstrate understanding of the scene.	Some facial expressions and body language are used to help the student demonstrate understanding of the scene.	Few facial expressions and body language are used to help the student demonstrate understanding of the scene	Understanding of the scene is not demonstrated through facial expressions or body language.
Creativity	Student shows considerable work/creativity which makes the presentation better.	Student shows some work/creativity which makes the presentation better.	Student shows little work/creativity which makes the presentation better.	The student shows no work/creativity which makes the presentation better.
Introduction	An introduction is given which effectively provides context for the scene.	An introduction is given which somewhat sets up the scene.	An introduction is given which makes an attempting at setting up the scene but does so inadequately.	No introduction is given.

Score: _____/

Comments:

Robert Frost

The buzz saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.
And from there those that lifted eyes could count
Five mountain ranges one behind the other
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load.
And nothing happened: day was all but done.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside him in her apron
To tell them "Supper." At the word, the saw,
As if it meant to prove saws know what supper meant,
Leaped out at the boy's hand, or seemed to leap -
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand,
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all -
Since he was old enough to know, big boy
Doing a man's work, though a child at heart -
He saw all was spoiled. "Don't let him cut my hand off -
The doctor, when he comes. Don't let him, sister!"
So. The hand was gone already.
The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then - the watcher at his pulse took a fright.
No one believed. They listened to his heart.
Little - less - nothing! - and that ended it.
No more to build on there. And they, since they
Were not the one dead, turned to their affairs.

Directions: Read the statement in the center column. Decide if you **strongly agree** (SA), **agree** (A), **disagree** (D), or **strongly disagree** (SD) with the statement. Circle your response and **write a reason or reasons in the statement box**. (You may use the back of the paper if you need more room.) Be prepared to discuss your opinion on the statements.

before you read	Statements	after you read
SA A D SD	1. There are people who can accurately predict the future.	SA A D SD
SA A D SD	2. You are the maker of your own destiny.	SA A D SD
SA A D SD	3. If you reach your goal, the end always justifies the means.	SA A D SD
SA A D SD	4. Patriotism requires obedience to the governing authority.	SA A D SD
SA A D SD	5. True love has no ambition.	SA A D SD
SA A D SD	6. Loyalty to family supersedes loyalty to government.	SA A D SD
SA A D SD	7. Commitment to principle supersedes loyalty to family.	SA A D SD
SA A D SD	8. I would break my moral code for a loved one.	SA A D SD
SA A D SD	9. I believe everyone is in a personal battle of good~vs~evil.	SA A D SD
SA A D SD	10. If someone prophesied you would become someone of importance (i.e.-President, Homecoming King/Queen, etc), you would try to make it happen.	SA A D SD
SA A D SD	11. It is never right to kill another person.	SA A D SD
SA A D SD	12. If a political leader has done wrong, it is all right to get rid of him/her by whatever means necessary.	SA A D SD
SA A D SD	13. No cause, political or otherwise, is worth dying for.	SA A D SD
SA A D SD	14. Power corrupts, and absolute power corrupts absolutely.	SA A D SD

Don't underestimate the power of this scene. It is certainly there to entertain, but also to add more texture to some of the play's ideas, and to its mood.

Macbeth has been driven, by what he saw at his own banquet, to visit the Witches in *their* kitchen, where they are preparing a feast for his eyes (this is a very visual scene).

Just how fully the details of the scene add to the atmosphere of the play at this point becomes apparent if you complete the following table, which lists the items the witches throw into the cauldron. For each item check the box(es) which indicate the idea(s) to which it contributes.

Item	Poison	Night, darkness, blindness	Cutting, dismemberment	Eating, greed, lustfulness	Unnaturalness, irreligion
Entrails	x		x		
Toad	x	x			
Snake fillet	x		x		
Newt's eye		x	x		
Frog's toe			x		
Bat's wool		x			
Dog's tongue			x		
Adder's fork	x		x		
Blind-worm's sting	x		x		
Lizard's leg			x		
Owl's wing		x	x		
Dragon's scale					x
Wolf's tooth				x	
Witches' mummy					x
Shark's stomach			x	x	
Hemlock root	x	x			x
Jew's liver			x		
Goat's gall			x	x	
Slips of yew	x	x	x		x
Turk's nose			x		x
Tartar's lips			x		x
Baby's finger			x		x
Tiger's stomach			x	x	
Baboon's blood			x	x	
Sow's blood			x		x
Gibbet grease					x

What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

Why do you think the idea of cutting, separating, has prominence in the list?

What do you notice about the ideas of poison and night?

The two characters, Victor and the creature, have the most opposite beginnings, which contribute to their experiences and shape their viewpoints. Victor Frankenstein is born into an upper-middle class household in Geneva, with doting parents. He describes his childhood as one of great joy and happiness and that,

"No human being could have passed a happier childhood than my self. My parents were possessed by the very spirit of kindness and indulgence. We felt that they were not the tyrants to rule our lot according to their caprice, but the agents and creators of all the many delights which we enjoyed (Shelley).

It is this background which gives the monster's first years of life such stark contrast. When the monster received life by Victor, he was immediately abandoned by his creator. Frankenstein, who instantly abhorred his creation, fled his attic where his monster was taking in the first sensations of life. Unlike a regular newborn, the daemon is able to remember the bombardment of sensations when he received life, and is therefore more vulnerable (in a psychological manner) than a traditional baby because of his ability to later analyze what transpired.

Unable to discern his surroundings and unable to communicate, he is essentially a newborn left defenseless. The fact that his creator abandons him at his first breath will leave an even larger emotional impact in the monster, eventually contributing to his decision to wreck vengeance on his creator who deserted him at his most vulnerable moment. After several days of life, he is alone, in the forests near the town of Ingolstadt, still unaware of a multitude of basic things which allow for everyday comforts and successful survival. "I was miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides. I sat down and wept (Shelley)."

Frankenstein: The Creature speaks

"It was dark when I awoke; I felt cold also, and half-frightened, as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept....

.....The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite. One of the best of these I entered; but I had hardly placed my foot within the door, before the children shrieked, and one of the women fainted. The whole village was mused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took

refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village....

.....I was, besides, endued with a figure hideously deformed and loathsome; I was not even of the same nature as man. I was more agile than they, and could subsist upon coarser diet; I bore the extremes of heat and cold with less injury to my frame; my stature far exceeded theirs. When I looked around, I saw and heard of none like me. Was I then a monster, a blot upon the earth, from which all men fled, and whom all men disowned?

"I cannot describe to you the agony that these reflections inflicted upon me: I tried to dispel them, but sorrow only increased with knowledge. Oh, that I had for ever remained in my native wood, nor known nor felt beyond the sensations of hunger, thirst, and heat!

But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing. From my earliest remembrance I had been as I then was in height and proportion. I had never yet seen a being resembling me, or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans.

....."As I read, however, I applied much personally to my own feelings and condition. I found myself similar, yet at the same time strangely unlike to the beings concerning whom I read, and to whose conversation I was a listener. I sympathised with, and partly understood them, but I was unformed in mind; I was dependent on none and related to none. 'The path of my departure was free;' and there was none to lament my annihilation. My person was hideous and my stature gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them.

"Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? I know not; despair had not yet taken possession of me; my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants, and have glutted myself with their shrieks and misery."

"And now, with the world before me, whither should I bend my steps? I resolved to fly far from the scene of my misfortunes; but to me, hated and despised, every country must be equally horrible. At length the thought of you crossed my mind. I learned from your papers that you were my father, my creator; and to whom could I apply with more fitness than to him who had given me life?"

"At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen, with all the sportiveness of infancy. Suddenly, as I gazed on him, an idea seized me, that this little creature was unprejudiced, and had lived too short a time to have imbibed a horror of deformity. If, therefore, I could seize him, and educate him as my companion and friend, I should not be so desolate in this peopled earth.

"Urged by this impulse, I seized on the boy as he passed and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes and uttered a shrill scream: I drew his hand forcibly from his face, and said, 'Child, what is the meaning of this? I do not intend to hurt you; listen to me.'

"He struggled violently. 'Let me go,' he cried; 'monster! ugly wretch! you wish to eat me, and tear me to pieces--You are an ogre--Let me go, or I will tell my papa.'

"'Boy, you will never see your father again; you must come with me.'

"'Hideous monster! let me go. My papa is a Syndic--he is M. Frankenstein--he will punish you. You dare not keep me.'

"'Frankenstein! you belong then to my enemy--to him towards whom I have sworn eternal revenge; you shall be my first victim.'

"The child still struggled, and loaded me with epithets which carried despair to my heart; I grasped his throat to silence him, and in a moment he lay dead at my feet.

"I gazed on my victim, and my heart swelled with exultation and hellish triumph: clapping my hands, I exclaimed, 'I, too, can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.'

"As I fixed my eyes on the child, I saw something glittering on his breast. I took it; it was a portrait of a most lovely woman. In spite of my malignity, it softened and attracted me. For a few moments I gazed with delight on her dark eyes, fringed by deep lashes, and her lovely lips; but presently my rage returned: I remembered that I was for ever deprived of the delights that such beautiful creatures could bestow; and that she whose resemblance I contemplated would, in regarding me, have changed that air of divine benignity to one expressive of disgust and affright.

"Can you wonder that such thoughts transported me with rage? I only wonder that at that moment, instead of venting my sensations in exclamations and agony, I did not rush among mankind and perish in the attempt to destroy them."

In the Absence of Fathers: A Story of Elephants and Men

By [Fr. Gordon J. MacRae](#) June 20, 2012

Wade Horn, Ph.D., President of the National Fatherhood Initiative, had an intriguing article entitled “Of Elephants and Men” in a recent issue of *Fatherhood Today* magazine. I found Dr. Horn’s story about young elephants to be simply fascinating, and you will too. It was sent to me by a TSW reader who wanted to know if there is any connection between the absence of fathers and the shocking growth of the American prison population.

Some years ago, officials at the Kruger National Park and game reserve in South Africa were faced with a growing elephant problem. The population of African elephants, once endangered, had grown larger than the park could sustain. So measures had to be taken to thin the ranks. A plan was devised to relocate some of the elephants to other African game reserves. Being enormous creatures, elephants are not easily transported. So a special harness was created to air-lift the elephants and fly them out of the park using helicopters.

The helicopters were up to the task, but, as it turned out, the harness wasn’t. It could handle the juvenile and adult female elephants, but not the huge African bull elephants. A quick solution had to be found, so a decision was made to leave the much larger bulls at Kruger and relocate only some of the female elephants and juvenile males.

The problem was solved. The herd was thinned out, and all was well at Kruger National Park. Sometime later, however, a strange problem surfaced at South Africa’s other game reserve, Pilanesburg National Park, the younger elephants’ new home.

Rangers at Pilanesburg began finding the dead bodies of endangered white rhinoceros. At first, poachers were suspected, but the huge rhinos had not died of gunshot wounds, and their precious horns were left intact. The rhinos appeared to be killed violently, with deep puncture wounds. Not much in the wild can kill a rhino, so rangers set up hidden cameras throughout the park.

The result was shocking. The culprits turned out to be marauding bands of aggressive juvenile male elephants, the very elephants relocated from Kruger National Park a few years earlier. The young males were caught on camera chasing down the rhinos, knocking them over, and stomping and goring them to death with their tusks. The juvenile elephants were terrorizing other animals in the park as well. Such behavior was very rare among elephants. Something had gone terribly wrong.

Some of the park rangers settled on a theory. What had been missing from the relocated herd was the presence of the large dominant bulls that remained at Kruger. In natural circumstances, the adult bulls provide modeling behaviors for younger elephants, keeping them in line.

Juvenile male elephants, Dr. Horn pointed out, experience “musth,” a state of frenzy triggered by mating season and increases in testosterone. Normally, dominant bulls manage and contain the testosterone-induced frenzy in the younger males. Left without elephant modeling, the rangers

theorized, the younger elephants were missing the civilizing influence of their elders as nature and pachyderm protocol intended.

To test the theory, the rangers constructed a bigger and stronger harness, then flew in some of the older bulls left behind at Kruger. Within weeks, the bizarre and violent behavior of the juvenile elephants stopped completely. The older bulls let them know that their behaviors were not elephant-like at all. In a short time, the younger elephants were following the older and more dominant bulls around while learning how to be elephants.

MARAUDING IN CENTRAL PARK

In his terrific article, “Of Elephants and Men,” Dr. Wade Horn went on to write of a story very similar to that of the elephants, though it happened not in Africa, but in New York’s Central Park. The story involved young men, not young elephants, but the details were eerily close. Groups of young men were caught on camera sexually harassing and robbing women and victimizing others in the park. Their herd mentality created a sort of frenzy that was both brazen and contagious. In broad daylight, they seemed to compete with each other, even laughing and mugging for the cameras as they assaulted and robbed passersby. It was not, in any sense of the term, the behavior of civilized men.

Appalled by these assaults, citizens demanded a stronger and more aggressive police presence. Dr. Horn asked a more probing question. “Where have all the fathers gone?” Simply increasing the presence of police everywhere a crime is possible might assuage some political pressure, but it does little to identify and solve the real social problem behind the brazen Central Park assaults. It was the very same problem that victimized rhinos in that park in Africa. The majority of the young men hanging around committing those crimes in Central Park grew up in homes without fathers present.

That is not an excuse. It is a social problem that has a direct correlation with their criminal behavior. They were not acting like men because their only experience of modeling the behaviors of men had been taught by their peers and not by their fathers. Those who did have fathers had absent fathers, clearly preoccupied with something other than being role models for their sons. Wherever those fathers were, they were not in Central Park.

Dr. Horn pointed out that simply replacing fathers with more police isn’t a solution. No matter how many police are hired and trained, they will quickly be outnumbered if they assume the task of both investigating crime and preventing crime. They will quickly be outnumbered because presently in our culture, two out of every five young men are raised in fatherless homes, and that disparity is growing faster as traditional family systems break down throughout the Western world.

Real men protect the vulnerable, not assault them. Growing up having learned that most basic tenet of manhood is the job of fathers, not the police. Dr. Horn cited a quote from a young Daniel Patrick Moynihan written some forty years ago:

“From the wild Irish slums of the 19th Century Eastern Seaboard to the riot-torn suburbs of Los Angeles, there is one unmistakable lesson in American history: A community that allows a large number of young men to grow up in broken homes, dominated by women, never acquiring any stable relationship to male authority, never acquiring any rational expectations for the future – that community asks for and gets chaos.”

Larry Elder: Dorner - Another Angry Fatherless Black Man With a Gun

My new book, "Dear Father, Dear Son," talks about the No. 1 social problem in America -- children growing up without fathers.

In 1965, Daniel Patrick Moynihan wrote "The Negro Family: A Case for National Action." At the time, 25 percent of blacks were born outside of wedlock, a number that the future Democratic senator from New York said was catastrophic to the black community.

Moynihan wrote: "A community that allows a large number of young men to grow up in broken homes, dominated by women, never acquiring any stable relationship to male authority, never acquiring any rational expectations about the future -- that community asks for and gets chaos. Crime, violence, unrest, unrestrained lashing out at the whole social structure -- that is not only to be expected, it is very near to inevitable."

Today, 75 percent of black children enter a world without a father in the home.

Divorce is one thing, where, for the most part, fathers remain involved both financially and as a parent. When I pressed the point of murdering ex-cop Christopher Dorner's father, one local news source told me his father apparently died when Dorner was small. He was reportedly raised, along with his sister, by a single mom. Little else is known.

In the documentary "Resurrection," rapper Tupac Shakur, who was raised without a father, said: "I hate saying this cuz white people love hearing black people talking about this. I know f r a fact that had I had a father, I'd have some discipline. I'd have more confidence."

He said he started running with gangs because he wanted to belong, wanted structure and wanted protection -- none of which he found in his fatherless home. "Your mother cannot calm you down the way a man can," he said. "Your mother can't reassure you the way a man can. My mother couldn't show me where my manhood was. You need a man to teach you how to be a man."

Why is it when white murderers go on a rampage, the media quickly delve into the relationship or lack thereof with the killer's father? They want to know what went wrong with that relationship -- and when and how and why.

After Adam Lanza massacred 26 people and his mother in Newtown, Conn., NBC News reported: "A source close to the family said that in 2001, (father Peter) separated from Adam's mother, Nancy, but he still saw Adam every week. In 2009, the Lanzas officially divorced, when Adam was 17. ... But the source close to the Lanza family said that by 2010, Peter Lanza was dating a new woman, whom he later married, and Adam suddenly cut his dad off."

After Jared Lee Loughner murdered six and wounded 13 people in Tucson, Ariz., The Associated Press

wrote that Loughner's "relationship with his parents was strained." Newsweek quoted a Loughner neighbor who described the father as "very aggressive, very angry all the time about petty things -- like if the trash is out because the trash guys didn't pick it up, he yells at us for it."

After Eric Harris and Dylan Klebold killed 13 at Columbine High, one did not have to search long to read about their fathers. One such piece began: "The father of one of the boys was asked some years ago to jot down his life's goals in the memory book for his 20th high school reunion. His answer was succinct, straight forward and, it seemed, not unrealistically ambitious: 'Raise two good sons.'

"The other father prided himself on being his son's soul mate. They had just spent five days visiting the Arizona campus where the teenager planned to enroll in the fall, and recently discussed their shared opposition to a bill in the state legislature that would have made it easier to carry concealed weapons."

Five days after James Holmes killed 12 in the movie theater in Aurora, Colo., we learned from the Daily Mail all "about the glittering career of James Holmes' father, Robert, who has degrees from Stanford, UCLA and Berkeley and currently works as a senior scientist at FICO in San Diego." The article's headline was, "Did Colorado maniac snap after failing to meet expectations of brilliant academic father?"

But what about Christopher Dorner? The media seemingly imposed a no-fly zone of silence over even writing or talking about his father.

The Los Angeles Times, for example, wrote: "Dorner grew up in Southern California with his mother and at least one sister, according to public records and claims in (his) manifesto." Not one word about the father. We soon learn the mother's name and whereabouts. But the media are apparently incurious about Dorner's father. Why? Is it that the media expect a certain level of appropriate behavior from whites -- that when a white person commits a heinous act, we must necessarily explore what kind of relationship he had with his father?

But when it comes to black miscreants and their fathers ... crickets. Why? To ask raises uncomfortable questions about the perverse incentives of the welfare state, which hurt the very formation of stable, intact families -- the ones more likely to produce stable, non-paranoid children.

Larry Elder is a best-selling author and radio talk-show host. To find out more about Larry Elder, or become an "Elderado," visit www.LarryElder.com. To read features by other Creators Syndicate writers and cartoonists, visit the Creators Syndicate Web page at www.creators.com

Barack Obama: *Dreams from my father* (pages 26-27)

There was only one problem: my father was missing. He had left paradise, and nothing that my mother or grandparents told me could obviate that single, unassailable fact. Their stories didn't tell why he had left. They couldn't describe what it might have been like had he stayed. Like the janitor, Mr. Reed, or the black girl who churned up dust as she raced down a Texas road, my father became a prop in someone else's narrative. An attractive prop—the alien figure with the heart of gold, the mysterious stranger who saves the town and wins the girl—but a prop nonetheless.

I don't really blame my mother or grandparents for this. My father may have preferred the image they created for him—indeed, he may have been complicit in its creation. In an article published in the *Honolulu Star-Bulletin* upon his graduation, he appears guarded and responsible, the model student, ambassador for his continent. He mildly scolds the university for herding visiting students into dormitories and forcing them to attend programs designed to promote cultural understanding—a distraction, he says, from the practical training he seeks. Although he hasn't experienced any problems himself, he detects self-segregation and overt discrimination taking place between various ethnic groups and expresses wry amusement at the fact that "Caucasians" in Hawaii are occasionally at the receiving end of prejudice. But if his assessment is relatively clear-eyed, he is careful to end on a happy note: One thing other nations can learn from Hawaii, he says, is the willingness of races to work together toward common development, something he has found whites elsewhere too often unwilling to do.

I discovered this article, folded away among my birth certificate and old vaccination forms, when I was in high school. It's a short piece, with a photograph of him. No mention is made of my mother or me, and I'm left to wonder whether the omission was intentional on my father's part, in anticipation of his long departure. Perhaps the reporter failed to ask personal questions, intimidated by my father's imperious manner; or perhaps it was an editorial decision, no part of the simple story that they were looking for. I wonder, too, whether the omission caused a fight between my parents.

I would not have known at the time, for I was too young to realize that I was supposed to have a live-in father, just as I was too young to know that I need a race. For an improbably short span it seems that my father fell under the same spell as my mother and her parents; and for the first six years of my life, even as that spell was broken and the worlds that they thought they'd left behind reclaimed each of them, I occupied the place where their dreams had been.

The Heart Grows Smarter
By DAVID BROOKS
Published: November 5, 2012

If you go back and read a bunch of biographies of people born 100 to 150 years ago, you notice a few things that were more common then than now.

First, many more families suffered the loss of a child, which had a devastating and historically underappreciated impact on their overall worldviews.

Second, and maybe related, many more children grew up in cold and emotionally distant homes, where fathers, in particular, barely knew their children and found it impossible to express their love for them.

It wasn't only parents who were emotionally diffident; it was the people who studied them. In 1938, a group of researchers began an intensive study of 268 students at Harvard University. The plan was to track them through their entire lives, measuring, testing and interviewing them every few years to see how lives develop.

In the 1930s and 1940s, the researchers didn't pay much attention to the men's relationships. Instead, following the intellectual fashions of the day, they paid a lot of attention to the men's physiognomy. Did they have a "masculine" body type? Did they show signs of vigorous genetic endowments?

But as this study — the Grant Study — progressed, the power of relationships became clear. The men who grew up in homes with warm parents were much more likely to become first lieutenants and majors in World War II. The men who grew up in cold, barren homes were much more likely to finish the war as privates.

Body type was useless as a predictor of how the men would fare in life. So was birth order or political affiliation. Even social class had a limited effect. But having a warm childhood was powerful. As George Vaillant, the study director, sums it up in "Triumphs of Experience," his most recent summary of the research, "It was the capacity for intimate relationships that predicted flourishing in all aspects of these men's lives."

Of the 31 men in the study incapable of establishing intimate bonds, only four are still alive. Of those who were better at forming relationships, more than a third are living.

It's not that the men who flourished had perfect childhoods. Rather, as Vaillant puts it, "What goes right is more important than what goes wrong." The positive effect of one loving relative, mentor or friend can overwhelm the negative effects of the bad things that happen.

In case after case, the magic formula is capacity for intimacy combined with persistence, discipline, order and dependability. The men who could be affectionate about people and organized about things had very enjoyable lives.

But a childhood does not totally determine a life. The beauty of the Grant Study is that, as Vaillant emphasizes, it has followed its subjects for nine decades. The big finding is that you can teach an old dog new tricks. The men kept changing all the way through, even in their 80s and 90s.

One man in the study paid his way through Harvard by working as a psychiatric attendant. He slept from 6 p.m. to midnight. Worked the night shift at a hospital, then biked to class by 8 in the morning. After college, he tried his hand at theater. He did not succeed, and, at age 40, he saw himself as “mediocre and without imagination.” His middle years were professionally and maritally unhappy.

But, as he got older, he became less emotionally inhibited. In old age, he became a successful actor, playing roles like King Lear. He got married at 78. By 86, the only medicine he was taking was Viagra. He lived to 96.

Another subject grew up feeling that he “didn’t know either parent very well.” At 19, he wrote, “I don’t find it easy to make friends.” At 39, he wrote, “I feel lonely, rootless and disoriented.” At 50, he had basically given up trying to socialize and was trapped in an unhappy marriage.

But, as he aged, he changed. He became the president of his nursing home. He had girlfriends after the death of his first wife and then remarried. He didn’t turn into a social butterfly, but life was better.

The men of the Grant Study frequently became more emotionally attuned as they aged, more adept at recognizing and expressing emotion. Part of the explanation is biological. People, especially men, become more aware of their emotions as they get older.

Part of this is probably historical. Over the past half-century or so, American culture has become more attuned to the power of relationships. Masculinity has changed, at least a bit.

The so-called Flynn Effect describes the rise in measured I.Q. scores over the decades. Perhaps we could invent something called the Grant Effect, on the improvement of mass emotional intelligence over the decades. This gradual change might be one of the greatest contributors to progress and well-being that we’ve experienced in our lifetimes.

A version of this op-ed appeared in print on November 6, 2012, on page A29 of the New York edition with the headline: The Heart Grows Smarter.

Leonard Pitt interview NPR Fathers

ED GORDON, host:

I'm Ed Gordon, and this is NEWS AND NOTES.

This Sunday is Father's Day, but not everyone will be celebrating. People who have absent fathers or abusive fathers may see the holiday as a painful reminder of a troubled present or past.

