

# Pre-AP High School English for New Teachers



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# Pre-AP® English APSI 2016

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## Achieving Equity

### College Board's Equity and Access Policy Statement

The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage educators to:

- Eliminate barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved.
- Make every effort to ensure their AP classes reflect the diversity of their student population.
- Provide all students with access to academically challenging coursework **before** they enroll in AP classes

Only through a commitment to equitable preparation and access can true equity and excellence be achieved.



# AP<sup>®</sup> ENGLISH LANGUAGE



## About the Advanced Placement Program<sup>®</sup> (AP<sup>®</sup>)

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

## AP English Program

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

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

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

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

## AP English Language and Composition Course Overview

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

### PREREQUISITE

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

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

## AP English Language and Composition Course Content

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

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

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



## AP English Language and Composition Exam Structure

### AP ENGLISH LANGUAGE AND COMPOSITION EXAM: 3 HOURS 15 MINUTES

#### Assessment Overview

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

#### Format of Assessment

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

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

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

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

#### Prompt Types

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

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

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

## AP ENGLISH LANGUAGE AND COMPOSITION SAMPLE EXAM QUESTIONS

### Sample Multiple-Choice Question

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

The primary rhetorical function of lines 14–22 is to

- (A) provide support for a thesis supplied in lines 1–2
- (B) provide evidence to contrast with that supplied in the first paragraph
- (C) present a thesis that will be challenged in paragraph three
- (D) introduce a series of generalizations that are supported in the last two paragraphs
- (E) anticipate objections raised by the ideas presented in lines 12–14

### Sample Free-Response Question

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

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



# AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION



## About the Advanced Placement Program<sup>®</sup> (AP<sup>®</sup>)

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

### AP English Program

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

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

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

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

### AP English Literature and Composition Course Overview

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

#### PREREQUISITE

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

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

### AP English Literature and Composition Course Content

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

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

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



## AP English Literature and Composition Exam Structure

### AP ENGLISH LITERATURE AND COMPOSITION EXAM: 3 HOURS

#### Assessment Overview

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

#### Format of Assessment

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

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

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

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

## AP ENGLISH LITERATURE AND COMPOSITION SAMPLE EXAM QUESTIONS

### Sample Multiple-Choice Question

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

The chief effect of the first paragraph is to

- (A) foreshadow the outcome of Papa's meeting
- (B) signal that change in the family's life is overdue
- (C) convey the women's attachment to the house
- (D) emphasize the deteriorating condition of the house
- (E) echo the fragmented conversation of the three women

### Sample Free-Response Prompt

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

"The Author to Her Book"

Thou ill-formed offspring of my feeble brain,  
Who after birth did'st by my side remain,  
Til snatched from thence by friends, less wise than true,  
Who thee abroad exposed to public view;  
Made thee in rags, halting, to the press to trudge,  
Where errors were not lessened, all may judge.  
At thy return my blushing was not small,  
My rambling brat (in print) should mother call,  
I cast thee by as one unfit for light,  
Thy visage was so irksome in my sight;  
Yet being mine own, at length affection would  
Thy blemishes amend, if so I could.

I washed thy face, but more defects I saw,  
And rubbing off a spot, still made a flaw.  
I stretched thy joints to make thee even feet,  
Yet still thou run'st more hobbling than is meet;  
In better dress to trim thee was my mind,  
But nought save homespun cloth in the house I find.  
In this array, 'mongst vulgars may'st thou roam;  
In critics' hands beware thou dost not come;  
And take thy way where yet thou are not known.  
If for thy Father asked, say thou had'st none;  
And for thy Mother, she alas is poor,  
Which caused her thus to send thee out of door.  
(1678)



# AP<sup>®</sup> and the Cost of College

Recent research is available on the cost of college and how a student's participation in AP<sup>®</sup> relates to college success. The following information summarizes key findings and may be helpful to students as they plan their transition to higher education.

## Finding 1

**Most students take five or six years, and sometimes even longer, to earn their bachelor's degrees at public colleges and universities. Students who take AP courses and exams are much more likely to graduate in four years.**

A 2008 study found that AP students had better four-year graduation rates than those who did not take AP. For example, graduation rates for AP English Literature students were 62 percent higher than graduation rates for those who took other English courses in high school.<sup>1</sup>

Because more than 3,200 colleges and universities in the United States offer credit and/or advanced placement for qualifying AP scores, AP students have the flexibility to double major or study abroad without putting at risk graduation in four years.

## The Difference in Four-Year College Graduation Rates for Students Who...

**Took the AP English Literature course and exam in high school**



Four-year graduation rate is 62% higher



**Did NOT take an AP English course and exam in high school**

## Finding 2

**Students who take longer to graduate from a public college or university typically pay between \$8,000 and \$19,000 for each additional year.**

The typical college cost per year for a four-year public institution is \$7,662 for in-state students and \$18,529 for out-of-state students.<sup>2</sup>



**Students attending private institutions who take longer than four years to graduate might expect to incur \$26,197<sup>2</sup> for each additional year it takes to earn a bachelor's degree.**

"I took AP throughout high school because it was the most interesting and well-taught program offered. When I reached college, I realized that I had accumulated a year's worth of credits. I graduated from Michigan's undergraduate business program a full year early, saving \$30,000 and a year's time."

— Nikki Baker, student, University of Michigan

## Finding 3

**Taking AP increases eligibility for scholarships and makes candidates more attractive to colleges.**

31 percent of colleges and universities consider a student's AP experience when making decisions about which students will receive scholarships.<sup>3</sup>

85 percent of selective colleges and universities report that a student's AP experience favorably impacts admissions decisions.<sup>4</sup>

"We often observe a discernible difference between students without any AP experience, who typically only devote a few hours to homework each week, and AP students, who have had to develop the time management skills and the discipline to do the type of time-consuming intellectual work that is required to be successful in college."