Pulitzer Prize winning columnist Leonard Pitts grew up with a disappearing, alcoholic father, but he's gone on to be a role model for his own children. So, what makes the son of an absent or abusive father into a good dad himself? That's the theme of Leonard's book, *Becoming Dad: Black Men and the Journey to Fatherhood*."

Pitts spoke with NPR's Farai Chideya.

FARAI CHIDEYA reporting:

Tell us first about your father. Was he ever kind to you?

Mr. LEONARD PITT (Author, *Becoming Dad*): Few and far between, I guess were his kindnesses. And not - I don't remember kindnesses specifically to me, but there were times when he would come in when he was not drunk, and he was not in a mood. And the house would be a lot lighter than it would otherwise be. He would be - he would be very fun to be around. He'd be, you know, laughing and cracking jokes. And, you know, he'd make you laugh. So, in that regard, yeah.

CHIDEYA: Did you ever want to kill him?

Mr. PITTS: Yeah. I remember probably the last major fight that, you know, went on in the house was the one where he - it's detailed in the book - the one where he pulled a gun for the second time - a rifle for the second time, and where I wound up with a cut across my face. And I remember jumping on his back and pounding the side of his head. And I really wanted to, you know, at that point, I really wanted to take him out.

I was a little older then, you know, and I think, you know, as you get older, you've got all these pent up resentments and emotions and you're older now; you can do something about it. So, you know, yeah, I think at that point, I would like to have done that, in that moment.

CHIDEYA: So how did you heal those wounds when you became a father and were you afraid to be a father?

Mr. PITTS: I think I was afraid to be a father, but the thing is that I was a father before I had a choice in the matter, really. I fell in love with a woman who already had two kids. As for healing, I think writing the book was my way of healing, to tell you the truth. I don't even think that I'd realized that there was something that needed to be healed until I got into writing the

book and dealt with a lot of these men and their unresolved feelings towards their father and the realization that I had a lot of those same feelings and needed to do something about it, or else see it carried forward into the next generation, which I did not want to do.

CHIDEYA: You profile a series of men who had absent or abusive fathers, some of whom went on to abuse other people in their lives...

Mr. PITTS: Mm-hmm.

CHIDEYA: ...some of whom became exemplary fathers like yourself...

Mr. PITTS: Right.

CHIDEYA: Give us an example of just two of the men that you spoke with.

Mr. PITTS: Oh, my goodness! There was a gentleman that I met in Yonkers. This guy, in another life, you know, could have been president of the United States or could have been chairman of the Federal Reserve or something, because he just had this magnetism about him. And yet, the fact that his father - I believe his father was abusive, if I'm recalling the story correctly. And, you know, the life that he had lived with his father just sort of sent him on this downward spiral of drugs and of misdeeds.

And he had wound up abusing the woman who he said was, you know, life and breath to him. And he was in recovery when we met and was trying to salvage his life. But I just looked at this guy and then, it's like, what could you have been, had your life not taken, you know, this detour?

There's another gentleman that I interviewed - a guy named David - who, at first, assured me that he didn't want his father's approval, you know, it didn't matter that his father had ignored him and mistreated him. And, you know, we sort of left the interview there. And then, at the end, as I'm walking out, he says - he whispers almost to himself - even now, I want his approval, even now. And it's sort of like, you get this sense of, you know, of how he has lied to himself about this so much and for so long that I don't think even he realized how much he was hurt by the fact that his father had not been there for him.

CHIDEYA: This book focuses on African-American men. And you have pictures and descriptions, and interviews with people...

Mr. PITTS: Mm-hmm.

CHIDEYA: ...from many different walks of life. What are the special challenges that face African-American men and African-American fathers?

Mr. PITTS: The challenges that face us as African-American men and as fathers are multifold. And I guess they all, you know, many of them spring from the same place that a lot of other African-American woes spring. It's, you know, from racism in the society. But then I think what's happened is that we, you know, our families have sort of mutated in response to this to

where it has become the norm that dad is not home; it's not an exception. What's an exception, what's "weird," and several people in the book reference this, is when dad is home. When mom and dad are married with children, I think that's regarded as outside the norm, as something that's weird.

I think the challenge that we face as African-American men is to reclaim our place in our families and in our communities. The challenges that we face is to understand that our value to our communities and our homes goes beyond the monetary, which is where everybody always stops, you know. But that we as men bring something special to a household that cannot, by and large, be duplicated by women.

CHIDEYA: Can you tell us about Mark(ph) and Germaine(ph), both of whom ended up dealing with unexpected pregnancies when they were teenagers...

Mr. PITTS: Yeah.

CHIDEYA: ...and you talked to these two young guys.

Mr. PITTS: Yeah, I interviewed them. I had not planned it that way, but they basically book-ended one another. Germaine was a kid who grew up with, you know, essentially no father and with a mom, who, you know, was rather abusive, as well. And he, you know, was in and out of trouble and suddenly he's expecting a child. And he's saying that, I don't know, you know, I don't know what kind of father I'm going to be. I want to do better, but I don't know.

Germaine was a teenage father, also from a stable, you know, two-parent home in Los Angeles. And he faced, you know, fatherhood with a lot more confidence, with a lot more of a sense of, you know, knowing the territory, knowing the lay of the land and knowing that this was something that he could do.

What was really troubling to me was that after - toward the end of working on the book and after the respective children had been born, I went looking for both of them to find out, you know, how things were going. And Germaine, you know, was good and was progressing along and was upbeat. And Mark, I couldn't even find. It really spoke to me of the power of, you know, being raised in a stable environment versus, you know, sort of raising yourself on the streets.

CHIDEYA: At the same time, though, you come from a household where you had to deal with this abuse...

Mr. PITTS: Mm-hmm. Right.

CHIDEYA: Not absence, but abuse, and you became a good father. So what gives people like yourself the ability to transcend that?

Mr. PITTS: I tell people I was fortunate enough to have been raised by Wonder Woman. And I know that every boy idolizes his mom, but my mom was really something else. And I think the determining factor was that she had a way of instilling in us this fact, this idea that she had

expectations of her children. There were certain things that you just did not do if you were Agnes Pitts' son or daughter.

CHIDEYA: Can you give us a Father's Day message for anyone who may have had a difficult father or an absent father; maybe someone who is a young father who's looking for inspiration.

Mr. PITTS: I think that as the children of father's who are either absent or abusive, there's - we are one of two things: we are either a reflection or a rejection of dad. And I would encourage, particularly that young father, if your dad was not the father that you wanted him to be, then you obviously got to be a constant rejection of him. But the thing that you have to remember is that you are not there to be to that child the father that you didn't have. You're there to be the father that that child needs and wants.

CHIDEYA: Leonard, happy Father's Day.

Mr. PITTS: And happy Father's Day to you, too. Thank you very much.

CHIDEYA: Leonard Pitts Jr. won the Pulitzer Prize in 2004 for his syndicated column. His book is *Becoming Dad: Black Men and the Journey to Fatherhood*.

GORDON: That was NPR's Farai Chideya.

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I don't have any tattoos. I haven't developed a drug addiction. I'm in a stable relationship with a wonderful man. I've always been a straight-A student. Rather disappointingly, as I enter my mid-20s, I have come to realize that—at least on the surface—I am a daughter that most parents would agree has rather avoided the classic pitfalls that might cause them sleepless nights. And, while recognizing that I am extremely lucky, this list of somewhat dubious accomplishments (if being too squeamish to get a tattoo might be called that) also makes me rather cross. Because I've never understood why my father might not want to know me.

Now, it's not that I'm perfect. In fact, I'm a long way from it. But he doesn't know me well enough to *know* that I'm not perfect. He's only ever heard the positive headlines, never witnessed the tantrums and trauma behind them. Despite doing everything in a rather boring, conventionally "correct" way, and never having given him an excuse to intermittently exclude me from his life, he's never wanted to feature more than passingly in mine. I neither deserve nor want pity, as I have a wealth of loving relationships that more than compensate for his absence. But, over the last year or so, I've become increasingly reflective on what our cultural take on fathers is.

If the importance of fathers is emotional as well as financial, as the late 20th century psychological literature has affirmed, what discourse is in place for those who are missing one? And if that discourse seems to rest on our overwhelming sense of loss or inability to form healthy relationships with men, what is in place for those who have defied this?

Our conception of fatherless daughters derives almost entirely from psychoanalytic theory. The narrative that fatherless daughters are damaged isn't a useful one. It provides too easy a get-out for those who want to ignore the fact that the most important factors to allow lone parents and their children to flourish are social and economic support.

But the cultural vision of the father-role has failed to evolve in any positive way since the mid-20th century. The surviving trope is largely redundant, just as the image of the fatherless daughter is negative and largely false. Of course, experiences of fatherlessness are stunningly varied. I'm not claiming that all children who have grown up without a father figure emerge unscathed. Rather that having one image of fatherlessness isn't useful, and our weak but pervasive image of fatherhood contributes to this.

Modern families are increasingly complex entities, and—despite the complications and tensions arising from this—are stronger and more beautiful for it. It seems to me that the traditional meanings attached to "fatherhood" have failed to keep up with the shape of our families. We are slowly coming to recognize the multiple ways that families might be healthy and loving, and are reinterpreting the traditional "nuclear" family into something more diverse and accepting. Is it time to re-examine what our images are of fatherlessness?

I suspect that my feelings toward my father's absence have been more stimulated by the cultural perception of the essentialness of paternal love than by any tangible privation. We've certainly changed our understanding of lone mothers. Might it be time to formulate a new and more

nuanced understanding of what it means to be the *child* of a single mother? There are many of us around, quietly going about our daily lives, without ever having been taken to play football in the park (my mother was more one for taking me swimming; again, not exactly a deprivation), trying to avoid the look of "Oh, you must be unable to form meaningful relationships with men/have abandonment issues/have a difficult relationship with your mother."

No really, I'm fine. I just want to know why he doesn't want to know me. And why I still care.

Let's acknowledge that all children should grow up in a loving and supportive environment, and that this can take many shapes and forms. Let's recognize that the heteronormative model of two-parent families isn't the only valid space to raise healthy and emotionally nourished children. Let's decide to evolve our ideas of what parenting means and how to do it well. Since fathers don't have to be biologically related to the children they're raising to be wonderful parental figures, and the embodiment of "traditional" fatherly attributes doesn't have to be male, what does being a dad actually mean?

It's not enough to rest on the tired trope of fathers-are-important-because-children-need-*men*. And nothing creeps me out more than the father-as-protector cliché (I learned to get up and brush myself off after falling over just fine, thanks). Fatherhood isn't about personifying gendered qualities or attributes. Fathers don't have a distinct role to play purely by virtue of their role in the procreative act, and certainly not a uniform one.

The fact is that there are many ways of being a good father, and it's about being a good role model of a *person*, not of a particular gender. I want my (future) children to have a relationship with their (future) father not because he's a man, but because he's another person to love and learn from, and he'll have qualities as an *individual*, not a gender stereotype. Parenthood for men should be an experience culturally articulated in all of its glorious modern messiness.

I think it's because there is no conversation about what fatherhood *means* that my father was able to "opt out." There is indeed a stigma around being an absent father. But this stigma doesn't do anything to help men who just don't know *how* to go about being a father. Perhaps he thinks the stigma of not getting involved at all is preferable to trying and failing.

Can we seek to understand what it means to be a father without prescribing the right way to be one? If we created a space to talk about fatherhood (a conversation that *must* engage women and children), we might be able to persuade more men that being a father isn't an "all in" or "all out" experience, and that positive fatherhood comes in many forms.

I don't want my father to be a 1950s stereotype, as he's clearly not cut out for that. But I do want him to know me.

Sarah Laing is studying for a PhD in London having graduated from Oxford University in the summer. She writes on women, masculinity, and mental health. She lives with her partner but regularly visits her lovely cat and terrifying mother.

Handout for Tempest in the Lunchroom

THE TEMPEST 1.1

Boatswain!

Here, master. What cheer?

Good, speak to th' mariners. Fall to 't yarely, or we run ourselves aground. Bestir, bestir!

Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail. Tend to th' Master's whistle.—Blow till thou burst thy wind, if room enough!

Good boatswain, have care. Where's the Master? Play the men.

I pray now, keep below.

Where is the Master, boatswain?

Do you not hear him? You mar our labor. Keep your cabins. You do assist the storm.

Nay, good, be patient.

When the sea is. Hence! What cares these roarers for the name of king? Tocabin! Silence! Trouble us not.

Good, yet remember whom thou hast aboard.

None that I more love than myself. You are a councillor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority. If you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap.—Cheerly, good hearts!—Out of our way, I say!

I have great comfort from this fellow. Methinks he hath no drowning mark upon him. His complexion is perfect gallows. Stand fast, good Fate, to his hanging. Make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

Down with the topmast! Yare! Lower, lower! Bring her to try wi' th' main course. A plague upon this howling! They are louder than the weather or our office. Yet again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

A pox o' your throat, you bawling, blasphemous, incharitable dog!

Work you, then.

Hang, cur, hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art.

I'll warrant him for drowning, though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.

Lay her ahold, ahold! Set her two courses. Off to sea again! Lay her off!

All lost! To prayers, to prayers! All lost!

What, must our mouths be cold?

The King and Prince at prayers. Let's assist them, for our case is as theirs.

I am out of patience.

We are merely cheated of our lives by drunkards. This wide-chopped rascal—would thou mightst lie drowning the washing of ten tides!

He'll be hanged yet, though every drop of water swear against it and gape at wid'st to glut him.

"Mercy on us!"—"We split, we split!"—"Farewell, my wife and children!"—"Farewell, brother!"—"We split, we split, we split!"

Let's all sink wi' th' King.

Let's take leave of him.

Now would I give a thousand furlongs of sea for an acre of barren ground: long heath, brown furze, anything. The wills above be done, but I would fain die a dry death.

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The following guide is provided by Joseph R. Scotese through the Folger Shakespeare Lesson Plan Series.

Today students will be introduced to *The Tempest*. They will act out the opening shipwreck scene, or watch and direct others doing it. By doing this activity, students will use the text to understand the plot, see that what seemed daunting is not quite so difficult, and have fun and embarrass themselves in the name of Shakespeare. This activity will take one class period.

What to Do:

1. Preparation (reading the night before)

Students will have read the opening shipwreck scene before coming in to class today.

Expect (didn't they teach you never to have any "prejudgments" about students?) students to grumble that they didn't "get it."

2. Getting started

Before you can say "lack Robinson" rush the students out to some public place that has lots of movable objects like desks and chairs. Lunchrooms and study halls are ideal. Break the students up into groups of seven to ten.

3. Students on their feet and rehearsing the scene

Give the students scripts of the scene from which you've removed any stage directions, line numbers or glosses. Have the students divide the parts for the opening scene. Make sure they include all the sailors, crashing waves, etc. Then they are *first* to pantomime the entire scene, so they must plan and act out *every* important action that occurs in the scene. Give the groups a good ten minutes to do this.

4. The finished product

Have all the groups present their pantomimes. After each scene ask students (the ones not performing) to quietly write down what the performing group did well and what they might have missed. When all of the scenes have been performed, have the students read their comments.

5. Directing the spoken scene

Randomly choose one of the groups and have the students perform the scene complete with words. Give them five minutes or so to prepare and tell them to make sure they include the students suggestions for all of the scenes. If time permits, allow the other students to make comments that direct the group's performance.

What you'll need:

a lunchroom;

kids who aren't afraid of getting a wee bit embarrassed;

a copy of the shipwreck scene that has had all of the stage directions, line numbers, and glosses taken out

How did it go?:

You can check how the students did based on their pantomimes, their comments, their final production, and the inclusion of any comments such as "that wasn't as hard as it seemed last night ..."

More specifically, after you are finished, ask the students to contrast their understanding of the scene before and after the exercise. (You may wish to have them write down their understanding of the scene before you begin, then have them write it again after they finish.)

Activities

Carol Jago'S Four Boxes

I've adapted her technique listed in the book, so that Elementary and Middle school students working on Shakespeare can use it as well.

1. Begin with a large sheet of white paper and have the class fold it into fours.
2. Based on in-class reading or discussion of a theme or plot within the play (revenge, Prospero frees Ariel, Proteus lies to the Duke, friendship, etc.), have the students, in the **FIRST BOX**, draw a picture of a powerful image they had during the reading or discussion. You may assign the entire class one theme or plot or you could have the students choose the image that spoke strongest to them. This image may or may not **directly relate** to the example within the play- the student may choose to represent something from their life or the play, whichever is stronger. *Not everyone's an artist- and artistic talent is not required- just a sincere effort to get at what's in their mind's eye. Encourage them to draw a metaphor of those thoughts, feelings, or themes.*
3. In the **SECOND BOX**, put that picture into words. *Ariel is a cloud that wears cinderblock boots. She flies around and stuff, but she's still stuck in the mud and can't blow away like the other clouds.*
4. In the **THIRD BOX**, have the students pretend that they are the teacher. Have them write down what or how they would teach the theme or plot discussed.
5. In the **FOURTH BOX**, have them write a poem, create a word collage, write a quote from the play, a piece of a song, or in any other way that suited them to respond to the scene or theme drawn.

It can take a single class period or be stretched out over two or three. It provides the option of allowing students to explore themes or scenes that they found powerful in the play and they examine this moment from various perspectives.

Scatterbrained Soliloquies

Can be used with 4th – 12th graders depending on the passage.

*The following is provided by **Russ Bartlett** through the Folger Shakespeare Lesson Plan Series.*

Small groups of students will look at a famous soliloquy or monologue whose lines have been written on separate pieces of paper and then scrambled. As the students work to reassemble their scrambled passages, they will become more aware of sentence structure, meter, meaning, characterization, and vocabulary.

You will need one scrambled soliloquy or monologue packet for each small group; each packet must be printed on different colored paper.

This lesson will take one to two class periods.

1. Divide the class into small groups of three to five students, and assign each group a color. Explain that they will be looking at a passage from the current play, trying to make sense of its meaning. First (my favorite part)...

2. Take all of your scrambled packets, mix them together for a rainbow effect, and throw them up into the air, in two or three dramatic tosses. Once the pieces of paper settle to the floor ...

Activities

3. Assure the students that you have not gone crazy. Remind each group of its assigned color, and ask each group to pick up all the pieces of that particular color. Each group should end up with the same number of pieces. Briefly set up the context of the speech and explain that now they must...

4. Put the speech in order, laying out the papers on their desktops or on the floor. (No peeking in their books is allowed!) How can they accomplish this task, they wonder, not knowing many of the words or expressions?

Easy, you tell them...

5. Create a word bank on the blackboard, noting unfamiliar words, phrases, and concepts. Ask a few probing questions that might help them figure out the meanings for themselves. If students get stuck on a particular word or phrase, have the students refer to dictionaries or Shakespearean glossaries. Armed with this new knowledge, they can...

6. Put the various pieces of paper in order and be prepared to explain/defend all of the choices made. Why did you put a certain line where you did? What clues led to your group's final order? When the groups are finished... .

7. Pick one group to read its assembled passage aloud, while other groups check it against their finished sequences. After one group has had its chance...

8. Check the order of the lines in each group's soliloquy, asking each group to explain its choices. List on the board the criteria used to determine line order. Compare and contrast the different versions. When the entire class has decided on the best, most accurate, plausible or even elegant version ...

9. Tack the pieces in order on a bulletin board, or punch holes in them and string them together for a hanging display. The possibilities are endless. Inform the students that they may now...

10. Consult their texts to check the order of the speech. Were the students able to reassemble the soliloquy in logical and meaningful ways? Did the explanations offered by group members reflect attentiveness to meaning, sound and rhyme, characterization, compatibility with prior events occurring in the play, etc.?

"Scatterbrained Soliloquy" packets: You will need to divide up the speech into at least ten sections, writing in large letters on white typing paper. Preserve the poetry in your transcribing (don't turn it into

prose as you copy it) but feel free to create a break in mid-line or mid-sentence. When you have broken up the passage into at least ten sections, copy the sets in different colors or number them per group, as many different colors or | numbers as there are groups participating. The prep time for this lesson is a bit long, but if you collect the copies from your students at the end of the exercise, you can use the packets again next year.

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

William Shakespeare

From ***The Tempest***, Act 4 Scene 1

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-bas'd promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that

This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

William Shakespeare

From *The Tempest*, Act 5, Scene 1

Further Work

1. Analyze Caliban's "the isle is full of noises" speech (111.ii.130-138). What makes it such a compelling and beautiful passage? What is its relation to Caliban's other speeches, and to his character in general? What effect does this speech have on our perception of Caliban's character? Why does Shakespeare give these lines to Caliban rather than, say, Ariel or Miranda?

CALIBAN

Be not afeard. The isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I waked,
I cried to dream again.

The Tempest 3.2.148-156

2. What is the nature of Prospero and Miranda's relationship? Discuss moments where Miranda seems to be entirely dependent on her father and moments where she seems independent. How does Miranda's character change over the course of the play?

3. Discuss Ferdinand's character. What is the nature of his love for Miranda? Is he a likable character? What is the nature of his relationship to other characters?

4. Who is forgiven at the end of the play and actually accepts the forgiveness? If you were to direct the last scene, how would you stage the forgiveness and who would accept it? Use the text to back-up your ideas.

5. Virtually every character in the play expresses some desire to be lord of the island. Discuss two or three of these characters. How does each envision the island's potential? How does each envision his own rule? Who comes closest to matching your own vision of the ideal rule?

6. Analyze the tempest scene in Act I, scene i. How does Shakespeare use the very limited resources of his bare stage to create a sense of realism? How does the APT Production grapple with the opening? Previous productions have had Prospero standing center holding a little wooden boat while the storm

sounds and dialogue are heard from off stage. Other productions have had the court and crew enter in a tight boat-like formation while crossing the stage in a rhythmically swaying motion. When the boat splits the court and crew disperse chaotically. If you were to direct the opening tempest scene, how would you approach it?

7. "Have we devils here?" What does Caliban look like? Find all the references to Caliban's look and behavior...||a man or fish?" Armed with these descriptions design or describe your own costume.

Comparison of Shakespeare's *Tempest* and *Forbidden Planet*

<http://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1214&context=clweb>

...many films have tried -- with varying degrees of success -- to institute a dialogue with the bard's work that could go a little further than a simple cinematographic adaptation. One of the more improbable-looking members of this group is briefly discussed by Virginia Vaughan and Alden T. Vaughan in their introduction to the latest Arden edition of *The Tempest*. While examining the Freudian interpretations of Caliban's character, they write: "Caliban as 'id' became a palpable thread in twentieth-century psychoanalytic interpretations of *The Tempest*, a notion more dramatically presented in the 1956 science-fiction film, *Forbidden Planet*. Now a cult classic, this postwar film transports its Prospero figure to Altair-IV, a distant planet, where Professor Morbius (Walter Pidgeon) continues his scientific investigations, builds robots (Robby, the film's Ariel) and raises his daughter Altaira (the Miranda figure played by Anne Francis). When a spaceship from earth invades the planet, Altaira falls in love with its handsome captain (Leslie Nielsen), but their romance is threatened by an invisible force that nearly destroys the spaceship and kills several of its crew. The dramatic finale reveals that the mayhem is caused by the Professor's own inner psyche, projected on to an electromagnetic force (Caliban), which implements Morbius's repressed anger at the man who would take away his daughter and jealousy at her love for another man. Only with the destruction of Professor Morbius can the calibanic force be quelled" (Vaughan and Vaughan in *Shakespeare* 111-12).

This, in a nutshell, is the plot of *Forbidden Planet*, together with a hint or two about some of its themes. When the film came out, reviewers were uncharacteristically enthusiastic about its strange blend of Shakespeare and 1950s science fiction. "Shakespeare takes a journey into space," the headline above Alan Brien's review for London's *Evening Standard* proclaimed, and Brien went on to argue that Cyril Hume, the film's scriptwriter, had "produced the most rumbustiously enjoyable of all Hollywood planetary melodramas, apparently by dressing *The Tempest* in space suits" (qtd. in Rosenthal 150). Today, after almost fifty years of continuous advances in special effects technology, it is easy to watch *Forbidden Planet* with a feeling of nostalgia. This, however, is misleading. If we look more carefully, and if the technological state of the art of 1950s science fiction cinema is factored in, not only will it become apparent that the film truly represents a special effects tour de force, but we will also discover that the sense of wonder which is the cornerstone of all good science fiction, greatly enriched in its scope and meaning by an intelligent use of several of *The Tempest*'s main themes, is still by and large intact. *Forbidden Planet* has stood the test of time much better than would appear at first sight, and in any

case much better than the great majority of contemporary science fiction productions. In fact, it is now regarded as one of the most influential films in the history of sci-fi cinema, and not simply within the United States.

The island is not simply unnamed, however. It is a *lso* unexplored, and this is where the experiences of Prospero's unwilling guests come in. As the storm that brought their ship to the island subsides, the Neapolitans find themselves split into three separate groups: Ferdinand, Alonso with the rest of the court party, and Stephano with -later- Trinculo and Caliban. For most of the play's duration, they all tour the mysterious territory in an attempt to find any survivors other than themselves, and in the process they discover the marvels it has to offer. They all keep hearing strange sounds and unearthly music, coming from invisible sources up in the air. Ferdinand immediately meets Prospero and Miranda, falls in love with the latter, receives a taste of the former Duke's powers before being enslaved and freed again, finds a wife and sees a wondrous masque with Prospero's spirits as actors. Alonso, Sebastian, Antonio and Gonzalo are put to sleep by Ariel (to protect Alonso and Gonzalo from the others' murderous intentions); upon waking they are treated to a vanishing banquet, followed by a terrifying troupe of harpies who engender in them a state of guilty stupor from which only Prospero can free them. Stephano and Trinculo meet Caliban, who immediately proceeds to show the stupefied seamen the natural marvels surrounding them; they hatch with him a plot to kill Prospero and become lords of the island, are chased and stung by Ariel and the rest of the spirits, and are finally discovered by Prospero himself inside his house, wearing his robes. All this moving about and stumbling on incredible things institutes a twin process of exploration and discovery which, resulting as it does in a continuous stream of marvels parading in front of the characters' -and our- eyes , constitutes one of the chief attractions of Prospero's domain. The island is, in short, the perfect place to experience and exercise our sense of wonder, precisely because it has no name and has never really been explored. A hypothetical definitive answer to the America vs. Africa debate will therefore tell us nothing fundamental, for the same reasons that make it pointless to pinpoint the precise location of Trantor, the techno-gothic city-planet of Asimov's Foundation trilogy, or to find the exact inspiration for the sand-planet Arrakis in Frank Herbert's Dune.....

...So now it is 1956, and even before the space probes and HST everybody knows that the universe is, in that immortal champion of all understatements, a pretty big place. Scriptwriter Hume and director Fred McLeod Wilcox want to make a film based on *The Tempest* that can preserve the play's sense of wonder, together with a few other themes the two happen to be keen on. What better way of doing so than placing Prospero's island in outer space and enlarging it a little bit? Instead of a lonely patch of earth in the middle of the Mediterranean we now have Altair IV, so called because it is the fourth nearest planet to its parent star, Altair, and instead of a wooden brig being tossed by the elements we have a saucer-shaped starship calmly traveling toward the planet at an appreciable multiple of the speed of light. Prospero is now Doctor Morbius, a philologist stranded on Altair IV with his daughter Altaira when the survey ship of which he was a member, the *Bellerophon* , is destroyed with all its crew by an invisible force of unknown nature. The Ferdinand character is now Commander Adams, captain of the "United Planets cruiser C-57-D, now more than a year out from Earth base on a special mission to the planetary system of the great main sequence star, Altair." The mission is, of course, to rescue the crew of the *Bellerophon* , from whom Earth has not received a single transmission

in nineteen years. We have the island and the characters. We have also retrieved our previously lost sense of wonder, and naturally there will be lots of incredible things happening on the planet.

In my opinion, the reason Wilcox and Hume chose *The Tempest* as the basis for their film is that the play is a very fertile ground for a science-fictional treatment of Shakespearean themes. To suggest that the play is science fiction would probably be a little too much, but I do not think that describing it as a form of proto-sci-fi would be too far-fetched. Consider the title, first of all: in Shakespeare's time, the term "tempest" represented "the alchemical term for the boiling of the alembic to remove impurities and transform the base metal into purest gold; if we see Prospero's Simone Caroti, "Science Fiction, Forbidden Planet, and Shakespeare's goal as the transformation of fallen human nature -- Caliban, Antonio, Sebastian and Alonso- from a condition of sinfulness to a higher level of morality, the play's episodes mirror the alchemical process" (Vaughan and Vaughan in *Shakespeare* 64-65). When Prospero comments that "My charms crack not" (5.1.2) and later invites Alonso to "cure thy brains/(now useless) boiled within thy skull" (5.1.59-60), he is referring to the refining of his project of psychological and moral engineering, for which he had been preparing himself ever since he and his infant daughter were stranded on the island, twelve years before the events narrated in the play. Like every self-respecting mad doc scientist, Prospero has studied, planned and waited, and has not acted until the times were ripe and his powers were at their peak. We could therefore see *The Tempest* as a prototypical representation of a pseudo-scientific experiment, a process of cognition employing estranging factors with rationally conceived means for rationally conceived ends.

If *The Tempest* represents a proto-experiment, it necessarily follows that Prospero is a protoscientist. First of all, the Folio edition of the play capitalizes the term "Art" when it refers to Prospero's powers. "Art" implies study, intellectual labor and hours of practice, not the association one would have in mind when thinking of magic (which is usually something one has either been given or just has), and moreover, Prospero's powers also derive from his books and his staff, in other words from his tools. A further layer of believability is provided while the former duke is reminding Ariel of his suffering at Sycorax's hands: "It was a torment / To lay upon the damned, which Sycorax / Could not again undo. It was mine art, / When I arrived and heard thee, / That made gape the pine and let thee out" (1.2.289-93). Here Prospero is not simply saying that his powers are stronger than Sycorax's. He is also referring to a series of treatises written by such neo-Platonic scholars as Plotinus, Porphyry and Iamblichus (translated by Marsilio Ficino) on the difference between the black arts and the white arts. Those works were certainly familiar to Shakespeare, who wove them into the texture of the play because he knew that his audience would have recognized them as well. The result is a clear definition of the abilities and limitations (admittedly very few) inherent in Prospero's powers, not so much to define them with respect to those of Sycorax (who after all has been dead for more than twelve years at the moment the play opens), but rather to clarify his abilities and moral stature vis-à-vis the situation that is about to develop with the arrival of the Neapolitans: "Prospero is often described as a theurgist, a practiser of 'white magic,' a rigorous system of philosophy that allows the magician 'to energize in the gods or control other beneficent spiritual intelligences in the working of miraculous effects.' The antithesis of theurgy is 'goety' or 'black magic:' its evil practitioner produces magic results by disordering

the sympathetic relationships of nature or by employing to wicked ends the powers of irrational spirits" (Vaughan and Vaughan in Shakespeare 62).

While the evil magician uses the powers of the irrational, the good theurgist studies a rationally constructed "rigorous system of philosophy" that enables him to work with nature, not against it. In *The Tempest*, irrationality (epitomized by Caliban, Sebastian and Antonio) is evil, rationality (Prospero, Ariel, Gonzalo, Ferdinand) is good. The same kind of conflict between morally upright rational attitudes and the evils of an irrational behavior features prominently in *Forbidden Planet*, but as the Vaughans recognize in their introduction to *The Tempest*, Hume and Wilcox gave it a new twist. Linking the Suvinian twin elements of estrangement and cognition to Freud's theories, they used this strange hybrid as the carrier wave for a psychoanalytical treatment of the clash between the two conflicting sides in the Janus face of human nature: the Apollonian, rational world-view of the conscious mind and the Dionysian, rabidly-instinctual-and-proud-of-it irrationality of the unconscious. A brief look at the film's plot will quickly clarify the issue: *Forbidden Planet* is, for all intents and purposes, a multi-layered compendium of cognitively validated marvels. First of all, it is already set in the future, which of course is extraordinary for the audience but not for the characters. This situation, together with the matter-of-fact attitude the crew of the starship displays towards such exotic elements as faster-than-light drive, teleportation and beam weapons, further excites our sense of wonder. The perception of a plausible, rational environment is strengthened by the characters' use of well-structured 20th -century terminology to indicate hierarchies within the command structure of the ship, engineering problems, physical principles and biological factors. The behavior of the starship's crew is exactly what one would expect from the crew of a vessel on a rescue mission, and their reactions to what happens on Altair IV is a more than educated extrapolation of what a normal group of people would do in a similar situation. When Commander Adams tells Morbius that the cruiser is there to rescue him, he is warned by the doctor to avoid landing on the planet. Morbius appreciates their concern for his safety but he is all right, thank you very much. This time, Prospero wants to remain in exile. Who will not be all right if they land on Altair IV, they are informed, are the Captain and his crew. As Adams and his two highest-ranking officers finally meet Morbius, they discover that the only living beings on the planet are himself and his daughter. Everybody else is dead. The force that destroyed them is -- in an interesting inversion of Ariel's power- invisible, incomprehensible, unstoppable, and soon begins to attack the starship, killing many of its crew. This force is something nobody is able to understand -- not the audience, of course, but not the characters either.

The hunt for the truth is on then, and in the way Adams and his men set about finding it *Forbidden Planet* reveals its fundamental nature. Footprints and energy signatures are examined, even the readings of the instruments connected with the cruiser's protective energy barrier at the time of the creature's attacks, while Adams engages in some old-fashioned pumping of witnesses for information. In the process, he manages to fall in love with Altaira, who naturally reciprocates. It is Adams's tactics that yield the best results. When he and his officers enter Morbius's inner sanctum, the doctor is finally forced to show them his discovery: a great number of planet-sized generators built by an unimaginably evolved alien race, the Krell. After a million years of continuous evolution, the Krell were annihilated in one single night, just as they were on the verge of an evolutionary breakthrough that would have

allowed them to leave their baser instincts and physical bodies behind. By connecting their minds to the generators and tapping the well-nigh infinite energies these machines were able to muster, they would have become pure psychic energy, sheer quanta of unadulterated rationality free of the physical constraints of a messy, inefficient body as well as of the irrationality of the unconscious, the ultimate rationalist's dream. Predictably enough, their murderer is the same force that destroyed the Bellerophon and is now busy trying to slaughter Adams's crew. The final revelation comes as a result of yet another act of cognition: the ship's medical officer and Adams pool their mental efforts and discover that the Krell were annihilated by their own subconscious. As the monstrous generators were connected to the minds of every Krell individual, their "id" recognized the threat of annihilation they posed and protected itself, using the unimaginable energies produced by the machines to destroy everyone on the planet. Of course, when all the Krell died their subconscious died with them, but now there is Morbius. During their first meeting, the doctor had told Adams that he was the only one of the Bellerophon's crew who did not want to leave the planet, owing to his enthusiasm for the alien artifacts, an enthusiasm that the others did not share. The truth was a little different: the doctor had been the first to stumble on the discovery, and had been quick to connect his mind to the generators (which, of course, were still in perfect working order); what he had found was nothing less than the combined power of a dozen stars, all at his disposal. The Krell were an entire population, conceivably numbering several billions, and their minds, Adams and his men are told, were immeasurably more advanced and capable than ours. Yet they were destroyed in one single night. What would happen if one mere human being were to receive all that power in one single gulp, without intermediaries or sharers? As far as Morbius' conscious mind is concerned, nothing beyond a great enthusiasm for an unprecedented scientific discovery, and possibly a strong conviction of the need to advocate its careful study in the strongest possible terms. For the doctor's "id," however, it is a different story altogether. One does not share power, plain and simple. In the course of our all-too-often-barbaric history, we have come to learn this lesson quite well, almost always at a terrible price. Roman Emperors, Asian Khans, Medieval warlords, and twentieth-century dictators of all kinds and descriptions, have never failed to do the utmost to amass as great a quantity of personal power as possible, irrespective of whether a single human being could actually do something with this much at his disposal. This has nothing to do with rational considerations, of course, but it has everything to do with the Freudian irrational, the child-king that wants everything his way and is more than happy to annihilate any obstacle barring him from his goal. Fantasies of empowerment are extremely seductive, and once satisfied, practically impossible to let go of. Doctor Morbius faces this situation on Altair 4: when his companions decide to leave the planet to whatever fate awaits it, his subconscious is well aware that to agree to such a course of action would mean severing its connection to the machines that make it near-omnipotent, and the incalculable de-powering that would result would equal death, or something even worse. It is simply unacceptable. Of course, Morbius constructs a series of rational arguments against leaving, but they are only a smoke-screen to cover the real reason: one does not share power, or let go of it. When the crew of the Bellerophon is ready to leave, safely tucked in their anti-g hammocks on board the ship, the doctor's "id" sucks power from the generators and defends itself, destroying everyone and everything.

It is nineteen years after the Bellerophon's destruction now, and Commander Adams and his men have come to Altair IV, charged with the mission of rescuing the doctor and his daughter and taking them back to earth. The forces of the irrational are threatened once again, and once again, they wake from dormancy. They want to survive, and like every threatened animal, they lash out. For all those readers of *The Tempest* who root for Caliban and wish he would not be so impotent in front of Prospero's arts, this is a dream scenario. Sycorax's deformed, helpless offspring is now connected to dozens of planet-sized generators. He is well-nigh omnipotent, and he is not happy. As soon as Morbius realizes what he has let himself do, he also knows how to stop himself: in an act of sacrifice that mirrors Prospero's giving up of his powers, the doctor steps directly in the path of the calibanic force he has unleashed. As his own unconscious kills him, he triumphs over it. Just before dying, he gives Adams the necessary instructions for the destruction of the generators. A force of this magnitude cannot be left in the hands of the unprepared, and mankind has a long way to go before it can hope to use it without the terrible consequences that sealed the fate of the Krell. As the United Planets starship heads back home, with Adams at the helm and Miranda at his side, everybody is treated to the final explosion that marks the end of Altair IV and their adventure. As the captain himself remarks, their encounter with the marvelous has given them a number of valuable lessons, and it is their responsibility to face the future with greater wisdom.

Both *Forbidden Planet* and *The Tempest* represent an intelligent reflection on the uses and misuses of power, and every character has a role to play in it, from minor figures like the ship's boatswain (rather amusingly mirrored by Earl Holliman's perennially thirsty cook) to major players like Alonso or Antonio (who are without direct counterparts in *Forbidden Planet*). However, its cornerstone is once again represented by the twin character of Prospero/Morbius. In the play, this theme is introduced right at the beginning. When Gonzalo approaches the ship's boatswain to give him advice, the man answers back: "You are / a councilor; if you can command these elements to / silence and work the peace of the present, we will not / hand a rope more. Use your authority! If you cannot, / give thanks you have lived so long and make yourself / ready in your cabin for the mischance of the hour, if it / so hap. -- Cheerly, good hearts -- Out of our way, I say!" (1.1.20-23). Evidently, not even the wise Gonzalo knows when it is time to let others do their job. The Neapolitans' arrogant assumption that they can give advice to experienced seamen during a storm is only the first in a long line of instances where the dangerous nature of power is examined. In fact, it is Prospero himself who recognizes that his exile on the island was caused by his excessive dedication to his arcane arts: "those being all my study, / The government I cast upon my brother / And to my state grew stranger, being transported / And rapt in secret studies" (1.2.74-77).

It is fundamental to understand that those same powers that make Prospero so terrible on his island cost him his dukedom in the first place. If he had not engaged himself in them, he would have remained powerful....

.....For someone who is supposed to be the very embodiment of rational enlightenment, he goes by a rather unsettling name: "Morbius" is a slight reconfiguration of the Latin *morbus* and the Italian *morbo*, both names meaning "disease," both of the body and of the mind, and the dangerous duality such a name implies is mirrored in the doctor's relationship towards the two aspects of his

nature. Morbius has kept his Caliban inside, repressed and unrecognized for more than nineteen years. His apparently rational discourse conceals a seething, raging psyche over which he has no control. To further compound the problem, his Ariel is a robot, not a human being. It cannot help him. When he finds his life on Altair IV (his powerful life, with the energy output of a dozen suns at his command) threatened, and when he finds that his daughter has found another man, he unleashes a force which he, lacking as he does Prospero's greater psychological awareness, will only be able to stop by killing himself. That Morbius does so, that he is finally able to make the ultimate unselfish decision and destroy himself in order to let others live, testifies to the basically good nature of the character.

SCENE I. On a ship at sea: a tempestuous noise of thunder and lightning heard.

Enter a Master and a Boatswain

Master

Boatswain!

Boatswain

Here, master: what cheer?

Master

Good, speak to the mariners: fall to't, yarely,
or we run ourselves aground: bestir, bestir.

Exit

Enter Mariners

Boatswain

Heigh, my hearts! cheerly, cheerly, my hearts!
yare, yare! Take in the topsail. Tend to the
master's whistle. Blow, till thou burst thy wind,
if room enough!

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others

ALONSO

Good boatswain, have care. Where's the master?
Play the men.

Boatswain

I pray now, keep below.

ANTONIO

Where is the master, boatswain?

Boatswain

Do you not hear him? You mar our labour: keep your cabins: you do assist the storm.

GONZALO

Nay, good, be patient.

Boatswain

When the sea is. Hence! What cares these roarers for the name of king? To cabin: silence! trouble us not.

GONZALO

Good, yet remember whom thou hast aboard.

Boatswain

None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say.

Exit

GONZALO

I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging: make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

Exeunt

Re-enter Boatswain

Boatswain

Down with the topmast! yare! lower, lower! Bring her to try with main-course.

A cry within

A plague upon this howling! they are louder than the weather or our office.

Re-enter SEBASTIAN, ANTONIO, and GONZALO

Yet again! what do you here? Shall we give o'er
and drown? Have you a mind to sink?

SEBASTIAN

A pox o' your throat, you bawling, blasphemous,
incharitable dog!

Boatswain

Work you then.

ANTONIO

Hang, cur! hang, you whoreson, insolent noisemaker!
We are less afraid to be drowned than thou art.

GONZALO

I'll warrant him for drowning; though the ship were
no stronger than a nutshell and as leaky as an
unstanched wench.

Boatswain

Lay her a-hold, a-hold! set her two courses off to
sea again; lay her off.

Enter Mariners wet

Mariners

All lost! to prayers, to prayers! all lost!

Boatswain

What, must our mouths be cold?

GONZALO

The king and prince at prayers! let's assist them,
For our case is as theirs.

SEBASTIAN

I'm out of patience.

ANTONIO

We are merely cheated of our lives by drunkards:
This wide-chapp'd rascal--would thou mightst lie drowning
The washing of ten tides!

GONZALO

He'll be hang'd yet,
Though every drop of water swear against it
And gape at widest to glut him.

*A confused noise within: 'Mercy on us!'-- 'We split, we split!'--'Farewell, my wife and children!'--
'Farewell, brother!'--'We split, we split, we split!'*

ANTONIO

Let's all sink with the king.

SEBASTIAN

Let's take leave of him.

Exeunt ANTONIO and SEBASTIAN

GONZALO

Now would I give a thousand furlongs of sea for an
acre of barren ground, long heath, brown furze, any
thing. The wills above be done! but I would fain
die a dry death.

Exeunt

Many of these poems and paintings can be found at:

<http://english.emory.edu/classes/paintings&poems/titlepage.html>

Brueghel's Winter

Walter de la Mare

Jagg'd mountain peaks and skies ice-green
Wall in the wild, cold scene below.
Churches, farms, bare copse, the sea
In freezing quiet of winter show;
Where ink-black shapes on fields in flood
Curling, skating, and sliding go.
To left, a gabled tavern; a blaze;
Peasants; a watching child; and lo,
Muffled, mute--beneath naked trees
In sharp perspective set a-row--
Trudge huntsmen, sinister spears aslant,
Dogs snuffling behind them in the snow;
And arrowlike, lean, athwart the air
Swoops into space a crow.

But flame, nor ice, nor piercing rock,
Nor silence, as of a frozen sea,
Nor that slant inward infinite line
Of signboard, bird, and hill, and tree,
Give more than subtle hint of him
Who squandered here life's mystery.

Winter Landscape

John Berryman

The three men coming down the winter hill
In brown, with tall poles and a pack of hounds
At heel, through the arrangement of the trees,
Past the five figures at the burning straw,
Returning cold and silent to their town,

Returning to the drifted snow, the rink
Lively with children, to the older men,
The long companions they can never reach,
The blue light, men with ladders, by the church
The sledge and shadow in the twilit street,

Are not aware that in the sandy time
To come, the evil waste of history
Outstretched, they will be seen upon the brow
Of that same hill: when all their company
Will have been irrecoverably lost,

These men, this particular three in brown
Witnessed by birds will keep the scene and say
By their configuration with the trees,
The small bridge, the red houses and the fire,
What place, what time, what morning occasion

Sent them into the wood, a pack of hounds
At heel and the tall poles upon their shoulders,
Thence to return as now we see them and
Ankle-deep in snow down the winter hill
Descend, while three birds watch and the fourth flies.

Hunters in the Snow: Brueghel

Joseph Langland

Quail and rabbit hunters with tawny hounds,
Shadowless, out of late afternoon
Trudge toward the neutral evening of indeterminate form
Done with their blood-annunciated day
Public dogs and all the passionless mongrels
Through deep snow
Trail their deliberate masters
Descending from the upper village home in lowering light.
Sooty lamps
Glow in the stone-carved kitchens.

This is the fabulous hour of shape and form
When Flemish children are gray-black-olive
And green-dark-brown
Scattered and skating informal figures
On the mill ice pond.
Moving in stillness
A hunched dame struggles with her bundled sticks,
Letting her evening's comfort cudgel her
While she, like jug or wheel, like a wagon cart
Walked by lazy oxen along the old snowlanes,
Creeps and crunches down the dusky street.

High in the fire-red dooryard
Half unhitched the sign of the Inn
Hangs in wind
Tipped to the pitch of the roof.
Near it anonymous parents and peasant girl,
Living like proverbs carved in the alehouse walls,
Gather the country evening into their arms
And lean to the glowing flames.

Now in the dimming distance fades
The other village; across the valley
Imperturbable Flemish cliffs and crags
Vaguely advance, close in, loom
Lost in nearness. Now
The night-black raven perched in branching boughs
Opens its early wing and slipping out
Above the gray-green valley
Weaves a net of slumber over the snow-capped homes.

. And now the church, and then the walls and roofs
Of all the little houses are become
Close kin to shadow with small lantern eyes.
And now the bird of evening
With shadows streaming down from its gliding wings
Circles the neighboring hills
Of Hertogenbosch, Brabant.

Darkness stalks the hunters,
Slowly sliding down,
Falling in beating rings and soft diagonals.
Lodged in the vague vast valley the village sleeps.

The Hunter in the Snow

William Carlos Williams

The over-all picture is winter
icy mountains
in the background the return

from the hunt it is toward evening
from the left
sturdy hunters lead in

their pack the inn-sign
hanging from a
broken hinge is a stag a crucifix

between his antlers the cold
inn yard is
deserted but for a huge bonfire

that flares wind-driven tended by
women who cluster
about it to the right beyond

the hill is a pattern of skaters
Brueghel the painter
concerned with it all has chosen

a winter-struck bush for his
foreground to
complete the picture

The Parable of the Blind

William Carlos Williams

This horrible but superb painting
the parable of the blind
without a red

in the composition shows a group
of beggars leading
each other diagonally downward

across the canvas
from one side
to stumble finally into a bog

where the picture
and the composition ends back
of which no seeing man

is represented the unshaven
features of the des-
titute with their few

pitiful possessions a basin
to wash in a peasant
cottage is seen and a church spire

the faces are raised
as toward the light
there is no detail extraneous

to the composition one
follows the others stick in
hand triumphant to disaster

The Man with the Hoe

Edwin Markham

God made man in His own image
In the image of God He made him.--Genesis

Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of the world.
Who made him dead to rapture and despair
A thing that grieves not and that never hopes,
Stolid and stunned, a brother to the ox?
Who loosened and let down this brutal jaw?
Whose was the hand that slanted back this brow?
Whose breath blew out the light within this brain?

Is this the Thing the Lord God made and gave
To have dominion over sea and land;
To trace the stars and search the heavens for power;
To feel the passion of Eternity?
Is this the dream He dreamed who shaped the suns
And markt their ways upon the ancient deep?
Down all the caverns of Hell to their last gulf
There is no shape more terrible than this--
More tongued with censure of the world's blind greed--
More filled with signs and portents for the soul--
More packt with danger to the universe.

What gulfs between him and the seraphim!
Slave of the wheel of labor, what to him

Are Plato and the swing of Pleiades?
What the long reaches of the peaks of song,
The rife of dawn, the reddening of the rose?
Through this dread shape the suffering ages look;
Time's tragedy is in that aching stoop;
Through this dread shape humanity betrayed,
Plundered, profaned and disinherited,
Cries protest to the Powers that made the world,
A protest that is also prophecy.

O masters, lords and rulers in all lands,
Is this the handiwork you give to God,
This monstrous thing distorted and soul-quencht?
How will you ever straighten up this shape;
Touch it again with immortality;
Give back the upward looking and the light;
Rebuild in it the music and the dream;
Make right the immemorial infamies,
Perfidious wrongs, Immedicable woes?