— Spencer A. Benson  
Director, Center for Teaching Excellence  
Associate Professor, Department of Cell Biology and Molecular Genetics  
University of Maryland, College Park



<sup>1</sup> Linda Hargrove, Donn Godin, and Barbara Dodd, "College Outcomes Comparisons by AP and Non-AP High School Experiences." The College Board, 2008. To isolate the role of AP, researchers compared "matched" groups of students, meaning the students had similar SAT<sup>®</sup> rank and family incomes, but different experiences with English course work (i.e., they either took the AP course and exam or they took other English courses).

<sup>2</sup> Costs include tuition, fees, and books only, and do not include room, board, and other living expenses. Average Estimated Undergraduate Budgets, 2008-09 (Enrollment-Weighted). The College Board, "Trends in College Pricing," 2008.

<sup>3</sup> Unpublished institutional research, Crux Research, Inc. March 2007.

<sup>4</sup> Unpublished institutional research, Crux Research, Inc. March 2007. For the purpose of this study, selective institutions were defined as those where less than 70 percent of applicants were admitted, the mean SAT score was 1025 or higher, and mean ACT score was 22 or higher.



### **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)



## Introduction to AP English Language & Composition Multiple Choice

### Overall Test Format

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

### Multiple Choice Format

**Time Limit:** \_\_\_\_\_ **# of Questions:** \_\_\_\_\_ to \_\_\_\_\_

**# of Passages:** \_\_\_\_\_

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

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

**Note:** All questions count \_\_\_\_\_.

### Content of Passages

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

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



**Scoring:**

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

**Your Goal:** Answer \_\_\_\_\_ % of the questions correctly.

**Practice #1, “Style”**

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

Read the following passage carefully and then answer the questions.

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

**Directions for Practice:**

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



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

**Start Time:** \_\_\_\_\_

**Stop Time:** \_\_\_\_\_

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

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

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

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

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

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

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



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

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

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

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

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

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

### **Group Debriefing, Practice #1**

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



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

### **Individual Debriefing, Practice #1**

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

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

When you made an educated guess between 2 distractors—

\_\_\_\_\_ correct out of \_\_\_\_\_ (\_\_\_\_\_ %)

When you made an educated guess among 3 distractors—

\_\_\_\_\_ correct out of \_\_\_\_\_ (\_\_\_\_\_ %)

Answer the following questions.



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

## **Practice #2, "Ice Hockey"**

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

**Start Time:** \_\_\_\_\_

**Stop Time:** \_\_\_\_\_

### **Passage #2:**

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

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

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



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

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

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

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

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

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



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

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

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

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

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



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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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



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



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

### **Individual Debriefing, Practice #1**

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

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

When you made an educated guess between 2 distractors—

\_\_\_\_\_ correct out of \_\_\_\_\_ (\_\_\_\_\_ %)

When you made an educated guess among 3 distractors—

\_\_\_\_\_ correct out of \_\_\_\_\_ (\_\_\_\_\_ %)

Answer the following questions.

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



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

**Passage #3:**

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

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

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



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

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

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



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

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

**Chicago Documentation Style:**

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

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

3. *Ibid.*, 174.

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

*Ibid* means “in the same place.”



## AP Multiple-Choice Test-Taking Strategies

### I. Time management

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

### II. First Reading

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

### III. Second Reading

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

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

#### Preview the passage

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

#### Preview the questions

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

#### Mark the passage

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



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

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



## Structure

The structure of...is marked by...

The syntax of the sentence in lines...serves to...

Describe the structure of the sentence in lines...

...is unified by metaphorical references pertaining to...

As the sentence in lines...is constructed,...is parallel to which of the following?

The speaker describes...in an order best described as...

The pattern of exposition exemplified in the passage is best described as...

Despite its length,...remains coherent chiefly because of its use of...

In line...the use of...instead of...accomplishes which of the following?

Which of the following best describes the function of...in relation to...

## Purpose

What is the speaker's purpose in writing this passage?

Which of the following best states the speaker's purpose in lines...

The speaker accomplishes all of the following EXCEPT...

In line...the author emphasizes...because...

...is described as...because it...

What is the function of...introduced by...in line...

What is the effect achieved by the speaker's using the phrases...

## Rhetorical Strategies

What dominant technique/rhetorical strategy is the speaker using in lines...

The sentence...contains which of the following?

The...referred to in lines...is called...because...

All of the following may be found in the passage EXCEPT...

All of the following qualities are present in the scene described in...EXCEPT...

## Argument

The author uses which method to develop his argument?

The speaker's mention of...is appropriate to the development of the argument as an illustration of..

The type of argument employed by...is most similar to which of the following?

The author's discussion of...depends on which of the following?

## Assertions/Beliefs

In lines..., the speaker/author asserts that...

The term...conveys the speaker's belief that...

Which of the following is true about the various assertions made in the passage?

Which of the following would the author be least likely to encourage in a person?

## Contrast

What contrast does the speaker develop in lines...

The contrast between...and...is based on...

Juxtaposing...and...serves the purpose of...

In sentences...the speaker develops or implies contrasts between all of the following EXCEPT...

## Attitude

The speaker's attitude toward...is best described as one of...

In..., which of the following most suggests a...attitude on the part of the author?

The speaker assumes that the audience's attitude toward...will be one of...

## Main Point/Theme

The passage is about...

Which of the following best summarizes the main point in...

The theme in...involves which of the following?



**Style/Tone**

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

The tone of the passage is...

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

**Word/Phrase Meaning**

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

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

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

**Word/Phrase Meaning in Context**

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

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

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

**Grammar**

The antecedent for...is...

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

**Point of View**

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

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

**Shifts**

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

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

**Misc.**

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

What is the effect of...

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

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

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

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

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

...is chiefly remarkable for its...

Finish the analogy...