O masters, lords and rulers in all lands,
How will the future reckon with this Man?
How answer his brute question in that hour
When whirlwinds of rebellion shake all shores?
How will it be with kingdoms and with kings--
With those who shaped him to the thing he is--
When this dumb Terror shall rise to judge the world,
After the silence of the centuries?

1195. The Man with the Hoe

A Reply

By John Vance Cheney

Let us a little permit Nature to take her own way: she better understands her own affairs
than we.—MONTAIGNE.

NATURE reads not our labels, "great" and "small";
Accepts she one and all

Who, striving, win and hold the vacant place;
All are of royal race.

Him, there, rough-cast, with rigid arm and limb, 5
The Mother moulded him,

Of his rude realm ruler and demigod,
Lord of the rock and clod.

With Nature is no "better" and no "worse,"
On this bared head no curse. 10

Humbled it is and bowed; so is he crowned
Whose kingdom is the ground.

Diverse the burdens on the one stern road
Where bears each back its load;

Varied the toil, but neither high nor low. 15
With pen or sword or hoe,

He that has put out strength, lo, he is strong;
Of him with spade or song

Nature but questions,— "This one, shall he stay?"
She answers "Yea," or "Nay," 20

"Well, ill, he digs, he sings;" and he bides on,
Or shudders, and is gone.

Strength shall he have, the toiler, strength and grace,
So fitted to his place

As he leaned, there, an oak where sea winds blow, 25
Our brother with the hoe.

No blot, no monster, no unsightly thing,
The soil's long-lineaged king;

His changeless realm, he knows it and commands;
Erect enough he stands, 30

Tall as his toil. Nor does he bow unblest:

Labor he has, and rest.

Need was, need is, and need will ever be
For him and such as he;

Cast for the gap, with gnarlèd arm and limb, 35
The Mother moulded him,—

Long wrought, and moulded him with mother's care,
Before she set him there.

And aye she gives him, mindful of her own, 40
Peace of the plant, the stone;

Yea, since above his work he may not rise,
She makes the field his skies.

See! she that bore him, and metes out the lot,
He serves her. Vex him not

To scorn the rock whence he was hewn, the pit 45
And what was digged from it;

Lest he no more in native virtue stand,
The earth-sword in his hand,

But follow sorry phantoms to and fro,
And let a kingdom go.

Number 1 by Jackson Pollock (1948)

Nancy Sullivan

No name but a number.
Trickles and valleys of paint
Devise this maze
Into a game of Monopoly
Without any bank. Into
A linoleum on the floor
In a dream. Into
Murals inside of the mind.
No similes here. Nothing
But paint. Such purity
Taxes the poem that speaks

Still of something in a place
Or at a time.
How to realize his question
Let alone his answer?

DEATH'S VALLEY.

BY WALT WHITMAN.

NAY, do not dream, designer dark,
Thou hast portray'd or hit thy theme entire:
I, hoverer of late by this dark valley, by its confines, having glimpses of it,
Here enter lists with thee, claiming my right to make a symbol too.

For I have seen many wounded soldiers die,
After dread suffering—have seen their lives pass off with smiles;
And I have watch'd the death-hours of the old; and seen the infant die;
The rich, with all his nurses and his doctors;
And then the poor, in meagreness and poverty;
And I myself for long, O Death, have breathed my every breath
Amid the nearness and the silent thought of thee.

And out of these and thee,
I make a scene, a song, brief (not fear of thee,
Nor gloom's ravines, nor bleak, nor dark—for I do not fear thee,
Nor celebrate the struggle, or contortion, or hard-tied knot),
Of the broad blessed light and perfect air, with meadows, rippling tides, and trees
and flowers and grass,
And the low hum of living breeze—and in the midst God's beautiful eternal right
hand,
Thee, holiest minister of Heaven—thee, envoy, usherer, guide at last of all,
Rich, florid, loosener of the stricture-knot call'd life,
Sweet, peaceful, welcome Death.

On the Same Picture

Intended for first stanza of "Death's Valley"

Aye, well I know 'tis ghastly to descend that valley:
Preachers, musicians, poets, painters, always render it,
Philosophers exploit—the battlefield, the ship at sea, the myriad beds, all lands,
All, all the past have enter'd, the ancientest humanity we know,
Syria's, India's, Egypt's, Greece's, Rome's:

only further from home
on freeways fifty lanes wide
on a concrete continent
spaced with bland billboards 30
illustrating imbecile illusions of happiness

The scene shows fewer tumbrils
but more strung-out citizens
in painted cars
and they have strange license plates 35
and engines
that devour America

Musee des Beaux Arts W. H. Auden

About suffering they were never wrong,
The old Masters: how well they understood
Its human position: how it takes place
While someone else is eating or opening a window or just walking dully along;
How, when the aged are reverently, passionately waiting 5
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martyrdom must run its course 10
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.

In Breughel's Icarus, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may 15
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water, and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky, 20
Had somewhere to get to and sailed calmly on.

Landscape with the Fall of Icarus William Carlos Williams

According to Brueghel
when Icarus fell
it was spring

a farmer was ploughing
his field 5
the whole pageantry

of the year was
awake tingling
with itself

sweating in the sun 10
that melted
the wings' wax

unsignificantly
off the coast
there was 15

a splash quite unnoticed
this was
Icarus drowning

Matisse: "The Red Studio"

W. D. Snodgrass

There is no one here.
But the objects: they are real. It is not
As if he had stepped out or moved away;
There is no other room and no
Returning. Your foot or finger would pass
Through, as into unreflecting water
Red with clay, or into fire.
Still, the objects: they are real. It is
As if he had stood
Still in the bare center of this floor,
His mind turned in in concentrated fury,
Till he sank
Like a great beast sinking into sands
Slowly, and did not look up.
His own room drank him.
What else could generate this
Terra cotta raging through the floor and walls,

Through chests, chairs, the table and the clock,
Till all environments of living are
Transformed to energy--
Crude, definitive and gay.
And so gave birth to objects that are real.
How slowly they took shape, his children, here, Grew solid and remain:
The crayons; these statues; the clear brandy bowl;
The ashtray where a girl sleeps, curling among flowers;
This flask of tall glass, green, where a vine begins
Whose vines circle the other girl brown as a cypress knee.
Then, pictures, emerging on the walls:
Bathers; a landscape; a still life with a vase;
To the left, a golden blonde, lain in magentas with flowers scattering like stars;
Opposite, top right, these terra cotta women, living, in their world of living's colors;
Between, but yearning toward them, the sailor on his red cafe chair, dark blue, self-absorbed.
These stay, exact,
Within the belly of these walls that burn,
That must hum like the domed electric web
Within which, at the carnival, small cars bump and turn,
Toward which, for strength, they reach their iron hands:
Like the heavens' walls of flame that the old magi could see;
Or those ethereal clouds of energy
From which all constellations form,
Within whose love they turn.
They stand here real and ultimate.
But there is no one here.

American Gothic

after the painting by Grant Wood, 1930

John Stone

Just outside the frame
there has to be a dog
chickens, cows and hay

and a smokehouse
where a ham in hickory
is also being preserved

Here for all time
the borders of the Gothic window
anticipate the ribs

of the house
the tines of the pitchfork
repeat the triumph

of his overalls
and front and center
the long faces, the sober lips

above the upright spines
of this couple
arrested in the name of art

These two
by now
the sun this high

ought to be
in mortal time
about their businesses

Instead they linger here
within the patient fabric
of the lives they wove

he asking the artist silently
how much longer
and worrying about the crops

she no less concerned about the crops
but more to the point just now
whether she remembered

to turn off the stove.

The Street

Stephen Dobyns

Across the street, the carpenter carries a golden
board across one shoulder, much as he bears the burdens
of his life. Dressed in white, his only weakness is
temptation. Now he builds another wall to screen him.

The little girl pursues her bad red ball, hits it once
with her blue racket, hits it once again. She must
teach it the rules balls must follow and it turns her
quite wild to see how it leers at her, then winks.

The oriental couple wants always to dance like this:
swirling across a crowded street, while he grips
her waist and she slides to one knee and music rises
from cobblestones--some days Ravel, some days Bizet.

The departing postulant is singing to herself. She
has seen the world's salvation asleep in a cradle,
hanging in a tree. The girl's song makes
the sunlight, makes the breeze that rocks the cradle.

The baker's had half a thought. Now he stands like a pillar
awaiting another. He sees white flour falling like snow,
covering people who first try to walk, then crawl,
then become rounded shapes: so many loaves of bread.

The baby carried off by his heartless mother is very old and
for years has starred in silent films. He tries to explain
he was accidentally exchanged for a baby on a bus, but he can
find no words as once more he is borne home to his awful bath.

First the visionary workman conjures a great hall, then
he puts himself on the stage, explaining, explaining:
where the sun goes at night, where flies go in winter, while
attentive crowds of dogs and cats listen in quiet heaps.

Unaware of one another, these nine people circle around
each other on a narrow city street. Each concentrates
so intently on the few steps before him, that not one
can see his neighbor turning in exactly different,

yet exactly similar circles around them: identical lives
begun alone, spent alone, ending alone--as separate
as points of light in a night sky, as separate as stars
and all that immense black space between them.

General Terms

Allusion. An indirect reference to famous characters or events from history, literature, or mythology.

"I thought as I wiped my eyes on the corner of my apron: Penelope did this too." --Edna St. Vincent Millay

Ambiguity. "The expression of an idea in language that gives more than one meaning and leaves uncertainty as to the intended significance of the statement." Unintentional ambiguity can lead to confusion. Writers should avoid statements like "A long time ago" or "He went to the hospital because he was hurt." However, intentional ambiguity used in many literary works enriches the writing. Ambiguity can allow the language to function on levels other than the denotative. (Holman)

In Jarold Ramsey's "The Tally Stick," line 2 says, "I have carved our lives in secret." The word "secret" is ambiguous because it could mean that the speaker literally carved the stick alone and kept it a secret, or the speaker could be describing the secret love life he shares with his/her spouse.

Anachronism. "placement of an event, person, or thing, out of its proper chronological relationship, sometimes unintentional, but often deliberate as an exercise of poetic license" (Smith).

In *Julius Caesar* a clock chiming would be considered an anachronism because clocks had not yet been invented.

Archetype. "The original model, form, or pattern from which something is made or from which something develops".

The House of Commons is the archetype of all the representative assemblies which now meet.

Assumption. When details are not stated but must be inferred by the reader or audience.

In *King Lear* the reader makes assumptions about the way Edmond has been treated because he is a bastard son.

Bathos. "The effect resulting from the unsuccessful effort to achieve dignity, PATHOS, elevation, or sublimity of STYLE; an unintentional ANTICLIMAX, dropping from the sublime to the ridiculous"(Holman). If a work "tries to make readers and spectators weep and succeeds only in making them laugh, the result is bathos" (Holman) Following example from Wordsworth's "Simon Lee":

Few months of life has he in store
As he to you will tell,
For still, the more he works, the more
Do his weak ankles swell.

Burlesque. "A form of comedy characterized by ridiculous exaggeration" (Holman).

The Three Stooges

Canon. "the name given to an accepted body of works by an author, or more generally to those works which are considered in some way superior, central, or most worthy of study in a culture".

"The canon of Shakespeare's plays include thirty-seven plays generally considered to be certainly his..."

Carpe Diem. "A Latin phrase which translated means 'Seize (Catch) the day,' meaning 'Make the most of today.' The phrase originated as the title of a poem by the Roman Horace (65 B.C.E.-8 B.C.E.) and caught on as a theme with such English poets as Robert Herrick and Andrew Marvell".

Consider these lines from Herrick's "To the Virgins, to Make Much of Time":

Gather ye rose-buds while ye may,
Old Time is still a-flying:
And this same flower that smiles today,
To-morrow will be dying.

Coincidence. The chance concurrence of two events having a peculiar correspondence between them (Perrine)

In Shakespeare's *King Lear*, it is a coincidence that Gloucester and Lear take refuge in the very cave Gloucester's estranged son is hiding in.

An example of coincidence is meeting a friend who lives in Paris when you are both in Japan.

Detail. Extra facts that help the story line but are not necessarily needed.

The use of multiple descriptive words in Gerard Manley Hopkins's poem "Pied Beauty"
"Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;"

Empathy. The reader understands closely what the character is feeling; "feeling into".

The children in Harper Lee's *To Kill A Mockingbird* (eventually) feel empathy for Boo Radley. This causes the reader to feel empathy for Boo, also.

Epigraph. "A quotation on the title page of a book or a motto heading a chapter or section of work" (Holman)

The following is the epigraph from *Beloved*:

"I will call them my people,
which were not my people;
and her beloved,
which was not beloved."
--Romans 9:25

Foreshadowing. "The arrangement and presentation of events and information in a FICTION or DRAMA in such a way that later events in the work are prepared for" (Holman).

In drama, a method used to build suspense by providing hints of what is to come.

In Shakespeare's *Romeo and Juliet*, Romeo's expression of fear in Act 1, scene 4 foreshadows the catastrophe to come:

I fear too early; for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels and expire the term
Of a despised life closed in my breast
By some vile forfeit of untimely death.
But He that hath the steerage of my course,
Direct my sail! On, lusty gentlemen.

Form. In contrast with structure (a term often confused with form), form is the external shape or pattern of a poem. Some examples of form include continuous form, fixed form, and stanzaic form (Perrine).

Example of stanzaic form: "Do Not Go Gentle into That Good Night" by Dylan Thomas

Example of continuous form: "The Jungle Husband" by Stevie Smith or "Ozymandias" by Percy Bysshe Shelley or any kind of unbroken sonnet or other poem.

Grotesque. Grotesque is applied to anything having the qualities of grotesque art: bizarre, incongruous, ugly, unnatural, fantastic, abnormal (Holman).

- Faulkner's *The Sound and the Fury*
- Frank Norris' *McTeague*
- Sherwood Anderson's *Winesburg, Ohio*

Irony.

Situational Irony. The discrepancy between what is expected and what actually happens.

The daughter Lear disowns is the one who loves him the most.

Verbal Irony. A character says the opposite of what he or she means.

After a long night with dorm problems, the hall advisor's comment of life in the dorm being easy is considered an example of verbal irony.

Dramatic Irony. The reader or audience understands more about the events of a story than the character in the story.

Readers or viewers of Shakespeare's *King Lear* know that Edmond is the villain before the other characters know.

Mood. The atmosphere or feeling created by a literary work, partly by a description of the objects or by the style of the descriptions. A work may contain a mood of horror, mystery, holiness, or childlike simplicity, to name a few, depending on the author's treatment of the work. Some people consider mood to be synonymous with tone; others argue that mood reveals the author's attitude towards the subject and tone the author's attitude toward the audience (Holman).

The mood in the poem "We Real Cool" is mocking. The poet believes people who think they are so cool will waste their lives away because they have a false image of what being cool really is.

Motif. A concept or story element that recurs in literature. Concepts may include:

a type of situation or incident

character types

plot devices such as the letter "A" that Hester must wear in Nathaniel Hawthorne's *The Scarlet Letter*

In a narrower sense, motif can be used to describe recurring elements within works, such as phrases, description, etc.

Parody. A comic imitation of another work, often used to ridicule the other work.

The movie *Young Frankenstein*

Pathos. The quality in art and literature that stimulates pity, tenderness, or sorrow (Smith).

"The Glass" by Sharon Olds

Night by Eli Wiesel

Pathetic Fallacy. The ascription of human traits or feeling to inanimate nature.

Cruel sea, Pitiless storm, Devouring flame

Realism. In fiction, realism is a faithful representation of actuality. The author strives to make his or her imaginative story or novel seem as though it could really happen by using realistic characters, dialogue, settings and plot (Smith).

Tom Sawyer and other works by Mark Twain

The works of Charles Dickens.

Romanticism. "A MOVEMENT of the eighteenth and nineteenth centuries that marked the reaction in literature, philosophy, art, religion, and politics from the NEOCLASSICISM and formal orthodoxy of the preceding period" (Holman). "Among the aspects of the romantic movement in England may be listed: SENSIBILITY; PRIMITIVISM; love of NATURE; sympathetic interest in the past, especially the medieval; MYSTICISM; individualism; ROMANTIC CRITICISM; and a reaction against whatever characterized NEOCLASSICISM" (Holman).

Some Romantic poets are Samuel Taylor Coleridge, Percy Bysshe Shelley, and William Wordsworth.

Romantic writers include Jane Austen and Nathaniel Hawthorne.

Sarcasm. "A form of verbal irony in which, under guise of praise, a caustic and bitter expression of strong and personal disapproval is given" (Holman)

Coach, I am so looking forward to running ten miles in practice today.

The English teacher knows that all of his students are delighted about writing a fifteen-hundred-word poetry explication.

Satire. A method to arouse laughter at targets such as individuals, types of people, groups, or human nature. Satire is used to correct human faults.

A Modest Proposal by Jonathan Swift

Sentimentality. "Unmerited or contrived tender feeling; that quality in a story that elicits or seeks to elicit tears through an oversimplification or falsification in reality" (Perrine)

Little Boy Blue

The little toy dog is covered with dust,
But sturdy and staunch he stands;
And the little toy soldier is red with rust,
And his musket moulds in his hands.
Time was when the little dog was new,
And the soldier was passing fair;
And that was the time when our Little Boy Blue
Kissed them and put them there.

"Now, don't you go till I come," he said,
"And don't you make any noise!"
So, toddling off to his trundle-bed,
He dreamt of the pretty toys;
And as he was dreaming, an angel song
Awakened our Little Boy Blue--
Oh! the years are many, the years are long,
But the little toy friends are True!

Ay, faithful to Little Boy Blue they stand
Each in the same old place--
Awaiting the touch of a little hand,
The smile of a little face;
And they wonder, as waiting the long years through
In the dust of that little chair,
What has become of our Little Boy Blue,
Since he kissed them and put them there.

--Eugene Field

Structure. "The organization or arrangement of the various elements in a work". A poem's structure can depend on subject matter, the effect intended, or other considerations.

Narrative structure. Used when there's a story to be told (it's usually in chronological order).
"Mr. Flood's Party" by Erwin Arlington Robinson

Dramatic structure. Sometimes poems borrow the structures of plays: "it consists of a series of scenes, each of which each of which is presented vividly and in detail".

"The Goose Fish" by Howard Nemerov

Discursive structure. Organized like an argument or essay ("First second third").

"Arrangements with Earth for Three Dead Friends" by James Wright

Style. "The arrangement of words in a manner best expressing the individuality of the author and the idea and intent in the author's mind" (Holman).

"Many things enter into the style of a work: the author's use of figurative language, diction, sound effects and other literary devices. Ernest Hemingway's style derives, in part, from his short, powerful sentences. The style of the Declaration of Independence can be described as elegant".

Sympathy. Sharing the feelings of the characters; "feeling with".

Shakespeare forces the reader to feel sympathy for Hamlet.

Theme. The main idea(s) the author expresses in a literary work. (Not to be confused with motif.) Themes may be explicitly stated or implied.

Milton explicitly states that the theme of *Paradise Lost* is to "assert Eternal Providence/ And justify the ways of God to men." However, there are other themes throughout *Paradise Lost* such as pride and fall and the limited nature of human freedom.

Tone. The attitude the speaker of a work of literature expresses through language to the reader. Tone can express the full spectrum of human feelings, from formal to light-hearted, witty or ironic, passionate or sorrowful. Some people consider mood to be synonymous with tone; others argue that mood reveals the author's attitude towards the subject and tone the author's attitude toward the audience (Holman).

The tone in "The Itsy-Bitsy Spider" is lighthearted, whereas the tone in Marge Piercy's "Barbie Dolls" is one of sadness.

Topic. "A subject under discussion or consideration".

The topic of Shakespeare's poem "How Do I Love Thee?" is love.

The topic of an essay might be eyes. (Make sure not to confuse topic with theme: a topic is a subject, and the theme is what a writer says about that particular topic.)

Voice. "Controlling presence of 'authorial voice' behind the characters, narrators, and personae of literature. In plainer words, 'Who's doing the talking'".

In Robert Browning's "My Last Duchess," the persona is the Duke of Ferrara.

In John Keats' "Ode to a Nightingale," the persona is ambiguous, so it is up to the reader to infer whether the poet creates a speaker for a particular effect or the poet speaks himself.

Diction

etymology: speaking; style (from *dicere*, to say)

definition: "The use of words in oral or written discourse" (Holman);

choice of words.

GENERAL TERMS

Cliché. "Any expression so often used that its freshness and clarity have worn off. The reader or speaker of the expression pays no attention to the real meaning of the words" (Holman).

"The new policy is just the tip of the iceberg, but it has already bred verbal pyrotechnics that throw a wet blanket over the in-depth brainstorming of seminal issues" (Holman).

Connotation. "The emotional implication that words may carry as distinguished from their denotative meanings. Connotations may be (1) private and personal, the result of individual experience, (2) group (national, linguistic, racial), or (3) general or universal, held by all or most people. Connotation depends on usage in a particular linguistic community and climate. A purely private and personal connotation cannot be communicated; the connotation must be shared to be intelligible to others" (Holman).

Dead Metaphor. "A figure of speech used so long that it is now taken in its denotative sense only, without the conscious comparison or analogy to a physical object once conveyed" (Holman).

"The keystone of his system is the belief in an omnipotent God," "keystone"--literally an actual stone in an arch--functions as a dead metaphor (Holman).

Denotation. "The specific, exact meaning of a word, independent of its emotional coloration or associations" (Holman).

"The word *home*, for instance . . . means only a place where one lives [denotation], but by connotation it suggests security, love, comfort, and family" (Perrine).

"The words *childlike* and *childish* both mean 'characteristic of a child,' but *childlike* suggests meekness, innocence, and wide-eyed wonder, while *childish* suggests pettiness, willfulness, and temper tantrums" (Perrine).

"The word *doubloon* . . . immediately will suggest pirates, though a dictionary definition [denotation] includes nothing about pirates. Pirates are part of its connotation" (Perrine).

Idiom. "A use of words, a grammatic construction peculiar to a given language, or an expression that cannot be translated literally into a second language" (Holman).

shooting yourself in the foot, don't put all your eggs in one basket, between a rock and a hard place

Levels of diction. "There are at least four levels of diction: formal, informal, colloquial, and slang." "It should be noted that the accepted diction of one age is often unacceptable to another" (Holman).

Formal diction "refers to the level of usage common in serious books and lofty discourse" (Holman).

"Ultimately every successful character represents a fusion of the universal and the particular and becomes an example of the CONCRETE UNIVERSAL" (Holman).

Informal diction "refers to the level of usage found in the relaxed but polite and cultivated conversation" (Holman).

"Let's go to a movie tomorrow night" rather than the formal, "Would you like to attend the cinema with me tomorrow evening?"

Colloquial diction "refers to everyday usage and may include terms and constructions accepted in that group but not universally acceptable" (Holman).

"How y'all doing?" instead of "How are you all doing?"

Slang "refers to a group of newly coined words that are not yet a part of formal usage" (Holman).

"That movie was the bomb," meaning that it was a good movie

Pun. "A play on words. It exploits the multiple meanings of a word, or else replaces one word with another that is similar in sound but has a very different meaning. Puns are sometimes used for serious purposes, but more often for comic effect--almost exclusively so after the eighteenth century".

In the grave-digger scene of *Hamlet*, the hero and a clown pun on the words "lie" and "quick":

HAMLET: Whose grave's this, sirrah?

CLOWN: Mine, sir....

HAMLET: I think it be thine indeed, for thou liest in't.

CLOWN: You lie out on't, sir, and therefore 'tis not yours. For my part, I do not lie in't, yet it is mine.

HAMLET: Thou dost lie in't, to be in't and say it is thine. 'Tis for the dead, not for the quick; therefore thou liest.

CLOWN: 'Tis a quick lie, sir; 'twill away again from me to you.

Zeugma. "occurs when a word (usually a verb) has the same grammatical relation to two or more other words, but a different meaning in each application".

"Alexander Pope uses this figure in 'The Rape of the Lock' (1714) when 'black Omens' threaten the heroine with 'dire disaster': perhaps she will err in some respect, 'Or stain her honour, or her new brocade.' 'Stain' has a figurative sense when applied to 'honour' (meaning the loss of chastity) and a literal sense when applied to 'brocade' (a stain on her dress). Here the effect of the zeugma is comical because of the disparate importance of the two threatened disasters yoked together".

IMAGERY: the representation through language of sense experience

Auditory imagery. The representation through language of an experience pertaining to sound.

"Br-r-r-am-m-m, rackety-am-am, OM, Am: / All-r-r-room, r-r-ram, ala-bas-ter- / Am, the world's my oyster." --Mona Van Duyn, "What the Motorcycle Said"

"Sssh the sea says / Sssh the small waves at the shore say, sssh / Not so violent, not / So haughty, not / So remarkable. / Sssh / Says the tips of the waves / Crowding the headland's / surf." --Rolf Jacobsen, "Sssh"

Gustatory imagery. The representation through language of an experience pertaining to taste.

"Taut skin / pierced, bitten, provoked into / juice, and tart flesh" --Helen Chasin, "The Word Plum"

"The excrement of the dugong is precious ambergris / because it eats such beauty. Anyone who feeds on Majesty / becomes eloquent. The bee, from mystic inspiration, / fills its rooms with honey." --Rumi, "The Force of Friendship"

Kinesthetic imagery. The representation through language of an experience pertaining to the movement of the body's muscles, tendons, and joints.

"They are like great runners: they know they are alone / with the road surface, the cold, the wind, / the fit of their shoes, their over-all cardio- / vascular health" --Sharon Old, "Sex Without Love"

"Teeth tear through the walls of the apple / like a plane crashing in the suburbs." --Ricardo Pau-Llosa, "Foreign Language"

Olfactory imagery. The representation through language of an experience pertaining to smell.

"To sniff the heavy honeysuckled-smell / Twined with another odor heavier still / and hear the flies' intolerable buzz." --Richard Wilbur, "The Pardon"

Tactile imagery. The representation through language of an experience pertaining to touch.

"Touching you I catch midnight / As moon fires set in my throat / I love you flesh into blossom."
--Audre Lorde, "Recreation"

Visual imagery. The representation through language of an experience pertaining to sight.

It / sits there like a glass of beer foam, / Shiny and faintly golden, he gurgles and / coughs and reaches for it again and / gets the heavy sputum out, / full of bubbles and moving around like yeast" --Sharon Olds, "The Glass"

"Like them in shapes of fleeting fire / She mingles with the light / Till whoso saw her sees her not / And doubts his former sight." --Hugh MacDiarmid, "A Herd of Does"

SOUND DEVICES

Alliteration. The repetition of initial consonant sounds in words, as in "rough and ready."

Precédence, none, whose portion is so small / Of present pain, that with ambitious mind / Will covet more." --John Milton, "Paradise Lost"

Assonance. The repetition of identical or similar vowel sounds, especially in stressed syllables, without repetition of consonants.

tilting at windmills

"My words like silent raindrops fell" --Paul Simon, "Sounds of Silence"

Consonance. The repetition of consonant sounds--not limited to the first letters of words.

". . . and high school girls with clear skin smiles" --Janis Ian, "At Seventeen"

Onomatopoeia. The use of a word whose sound suggests its meaning: *bang, clang, buzz, sigh, murmur*.

Figurative Language

etymology: *figuratus*--of unlike things.

definition: language that "express[es] one thing in terms normally denoting another" (*Webster's Ninth New Collegiate Dictionary*).

Conceit. Conceit. "An elaborate, usually intellectually ingenious poetic comparison or image, such as an analogy or metaphor in which, say a beloved is compared to a ship, planet, etc."

There are two main types:

"1. The Petrarchan conceit, used in love poetry, exploits a particular set of images for comparisons with the despairing lover and his un pitying but idolized mistress. For instance, the lover is a ship on a stormy sea, and his mistress 'a cloud of dark disdain'; or else the lady is a sun whose beauty and virtue shine on her lover from a distance.

"The paradoxical pain and pleasure of lovesickness is often described using oxymoron, for instance uniting peace and war, burning and freezing, and so forth. But images which were novel in the sonnets of Petrarch became clichés in the poetry of later imitators. Romeo uses hackneyed Petrarchan conceits in describing his love for Rosaline as 'bright smoke, cold fire, sick health'; and Shakespeare parodies such conceits in Sonnet 130: 'My mistress' eyes are nothing like the sun.'

"2. The metaphysical conceit is characteristic of seventeenth-century writers influenced by John Donne, and became popular again in this century after the revival of the metaphysical poets. This type of conceit draws upon a wide range of knowledge, from the commonplace to the esoteric, and its comparisons are elaborately rationalized.

"For instance, Donne's 'The Flea' (1633) . . . compares a flea bite to the act of love; and in 'A Valediction: Forbidding Mourning' (1633) separated lovers are likened to the legs of a compass, the leg drawing the circle eventually returning home to 'the fixed foot'".

In the following example from Act V of Shakespeare's *Richard II*, the imprisoned King Richard compares his cell to the world in the following line:

"I have been studying how I may compare
this prison where I live unto the world"

Euphemism. "A mild word or phrase that substitutes for another that would be undesirable because it is too direct, unpleasant, or offensive. The word 'joint' is a euphemism for the word prison. 'W. C.' is a euphemism for bathroom".

"little boys room" in replace of "bathroom"

"passed away" in place of "died"

"French velvet" in place of "prostitute"

Hyperbole (overstatement). "Figurative language that greatly overstates or exaggerates facts, whether in earnest or for comic effect".

Act 2, scene 2 of Shakespeare's *Macbeth*. In this scene, Macbeth has murdered King Duncan. Horrified at the blood on his hands, he asks:

"Will all great Neptune's ocean wash this blood
Clean from my hand? No. This my hand will rather
The multitudinous seas incarnadine,
Making the green one red".

Andrew Marvell, "To His Coy Mistress":

"My vegetable love should grow
Vaster than empires, and more slow;
An hundred years should go to praise
Thine eyes and on thine forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest."

Litotes (understatement). "Understatement purposefully represents a thing as much less significant than it is, achieving an ironic effect".

In Swift's "A Modest Proposal," which suggests eating children as a solution for Ireland's poverty, the speaker raises possible objections to dispense with them, saying, "some scrupulous People might be apt to censure such a Practice (although indeed very unjustly) as a little bordering upon Cruelty".

Metaphor. "In a metaphor, a word is identified with something different from what the word literally denotes. A metaphor is distinguished from a simile in that it equates different things without using connecting terms such as *like* or *as*. Whereas a simile states, 'My love is like a burning flame,' a metaphor refers to 'the burning flame of my love.' An extended metaphor explores a variety of ways in which a metaphor is appropriate to its subject (see conceit)".

"There are the black clouds of God's wrath now hanging directly over your heads".
"the burning flame of my love"

According to Perrine there are four types of metaphors classified by whether the literal and figurative terms are stated or implied.

1. Both terms are stated:

Her eyes are the blue sea flowing into the horizon.
Both the literal image (eyes) and the figurative image (blue sea) are stated.

2. The literal term is stated and the figurative term implied:

The man slithered through the woods.
The literal image (man) is stated, but the figurative image (snake) is implied by the use of the word *slither*.

3. The literal term is implied and the figurative term is stated:

"A Route of Evanescence

With a revolving Wheel" --Emily Dickinson

The literal terms (the hummingbird's path and wings) are implied but the figurative terms (route of evanescence, revolving wheel) are stated.

4. Both terms are implied:

I like to see it lap the miles (Emily Dickinson).

Both the literal term (a train) and the figurative term (a horse) are implied.

Metonymy. "A figure of speech in which a word represents something else which it suggests".

A person's says that a pot is boiling. The pot is not actually boiling. Only the water is boiling.

Oxymoron. "An oxymoron is a type of paradox that combines two terms ordinarily seen as opposites, such as Milton's description of God in *Paradise Lost* as 'Dark with excessive bright.' Simply put, oxymoron is the combination of words which, at first view, seem to be contradictory or incongruous, but whose surprising juxtaposition expresses a truth or dramatic effect, such as, cool fire, deafening silence, or wise folly".

Paradox. "A statement that contains seemingly contradictory elements or appears contrary to common sense, yet can be seen as perhaps, or indeed, true when viewed from another angle, such as Alexander Pope's statement in 'An Epistle to Dr. Arbuthnot' that a literary critic could 'damn with faint praise.'".

Personification. "The attribution of human qualities to inanimate objects or abstract concepts".

"Stormy, husky, brawling,

City of the big shoulders" --Carl Sandburg

"Justice is blind."

Simile. "A figure of speech which takes the form of a comparison between two unlike quantities for which a basis for comparison can be found, and which uses the words 'like' or 'as' in the comparison".

"...as happy as the day is long"

"He smelled like a donkey."

Symbol. " Something that is itself and yet also represents something else, like an idea. For example, a sword may be a sword and also symbolize justice. A symbol may be said to embody an idea. There are two general types of symbols: universal symbols that embody universally recognizable meanings wherever used, such as light to symbolize knowledge, a skull to

symbolize death, etc., and invested symbols that are given symbolic meaning by the way an author uses them in a literary work, as the white whale becomes a symbol of evil in *Moby Dick*."

Synecdoche. "A figure of speech wherein a part of something represents the whole thing. In this figure, the head of a cow might substitute for the whole cow. Therefore, a herd of fifty cows might be referred to as 'fifty head of cattle'"

"I should have been a pair of ragged claws
Scuttling across the floors of silent seas."

--T. S. Eliot, "The Love Song of J. Alfred Prufrock"

The U.S. won three gold medals. (Instead of the members of the U.S. boxing team won three gold medals.)

Synesthesia. "One sensory experience described in terms of another sensory experience".

Emily Dickinson, in "I Heard a Fly Buzz-When I Died," uses a color to describe a sound, the buzz of a fly "with blue, uncertain stumbling buzz."

Syntax

etymology: to arrange together (*syn* + *tassein* --which is also the root of "tactics")

definition: the order or arrangement of words in a sentence

BALANCE

Parallelism. "Similarity of structure in a pair or series of related words, phrases, or clauses" (Corbett). In other words, equivalent items (those joined by coordinate conjunctions) must be placed in comparable grammatical structures. Parallel items are joined by coordinate conjunctions (especially *and*, *or*, *nor*) and correlative conjunctions (*either / or*, *neither / nor*, *not only / but also*).

She went to the grocery store, post office, and gas station.

Either you will turn in the essay on time, or you will suffer a significant penalty.

"We the people of the United States, in order to form a more perfect Union, establish Justice, insure domestic Tranquillity, provide for the common defence, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this CONSTITUTION for the United States of America." --Constitution of the United States

Faulty parallelism. If parallelism is ignored, the grammar and coherence of the clause is ruined.

She believed in democracy, she worked hard for the candidate of her choice, and was ecstatic when he was elected.

Not only could Henry tune a normal piano but also repair player pianos.
The cat and the large, complex amoeba went for a walk through the forest.

Isocolon. An isocolon exists when parallel structures have the same number of words and sometimes even of syllables.

"His purpose was to impress the ignorant, to perplex the dubious, and to confound the scrupulous" (Corbett).

". . . but what else can one do when he is alone in a jail cell, other than write long letters, think long thoughts and pray long prayers?" --Martin Luther King, Jr. "Letter from Birmingham Jail"
A good student questions his teachers, studies his books, and learns his lessons.

Climax. A climax in structure exists when the arrangement of parallel words, phrases, or clauses is in an order of increasing importance.

"Renounce my love, my life, myself--and you. --Alexander Pope, "Eloisa to Abelard"
". . . we mutually pledge to each other our lives, our fortunes, and our sacred honor." --
Declaration of Independence
The industrialist made money, friends, and peace with himself.

Antithesis. "The juxtaposition of contrasting ideas, often in parallel structure" (Corbett).
Conjunctions that express antithesis include *but*, *yet*, and *while*.

I offered to help, but he refused my assistance.
The prodigal robs his heir; the miser robs himself.
". . . ask not what your country can do for you; ask what you can do for your country." --John F. Kennedy, "Inaugural Address"
" That's one small step for a man, one giant leap for mankind." --Neil Armstrong

Antithesis can occur when the wording contrasts, when the sense of the statement contrasts, or when both contrast.

Contrasting wording: Let the rich give to the poor.
Contrasting sense: I helped him gain a balance in this world, but he pushed me down in return.
Contrasting wording and sense: "Those who have been left out, we will try to bring in. Those left behind, we will help to catch up." --Richard M. Nixon, "Inaugural Address"

REPETITION

Anaphora. "Repetition of the same word or group of words at the beginnings of successive clauses" (Corbett).

"In every cry of every man, / In every Infant's cry of fear, / In every voice, in every ban, / The mind-forged manacles I hear." --William Blake, "London"

"So let freedom ring from the prodigious hilltops of New Hampshire.
Let freedom ring from the mighty mountains of New York.
Let freedom ring from the heightening Alleghenies of Pennsylvania.
Let freedom ring from the snow-capped Rockies of Colorado.
Let freedom ring from the curvaceous slopes of California."
--Martin Luther King, Jr., "I Have a Dream"

Antimetabole. "Repetition of words, in successive clauses, in reverse grammatical order" (Corbett).

"You have seen how a man was made a slave; you shall see how a slave was made a man." --
Narrative of the Life of Frederick Douglass, An American Slave

Chiasmus. "Reversal of grammatical structures in successive phrases or clauses " (but without the repetition of words) (Corbett).

"By day the frolic, and the dance by night." --Samuel Johnson, "The Vanity of Human Wishes"

Polyptoton. "Repetition of words from the same root" of or the same word used as a different part of speech (Corbett).

"Love is not love / Which alters when it alteration finds, / Or bends with the remover to remove" --William Shakespeare, "Let me not to the marriage of true minds"
"Let me assert my firm belief that the only thing we have to fear is fear itself." --Franklin Delano Roosevelt, "First Inaugural Address"

Polysyndeton. Repetition of conjunctions.

"In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day." --Genesis 1:1-5

UNUSUAL ARRANGEMENTS

Anastrophe or inversion. The inversion of natural word order.

"Once upon a midnight dreary . . ." --Edgar Allen Poe, "The Raven"
"United, there is little we cannot do in a host of co-operative ventures. Divided, there is little we can do . . ." --John F. Kennedy, "Inaugural Address"

Apposition. Placing side by side two nouns, the second of which serves as an explanation of the first.

The bear, a massive black object, frightened the small children.
I ran from the woman, a wrinkled stranger.

Asyndeton. Omission of conjunctions between a series of related clauses.

"I came, I saw, I conquered." --Julius Caesar
The elephants charged, the horses scattered, the Big Top tent fell down.

Ellipsis. Deliberate omission of a word or words implied by context

The man lost three teeth, the woman two.
I read Shakespeare, you Agatha Christie.

Parenthesis. Insertion of some verbal unit in a position that interrupts the normal flow of the sentence.

One day in class we got off the subject (as often happens with over-worked, sleep-deprived seniors) and began to discuss the literature of Dr. Seuss.
Grades (which should be abolished) are detrimental to the health and sanity of students.

SENTENCE VARIETY

Grammatical types. Sentences are divided into four grammatical types:

Simple sentence--one independent clause. The dog barks.

Complex sentence--one independent and one or more dependent clauses. After the dog barks, it goes to sleep.

Compound sentence--two or more independent clauses The dog barks, and then it goes to sleep.

Compound-complex sentence--two or more independent and one or more dependent clauses. After the dog barks, it goes to sleep, and then it wakes up.

Loose and periodic sentences. In *The Elements of Style*, William Strunk and E. B. White counsel that we should avoid "a succession of loose sentences." "This rule refers especially to loose sentences of a particular type: those consisting of two clauses, the second introduced by a conjunction or relative" (25). Here is part of the example the authors employ to illustrate the point:

"The third concert of the subscription series was given last evening, and a large audience was in attendance. Mr. Edward Appleton was the soloist, and the Boston Symphony Orchestra furnished the instrumental music" (25).

A periodic sentence, on the other hand, is one in which the most important matter arrives at the end. Strunk and White note, "The effectiveness of the periodic sentence arises from the prominence it gives to the main statement" (33). Here is one sentence they offer to exemplify the point:

"With these hopes and in this belief I would urge you, laying aside all hindrance, thrusting away all private aims, to devote yourself unswervingly and unflinchingly to the vigorous and successful prosecution of this war" (33).

Rhetorical question. A question that conveys a point rather than expects an answer.

"How many roads must a man walk down before you can call him a man?" --Bob Dylan
"If we live in the nineteenth century, why should we not enjoy the advantages which the nineteenth century offers? Why should our life be in any respect provincial? If we will read newspapers, why not skip the gossip of Boston and take the best newspaper in the world at once?" --Henry David Thoreau, (Walden)

Sentence openers. One way to provide variety in our writing is to experiment with the following openers (Corbett).

Subject John fought the battle.

Expletive (both exclamatory and grammatical) Wow, that was amazing! It is true that I enjoy learning this material.

Coordinate conjunction But John didn't die.

Adverb (single word or clause) First, John killed Luke. When the ship arrived safely, the passengers lept ashore.

Conjunctive phrase On the other hand, John may have known all along.

Prepositional phrase By the way, John didn't cry. After the game we went home.

Verbal phrase To be certain, he pondered a moment before making his decision. Tired but happy, the old man crossed the sea.

Absolute phrase The ship having arrived safely, the passengers lept ashore.

Inversion Gone was the wind that had brought us here. Tired is he who faithfully does all his work.

Persuasion

etymology: *per* (denotes completion) + *suadere*--to advise or urge

definition: the act of moving an audience to belief in a certain position or action

CONCEPTUALIZING PROBLEMS

The debate about the purposes of persuasion is an age-old one (see the dialogue between Socrates and Gorgias). Is the goal of persuasion to win, or is it to work towards the truth? We gain more when we strive to discover the truth, and he provided the following schemes to help us diagnose problems broadly and consider solutions thoughtfully.

Four causes. According to Aristotle, there are four kinds of causes--and hence four possible causes for any problem. Considering these causes may help us to diagnose a problem and discover solutions. The four causes are:

material cause (parts)

formal cause (architecture)

efficient cause (agent)

final cause (purpose)

Take, for example, a pencil and its causes:

parts: wood, lead, eraser

architecture: a stick with lead and an eraser at one end

agent: pencil factory

purpose: to draw, to write

Now consider the possible causes of this problem: "The building is falling down."

parts: bad bricks

architecture: faulty architecture

agent: poor craftsmanship

purpose: overcrowded

Depending on which of these causes is responsible for the problem with the building (or which combination of these causes), we have a variety of solutions available:

parts: sue the supplier

architecture: sue the architect

agent: sue the contractor
purpose: sue the landlord

Now consider the possible causes of this problem: "The girl's room is messy."

parts: furnishings; the girl; her parents
architecture: design of the room; parental rules
agent: the girl; the parents
purpose: sleep, work, play

This framework helps us see the variety of possible solutions:

solution: get rid of some objects; reform the girl; readjust the parents' expectations
solution: change the space (add more closets, for example); change the rules
solution: reform the girl; reform the parents
solution: provide other space for work and play; make the room for sleeping and dressing

Diagnosing a problem according to its four causes may help us avoid oversimplifying it. If the Student Center is messy, the problem may not simply be with one of the parts (the students).

Three levels of discourse. Even if people agree on the causes of a problem, they may have difficulty arriving at a solution. Too often, they become bogged down in a problem because they refuse to compromise or to think beyond the obvious. The following ways to conceptualize problems may lead to better solutions.

Point/counterpoint (the method of debate). We see the problem as an either/or question.

Problem: How should we finance next year's budget?
Either/or: The school must either cut expenses or raise tuition.
Problem: I am failing English.
Either/or: My mother must help me, or I'll fail.

Positions on a spectrum (the method of resolution). We take the either/or alternatives, stretch them to the extremes, and try to find a compromise in between.

Extremes: One end--we'll hold expenses by cutting programs and teaching positions. The other end--we'll raise tuition a bundle, add programs, and give faculty a huge pay raise.
Compromise: We'll cut some expenses and raise tuition just a bit.
Extremes: One end--my mother does my homework. The other end--I give up.
Compromise: My mother will help me thirty minutes a night, and I'll try to study harder.

Multiple perspectives (the method of discrimination). We try to move off the line and imagine other ways to approach the problem.

How else can the school save or raise money? Possibilities: become more energy efficient; rent the facilities; increase enrollment in summer programs; earn more on the endowment--and so on.

How else can the girl pass English? Possibilities: Go to extra help every day; hire a tutor; do lots of extra credit--and so on.

THE APPEAL TO LOGOS (REASON): DEDUCTION

Etymology: *de* means out of, from; *ductio* is the noun form of *ducere*, which means to lead.

Thus: a leading out of.

Definition: coming to a conclusion by reasoning, and in particular, reasoning from (out of) the general to the specific.

Premise. A proposition leading to a conclusion. In other words, a premise is the idea with which one starts to produce a conclusion. Examples:

Trees have leaves.

People have souls.

Slavery is wrong.

Syllogism. The underlying structure of deductive reasoning.

Major premise: Animals with hooves eat grass.

Minor premise: Horses have hooves

Conclusion: Horses eat grass.

Valid and invalid syllogisms. Syllogisms that follow the pattern above are valid, but a syllogism is invalid if the subject of the minor premise is not a member of the group named (first) in the major premise.

Major premise: When someone is in a swimming pool, he or she is wet.

Minor premise: Bob is wet.

Conclusion: Bob is in a swimming pool.

Simply because someone is wet, it doesn't follow that he is in a swimming pool. Here is the valid version of this syllogism:

Major premise: When someone is in a swimming pool, he or she is wet.

Minor premise: Bob is in a swimming pool.

Conclusion: Bob is wet.

True and false premises. Truth and validity are not the same. The conclusion of an invalid syllogism may be true. (Bob may be in a pool). The conclusion of a valid syllogism will be false if

one of the premises is false. (Bob is enclosed in some sort of diver's bubble.) Only if the syllogism is valid and the premises are true do we know that the conclusion is true.

Conditional syllogisms. We sometimes run across a conditional syllogism. It is useful to remember when such syllogisms are valid and when they are not.

If you're in a pool (x), you are wet (y). "If x, then y" is valid.

If you are wet, then you're in a pool. "If y, then x" is invalid.

If you're not wet, then you're not in a pool. "If not y, then not x" is valid.

If you're not in a pool, then you're not wet. "If not x, then not y" is invalid.

The enthymeme. A syllogism in which one of the premises is implied rather than stated. Enthymemes are common in persuasive discourse:

He's the quarterback; I'm surprised he's in AP English.

Implied (false) premise: football players aren't excellent students.

That gay teacher should be fired.

Implied (false) premise: gay people aren't good teachers.

He must like his job; he's been doing it for more than twenty years.

Implied (true?) premise: people who stay in a job for decades are happy with it.

Deductive fallacies. A fallacy is an error in reasoning. We have already considered the two most common deductive fallacies, the invalid syllogism and false premise. A special kind of false premise is the fallacy of either/or: assuming a situation is either one way or the other without allowing other possibilities. Examples:

Invalid syllogism. If you don't study hard, you won't pass. You studied hard, so you passed. (If not x, then not y.)

Valid: If you passed, then you studied hard. (If not y, then not x.)

False premise. People who make all A's are genius. You made all A's, so you're a genius.

True premise: People who make all A's are smart or hard-working or have easy teachers or are lucky or . . .

Either/or. You must make all A's or you won't be admitted to a selective college.

True premise: You must have solid academic achievement (or reasonable academic achievement and some special talent or influence) or you won't be admitted to a selective college.

Begging the question. This fallacy is also called circular reasoning. It is usually deductive because we assume in the premise what we are trying to prove. An example:

Clear cutting rain forests is destructive because it is the cutting down of trees.

This is a fallacy because all the person is saying is that clear cutting is destructive because it is destructive. The person hasn't defined destruction or stated why cutting down trees is destructive. Other examples:

These dangerous toys should be outlawed.
I'm against capital punishment because it involves killing.

THE APPEAL TO LOGOS (REASON): INDUCTION

Etymology: *in* means into or toward; *ductio* is the noun form of *ducere*, which means to lead.
Thus: a leading toward.

Definition: arriving at a general conclusion on the basis of particular instances, thus reasoning from the specific to the general.

Instances. As opposed to deduction, induction relies on specific instances to arrive at a general conclusion. For example, all humans that we have seen have two legs, so we can make the assumption that all humans have two legs. Another example is that we have observed that certain types of trees lose their chlorophyll in fall, and then their leaves fall off. Based on this observation, we can assume that all trees of the type we have observed will also lose their leaves in the fall.

Induction and truth. Induction leads to the truth only if the instances on which we base a conclusion meet certain requirements:

- 1) The instances must be known.
- 2) The instances must be sufficient.
- 3) The instances upon which we base a generalization must be representative.
- 4) Any negative instances must be explained.

The example. In *Classical Rhetoric for the Modern Student* Edward P. J. Corbett states, "Just as deductive reasoning has its rhetorical equivalent in the enthymeme, so inductive reasoning has its rhetorical equivalent in the *example*" (68). Because of limited time or space, the speaker or writer ordinarily cites relatively few instances. Even one example, however, may be effective, especially if it disproves a generalization. In "A Daughter's Inheritance," for example, Kate Rath portrays her father as wonderful, loving, and gay. Even with one example, she effectively disproves the notion that gay men can't be good parents.