## Rhetorical Terms from Released AP Language Exams

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



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

**Diction**

**Details (or lack of)**

**Imagery**

**Figures of speech**

**Syntax—repetition, omission, reversal;**

**sentence lengths, complexity, parallelism;**

**rhetorical question, rhetorical fragment**

**Tone**

**Anecdote**

**Analogy**

**Hyperbole (exaggeration, overstatement)**

**Understatement**

**Irony**

**Antithesis, juxtaposition**

**Paradox**

**Point of view**

**Appeals (emotional, logical, ethical)**

**Organization**

**Shift(s)**



## **BAT the prompt.**

(Background) ---Advice---[Task]

Underline key elements of the task.

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

*Take the time to accept all help given.*

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

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

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

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

**a. What are the facts given to me?**

**b. What are the implications of these facts?**

## **2. Advice**

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

## **3. Task**

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



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

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

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

**a. What are the facts given to me?**

**b. What are the implications of these facts?**

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

**a. What are the facts given to me?**

**b. What are the implications of these facts?**

## **2. Advice**

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

## **3. Task**

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



**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.



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

**ENGLISH LANGUAGE AND COMPOSITION**

**SECTION II**

**Total time—2 hours**

**Question 1**

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

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

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

Remember to attribute both direct and indirect citations.

**Introduction**

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

**Assignment**

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

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

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

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

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

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

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

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**GO ON TO THE NEXT PAGE.**



## Question 2

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

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

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

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

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

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

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

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

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

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

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

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



intend to meet.

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

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

Price and wage decisions in this country,

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

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

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



# AP® ENGLISH LANGUAGE AND COMPOSITION

## 2012 SCORING GUIDELINES

### Question 2

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

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

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

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

#### 8 Effective

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

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

#### 6 Adequate

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

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

#### 4 Inadequate

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

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

#### 2 Little Success

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

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

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

— Indicates an entirely blank response.

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



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

### Sample T

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

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

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

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



### Sample W

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

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

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

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

### Sample A

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

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



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

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

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

### Sample R

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

The president uses diction as a means of painting the Steel Industry as cruel and abusive. When he is speaking of other industries doing what the Steel Industry did he said "It would surely handicap our efforts to induce other industries and unions to adopt responsible price and good wages".<sup>^ (JFK 43)</sup> Note the use of the word handicap, he is saying if every industry were like steel, we would be crippled as a nation. He again uses the word handicap when he describes the effects on regular people. "seirously handicap our efforts to prevent an inflationary spiral from eating up the pensions of our older citizens."<sup>^ (JFK 28)</sup> He is saying the actions of steel industry could cause massive inflation. John F. Kennedy also uses diction as a way to describe the way workers were fired by saying "a hundred thousand steel workers thrown out of work in the last three years" (JFK 69) This says the workers were cruelly tossed aside.

JFK also uses imagery to paint a picture of the average american being abused by this big industry. JFK says that raising the cost of steel would raise the price for everyday needs for "every American businessman and farmer."<sup>^ (JFK 27)</sup> Making the listener imagine a poor farmer or a middleclass workingman being stepped on by captains of industry. He also almost flat out, says the american working man is more honest and greater than companies by saying " some time ago I asked each american what he would do for this country and I asked the steel companies. In the last 24 hours we had their answer." (JFK 107) JFK is saying the americans are hard workers and the industries are abusive and selfish.

JFK was clearly outraged by the actions of the steel companies. In his address to the nation, JFK uses imagery to paint a picture of an abused everyday working-class society and diction to heighten a feeling of resentment towards big business.

### Sample V

President John F. Kennedy was delivering a speech on a sensitive topic at a distressing time in American history. In 1962, the US was emerging from a recession when steel companies decided to raise their prices by 3.5 percent. At the time, the nation was facing a crisis in Berlin and Southeast Asia, trying to stabilize the economy, and losing citizens in Vietnam. In his speech, Kennedy uses rhetorical devices to add emphasis and create a hurried and slightly distressed atmosphere.

Twice throughout the speech, President Kennedy uses anaphora to add emphasis. In the second paragraph he starts several successive clauses with the words "when we are." Then, in the fourth paragraph, he begins with the words "more difficult." In both scenarios he uses this rhetorical device to add emphasis to the point he is making. In the case of the second paragraph he is describing the challenges currently facing the US and he chooses to introduce each one the same way in order to signal



that each has particular importance. In the fourth paragraph, he<sup>uses</sup> the phrase “more difficult” to list the problems created by the increased prices. Sandwiched between these two examples of anaphora is the use of personification. In the third paragraph Kennedy describes an “inflationary spiral” “eating up” older citizens’ pensions. By this spiral, Kennedy is referring to the difficulties created by the Steel corporations. Of course these difficulties would not actually “eat” pensions; however, Kennedy is using personification to emphasize the negative effect on older citizens.

Emphasis was not the only effect Kennedy achieved through his use of rhetorical strategies. Several of the paragraphs throughout the speech contained only one long grammatically correct sentence, also known as a periodic sentence. Paragraphs two, eight, eleven, and twelve all followed this structure. The use of one long sentence filled with clauses, broken up by commas, often missing conjunctions (examples of asyndeton) help to create a hurried atmosphere for the speech. This creates a sense of urgency for the steel corporations to lower their prices.

President Kennedy was highly regarded as an effective speaker. Aside from eloquent speech, part of what made Kennedy so effective was the rhetorical strategies used in his speeches. This speech contained examples of anaphora, personification, and periodic sentences all of which help convey the proper meaning.

### Sample M

In his speech against the rise in the price of steel, President Kennedy used multiple strategies to achieve an effective speech. He attacks his opponents’ motive vilifying them, showed the unjustness of the situation in multiple contexts and succeeded in using emotion to persuade the American people.

The first thing that stands out in this passage is the vocab used by President Kennedy. Not only the sophistication of words such as “grave” (line 7), “handicap” (line 43) and “Idle capacity” (line 67). For these add to the inferred intelligence the reader has of Kennedy. The vocab of words such as “unjustifiable and irresponsible” are not only advance vocab, but they also have harsh meaning and work to undermine the Ethos of the Steel Industry. Kennedy also attacks the credibility of the steel execs, “in which a tiny . . . 185 million Americans,” (17-21), and successfully paints them as the enemies of the American people.