Hasty generalization. Sometimes people make inductive arguments far too quickly. For example:

Neither the valedictorian nor the salutatorian smoke cigarettes. Students who make good grades don't smoke.

This is a hasty generalization. Two instances are not sufficient to conclude that all good students do not smoke.

False analogy. Another temptation involving inductive reasoning is to offer an analogy as proof. In fact, although two situations may be similar in several ways, it does not follow that they are

similar in every way. Thus an analogy, while it may feel persuasive, is not logically conclusive. For example:

Students should be able to use reference works during tests; when they're adults on their jobs, they'll be free to consult any source that may prove helpful.

Like any analogy, this is false at some level. No matter what we do, there is a good bit of information that we simply must remember; if we looked up everything, we'd be hopelessly inefficient.

Other inductive fallacies.

Non sequitur (it does not follow). This fallacy occurs when a person makes a statement and then backs it up with a fact that has no bearing on the statement. This fallacy is often a desperate attempt by someone losing an argument. For example:

Joe will make a good baseball player because he is an avid reader.

The fact that Joe is an avid reader has absolutely no bearing on his ability to play baseball.

Post hoc ergo propter hoc (after this, therefore because of this). This fallacy occurs when someone assumes that an event that precedes a second event is therefore the cause of it. (The fallacy is inductive because it relies on the observation that an earlier event can cause a later one: drinking too much tea can make it difficult for me to sleep all night.) For example:

Giving the star baseball player a huge raise threw the team into a slump; the team wasn't in a slump before the raise was announced.

The fact that the baseball team went into a slump might have no connection to the contract. Baseball teams have slumps from time to time for a variety of reasons.

Slippery slope (also known as *reductio ad absurdum*--reducing to the extreme). This fallacy presupposes that movement in one direction, however small, must lead to an extreme. If one thing (a) is allowed to occur, then b, c, and d will necessarily follow. (In fact, b, c, and d may not result.) For example:

If Montana eliminates speed limits, a) in several years, there will be no speed limits anywhere, b) the number of wrecks will skyrocket, c) the roads will be unsafe, and d) the roads will no longer serve any purpose at all.

This is not a logical result of Montana eliminating speed limits. Other states will not follow, and the roads will not necessarily become unsafe.

THE APPEAL TO ETHOS (CHARACTER)

One way to think of persuasion is as a triangle with the speaker, the audience, and the topic serving as the three points. Although those unfamiliar with the language of persuasion often assume that the appeal to ethos is an appeal to the audience's ethical beliefs, it is in fact the appeal that derives from the speaker or writer's own ethos, ethical beliefs, character. Corbett notes, "The ethical appeal is exerted . . . when the speech itself impresses the audience that the speaker is a person of sound sense . . . high moral character . . . and benevolence" (Corbett 80).

How does the speaker convince the audience of his/her ethical appeal? The orators' ethical appeal derives in part from a certain amount of knowledge of the subject. For example, the speaker's knowledge of detailed facts or statistics suggests to the audience that the speaker is a trustworthy authority and knows the topic well. Stating one's beliefs, values, and priorities in connection with the subject assists in convincing the audience of the argument.

Corbett cites as an effect ethical appeal the following introduction in a speech by Benjamin Franklin to the Constitutional Convention, an introduction that portrays the speaker as "a modest, magnanimous, open-minded gentleman" (82).

"It is with great reluctance that I rise to express a disapprobation of any one article of the plan, for which we are so much obliged to the honorable gentleman who laid it before us. From its first reading, I have borne a good will to it, and, in general, wished it success. In this particular of salaries to the executive branch, I happen to differ; and, as my opinion may appear new and chimerical, it is only from a persuasion that it is right, and from a sense of duty, that I hazard it. The Committee will judge of my reasons when they have heard them, and their judgment may possible change mine."

Similarly, in this passage from *Walden*, Henry David Thoreau creates an effective ethical appeal by saying that he is no different from the people in his audience (and skillfully using first person plural):

"I do not wish to flatter my townsmen, nor to be flattered by them, for that will not advance either of us. We need to be provoked,--goaded, like oxen, as we are, into a trot" (154-55).

And in his Inaugural Address, President Kennedy established his ethical appeal, in part, by this statement in his conclusion:

" . . . ask of us here the same high standards of strength and sacrifice which we ask of you."

Fallacies of ethos.

Ad hominem (to the man). This fallacy occurs when a speaker abandons the argument to attack the opponent. through name calling, appealing to prejudice, or associating the opponent with some extreme. For example:

Stop talking. You're an idiot who doesn't know anything about the death penalty.

You can't argue about abortion; you're a right-wing Christian.
You're like Saddam Hussein; you'd nuke the whole world if you could.

Appeal to false authority. Examples are numerous in everyday life. Models who advertise cars, celebrities who advertise toothpaste, and politicians who advertise television shows are examples of appeal to false authority. Basically, this ethical fallacy occurs when a product or idea is advertised by a person who has no knowledge about what he or she is selling.

Strawperson. A person commits this fallacy by misstating an opponent's argument and then attacking it. For example:

So you want a million babies to die because their teenage mothers are too irresponsible to abstain from sex or even use a condom?

THE APPEAL TO PATHOS (EMOTION)

Just as the appeal to ethos is to the character of the speaker, the appeal to pathos is to the emotions of the audience. Although people are rational creatures who appreciate a reasonable argument, they are also emotional creatures, and as Corbett notes, "since it is our will ultimately that moves us to action and since the emotions have a powerful influence on the will, many of our actions are prompted by the stimulus of our emotions" (86).

How does a speaker appeal to the emotions of the audience? The speaker must draw on the sympathies and emotions of the audience, causing them to accept the ideas or propositions that the speaker suggests. A speaker might characterize the social groups such as the elderly or the wealthy and then discuss emotional topics that work well to persuade them. For example, the elderly are for the most part nearing the end of their life; an orator might sympathize with relevant subject matter concerning death.

President Kennedy's Inaugural Address appeals frequently to the patriotism, courage, and virtue of citizens of the United States:

"Now the trumpet summons us again--not as a call to bear arms, though arms we need; not as a call to battle, though embattled we are; but as a call to bear the burden of a long twilight struggle, year in and year out, 'rejoicing in hope, patient in tribulation,' a struggle against the common enemies of man: tyranny, poverty, disease and war itself."

When appealing to an audience's emotion, one does well to remember Socrates' concern about rhetoricians who might persuade people to evil actions. Although President Kennedy appeals to what was best in his audience, twentieth century demagogues like Hitler provide ample proof that appealing to an audience's baser emotions can lead to disastrous consequences.

Fallacies of pathos. Instead of appealing to the audience's logic, a speaker who commits a fallacy of pathos appeals to the audience's emotion.

Ad populum (to the people). This is a commonly committed fallacy of pathos that occurs when a speaker appeals to the audience's biases and prejudices rather than the audience's ability to reason. By appealing to an audience's patriotism or their prejudices, a speaker can sway the audience's emotions to encourage support for the speaker's cause. Anything from playing "The Star-Spangled Banner" after a speech to negatively mentioning the opponent's race, sex, or religion can be examples of this fallacy of pathos.

Appeal to tradition. When a person makes an appeal to tradition, he or she maintains that something should be done one way because it always has been done that way. Anyone who works in a school is familiar with appeals to tradition.

Bandwagon. This one's easy. It can be summed up in one very overused cliché: "If everyone else jumped off a bridge, wouldn't you?" Here are a few more examples:

"Everyone else is doing it; we should too."

"Sally and Janie both have the latest pair of GAP jeans; I just have to have them."

Red herring. This is kind of like saying, "Hey look! It's Elvis!" in a crowded room after you've just done something really embarrassing, but rhetorical of course. This fallacy is a cheap ploy to divert the audience from the real or central issue to some irrelevant detail. For example, with the AIDS epidemic, some people are so engaged by the idea that it's a primarily gay disease that they overlook the fact that heterosexual sex transmits the virus as well.

THE ARRANGEMENT OF MATERIALS

How one organizes the parts of his or her persuasive speech may control whether or not the speech is effective. Generally the introduction needs to come at the beginning, followed by the statement of fact. The conclusion needs to conclude the piece. How one arranges the confirmation and refutation depends on the quality of the arguments, the context of the speech, the audience, and the speaker.

Introduction. The introduction prepares the audience for the discourse by doing two things according to Corbett: 1) "It informs the audience of the end or object of our discourse," and 2) "It disposes the audience to be receptive to what we say" (282). The introduction provides the audience with an insight into the topic before the speaker breaks down the issue. There are several types of introductions:

Introduction inquisitive. By asking a question or questions, this type of introduction proves that the issue at hand is important and interesting (Corbett).

"Economics has everything to do with Life and Happiness. Why? Allow me to elaborate. Few will argue that economics is not about money or wealth, so let us start there: Economics is about wealth. As I have explained in two essays (The Myth about Money, and A Short Story about Wealth), real wealth is constituted by those things which have real value--the things we

ultimately seek to acquire. Thus, the wealth each of us acquires, refers to all the goods and services we consume and own. Think about all of your possessions, and all the goods and services you consume. Are any of them "natural"? Does Mother Nature produce them? Very likely, you will struggle to think of the things you own or consume which are in fact natural. But even if you have thought of something, did you acquire it yourself? Did you find it lying around outside, ripe for the picking? I very much doubt it. The fact is, that all the values we own or consume are created. They are man-made. They have to be produced. Therefore, Economics is about production. To live we have to satisfy our needs. To achieve happiness we have to satisfy our wants. All the material values we need are produced. Material goods and services also form a large proportion of our wants. Economics is all about the production of the goods and services we need and want. Therefore, Economics has everything to do with Life and Happiness." (From Lobo, Adrian. "Why Man Needs Capitalism and Why Capitalism Means Freedom" by Adrian Lobo

Introduction paradoxical. this introduction persuades the audience that the points of the discourse have to be acknowledged even if they appear implausible (Corbett 284).

"The most characteristic English play on the subject of physical love is Shakespeare's *Antony and Cleopatra*. It is characteristic because it has no love scenes. The English, as their drama represents them, are a nation endlessly communicative about love without ever enjoying it. Full-blooded physical relationships engaged in with mutual delight are theatrically tabu. Thwarted love is preferred, the kind Mr. Coward wrote about in *Brief Encounter*, where two married people (married, of course, to two other people) form a sad and meagre attachment without being able to follow it through. At the end of a play on some quite different subject--religion, perhaps, or politics--it is customary for the hero to say, as he does in *Robert's Wife*: 'I was deeply in love with a fine woman,' and for the wife to reply: 'My dear, Dear husband; but there should be no hint elsewhere in the text that they have as much as brushed lips.'" (Tynan, Kenneth. *Curtains*. Atheneum 1961. Reprinted in Corbett 284)

Introduction corrective. If the author feels that there has been some sort of misconception about the subject, he or she will use this type of introduction to mend any false notions (Corbett 284).

"Explaining my father is impossible. I'm flooded with images of him: picking up objects with his toes, tickling me with his beard when he kisses me goodnight, writing me a note every morning, wishing me a good day or good luck on a test, attending Back-to-School Night and taking notes avidly, laughing when he is on the phone with my sister, calling for another garlicky dinner, dancing with me at our yearly Christmas get-together, swimming with me at the pool, giving me great bear hugs when I need them. This is my father. But for some people the fact that he is also gay overshadows this picture and keeps them from seeing him as a whole." (Rath)

Introduction preparatory. This introduction prepares the audience for the author's method of discourse, the lack of knowledge about a detail, or the misconceptions about the topic in general (Corbett 285).

Introduction narrative. An anecdote characterizes this introduction as it rouses the audience's interest in the topic (Corbett 286).

"James was an average college kid seven years ago. He belonged to a fraternity, had lots of friends, and was just a year away from graduation. He drank a bit, but that was expected. For some college students, drinking is almost routine. His grades stayed decent, though, and he had a bright future. Within that year he inherited some money. His grandfather left him over \$100,000. That was when he found his 'bitter snow.' Snorting cocaine started out as just a social thing, but it soon became a necessity. The money he had, was gone in less than a year. He dropped out of school--he couldn't afford it anymore. Shortly after, he was homeless and living out of his car. That was when he quit, and it wasn't hard. When he realized that he had no gag mechanism left in his throat (the nerves were shot from the coke), the powder was easy to let go." (From Kress, Tricia. "Bitter Snow.")

Statement of Fact. This section of the discourse describes the details surrounding the topic in order to familiarize the audience with it. This section can be omitted if the audience is already well-informed about the issue (Corbett 294-295).

Confirmation. This section can be the essence of the discourse. The author needs to prove his or her point here. The various points of the confirmation can be organized in a way that suits the discourse. The author can choose the order: strong arguments to weak arguments, or vice versa, or a mixed order (strong, weak, strong, etc.). The order should take into consideration the purpose the author wants to achieve. If he or she wants a climatic ending, then the arguments should be organized weak to strong. There are many options, and the author needs to do whatever he or she feels will be most effective with the audience at hand. This section of the discourse can be followed or preceded by the refutation (Corbett 306-307).

Refutation. In this section of the persuasive speech or essay, the author addresses a view opposed to his. Therefore, the opposite of the author's argument is refuted. Depending on the quality of the refutation, the author can choose to lead with the refutation before the points of his confirmation or vice versa (Corbett 302).

By appeal to reason. Appealing to reason for the purpose of refutation involves two things: 1) "By denying the truth of one of the premises on which the argument rests and proving, perhaps through evidence or testimony, that the premise is false." 2) "By objecting to the inferences drawn from the premises" (Corbett 303).

By appeal to emotion. In order to appeal to emotion, one must know and understand the attitude of the audience one is addressing. Different refutations suit different attitudes. Consequently, an effective refutation needs to recognize the audience's general feelings (Corbett 304).

By appeal to ethics. In order to disprove the opposing view, the audience must trust the author, and they must believe in his or her moral capacity. Therefore, an ethical appeal is necessary for an adequate refutation (Corbett 304).

Witty refutation. The use of sarcasm in the refutation can discredit an opposing view by making the audience laugh at it (Corbett 305).

Conclusion. A conclusion needs to close the argument in the discourse by recapitulating the idea, generalizing a point, or allowing for further emotional appeal. Conclusions can vary depending on the nature of the discourse. The main purpose of a conclusion is to leave the audience with a good opinion of the argument that the author is trying to prove. Some examples:

Generalizing conclusion on euthanasia by a Christian theologian:

"In many circumstances of the sort discussed here, human beings confront limits to their wisdom. We make decisions in the presence of objective uncertainty and conflicting values. Tragedy and ambiguity pervade the scene. No solutions are foolproof, infallible, or free from the possibility of abuse despite good intentions or because of ill intent. Sometimes every possible course of action makes us uneasy. We can continue to subject our own convictions to the scrutiny of others whose criticism we trust in the hope that deeper insight will dawn regarding what love bids us do for each other when life becomes a burden rather than a blessing. Meanwhile, our final recourse is to the mercy of God, who has pity on us pathetic, error-prone creatures, who 'knows our frame,' who 'remembers that we are dust' (Psalm 103: 13-14 RSV)." (From Cauthen, Kenneth. "Physician-Assisted Suicide and Euthanasia.")

Emotional appeal in a conclusion:

"I am staring at a photograph of what looks, at first glance, to be a bold, wizened old man. Actually it is a child. The child is sucking the withered breast of a woman who could be 19 years old. It is a sight to concentrate the mind on limestone mines full of food." (From Will, George. "Why Not Use Food as Food?" Reprinted in Cooley)

Drama

etymology: play, action, deed (from *dran*, to do, act, perform)

definition: "a prose or verse composition written for or as if for performance by actors; a play" (*The American Heritage Dictionary of the English Language*).

GENERAL TERMS

Aside. A short speech that a character makes in a play. Only the audience hears the speech while the rest of the characters are deaf to the words. An aside is usually a way for the playwright to voice his or her character's thoughts and feelings.

While disguised as a mad beggar, Edgar from Shakespeare's *King Lear* addresses the audience unbeknownst to the other characters on stage.

Dramatic convention. "Any dramatic device which, though it departs from reality, is implicitly accepted by author and audience as a means of representing reality" (Perrine).

In Shakespeare's *A Midsummer Night's Dream* the fairies are accepted as reality.

Dramatic exposition. The explanation of an action of the play before it has been enacted, or the explanation of an action offstage, or even information about a character.

In the opening of Shakespeare's *Romeo and Juliet*, the prologue is a dramatic exposition.

Dramatic framework. The arrangement of the characters (unrealistic or realistic) to promote the theme of the work.

Shakespeare's *King Lear* has an intricate dramatic framework in which the characters of the subplot and the main plot are connected to each other. Each plot has a father and his children in conflict with one another. The theme of the plot is directly emphasized by the relationship of the characters to one another.

Hubris. One of the characteristics of a tragic hero--pride and arrogance.

King Lear's hubris is what ultimately strips him of his power.

Humors. "In medieval physiology, there are four liquids in the human body affecting behavior. Each humor associates with one of the four elements of nature".

- a. Blood...air...hot and moist: sanguine, kindly, joyful, amorous
- b. Phlegm...water...cold and moist: phlegmatic, dull, pale, cowardly
- c. Yellow bile...fire...hot and dry: choleric, angry, impatient, obstinate, vengeful
- d. Black Bile...earth...cold and dry: melancholy, gluttonous, backward, lazy, sentimental, contemplative").

Lady Macbeth. "Yet who would have thought / the old man to have had so much blood in him" (V.1.44-45). The reference to blood can also imply Duncan's kind and joyful nature.

Narrator. The character in a drama who introduces the action and provides commentary between dramatic scenes by speaking directly to the audience. The narrator may or may not be a major character in the action of the drama itself.

The Town Manager in *Our Town* is an example of a narrator.

Obstacle. Anything that hinders a character's desires.

Lear wants to give up his kingdom but still retain the title of king in Shakespeare's *King Lear*. His obstacle is the greed of his two daughters, Goneril and Regan, who intend to take his kingdom for themselves.

Soliloquy. A soliloquy is a speech in which a character, on stage alone, voices his or her thoughts or intentions aloud, revealing them to the audience while still hiding them from their fellow characters.

The famous "To be or not to be" scene in *Hamlet* is a soliloquy.

STYLES OF DRAMA

Comedy. A kind of drama with a reliably happy ending. The opposite of tragedy.

- Shakespeare's *Much Ado about Nothing*

a. **Black comedy.** "induces laughter as a kind of defense mechanism when a situation, dispassionately considered, would be simply horrifying". Joseph Heller's *Catch-22*

b. **Farce.** A form of drama connected to comedy that emphasizes violent conflicts, unlikely situations, physical action, and wit over characterization or an articulated plot. Shakespeare's *A Comedy of Errors*

c. **Romantic comedy.** A form of comedy where the protagonists are rescued or their situation is bettered by the end of the play. Shakespeare's *As You Like It*

d. **Satirical comedy.** "generally ridicules human folly and associated political, social or moral problems". Aristophanes' *Acharians*; *Pygmalion* by Bernard Shaw

e. **Comedy of manners.** "depicting the romantic intrigues of a sophisticated upper class, including witty repartee and humorous social blundering". Shakespeare's *A Midsummer Night's Dream*, Wilde's *The Importance of Being Earnest*

Drama of the absurd. An unrealistic kind of drama, like a comedy, that focuses on life's absurdities. Samuel Beckett's *Waiting for Godot*, Stoppard's *Rosencrantz and Guildenstern Are Dead*

Melodrama. A form of drama connected to tragedy that attempts to arouse feelings of fear and pity. Cruder conflicts and sensational incidents emphasize the plot at the expense of characterization. The ending is always happy with good triumphing over evil. *Cinderella, Don Giovanni*

Nonrealistic drama. "Drama that, in content, presentation, or both, departs markedly from fidelity to the outward appearances of life" (Perrine) The ghosts and witches in Shakespeare's *Macbeth* make the play a non-realistic drama.

Tragedy. A type of drama, opposed to comedy, that depicts action that is serious and complete and leads to the downfall and suffering of the protagonist. The protagonist in a tragedy usually has outstanding abilities and unusual moral or intellectual stature. Shakespeare's *King Lear*

Catharsis. Aristotle's term for the emotional experience the audience feels after a tragedy. After witnessing a production of Shakespeare's *Romeo and Juliet*, the audience experiences catharsis. Can also be said of *Antigone*, and most Greek tragedies

Elements of a tragic hero.

- a. "The tragic hero is a man of noble stature. He is not an ordinary man but a man with outstanding quality and greatness about him" (Perrine).
- b. "The tragic hero is good, though not perfect" (Perrine) His fall is a result of hamartia.
- c. "The hero's downfall, therefore, is his own fault, the result of his own free choice--not the result of pure accident or villainy or some overriding malignant fate" (Perrine)
- d. "Nevertheless, the hero's misfortune is not wholly deserved. The punishment exceeds the crime. We do not come away from the tragedy with the feeling that 'He got what he had coming to him' but rather with the sad sense of a waste of human potential" (Perrine)
- e. "Yet the tragic fall is not pure loss. Though it may result in the protagonist's death, it involves, before his death, some increase in awareness, some gain in self-knowledge" (Perrine)

Hamartia. Aristotle's word for the cause of a protagonist's misfortunes. These misfortunes are not caused by character deficiencies but from a "criminal act committed in ignorance of some material fact or even for the sake of a greater good" (Perrine) Gloucester's hamartia in Shakespeare's *King Lear* is believing Edmund and therefore calling for Edgar's life.

Tragic comedy. A tragic comedy depicts a series of events headed towards suffering, as in a tragedy, but through some fortunate intervention the catastrophe is avoided to bring about a happy conclusion. Shakespeare's *The Winter's Tale*

DRAMATIC STRUCTURE

Climax. The point of highest emotional involvement in the play where it seems as if the action reverses direction. In *Romeo and Juliet*, the climax occurs when Romeo kills Tybalt. In *Macbeth*, the climax occurs when Banquo is murdered.

Denouement. The point at which tension slackens after the climax at the end of the play. It can also be the that portion at the end of the plot that reveals the final outcome of its conflicts or the solution of its mysteries. In Shakespeare's *Romeo and Juliet*, Capulet and Montague realize that they shouldn't have forbidden Romeo and Juliet to be together. They conclude that they were the cause of the deaths of their children. This scene exemplifies denouement.

Freytag's Pyramid. Aristotle's concept of unity of action, depicted in this diagram. (To see, click on <http://www.cnr.edu/home/bmcmanus/freytag.html>.) In Freytag's scheme, there are:

Rising Action. A series of events in a cause-and-effect relationship that may hold the protagonist in an inferior position where his success is doubtful. It might involve multiple conflicts such as internal, external, intellectual, and ethical. (In *King Lear* and other Shakespearean tragedies, the rising action occurs in Acts 1 and 2.)

Climax. In this scheme, the climax occurs when events confirm the tragic fall of the hero. (In *King Lear*, Lear's madness on the heath and Gloucester's blinding represent the climaxes of Act 3.)

Falling Action. Less intense events and untying of complications. (In *King Lear*, the events of Act 4 and 5.)

Catastrophe. The tragic denouement or unraveling of a play or story--the heap of bodies on the stage at the end of the play (as in *King Lear* in Act 5).

Intrusion. "Something that upsets the status quo, causing or releasing forces that compose the play's conflict and progress. When the forces no longer conflict, new stasis is achieved and the play ends". In every play someone or something comes along to destroy the stasis. In *King Lear*, Cordelia refuses to profess her undying love for Lear whereas Goneril and Regan swear they love him more than any creature in the universe. The intrusion is the starting bell for the play.

Stasis. "The status quo that has existed in the play's world through its beginning". In *Macbeth*, the setting is Scotland, a long time ago. An aristocratic and faithful thane has fortuitously served his king and is on his way to be rewarded. The situation is one of safe, cautious stasis.

Unities. Derived by French neoclassicists from Aristotle's *Poetics*, this is a theory that a drama should have but one plot, which should be performed in one day, and confined to one locale, as in *Oedipus Rex* by Sophocles.

Fiction

etymology: from *fiction*, a shaping, hence a feigning

definition: "A story which has been made up by the author".

GENERAL TERMS

Anticlimax. A break in the climactic order of events, making the effect of the climax less intense. The disappointing arrest at the end of *Monty Python and the Holy Grail*

Conflict. A struggle that grows out of interplay of two opposing forces in plot--provides interest, suspense, and tension.

- 1) struggle between a character and another character
- 2) struggle between a character and nature
- 3) struggle between a character and society
- 4) struggle between a character and fate or destiny
- 5) struggle for mastery between two elements within a person (Holman)

Cinderella versus her step-family

Deus ex machina. Literally, "God from the machine." The resolution of the plot by some incredibly implausible chance or coincidence.