Kennedy’s speech is being addressed to the American Public, thus he makes a claim to emotion via Patriotism with references to the war in statements such as “servicemen to risk . . . Viet Nam” (11-13), and “is needed for National Security and other purposes.” (35) By making these statements in conjunction with his earlier ones he is portraying steel corps as the enemy with America as the victim. These 2 strategies combine to enact a full response of pride mixed with contempt for major steel. Along with a steady flow of frightening numbers and data from various cited sources such as “the Acting Commissioner of the Bureau of Labor . . . the same as they were in 1958”. (59-61) He is able to make his speech believable, emotional and factual at the same time.

Kennedy one of our nation’s most loved Presidents uses Rhetorical strategies to command the attention of his people. He villainizes the steel corps while showing the “unjustifiable” (4) actions they have done. Meanwhile He captures America’s inner patriot and through fact and word effectively changes the opinion of the American people to have disdain for the steel companies.

### Sample D

In this speech, John F. Kennedy uses a strong tone and diction throughout. He uses a cumulative structure, and also cause and effect. The speaker uses rhetorical strategies and techniques to produce a strong <sup>emotional</sup> speech.

Kennedy creates a serious, even angry tone with an underlying feeling of betrayal. Kennedy had called for “stable prices and wages” to keep the economy stable, but the steel corporations had ignored his plea and had increased steel prices. He uses a strong sense of diction by using words such as “irresponsible,” “serious,” and “crises.” At a time of fear for the American people, he relates directly to them in a sense of understanding. Also, by addressing them as “every citizen” and “every American family” he shows a sense of togetherness that he knows they need.



He uses a strategy of cause and effect in the second through fourth paragraphs. The cause being the decision to raise steel prices, and in turn the effects being the effect on the rest of the entire industry.

Kennedy appeals to ethos when he makes references to the experts, such as Secretary of State Robert McNamara and the Acting Commissioner of the Bureau of Labor Statistics. Throughout the speech, though, he mainly appeals to pathos. He, more than once, states the emotions that he felt when they went against his suggestions.

He alternates between long and short sentence lengths, which keeps his pace at a quick, to the point pattern. Normally, after the long sentences he puts a strong phrase at the end for emphasis, such as “ruthless disregard” or “. . . protect public interest” (97-98).

He finishes up his speech with an allusion to one of his most famous speeches, but contradicts it by comparing it to decision of the steel executives, and in turn brought it back to how the big business would do nothing to benefit the country, only themselves.

### **Sample H**

Kennedy appeals to the ethics of the steel companies raising steel prices at such a time in America. He puts the steel company down for raising prices and cites specific events to back up his assertions.

Kennedy refers to the happenings in the Cold War and how reliant the defense programs are on steel. He says that this rise in the cost of steel will cause defense programs “an estimated one billion dollars”. This is a problem because, according to Kennedy, they are in a time when “every dollar is needed for national security and other purposes”. He asks the steel companies why they have raised prices when “[e]mployment costs per unit of steel output in 1961 were essentially the same as they were in 1958” in his appeal to ethos. In his conclusion, he refers to his inaugural speech, saying he “asked each American to consider what he would do for his country and asked the steel companies”. He says that he had gotten their answer when they raised the steel prices.

In this speech, Kennedy achieves his purpose by appealing to the ethics of the steel companies. He succeeds because of the many bad things rises in steel prices would bring that he uses as evidence.

### **Sample MM**

In the late 1900-1962, United States Economic went down. This was caused by the recession in 1962 and during the same time there was a 3.5 percent increase on the price of steel. How was people going to afford it? President John F. Kennedy held a news Conference addressing the public on this matter. President Kennedy used different rhetorical strategies to achieve his purpose.

President Kennedy used a very informal tone when he was addressing the public. In like five Kennedy takes about the “Unjustifiable and irresponsible defiance of the public interest. Him being the president. His best interest is for his people. The high price of Steel is going to affect a lot of people in every way. President Kennedy uses figurative language along with background information in his speech. It’s juxtaposed to raise steel when we are just emerging from recession. Some of the people whom will be affected are those who own homes, Auto, appliances, and most other items. The Cost of Machinery and tools.





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## Literature Review Templates:

### How to Present What 'They' Say

*This handout will provide templates for introducing and discussing sources ('they') when writing a literature review. These templates help writers summarize and synthesize the arguments and ideas of their sources in order to help the writer establish credibility and provide a solid background for a research paper or project.*

THEY SAY: Reporting what authors are saying about a topic
---

#### VERB TENSE & SOURCES

- **APA:** In APA, when you discuss cited sources, you are required to use PAST TENSE (e.g., Smith **argued**) or PRESENT PERFECT TENSE (e.g., Smith [and Jones] **has [have] argued**). See pg. 33 in the APA Manual for more information.
- **MLA:** Generally, in MLA, when you discuss cited sources, use PRESENT TENSE (e.g. Smith **believes**). PRESENT PERFECT TENSE can also be used, but definitively there are no rules for verb tense and sources in the MLA Handbook.

#### Introducing an Ongoing Debate

##### APA

- In discussion of X, one controversial issue has been \_\_\_\_\_. On the one hand, \_\_\_\_\_ argued \_\_\_\_\_. On the other hand, \_\_\_\_\_ contended \_\_\_\_\_. Some researchers, such as \_\_\_\_\_, have maintained \_\_\_\_\_.

##### MLA

- When it comes to the topic of \_\_\_\_\_, most of expert/scholars/researchers will readily agree that \_\_\_\_\_. Where this agreement usually ends, however, is on the question of \_\_\_\_\_. Whereas some are convinced that \_\_\_\_\_, others maintain that \_\_\_\_\_.

#### Templates for Introducing What "They Say"

- A number of sociologists have recently suggested that X's work has several fundamental problems. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]
- It has become common today to dismiss X's contribution to the field of \_\_\_\_\_.
- In their recent work, Y and Z have offered harsh critiques of X for \_\_\_\_\_.



### Templates for Introducing “Standard Views”

Standard views are views that have become so widely accepted that by now it is essentially the conventional way of thinking about a topic. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]

- Americans today tend to believe that \_\_\_\_\_
- Conventional wisdom has it that \_\_\_\_\_.
- The standard way of thinking about topic X has been \_\_\_\_\_.
- Many students assume that \_\_\_\_\_.

### Introducing Quotations and Summaries

#### APA [notice the verbs are past tense]

- She demonstrated that \_\_\_\_\_.
- In X’s study of \_\_\_\_\_, she found that \_\_\_\_\_.
- They argued \_\_\_\_\_.

#### MLA [notice the verbs are in present tense]

- \_\_\_\_\_, he admits.
- He states, \_\_\_\_\_.

### Verbs for Introducing Summaries and Quotations

#### Verbs for Making a Claim

Argue	Insist
Assert	Observe
Believe	Remind us
Claim	Report
Emphasize	Suggest

#### Verbs for Questioning or Disagreeing

Complain	Question
Complicate	Refute
Contend	Reject
Contradict	Renounce
Deny	Repudiate
Deplore the tendency to	
Disavow	

#### Verbs for Expressing Agreement

Acknowledge	Endorse
Admire	Extol
Agree	Praise
Celebrate the fact that	Reaffirm
Corroborate	Support
Do not deny	Verify

#### Verbs for Making Recommendations

Advocate	Implore
Call for	Plead
Demand	Recommend
Encourage	Urge
Exhort	Warn

### Frame Every Quote

Since quotations do not speak for themselves, you need to build a frame around them in which you do that speaking for them. You need to make a ‘quotation sandwich’ [*Introduction-quotation-explanation*]. Introduce the quotation adequately by explaining who is speaking and setting up what the quotation says. Then follow up with explaining why you consider the quotation important and what you take it to say. [*The ( ) represents the placement of your in-text citation.*]

### For introducing quotations

#### APA

- X (year) stated, “\_\_\_\_\_” (p. #).
- As the prominent researcher/scholar X (year) put it, “\_\_\_\_\_” (p. #).
- According to X (year), “\_\_\_\_\_” (p. #).



- X (year) himself wrote, “\_\_\_\_\_” (p. #).
- In her book, \_\_\_\_\_, X (year) maintained that “\_\_\_\_\_” (p. #).

**MLA**

- In X’s view, “\_\_\_\_\_” (page #).
- X agrees when she writes, “\_\_\_\_\_” (page #).
- X disagrees when he writes, “\_\_\_\_\_” (page #).
- X complicates matters further when she writes, “\_\_\_\_\_” (page #).

**For explaining quotations**

- Basically, X is saying \_\_\_\_\_.
- In other words, X believes \_\_\_\_\_.
- In making this comment, X argues that \_\_\_\_\_.
- X is insisting that \_\_\_\_\_.
- X’s point is that \_\_\_\_\_.
- The essence of X’s argument is that \_\_\_\_\_.

**DO NOT** introduce quotations by saying something like “X asserts an idea that” or “A quote by X says.”  
Introductory phrases like these are both redundant and misleading.

**Additional Resources**

American Psychological Association. *Publication Manual of the American Psychological Association*.  
5<sup>th</sup> ed. Washington, D.C.: American Psychological Association, 2001. Print.

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*.  
New York: W. W. Norton & Company, 2006. Print.

Modern Language Association of America, The. *MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> ed.  
New York: The Modern Language Association of America, 2009. Print.

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Created by Keva Sherven for the UWC—April 2010

Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein



## Templates to Declare the Writer's Position:

### How to Present What 'I' Say

*This handout will provide templates for introducing and discussing you own ideas as a writer ('I') when writing a paper that requires the writer's response to or stance/position on a topic. These templates help writers agree, disagree, or both agree and disagree with sources in order to declare their position relative to the views they've summarized or quoted.*

**I SAY: a writer offering his/her own argument as a response to what 'they' said**

**Experienced writers know how to express their thoughts. Since academic writing, broadly speaking, is argumentative, college writers need to argue well. Thus, writers need to be able to assert their own ideas as well as enter the ongoing conversation (they say) of a topic and use the ideas of others as a launching pad for furthering their ideas. Many times the use of "I" is appropriate; however, check with your professor.**

#### Disagreeing, with Reasons

- I think X is mistaken because she overlooks \_\_\_\_\_.
- X's claim that \_\_\_\_\_ rests upon the questionable assumption that \_\_\_\_\_.
- I disagree with X's view that \_\_\_\_\_ because, as recent research has shown, \_\_\_\_\_.
- X contradicts himself/can't have it both ways. On the one hand, he argues \_\_\_\_\_. But on the other hand, he also says \_\_\_\_\_.
- By focusing on \_\_\_\_\_, X overlooks the deeper problem of \_\_\_\_\_.
- X claims \_\_\_\_\_, but we don't need him to tell us that. Anyone familiar with \_\_\_\_\_ has long known that \_\_\_\_\_.

#### Agreeing

- I agree that \_\_\_\_\_ because my experience \_\_\_\_\_ confirms it.
- X is surely right about \_\_\_\_\_ because, as she may not be aware, recent studies have shown that \_\_\_\_\_.
- X's theory of \_\_\_\_\_ is extremely useful because it shed insight on the difficult problem of \_\_\_\_\_.
- I agree that \_\_\_\_\_, a point that needs emphasizing since so many people believe \_\_\_\_\_.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to \_\_\_\_\_.