In *Monty Python and the Holy Grail*, police arrest the actors, stopping the movie and thus keeping Arthur from obtaining the grail.

Flashback. "A reference to an event which took place prior to the beginning of a story or play").

"In Ernest Hemingway's 'The Snows of Kilimanjaro,' the protagonist, Harry Street, has been injured on a hunt in Africa. Dying, his mind becomes preoccupied with incidents in his past. In a flashback Street remembers one of his wartime comrades dying painfully on barbed wire on a battlefield in Spain".

Framework story. "A story inside a narrative setting; a story within a story; frequently used in classical and modern writing" (Holman) Jack's account of Cass Mastern in *All the King's Men*

Local color. "Writing that exploits the speech, dress, mannerisms, habits of thought, and topography peculiar to a certain region. All fiction has a locale but local color writing exists primarily for the portrayal of the people and life of a geographical setting".

In Lee Smith's *Oral History*, her setting and characters convey many different ideas about life in the rural South. Smith writes about her characters' traditions, ways of life, and family relationships that are particular to the southern United States.

Plot. The structure of a story, or the sequence in which the author arranges events in a story. A plot may include flashbacks, or it may include a subplot that is a mirror image of the main plot.

Exposition. The process of telling a reader the information he or she needs as the novel begins.

Complication of plot. "The interplay between character and event which builds up tension and develops a problem out of the original situation given in the story".

In Ralph Ellison's *Invisible Man*, the paint factory explodes, and thus the main character must continue to search for a job.

Rising action. "The part of a drama which sets the stage for the climax" .(Complication and rising action are essentially two names for the same series of events.)

In Toni Morrison's *Beloved*, the rising action occurs when Beloved comes back to see Sethe.

Climax. "The turning point or high point in a plot". In *Romeo and Juliet*, the climax occurs when Romeo kills Tybalt. In *Macbeth*, the climax occurs when Banquo is murdered.

Denouement. "The final resolution or untying of the plot. It sometimes, but not always, coincides with the climax". The final chapter of *All the King's Men* by Robert Penn Warren where Jack's life settles down.

Falling action. The series of events that take place after the climax and that lead to the conclusion. (Denouement and falling action are essentially two names for the same series of events.)

Setting. Time and place where the story is set. The second section of *The Sound and the Fury* is set in the Boston area in 1910.

Stream of consciousness. A lengthy passage in literature where a character examines his/her own thoughts and feelings. Much of Quentin's section in *The Sound and the Fury* by William Faulkner

Subplot. "A subordinate or minor complication running throughout a piece of fiction" ([Holman and Harmon](#)). In *The Sound and the Fury*, the struggle between Quentin and Jason is a subplot of the entire Compson family's trials and tribulations.

POINT OF VIEW

A piece of literature contains a speaker who is speaking either in the first person, telling things from his or her own perspective, or in the third person, telling things from the perspective of an onlooker. The perspective is called the point of view.

Objective point of view. The author does not permit the reader to hear any characters' thoughts--only characters' actions and words (hence dramatic). "Implies an attitude of detachment toward the material which is being pursued, a refusal to comment and interpret directly". "Hills Like White Elephants" by Ernest Hemingway

First person point of view. "A type of point of view in which a character tells the story in first person". *All the King's Men* is written from the first person point of view with Jack Burden telling the story.

Limited omniscient point of view. "The author tells the story using third person, but is limited to a complete knowledge of only one character in the story and tells us only what that one character thinks, feels, sees, or hears"

"The Ant and the Grasshopper" is retold to show a limited omniscient point of view. It begins, "weary in every limb, the ant tugged over the snow a piece of corn he had stored up last summer.... 'Please, friend ant, may I have a bite of your corn' asked the grasshopper. He looked the grasshopper up and down. 'What were you doing all last summer?' he asked. He knew its kind"

Omniscient point of view. "The author tells the story, using the third person, knowing all and free to tell us anything". The final section of *The Sound and the Fury* by William Faulkner

CHARACTER

A person, or any thing presented as a person, e.g., a spirit, object, animal, or natural force, in a literary work.

Antagonist. "A force in a story in conflict with the protagonist . . . may be another person, an aspect of the physical or social environment, or a destructive element in the protagonist's own nature". The stepmother in *Cinderella*

Characterization. Revelation of the personality of a character in a literary work. Methods of characterization include (1) by what the character says about himself or herself, (2) by what others reveal about the character, and (3) by the character's own actions.

Developing character. Also known as a dynamic character, he or she "undergoes a permanent change in some aspect of character or outlook". Jack in *All the King's Men*

Flat character. "A character whose character is summed up in one or two traits" Luster in *The Sound and the Fury* by William Faulkner

Foil character. "A minor character whose situation or actions parallel those of a major character, and thus by contrast sets off or illuminates the major character". Example: In Robert Penn Warren's *All the King's Men*, Cass Mastern is a foil character who parallels the actions of the major character, Jack Burden. The contrasts between them illuminates Jack and his actions.

Motivation. What makes a character do what he or she does, whether those influences are goals, incentives, or the nature of the character. Adam Stanton's motive to kill Willie in *All the King's Men* is provided by one of Willie's tragic flaws.

Naive narrator. A narrator who is unaware of or chooses not to believe the surroundings or events that are taking place. Benjy in William Faulkner's *The Sound and the Fury*

Narrator. The person who tells the story. In *The Sound and the Fury*, Benjy narrates Section 1, Quentin narrates Section 2, Jason narrates Section 3, and an omniscient narrator narrates Section 4.

Protagonist. "The hero or central character of a literary work". Jack Burden in *All the King's Men*

Round character. A character in a novel whose personality is complex and multi-faceted. Caddy in *The Sound and the Fury*

Static character. "A character who is the same sort of person at the end of a story as it is at the beginning". In Robert Penn Warren's *All the King's Men*, Sugar-Boy's character does not change (though his circumstances do).

Stock character. "A stereotyped character". Tiny Duffy as the fat, venal politician in *All the King's Men*

Unreliable narrator. A narrator who is not clear on the plot himself or other characters and therefore is unable to support the views intended by the author. Benjy in *The Sound and the Fury*

GENRES

A literary type or form.

Anecdote. "A short narrative detailing particulars of an interesting episode or event--lacks complicated plot and relates a single episode" Aesop's fables

Bildungsroman. "A novel that deals with the development of a young person, usually from adolescence to maturity; it's frequently autobiographical". Dickens' *Great Expectations* follows the life and development of a young Pip as a child, through his adolescence and then to his adulthood.

Comedy. "A literary work which is amusing and ends happily". *A Confederacy of Dunces* by John Kennedy O'Toole

Commercial fiction. Fiction that is written to satisfy a wide audience. Commercial fiction normally has a standard formula to achieve the desired goal. *A Time to Kill* by John Grisham

Dystopia. Unfortunate "accounts of imaginary worlds, usually in the future in which present tendencies are carried out to their intensely unpleasant culminations". *Fahrenheit 451* by Ray Bradbury

Epistolary novel. A novel where the narrative is carried forward by letters written by one or more of the characters. *Fair and Tender Ladies* by Lee Smith

Fantasy. "A kind of fiction that pictures creatures or events beyond the boundaries of known reality". *Sleeping Beauty*.

Historical fiction. Fiction whose setting is in some earlier time than that in which it is written. *Beloved* by Toni Morrison.

Nonfiction novel. A novel "in which a historical event is described in a way that exploits some of the devices of fiction, including a nonlinear time sequence and access to inner states of mind and feeling not commonly present in historical writing". *In Cold Blood* by Truman Capote; *Green Hills of Africa* by Ernest Hemingway.

Novel. "A fictitious prose narrative of considerable length and complexity portraying characters and usually presenting a sequential organization of action and scenes". *Secrets* by Danielle Steel, *A Tale of Two Cities* by Dickens, *The Body Farm* by Patricia Cornwell.

Novella. "A prose fiction longer than a short story but shorter than a novel". *Old Man and the Sea* by Ernest Hemingway.

Picaresque novel. A work in which a low character does menial tasks in a kind of random episodic nature. *Invisible Man* by Ralph Ellison.

Romance. 1) A "prose narrative about improbable events involving characters" that differ from ordinary people. 2) A typical love story. "(boy meets girl, obstacles interfere, they overcome obstacles, they live happily ever after)".

1) "Knights on a quest for a magic sword and aided by characters like fairies and trolls would be examples of things found in romance fiction."

2) *Bridges of Madison County* by Robert James Waller.

Satire. A piece of literature designed to ridicule the subject of the work. While satire can be funny, its aim is not to amuse, but to arouse contempt. Jonathan Swift's *Gulliver's Travels* satirizes the English people, making them seem dwarfish in their ability to deal with large thoughts, issues, or deeds.

Science Fiction. A form of fantasy in which scientific knowledge is used in adventures on other planets and/or other dimensions.

Short Story. "A short fictional narrative". Ernest Hemingway's "Big Two-Hearted River".

Vignette. "A sketch, essay, or brief narrative characterized by precision and delicacy . . . it may be a separate whole or a portion of a larger work . . . the term is also applied to very brief short stories less than 500 words".

Poetry

etymology: from *poiein*, to make, do, create, compose

definition: "A term applied to the many forms in which human beings have given rhythmic expression to their most imaginative and intense perceptions of the world, themselves, and the relation of the two"

GENERAL TERMS

Enjambment. The running over of a sentence or thought from one line to another (with no punctuation at the end of the line).

"Finally I heard
into music,
that is, heard past
the surface tension
which is pleasure, which holds
the self

afloat, miraculous
waterstrider
with no other home."
--Jorie Graham, "In What Manner the Body is United with the Soule"

Refrain. Repetition of a line or phrase at regular intervals (often at the end of each stanza).

Rhyme. "Close similarity or identity of terminal sound between accented syllables occupying corresponding positions in two or more lines of verse. The correspondence of sound is based on the vowels and succeeding consonants of the accented syllables, which must, for a true rhyme, be preceded by different consonants" (Holman). There are several kinds of rhyme:

Masculine rhyme. Single syllable rhyme: may, hey.

Feminine rhyme. Rhyme of more than one syllable: river, giver.

Near rhyme. Words that almost rhyme (also called half rhyme). The vowels may be the same: Enough, love; face, ways. Or the final consonants may be the same: storm, room; world, told.

End rhyme. Rhyming of words that appear at the end of lines of poetry.

"Nature's first green is gold
Her hardest hue to hold
Her early leaf's a flower
But only so an hour . . ."
--Robert Frost, "Nothing Gold Can Stay"

Internal rhyme. Rhyming words that appear in the same line of poetry.

From my home I shall not roam
"Now Sam McGee was from Tennessee, where the cotton blooms and blows.
Why he left his home in the South to roam 'round the pole, God only knows.
He was always cold, but the land of gold seemed to hold him like a spell,
Though he'd often say in his homely way that 'he'd sooner live in hell.'"
--Robert W. Service, "The Cremation of Sam McGee"

Setting. Time (temporal) and place (spatial) of poem's actions.

Situation. Context of the poem's actions, what is happening when the poem begins.

Speaker. A person, not necessarily the author, who is the voice of the poem.

Stanza. A uniform number of lines of poetry.

couplet: two-line stanza
triplet: three-line stanza
quatrain: four-line stanza
quintet: five-line stanza
sestet: six-line stanza
septet: seven-line stanza
octave: eight-line stanza

VERSE is metrical poetry.

Meter. The patterned repetition of stressed and unstressed syllables in a line of poetry. We have names for various of these patterns. Any of the first four listed below--anapestic, dactylic, iambic, and trochaic--may predominate in a given poem: in a poem written in anapestic verse, for example, the majority of the feet will be anapestic. The poet may also choose to vary the meter (to create emphasis and variety). In doing so, the poet may make use of the remaining two kinds of meter--pyrrhic and spondaic--which, by their very nature, rarely predominate in a poem. Generally, pyrrhic feet speed a poem up, while spondaic feet slow a poem down.

Anapestic. A meter composed of feet that are short-short-long (or unaccented-unaccented-accented): afternoon, in a tree. Often, anapestic meter occurs in light verse (such as limericks).

"A tutor who tooted the flute / Tried to teach two young tooters to toot."

Dactylic. A meter composed of feet that are long-short-short: emphasis, juniper.

"Long long ago when the world was a wild place / Planted with bushes and peopled by apes,
our / Mission Brigade was at work in the jungle. . . ." --George MacBeth, "Bedtime Story"

Iambic. A meter composed of feet that are short-long: propose, delete. Iambic is the predominant meter of verse written in English.

"That time of the year thou mayst in me behold / When yellow leaves, or none, or few, do hang
/ Upon those boughs which shake against the cold . . ." --William Shakespeare, Sonnet 73

Trochaic. A meter composed of feet that are long-short: single, enter.

"Come with rain, O loud Southwester! / Bring the singer, bring the nester . . ." --Robert Frost,
"To the Thawing Wind "

Pyrrhic: Two unstressed syllables: in a, of the.

Spondaic. A foot in which both syllables are stressed: taut skin.

"It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reckon his rod?" --Gerard Manley Hopkins, "God's Grandeur"
(Here the first line is mostly iambic, while the second line is mostly or entirely spondaic.)

Foot. A foot is the smallest repeated pattern of stressed and unstressed syllables in a poetic line. A line of meter is described by the kind of meter and the number of feet.

Monometer. A line of one metrical foot.

Dimeter. A line of two metrical feet.

Trimeter. A line of three metrical feet.

Tetrameter. A line of four metrical feet.

Pentameter. A line of five metrical feet.

Hexameter. A line of six metrical feet.

Heptameter. A line of seven metrical feet.

Octometer. A line of eight metrical feet.

Blank verse. Unrhymed iambic pentameter.

"When I see birches bend to left and right
Across the lines of straighter darker trees
I like to think some boy's been swinging them . . ."
--Robert Frost, "Birches"

Free verse. Poetry that does not have meter (and generally does not rhyme either).

"So my bare feet
and my thin green silks
my bells and finger cymbals
offend them--frighten their old-young bodies . . ."
--Diane Wakoski, "Belly Dancer"

Heroic couplet. A pair of rhymed lines of iambic pentameter. William Shakespeare provides us with examples throughout his plays and in the last two lines of every sonnet:

"Away, and mock the time with fairest show,
False face must hide what the false heart doth know." --*Macbeth* (1.7.81-81)

"Therefore I lie with her and she with me,
And in our faults by lies we flattered be." --Sonnet 138

Syllabic verse. The poet establishes a set number of syllables to a line and repeats the pattern.

wade (1)
through black jade (3)
of the crow-blue mussel shells, one keeps (9)
adjusting the ash heaps (6)
opening and shutting itself like (9)

an (1)
injured fan (3)
The barnacles which encrust the side (9)
of the wave, cannot hide . . . (6)
--Marianne Moore, "The Fish"

POETIC FORMS

Ballad. This is a narrative poem describing a past happening that is sometimes romantic but always ends catastrophically. The saga described is usually in an impersonal voice with the speaker some distance from the action. Ordinarily a ballad is written in quatrains with four accented syllables in the first and third lines and three accented syllables in the second and fourth lines; the shorter lines usually rhyme.

"The King sits in Dunfermline town,
Drinking the blood-red wine;
'O where shall I get a skeely skipper
To sail this ship of mine?'

Then up and spake an eldern knight,
Sat at the King's right knee:
'Sir Patrick Spens is the best sailor
That ever sailed the sea.'"
--Anonymous

Concrete poetry or shaped verse. An attempt to supplement (or replace) verbal meaning with visual devices from painting and sculpture. An example is a poem in the shape of an apple or bottle.

Elegy. A poem, usually personal, of grief or mourning.

"Yet once more, o ye laurels, and once more,
Ye myrtles brown, with ivy never sere,
I come to pluck your berries harsh and crude,
And with forced fingers rude
Shatter your leaves before the mellowing year,
Bitter constraint and sad occasion dear,
Compels me to disturb your seasons due;
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer.
Who would not sing for Lycidas?"
--John Milton, "Lycidas"

Epic. A long narrative poem about a hero, usually starting with an invocation to the muse and beginning *in medias res* (in the middle of the story).

"Thus did he pray, and Apollo heard his prayer. He came down
furious from the summits of Olympus, with his bow and his quiver
upon his shoulder, and the arrows rattled on his back with the rage
that trembled within him. He sat himself down away from the ships with
a face as dark as night, and his silver bow rang death as he shot
his arrow in the midst of them. First he smote their mules and their hounds,
but presently he aimed his shafts at the people themselves,
and all day long the pyres of the dead were burning."
--Homer, *The Iliad*

Haiku. This form consists of seventeen separate syllables arranged in three lines according to a 5-7-5 count. It usually has a plain style and everyday language.

"oh snail
climb Mount Fuji
but slowly, slowly"
--Issa

Limerick. A type of poem that consists of two lines of rhymed anapestic trimeter, two lines of rhymed anapestic dimeter, and an additional line of anapestic trimeter, the last word of which is the same as, or rhymes with, the last word of the first line.

"I sat next the Duchess at tea.
It was just as I feared it would be:
Her rumblings abdominal
Were simply abominable
And everyone thought it was me!"
--Anonymous

Lyric. "A relatively short poem concerning itself mainly with the speaker's emotional state, or else with the process of the speaker's thought and feelings". Poems that are not narrative, didactic, dramatic, or satiric are lyric.

Occasional poetry. This is poetry written for a particular event or happening, the event being usually ceremonial or honorific.

"I think it better that in times like these
A poet's mouth be silent, for in truth
We have no gift to set a statesman right;
He has had enough of meddling who can please
A young girl in the indolence of her youth,
Or an old man upon a winter's night."
--William Butler Yeats, "On Being Asked for a War Poem"

Ode. This is a longer lyric poem, usually meditative or philosophical. It is oftentimes of considerable length and has recognizable stanza patterns.

"My heart aches, and a drowsy numbness pains
My senses, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk . . ."
--John Keats, "Ode to a Nightingale"

Sonnet--Italian. A fixed form consisting of fourteen lines of iambic pentameter. An Italian sonnet has an octave with a rhyme scheme of abbaabba and a sestet rhyming variously, but usually cdecde or cdccdc. The octave typically introduces the theme or problem, with the sestet providing the resolution.

"As late I rambled in the happy fields,
What time the sky-lark shakes the tremulous dew
From his lush clover covert;--when anew
Adventurous knights take up their dinted shields:
I saw the sweetest flower wild nature yields,
A fresh-blown musk-rose; 'twas the first that threw
Its sweets upon the summer: graceful it grew
As is the wand that queen Titania wields.
And, as I feasted on its fragrancy,
I thought the garden-rose it far excell'd:
But when, O Wells! thy roses came to me
My sense with their deliciousness was spell'd:
Soft voices had they, that with tender plea
Whisper'd of peace, and truth, and friendliness unquell'd."
--William Butler Yeats, "To a Friend Who Sent Me Some Roses"

Sonnet--Shakespearean. A fixed form consisting of fourteen lines of iambic pentameter. The lines are grouped in three quatrains with alternating rhymes (ababdcdefef) followed by an heroic couplet (gg) that is usually epigrammatic.

"Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee."
--Shakespeare, Sonnet 58

Villanelle. A poem with five triplets and a final quatrain; only two rhyme sounds are permitted in the entire poem, and the first and third lines of the first stanza are repeated, alternately, as the third line of subsequent stanzas until the last, when they appear as the last two lines of the poem. Here is a villanelle entitled "Choices" by Baylor's poet laureate, Charlotte Barr.

"What was not chosen is not lost,
All that I renounced becomes my gain,
I get it free who thought to pay the cost.

This clasp, that spurn, here keep, there toss,
The world spins on despite my joy or pain,
What was not chosen is not lost.

Apart from my deciding comes the frost,
No word of mine sends down the warming rain,
I get it free who thought to pay the cost.

Some was gold I saved and some was dross,
The blessing fell in tandem with the bane,
What was not chosen is not lost.

Friends turn foe while foes the heart accost,
Love resides where lover has never lain,
I get it free who thought to pay the cost.

The roads I never took I later crossed,
Who thought directions guided by the brain,
What was not chosen is not lost,
I get it free who thought to pay the cost."

Grammar

etymology: the study of how words and their component parts combine to form sentences
(from *grammatica*, art of the letter)

definition: the study of language as a body of words

PARTS OF SPEECH

Noun. A name for a person, place, thing, or idea. Bob, Delaware, dog, existentialism

Abstract noun. The name of something intangible. love, existence, equality

Concrete noun. The name of something tangible. cat, automobiles

Note: when we write poetry, it is a temptation best avoided to use abstract nouns rather than concrete ones.

Pronoun. Word used as a substitute for a noun.

There are five types of pronouns:

Personal pronouns.

	Singular	Plural
1st person	I, me	we, us
2nd person	you	you
3rd person	he, she, it	they, them

Possessive forms: my, mine, your, yours, his, hers, etc.

Reflexive and intensive forms: myself, yourself, etc.

Reflexive and intensive pronouns should never be used as subjects in a sentence.

WRONG: My friends and myself went to the store.

RIGHT: My friends and I went to the store.

Indefinite pronouns. Pronouns substituted for something of unknown quantity or quality. all, any, every, most, some, one, most, etc.

Note that most of the indefinite pronouns are singular; we use singular pronouns to agree with them (or substitute a plural word for the indefinite pronoun):

WRONG: Everyone brought their books to class.

RIGHT: Everyone brought his or her books to class.

RIGHT: All the students brought their books to class.

Relative pronouns. Pronouns that relate or connect a dependent clause to an independent clause. who, whom, which, that, whoever, whomever, whosoever, and what

The relative pronouns present two sorts of problems: faulty reference and incorrect case.

Reference errors occur when a pronoun has no antecedent:

WRONG: He ran hard, which was fun. (There is no noun for *which* to rename.)

RIGHT: Running hard was for him a kind of fun.

Case errors occur when we confuse nominative case (for nouns and predicate nominatives) for objective case (for objects). The easiest way to be sure about case is to substitute a form with which we are comfortable (say *he* or *they* for *who*, or *him* or *them* for *whom*):

WRONG: Please send the report to whomever asked for it. (We substitute *they*--they asked for it--and realize we should use *whoever*.)

RIGHT: Please send the report to whoever asked for it.

Interrogative pronouns. Pronouns that begin questions. who, whom, whose, which, and that

Demonstrative pronouns. Pronouns that point out items. this, that, these, those

Verb. A word that expresses an action or a state of being. run, fly, is

There are action verbs and linking verbs.

Linking verb. A verb that relates the predicate to the subject. is, be, seem

Action verbs come in two forms:

Intransitive verb. A verb that has no direct object. walk, speak, run

Transitive verb. A verb that has a direct object. love, hate, trust

Transitive verbs have voice. "The voice of the verb shows whether the subject acts or receives the action". Transitive verbs are in active or passive voice.

Active voice. "A verb is said to be transitive active if the subject acts through the verb on a direct object". The teacher threw the book.

Passive voice. "A verb is said to be transitive passive if the subject is acted upon by the verb". The book was thrown by the teacher.

Many English teachers consider passive voice anathema:

WRONG: The snowball was thrown by the unruly student.

RIGHT: The unruly student threw the snowball.

However, we can use passive voice for stylistic effect:

"...the torch has been passed to a new generation of Americans..."

-John F. Kennedy in his Inaugural Address

Verb Mood. There are three types of verb mood:

Indicative mood. Where a verb indicates something: I will go there someday.

Imperative mood. Where a verb expresses a command: You, go over and help her.

Subjunctive mood. Where a verb expresses a wish or condition contrary to fact: If I were like my teacher, I wouldn't need grammar instruction pages.

Adjective. A word that modifies or describes a noun. slow, cunning

Limiting adjectives. Adjective that answers which and how many. articles (a, an, the), this, that, these, many, few, five (numbers)

Descriptive adjectives. Answer what kind. hideous, scrumptious

Adverb. A word that modifies or describes verbs, adjectives, and other adverbs.

Time. Answers when. when we are ready, in a few years

Place. Answers where. in the room, by the street

Manner. Answers how. maliciously, clumsily

Reason. Answers why. because, in spite of

Degree. Answers how much. almost, too, very, quite

Adverbs of degree are also called qualifiers, and good writers avoid them: “Rather, very, little, pretty—these are the leeches that infest the pond of prose, sucking the blood of words” (Strunk and White 65). Qualifiers water down prose with excessive words. Careful diction can eliminate the need for a qualifiers barrage.

WRONG: She was really a very smart person.

RIGHT: She was astute.

Preposition. A word that relates a noun or pronoun to another word in the sentence.