#### Agreeing and Disagreeing Simultaneously

- Although I agree with X up to a point, I cannot accept his overall conclusion that \_\_\_\_\_.
- Although I disagree with much that X says, I fully endorse his final conclusion that \_\_\_\_\_.
- Though I concede that \_\_\_\_\_, I still insist that \_\_\_\_\_.
- X is right that \_\_\_\_\_, but she seems on more dubious ground when she claims that \_\_\_\_\_.
- While X is probably wrong when she claims that \_\_\_\_\_, she is right that \_\_\_\_\_.
- Whereas X provides ample evidence that \_\_\_\_\_, Y and Z's research on \_\_\_\_\_ and \_\_\_\_\_ convinces me that \_\_\_\_\_ instead.
- I'm of two minds about X's claims that \_\_\_\_\_. On the one hand, I agree that \_\_\_\_\_. On the other hand, I'm not sure if \_\_\_\_\_.
- My feelings on the issue are mixed. I do support X's position that \_\_\_\_\_, but I find Y's arguments about \_\_\_\_\_ and Z's research on \_\_\_\_\_ to be equally persuasive.



### Signaling who is Saying What in Your Own Writing

- X argues \_\_\_\_\_.
- According to both X and Y \_\_\_\_\_.
- Politicians, X argues, should \_\_\_\_\_.
- Most athletes will tell you that \_\_\_\_\_.
- My own view, however, is that \_\_\_\_\_.
- I agree, as X may not realize, that \_\_\_\_\_.
- X is right that \_\_\_\_\_.
- X's assertion that \_\_\_\_\_ does not fit the facts.
- Anyone familiar with \_\_\_\_\_ should agree that \_\_\_\_\_.
- But \_\_\_\_\_ are real, and are arguably the most significant factor in \_\_\_\_\_.

### Indicate Multiple Perspectives—"I" versus "They" [p.70]

Point-of-view clues in the text that clearly separates the views of the writer ("I") from those of source authors ("they").

- X overlooks what I consider an important point about \_\_\_\_\_.
- My own view is that what X insists is a \_\_\_\_\_ is in fact a \_\_\_\_\_.
- I wholeheartedly endorse what X calls \_\_\_\_\_.
- These conclusions, which X discusses in \_\_\_\_\_, add weight to the argument that \_\_\_\_\_.

### Entertaining Objections

Notice that the following examples are not attributed to any specific person or group, but to "skeptics," "readers," or "many". This kind of nameless, faceless naysayer is appropriate in some cases.

- Yet some readers may challenge my view that \_\_\_\_\_. After all, many believe that \_\_\_\_\_. Indeed, my own argument that \_\_\_\_\_ seems to ignore \_\_\_\_\_ and \_\_\_\_\_.
- Of course, many will probably disagree with this assertion that \_\_\_\_\_.

### Naming Your Naysayers

The underlined words can be interchanged with another specific group.

- Here many feminists would probably object that \_\_\_\_\_.
- But social Darwinists would certainly taken issue with the argument that \_\_\_\_\_.
- Biologists, of course, may want to dispute my claim that \_\_\_\_\_.
- Nevertheless, both followers and critics of Malcolm X will probably suggest otherwise and argue that \_\_\_\_\_.

### To minimize stereotyping...

- Although not all Christians think alike, some of them will probably dispute my claim that \_\_\_\_\_.
- Non-native English speakers are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that \_\_\_\_\_.

### Making Concessions While Still Standing Your Ground

- Although I grant that \_\_\_\_\_, I still maintain that \_\_\_\_\_.
- Proponents of X are right to argue that \_\_\_\_\_. But they exaggerate when they claim that \_\_\_\_\_.
- While it is true that \_\_\_\_\_, it does not necessarily follow that \_\_\_\_\_.
- On the one hand, I agree with X that \_\_\_\_\_. But on the other hand, I still insist that \_\_\_\_\_.



### Indicating Who Cares

Underlined words can be replaced with other groups or references to certain people.

- \_\_\_\_\_ used to think \_\_\_\_\_. But recently [or within the past few decades], \_\_\_\_\_ suggests that \_\_\_\_\_.
- This interpretation challenges the work of those critics who have long assumed that \_\_\_\_\_.
- These findings challenge the work of earlier researchers, who tended to assume that \_\_\_\_\_.
- Recent studies like these shed new light on \_\_\_\_\_, which previous studies had not addressed.
- These findings challenge dieters' common assumption that \_\_\_\_\_.
- At first glance, teenagers might say \_\_\_\_\_. But on closer inspection.

### Why Your Claim Matters

- X matters/is important because \_\_\_\_\_.
- Although X might seem trivial, it is in fact crucial in terms of today's concern over \_\_\_\_\_.
- Ultimately, what is at stake here is \_\_\_\_\_.
- These findings have important consequences for the broader domain of \_\_\_\_\_.
- My discussion of X is in fact addressing the larger matter of \_\_\_\_\_.
- These conclusions/This discovery will have significant applications in \_\_\_\_\_ as well as in \_\_\_\_\_.

### So What and Who Cares

- Although X may seem of concern to only a small group of \_\_\_\_\_, it should in fact concern anyone who cares about \_\_\_\_\_.

### Page References for *They Say, I Say*

- Pages 1-47 contain "They Say" templates and explanations
- Pages 51-97 contain "I Say" templates and explanations
- Pages 101-135 contain "Tying it All Together" templates and explanations
- Pages 163-176 contain the Index of Templates use in the book

### Additional Resources

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: W. W. Norton & Company, 2006. Print.

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Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein



# Useful Templates

Need help getting started on a paper and/or making certain rhetorical moves in your paper? These templates might help!

## **INTRODUCING WHAT "THEY SAY"**

- A number of sociologists have recently suggested that X's work has several fundamental problems.
- Is has become common today to dismiss X's contribution to this field of sociology.
- In their recent work, Y and Z have offered harsh critiques of Dr. X for \_\_\_\_\_.

## **INTRODUCING "STANDARD VIEWS"**

- Americans today tend to believe that \_\_\_\_\_.
- Conventional wisdom has it that \_\_\_\_\_.
- Common sense seems to dictate that \_\_\_\_\_.
- The standard way of thinking about topic X has it that \_\_\_\_\_.
- It is often said that \_\_\_\_\_.
- My whole life I have heard it said that \_\_\_\_\_.
- You would think that \_\_\_\_\_.
- Many people assumed that \_\_\_\_\_.

## **MAKING WHAT "THEY SAY" SOMETHING YOU SAY**

- I've always believed that \_\_\_\_\_.
- When I was a child, I used to think that \_\_\_\_\_.
- Although I should know better by now, I cannot help thinking that \_\_\_\_\_.
- At the same time that I believe \_\_\_\_\_, I also believe \_\_\_\_\_.

## **INTRODUCING SOMETHING IMPLIED OR ASSUMED**

- Although none of them have ever said it so directly, my teachers have often given me the impression that \_\_\_\_\_.
- One implication of X's treatment of \_\_\_\_\_ is that \_\_\_\_\_.
- Although X does not say so directly, she apparently assumes that \_\_\_\_\_.
- While they rarely admit as much, \_\_\_\_\_ often take for granted that \_\_\_\_\_.

## **INTRODUCING AN ONGOING DEBATE**

- In discussions of X, one controversial issue has been \_\_\_\_\_. On one hand, \_\_\_\_\_ argues \_\_\_\_\_. On the other hand, \_\_\_\_\_ contends \_\_\_\_\_. Others even maintain \_\_\_\_\_. My own view is \_\_\_\_\_.
- When it comes to the topic of \_\_\_\_\_, most of us will readily agree that \_\_\_\_\_. Where this agreement usually ends, however, is on the question of \_\_\_\_\_. Whereas some are convinced that \_\_\_\_\_, others maintain that \_\_\_\_\_.
- In conclusion then, as I suggested earlier, defenders of \_\_\_\_\_ can't have it both ways. Their assertion that \_\_\_\_\_ is contradicted by their claim that \_\_\_\_\_.

## **CAPTURING AUTHORIAL ACTION**

- X acknowledges that \_\_\_\_\_.
- X agrees that \_\_\_\_\_.
- X argues that \_\_\_\_\_.
- X believes that \_\_\_\_\_.
- X denies/does not deny that \_\_\_\_\_.
- X complains that \_\_\_\_\_.
- X concedes that \_\_\_\_\_.
- X demonstrates that \_\_\_\_\_.
- X deplores the tendency to \_\_\_\_\_.
- X celebrates the fact that \_\_\_\_\_.
- X emphasizes that \_\_\_\_\_.



### **CAPTURING AUTHORIAL ACTION cont.**

- X insists that \_\_\_\_\_.
- X observes that \_\_\_\_\_.
- X questions whether \_\_\_\_\_.
- X refutes the claim that \_\_\_\_\_.
- X reminds us that \_\_\_\_\_.
- X reports that \_\_\_\_\_.
- X suggests that \_\_\_\_\_.
- X urges us to \_\_\_\_\_.

### **INTRODUCING QUOTATIONS**

- X states, "\_\_\_\_\_."
- As the prominent philosopher X puts it, "\_\_\_\_\_."
- According to X, "\_\_\_\_\_."
- X himself writes, "\_\_\_\_\_."
- In her book, \_\_\_\_\_, X maintains that "\_\_\_\_\_."
- Writing the journal *Commentary*, X complains that, "\_\_\_\_\_."
- In X's view, "\_\_\_\_\_."
- X agrees when she writes, "\_\_\_\_\_."
- X disagrees when he writes, "\_\_\_\_\_."
- X complicates matters further when he writes, "\_\_\_\_\_."

### **EXPLAINING QUOTATIONS**

- Basically, X is saying \_\_\_\_\_.
- In other words, X believes \_\_\_\_\_.
- In making this comment, X argues that \_\_\_\_\_.
- X is insisting that \_\_\_\_\_.
- X's point is that \_\_\_\_\_.
- The essence of X's argument is that \_\_\_\_\_.

### **DISAGREEING, WITH REASONS**

- I think X is mistaken because she overlooks \_\_\_\_\_.
- X's claim that \_\_\_\_\_ rests upon the questionable assumption that \_\_\_\_\_.
- I disagree with X's view that \_\_\_\_\_ because, as recent research has shown, \_\_\_\_\_.
- X contradicts herself/can't have it both ways. On the one hand, she argues \_\_\_\_\_. But on the other hand, she also says \_\_\_\_\_.
- By focusing on \_\_\_\_\_, X overlooks the deeper problem of \_\_\_\_\_.
- X claims \_\_\_\_\_, but we don't need him to tell us that. Anyone familiar with \_\_\_\_\_ has long known that \_\_\_\_\_.

### **AGREEING—WITH A DIFFERENCE**

- I agree that \_\_\_\_\_ because my experience \_\_\_\_\_ confirms it.
- X is surely right about \_\_\_\_\_ because, as she may not be aware, recent studies have shown that \_\_\_\_\_.
- X's theory of \_\_\_\_\_ is extremely useful because it sheds insight on the difficult problem of \_\_\_\_\_.
- I agree that \_\_\_\_\_, a point that needs emphasizing since so many people believe \_\_\_\_\_.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to \_\_\_\_\_.
- If group X is right that \_\_\_\_\_, as I think they are, then we need to reassess the popular assumption that \_\_\_\_\_.

### **EMBEDDING VOICE MARKERS**

- X overlooks what I consider an important point about \_\_\_\_\_.
- My own view is that what X insists is a \_\_\_\_\_ is in fact a \_\_\_\_\_.
- I wholeheartedly endorse what X calls \_\_\_\_\_.
- These conclusions, which X discusses in \_\_\_\_\_, add weight to the argument that \_\_\_\_\_.