Prepositions have objects and begin a prepositional phrase. above, around, of, to

Some prepositions come in pairs: next to, instead of, due to.

A prepositional phrase begins with the preposition, ends with the object of the preposition, and includes any adjectives that modify the object of the preposition. Prepositional phrases can act as adjectives or adverbs. Adjective: The trunk with the red camper is mine. Adverb: I ran to the large, red truck.

Note: Despite Winston Churchill's famous ridiculing of the rule against ending a sentence with a preposition ("This is the type of arrant pedantry, up with which I shall not put" [Trimble 91]), it often is better to avoid ending a sentence with a preposition:

AWKWARD: There is the person I went to the party with.

BETTER: There is the person with whom I went to the party.

Conjunction. A word that join units of a sentence.

Coordinate conjunction. Joins sentence units that are of equal importance. The acronym *fanboys* reminds us of the coordinate conjunctions: for, and, nor, but, or, yet, so.

A sentence unit may be a word, phrase, or clause. When conjoining use parallel units. I went for a run and ate a taco for lunch.

When conjoining two independent clauses, use a comma. I went for a run, and I ate a taco for lunch.

Subordinate conjunction. One unit is below the importance of the other sentence unit. In the sentence that follows, the important fact is that the speaker played in the street: Although it was raining, I still played in the street.

Correlative conjunction. These are conjunctions that come in pairs and so relate to one another: either/or, neither/nor, not only/but also. Neither Joseph nor Jim knew about the other's existence.

It is important to maintain parallelism when we use correlative conjunctions: whatever grammatical entity follows the first conjunction should also follow the second:

WRONG: They not only decided to follow the suspect but also to keep the police in the dark.

RIGHT: They decided not only to follow the suspect but also to keep the police in the dark.

Interjection. A word or phrase that conveys emotion. Wow, oh my goodness

PHRASES.

Prepositional phrase. A prepositional phrase begins with the preposition, ends with the object of the preposition, and includes any adjectives that modify the object of the preposition. Prepositional phrases can act as adjectives or adverbs.

Adjective: The trunk with the red camper is mine.

Adverb: I ran to the large, red truck.

Note that we do not put a comma after a single short prepositional phrase, but we do put a comma after a long introductory phrase or two or more phrases:

Before the game we ate lunch.

Before finishing all of his homework that night, she dozed off.

Before asking your teacher for an extension, you might want to the work that you've already done.

Verbal phrases. A verbal phrase consists of a form of a verb plus any complements and modifiers.

Note that we put a comma after an introductory verbal phrase:

Hammering diligently, he didn't hear the phone ring.

Before going to bed, she checked on the children.

To prove her point, she listed several passages from the novel.

Participial phrase. A participial phrase includes a present participle (a verb form ending in -ing) or a past participle (a verb form ending in -ed or irregularly as in flown, bitten, and so on), plus any complements and modifiers. **Participial phrases always act as adjectives.**

Singing very softly, the boy lulled his baby brother to sleep.

Racing through the woods, the girl tore her coat.

Dangling Modifiers. The participial phrase dangles if the person or thing doing the action is not mentioned in the sentence.

WRONG: While walking home, the Coke bottle broke on the pavement.

RIGHT: While I was walking home, the Coke bottle broke.

RIGHT: While walking home, I dropped the Coke bottle, and it broke.

Gerund phrase. A gerund phrase includes a present participle (a verb form ending in -ing) plus any complements and modifiers. Since a **gerund phrase always acts as a noun**, it can serve as the subject or object of a verb, as a predicate nominative, or as the object of a preposition.

Subject: Waiting for his grades drove him crazy.

Direct object: They recommended watering more often.

Predicate nominative: The key to fast typing is practicing over and over and over.

Object of a preposition: After mowing the lawn, I enjoyed a tall glass of iced tea.

Since gerunds are nouns, we use pronouns in the possessive case in front of them:

WRONG: Him vomiting on his date was extremely gross.

RIGHT: His vomiting on his date was extremely gross.

Infinitive phrase. An infinitive phrase consists of an infinitive (to plus a verb) followed by any complements or modifiers. Infinitive phrases act as nouns, adjectives, or adverbs

Noun (subject): To live in Boston is his main goal in life.

Adjective: The person to see about grammar is Mr. Cushman.

Adverb: They were determined to beat their arch-rivals.

To split an infinitive is to separate the "to" from the verb. In general, it is best to avoid splitting infinitives unless we simply can't help it.

AWKWARD: To never try to read a difficult book is a waste of a good mind.

BETTER: Never to try to read a difficult book is a waste of a good mind.

Appositive phrase. An appositive phrase includes a noun renaming another noun plus any modifiers attaching to it.

The gentleman, our president, spoke out against racism.

"Our president" renames the subject "the gentleman" and so is in apposition to it.

Commas and essential and nonessential appositives. If an appositive identifies the noun it renames, it is essential and therefore not set off by commas:

My cousin Barbara lives in LA. (Barbara is an essential appositive, identifying which cousin I have in mind.)

The great New England poet Robert Frost is one of my favorites. (Robert Frost is an essential appositive identifying which New England poet I mean.)

If an appositive renames a noun already identified, it is nonessential and therefore set off by commas:

Barbara, my Aunt Kop's second daughter, lives in LA. (The appositive simply supplies additional information.)

Robert Frost, the great New England poet, read a poem at JFK's inauguration. (Again, the appositive is informative but not essential.)

Notice that an appositive that follows a proper noun is usually nonessential, while an appositive that contains a proper noun often is essential.

CLAUSES. A clause is a group of related words with a subject and a verb.

Since she was going to the store, I asked her to pick up some bread for me. ("Since...store" is a dependent clause; "I...me," is an independent clause.)

Independent Clauses. An independent clause is one that expresses a complete thought and can stand alone (hence, a sentence).

The woman went to the mall, and she bought a dress. ("The...mall" is the first independent clause; "she...dress" is the second independent clause. These clauses are conjoined by the coordinate conjunction "and.")

Dependent Clauses. A dependent clause begins with a relative pronoun or a subordinate conjunction and does not express a complete thought. A dependent clause acts as an adjective, adverb, or nouns.

Adjective Clauses. Beginning with who, whom, whose, which, or that, an adjective clause provides information about a noun or a pronoun generally more complicated than an adjective or adjective phrase can say.

The girl whom we saw at the football game Friday night was at the movie theater on Saturday night too.

The flowers that I got at the football banquet are still in my room.

When you are writing an adjective clause, you must know when you should use 'which' and when you should use 'that.' You use 'that' when the clause is essential to the meaning of the rest of the sentence (and so not set off by commas). You use 'which' when the clause is nonessential to the rest of the sentence (and hence set off by commas).

The car that passed by was red.

My car, which passed by, was red.

Note also that 'which' should refer only to things, not people; many argue that this stipulation should apply to 'that' as well. In other words, use 'who' or its forms when beginning an adjective clause about a human being:

WRONG: Those boys which committed the robbery were thrown in jail.

RIGHT: Those boys who committed the robbery were thrown in jail.

QUESTIONABLE: The woman that spoke in chapel was eloquent indeed.

BETTER: The woman who spoke in chapel was eloquent indeed.

Adverb clauses. Beginning with a subordinate conjunction, an adverb clauses answers one of the adverb questions:

how: She ate the ice cream as fast as she could.

when: After you get back from a lunch leave, you must sign in.

why: My mom ordered a birthday cake because it was my brother's birthday.

A comma separates an introductory adverbial clause from the rest of the sentence:
Because of his health problems, the general had trouble concentrating on the battle.

An adverb clause that follows the independent clause is not separated from it by a comma:
The general had trouble concentrating on the battle because of his health problems.

Noun clauses. A noun clauses acts in a sentence as a subject, direct object, predicate nominative, object of a preposition, or an indirect object. These clauses begin with relative pronouns (who, whom, whose, which, that, whoever, whomever, whosoever, and what) or subordinate conjunctions such as how, which, why, and where.

subject: Where she had been all afternoon was a mystery.

direct object: I know that running long distance is hard.

predicate nominative: The problem was that the girl did not tell her mother the truth about where she had been the night before.

object of preposition: The nonprofit organization sent the solicitation to whoever had contributed money in the past.

indirect object: Please send whoever requests it the information about camp.

Because we expect a noun to come after a linking verb rather than an adverb, it is best to avoid expressions such as "An example is when" or "The reason is because."

AWKWARD: The reason that Ahab hates Moby Dick is because the great whale ate his leg.

BETTER: The reason that Ahab hates Moby Dick is that the great whale ate his leg.

BETTER: Ahab hates Moby Dick because the great whale ate his leg.

Expletive. A grammatical expletive ('it' or 'there') acts like a filler in a sentence. Often the expletive 'it' is followed by a noun clause that acts as the subject:

It is true that I was late to class.

COMPLEMENTS. A complement completes the sentence. There are four principal complements.

Direct object. A noun receiving the action of the verb.

John hit the ball. ('ball' is the direct object)

Indirect object. "A noun or pronoun that indicates to whom or for whom, to what or for what the action of a transitive verb is performed" (Strunk and White 91).

John hit Kate the ball. ('Kate' is the indirect object)

Predicate nominative. A predicate nominative follows a linking verb and renames the subject.

She is a fabulous writer. ('writer' is the predicate nominative; 'She' and 'writer' refer to the same person.)

Notice that a predicate nominative must be in nominative case. Hence the grammatically correct response, "This is she" or "This is I."

Predicate adjective. A predicate adjective follows a linking verb and describes the subject.

She is athletic. ('athletic' is the predicate adjective; it describes the subject, 'She.')

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DIDLS BREAKDOWN (Spinks – Kilgore High School)

DIDLS

Diction, Imagery, Details, Language, and Syntax

Use *diction* to find tone. Use *imagery, details, language* and *syntax* to support tone.

TONE

Author's attitude toward the subject, toward himself, or toward the audience.

DICTION

Adjectives, nouns, verbs, adverbs, negative words, positive words, synonyms, contrast.

Look at the words that jump out at you - Evaluate *only those words* to find tone

Also look at:

Colloquial (Slang)

Old-Fashioned

Informal (Conversational)

Formal (Literary)

Connotative (Suggestive meaning)

Denotative (Exact meaning)

Concrete (Specific)

Abstract (General or Conceptual)

Euphonious (Pleasant Sounding)

Cacophonous (Harsh sounding)

Monosyllabic (One syllable)

Polysyllabic (More than one syllable)

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

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

IMAGERY

Creates a vivid picture and appeals to the senses

Alliteration

repetition of consonant sounds at the start of a word

The giggling girl gave gum.

Assonance

repetition of vowel sounds in the middle of a word

Moths cough and drop wings

Consonance

repetition of consonant sounds in the middle of a word

The man has kin in Spain

Onomatopoeia

writing sounds as words

The clock went tick tock

Simile

a direct comparison of unlike things using like or as

Her hair is like a rat's nest

Metaphor

a direct comparison of unlike things

The man's suit is a rainbow

Hyperbole

a deliberate exaggeration for effect

I'd die for a piece of candy

Understatement

represents something as less than it is

A million dollars is okay

Personification

attributing human qualities to inhuman objects

The teapot cried for water

Metonymy

word exchanged for another closely associated with it

Uncle Sam wants you!

Pun

play on words – Uses words with multiple meanings

Shoes menders mend soles.

Symbol

something that represents/stands for something else
comparing two things that have at least one thing in common

the American Flag

Analogy

comparing two things that have at least one thing in common

A similar thing happened...

Oxymoron

Use of words seemingly in contradiction to each other

bittersweet chocolate

DETAILS

specifics the author includes about facts – his opinion

LANGUAGE

- Words that describe the entire body of words in a text – not isolated bits of diction

Artificial	false	Literal	apparent, word for word
Bombastic	pompous, ostentatious	Moralistic	puritanical, righteous
Colloquial	vernacular	Obscure	unclear
Concrete	actual, specific, particular	Obtuse	dull-witted, undiscerning
Connotative	alludes to; suggestive	Ordinary	everyday, common
Cultured	cultivated, refined, finished	Pedantic	didactic, scholastic, bookish
Detached	cut-off, removed, separated	Plain	clear, obvious
Emotional	expressive of emotions	Poetic	lyric, melodious, romantic
Esoteric	understood by a chosen few	Precise	exact, accurate, decisive
Euphemistic	insincere, affected	Pretentious	pompous, gaudy, inflated
Exact	verbatim, precise	Provincial	rural, rustic, unpolished
Figurative	serving as illustration	Scholarly	intellectual, academic
Formal	academic, conventional	Sensuous	passionate, luscious
Grotesque	hideous, deformed	Simple	clear, intelligible
Homespun	folksy, homey, native, rustic	Slang	lingo, colloquialism
Idiomatic	Peculiar, vernacular	Symbolic	representative, metaphorical
Insipid	uninteresting, tame, dull	Trite	common, banal, stereotyped
Jargon	vocabulary for a profession	Informal	casual, relaxed, unofficial
Learned	educated, experienced	Vulgar	coarse, indecent, tasteless

- Rhetorical Devices -- The use of language that creates a literary effect – enhance and support

Rhetorical Question	food for thought; create satire/sarcasm; pose dilemma
Euphemism	substituting a milder or less offensive sounding word(s)
Aphorism	universal comments, sayings, proverbs – convey major point
Repetition	also called refrain; repeated word, sentence or phrase
Restatement	main point said in another way
Irony	Either verbal or situational – good for revealing attitude
Allusion	refers to something universally known
Paradox	a statement that can be true and false at the same time

SYNTAX

Consider the following patterns and structures:

- Does the sentence length fit the subject matter?
- Why is the sentence length effective?
- What variety of sentence lengths are present?
- Sentence beginnings – Variety or Pattern?
- Arrangement of ideas in sentences
- Arrangement of ideas in paragraph – Pattern?

Construction of sentences to convey attitude

Declarative	assertive – A statement
Imperative	authoritative - Command
Interrogative	asks a question
Simple Sentence	one subject and one verb
Loose Sentence	details after the subject and verb – happening now
Periodic Sentence	details before the subject and verb – reflection on a past event
Juxtaposition	normally unassociated ideas, words or phrases placed next together
Parallelism	show equal ideas; for emphasis; for rhythm
Repetition	words, sounds, and ideas used more than once – rhythm/emphasis
Rhetorical Question	a question that expects no answer

Punctuation is included in syntax

Ellipses	a trailing off; equally etc.; going off into a dreamlike state
Dash	interruption of a thought; an interjection of a thought into another
Semicolon	parallel ideas; equal ideas; a piling up of detail
Colon	a list; a definition or explanation; a result

Italics	for emphasis
Capitalization	for emphasis
Exclamation Point	for emphasis; for emotion

SHIFTS IN TONE Attitude change about topic/Attitude about topic is different than the attitude toward subject

Key Words (but, nevertheless, however, although)
 Changes in the line length
 Paragraph Divisions
 Punctuation (dashes, periods, colons)
 Sharp contrasts in diction

SYNTAX (SENTENCE STRUCTURE)

Describe the sentence structure by considering the following:

1. Examine the sentence length. Are the sentences *telegraphic* (shorter than 5 words in length), *short* (approximately 5 words in length), *medium* (approximately 18 words in length), or *long and involved* (30 or more words in length)? Does the sentence length fit the subject matter? What variety of lengths is present? Why is the sentence length effective?
2. Examine sentence beginnings. Is there a good variety or does a patterning emerge?
3. Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
4. Examine the arrangement of ideas in a paragraph. Is there evidence of any pattern or structure?
5. Examine the sentence patterns. Some elements to consider are listed below:
 - a. A *declarative (assertive) sentence* makes a statement: e.g., The king is sick.
 - b. An *imperative sentence* gives a command: e.g., Stand up.
 - c. An *interrogative sentence* asks a question: e.g., Is the king sick?
 - d. An *exclamatory sentence* makes an exclamation: e.g., The king is dead!
 - e. A *simple sentence* contains one subject and one verb: e.g., The singer bowed to her adoring audience.
 - f. A *compound sentence* contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon: e.g., The singer bowed to the audience, but she sang no encores.
 - g. A *complex sentence* contains an independent clause and one or more subordinate clauses: e.g., You said that you would tell the truth.
 - h. A *compound-complex sentence* contains two or more principal clauses and one or more subordinate clauses: e.g., The singer bowed while the audience applauded, but she sang no encores.
 - i. A *loose sentence* makes complete sense if brought to a close before the actual ending: e.g., We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences.
 - j. A *periodic sentence* makes sense only when the end of the sentence is reached: e.g., That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
 - k. In a *balanced sentence*, the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length: e.g., He maketh me to lie down in green pastures; he leadeth me beside the still waters.
 - l. *Natural order of a sentence* involves constructing a sentence so the subject comes before the predicate: e.g., Oranges grow in California.
 - m. *Inverted order of a sentence (sentence inversion)* involves constructing a sentence so that the predicate comes before the subject: e.g., In California grow oranges. This is a device in which normal sentence patterns are reverse to create an emphatic or rhythmic effect.
 - n. *Split order of a sentence* divides the predicate into two parts with the subject coming in the middle: e.g., In California oranges grow.
 - o. *Juxtaposition* is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another creating an effect of surprise and wit: e.g., "The apparition of these faces in the crowd:/ Petals on a wet, black bough" ("In a Station of the Metro" by Ezra Pound)

- p. *Parallel structure (parallelism)* refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased: e.g., He was walking, running, and jumping for joy.
- q. *Repetition* is a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis: e.g., "...government of the people, by the people, for the people, shall not perish from the earth" ("Address at Gettysburg" by Abraham Lincoln)
- r. A *rhetorical question* is a question that expects no answer. It is used to draw attention to a point that is generally stronger than a direct statement: e.g., If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?

Stages of the Hero's Journey

The Ordinary World

Most stories take the hero out of the ordinary, mundane world into a Special World, new and alien.

The Call to Adventure

The hero is presented with a problem, challenge, or adventure to undertake.

Once presented with a *call to adventure*, she can no longer remain indefinitely in the comfort of the *ordinary world*.

Refusal of the Call (The Reluctant Hero)

This one is about fear. The hero balks at the threshold of adventure.

Mentor (The Wise Old Man or Woman)

The relationship between hero and Mentor is one of the most common themes in mythology, one of the most symbolic. It stands for the bond between parent and child, teacher and student, doctor and patient, god and man.

Crossing the First Threshold

The hero finally commits to the adventure and fully enters the Special World of the story for the first time.

Tests, Allies and Enemies

The hero naturally encounters new challenges and *tests*, makes *allies and enemies*, and begins to learn the rules of the Special World.

Approach to the Inmost Cave

The hero comes at last to the edge of a dangerous place, sometimes deep underground, where the object of the quest is hidden.

The Supreme Ordeal

Here the fortunes of the hero hit bottom in a direct confrontation with his greatest fear. The hero, like Jonah, is “in the belly of the beast.”

Reward (Seizing the Sword)

The hero now takes possession of the treasure she has come seeking, her *reward*.

Sometimes the “sword” is knowledge and experience that leads to greater understanding and reconciliation with hostile forces. The hero may also be reconciled with the opposite sex. In many stories the loved one is the treasure the hero has come to win or rescue.

The Road Back

This stage marks the decision to return to the Ordinary World.

Resurrection

Death and darkness get in one last, desperate shot before being finally defeated. It's a final exam for the hero, who must be tested once more to see if he has really learned the lessons of the Supreme Ordeal.

Return with the Elixir

The hero returns to the Ordinary World, but the journey is meaningless unless she brings back some Elixir, treasure, or lesson from the Special World. The Elixir is a magic potion with the power to heal.

Unless something is brought back from the ordeal in the Inmost Cave, the hero is doomed to repeat the adventure. Many comedies use this ending, as the foolish character refuses to learn his lesson and embarks on the same folly that got him in trouble in the first place.

Ordeal by cheque

BY WUTHER CRUE

LOS ANGELES, CALIF. Apr. 18th 19 10 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF City Bicycle Co. \$ 52.50
Fifty two ———— 50 / DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Aug 30th 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Groosie Gander Baby Shoppe \$ 48.50
One hundred + forty eight ———— 50 / DOLLARS
Lawrence Exeter

LOS ANGELES, CALIF. Aug 26th 19 15 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Columbia Military Acad. \$ 2,150.00
Twenty-one hundred + fifty ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Sept 2nd 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Hospital \$ 100.00
One hundred ———— XX DOLLARS
Lawrence Exeter

LOS ANGELES, CALIF. Sept 3rd 19 21 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Cadillac Co. \$ 3,885.00
Thirty eight hundred + eighty five ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Oct. 3rd 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Dr. David W. McCoy \$ 475.00
Four hundred + seventy five ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Sept. 7th 19 21 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Wilshire Auto Repair Service \$ 288.76
Two hundred + eighty-eight ———— 76 / DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Dec 19th 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF California Toyland Co. \$ 83.20
Eighty Three ———— 20 / DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Oct. 15th 19 21 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Stanford University \$ 339.00
Three hundred + thirty-nine ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Oct. 6th 19 07 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Palisades School for Boys \$ 1,250.00
Twelve hundred + fifty ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. June 1st 19 23 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Miss Daisy Windsor \$ 25,000.00
Twenty-five thousand ———— XX DOLLARS
Lawrence Exeter Sr.

Crue, W. (1932 [renewed 1960, 1988]). Ordeal by Cheque. *Vanity Fair*. Cited in Vacca, R. T., & Vacca, J. L. (1999). Content area reading: Literacy and learning across the curriculum (6th ed.). New York: Longman.

LOS ANGELES, CALIF. June 7th 19 23 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF French Line, Ile de France \$ 585.00
Five hundred + eighty-five ——— XX DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 18th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Beverly Diamond + Gift Shoppe \$ 678.45
Six hundred + seventy-eight ——— 45 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Aug. 23rd 19 23 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Banque de France \$ 5,000.00
Five thousand ——— XX DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 16th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hawaii Steamship Co. \$ 560.00
Five hundred + sixty ——— XX DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Feb. 13th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF University Club Florists \$ 76.50
Seventy-six ——— 50 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 21st 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Lawrence Epeter, Junior \$ 200,000
Two hundred thousand ——— XX DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. June 22nd 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF University Club Florists \$ 312.75
Three hundred + twelve ——— 75 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 22nd 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Ambassador Hotel \$ 2,250.00
Twenty-two hundred + fifty ——— XX DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Aug. 11th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Riviera Heights Land Co. \$ 56,000.00
Fifty-six thousand ——— XX DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Dec. 15th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF University Club Florists \$ 183.50
One hundred + eighty-three ——— 50 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Oct. 30th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Renaissance Interior Decorator \$ 22,000.00
Twenty-two thousand ——— XX DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Feb. 18 19 27 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Cocoanut Grove Sweet Shoppe \$ 27.00
Twenty seven ——— DOLLARS
Lawrence Epeter Jr.

LOS ANGELES, CALIF. July 16 19 27 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Parisian Gown Shoppe \$25.00
Nine hundred twenty five DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Aug. 30 19 29 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$126.00
One hundred twenty six DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Dec. 1 19 27 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Anita Lingerie Salon \$750.00
Seven hundred, fifty DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. May 25 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF University Club Florists \$87.00
Eighty seven DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. April 1 19 28 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Parisian Gown Shoppe \$150.00
Eleven hundred, fifty DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. May 28 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Broadway Diamond Co. \$575.00
Five hundred, seventy five DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 1 19 28 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Moderne Sport Shoppe \$562.00
Five hundred, sixty two DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 13 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Miss Flossie Wentworth \$50,000.00
Fifty thousand DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 1 19 29 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF The Bootery \$45.25
One hundred, forty-five DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 14 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Wall & Smith, attys. at law \$525.00
Five hundred twenty five DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Aug 23 19 29 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$126.00
One hundred, twenty six DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 15 19 30 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Mrs. Lawrence Epeter, Jr. \$5000.00
Five thousand DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Glenn Reno Municipal Court \$ 52.00

Fifty-two DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 2 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$ 100.00

One hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Marie Wharton Epeter \$ 175,000

One hundred seventy five thousand DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 3 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Peter Ventizzi \$ 25.00

Twenty-five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Walker + Walker \$ 700.00

Seven hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 5th 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Hospital \$ 100.00

One hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Wall + Smith \$ 450.00

Four hundred fifty DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 15th 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Dr. David M. McCoy \$ 175.00

One hundred + seventy-five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 1 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$ 100.00

One hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 16th 19 31 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Mortuary \$ 1,280.00

Twelve hundred + eighty DOLLARS

Lawrence Epeter

Crue, W. (1932 [renewed 1960, 1988]). Ordeal by Cheque. *Vanity Fair*. Cited in Vacca, R. T., & Vacca, J. L. (1999). Content area reading: Literacy and learning across the curriculum (6th ed.). New York: Longman.