## **AGREEING AND DISAGREEING SIMULTANEOUSLY**

- Although I agree with X up to a point, I cannot accept his overall conclusion that \_\_\_\_\_.
- Although I disagree with much that X says, I fully endorse his final conclusion that \_\_\_\_\_.
- Though I concede \_\_\_\_\_, I still insist that \_\_\_\_\_.
- Whereas X provides ample evidence that \_\_\_\_\_, Y and Z's research on \_\_\_\_\_ and \_\_\_\_\_ convinces me that \_\_\_\_\_ instead.
- X is right that \_\_\_\_\_, but she seems on more dubious ground when she claims that \_\_\_\_\_.
- While X is probably wrong when she claims that \_\_\_\_\_, she is right that \_\_\_\_\_.
- I'm of two minds about X's claim that \_\_\_\_\_. On the one hand, I agree that \_\_\_\_\_. On the other hand, I'm not sure if \_\_\_\_\_.
- My feelings on the issue are mixed. I do support X's position that \_\_\_\_\_, but I find Y's argument about \_\_\_\_\_ and Z's research on \_\_\_\_\_ to be equally persuasive.

## **SIGNAL WHO IS SAYING WHAT**

- X argues \_\_\_\_\_.
- According to both X and Y, \_\_\_\_\_.
- Politicians \_\_\_\_\_, X argues, should \_\_\_\_\_.
- Most athletes will tell you that \_\_\_\_\_.
- My own view, however, is that \_\_\_\_\_.
- I agree, as X may not realize, that \_\_\_\_\_.
- But \_\_\_\_\_ are real, and arguably, the most significant factor in \_\_\_\_\_.
- But X is wrong that \_\_\_\_\_.
- However, it is simply not true that \_\_\_\_\_.
- Indeed, it is highly likely that \_\_\_\_\_.
- But the view that \_\_\_\_\_ does not fit all the facts.
- X is right that \_\_\_\_\_.
- X is wrong that \_\_\_\_\_.
- X is both right and wrong that \_\_\_\_\_.
- Yet a sober analysis of the matter reveals \_\_\_\_\_.
- Nevertheless, new research shows \_\_\_\_\_.
- Anyone familiar with \_\_\_\_\_ should see that \_\_\_\_\_.

## **ENTERTAINING OBJECTIONS**

- At this point I would like to raise some objections that have been inspired by the skeptic in me. She feels that I have been ignoring \_\_\_\_\_. "\_\_\_\_\_, " she says to me, "\_\_\_\_\_."
- Yet some readers may challenge the view that \_\_\_\_\_. After all, many believe \_\_\_\_\_. Indeed, my own argument that \_\_\_\_\_ seems to ignore \_\_\_\_\_ and \_\_\_\_\_.
- Of course, many will probably disagree with this assertion that \_\_\_\_\_.

## **NAMING YOUR NAYSAYERS**

- Here many *feminists* would probably object that \_\_\_\_\_.
- But *social Darwinists* would certainly take issue with the argument that \_\_\_\_\_.
- *Biologists*, of course, may want to dispute my claim that \_\_\_\_\_.
- Nevertheless, both *followers and critics of Malcolm X* will probably argue that \_\_\_\_\_.
- Although not all *Christians* think alike, some of them will probably dispute my claim that \_\_\_\_\_.
- *Non-native English speakers* are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that \_\_\_\_\_.

## **INTRODUCING OBJECTIONS INFORMALLY**

- But is my proposal realistic? What are the chances of its actually being adopted?
- Yet is it always true that \_\_\_\_\_? Is it always the case, as I have been suggesting, that \_\_\_\_\_?
- However, does the evidence I've cited prove conclusively that \_\_\_\_\_?
- "Impossible," you say. "Your evidence must be skewed."



## **MAKING CONCESSIONS WHILE STILL STANDING YOUR GROUND**

- Although I grant that \_\_\_\_\_, I still maintain that \_\_\_\_\_.
- Proponents of X are right to argue that \_\_\_\_\_. But they exaggerate when they claim that \_\_\_\_\_.
- While it is true that \_\_\_\_\_, it does not necessarily follow that \_\_\_\_\_.
- On the one hand, I agree with X that \_\_\_\_\_. But on the other hand, I still insist that \_\_\_\_\_.

## **INDICATING WHO CARES**

- \_\_\_\_\_ used to think \_\_\_\_\_. But recently [or within the past few decades] \_\_\_\_\_ suggests that \_\_\_\_\_.
- What this new research does, then, is correct the mistaken impression, held by many earlier researchers, that \_\_\_\_\_.
- These findings challenge the work of earlier researchers, who tended to assume that \_\_\_\_\_.
- Recent studies like these shed new light on \_\_\_\_\_, which previous studies had not addressed.
- Researchers have long assumed that \_\_\_\_\_. For instance, one eminent scholar of cell biology, \_\_\_\_\_, assumed in \_\_\_\_\_, her seminal work on cell structures and functions that fat cells \_\_\_\_\_. As \_\_\_\_\_ herself put it, "\_\_\_\_\_" (200). Another leading scientist, \_\_\_\_\_, argued that fat cells "\_\_\_\_\_" (200). Ultimately, when it came to the nature of fat, the basic assumption was that \_\_\_\_\_.
- If sports enthusiasts stopped to think about it, many of them might simply assume that the most successful athletes \_\_\_\_\_. However, new research shows \_\_\_\_\_.
- These findings challenge dieter's common assumptions that \_\_\_\_\_.
- At first glance, teenagers appear to \_\_\_\_\_. But on closer inspection \_\_\_\_\_.

## **ESTABLISHING WHY YOUR CLAIM MATTERS**

- X matters/is important because \_\_\_\_\_.
- Although X may seem trivial, it is in fact crucial in terms of today's concern over \_\_\_\_\_.
- Ultimately, what is at stake here is \_\_\_\_\_.
- These findings have important consequences for the broader domain of \_\_\_\_\_.
- My discussion of X is in fact addressing the larger matter of \_\_\_\_\_.
- These conclusions/This discovery will have significant applications in \_\_\_\_\_ as well as in \_\_\_\_\_.
- Although X may seem of concern to only a small group of \_\_\_\_\_, it should in fact concern anyone who cares about \_\_\_\_\_.

## **ADDING METACOMMENTARY**

- In other words,
- What \_\_\_\_\_ really means by this is
- Essentially, I am arguing that
- My point is not that we should \_\_\_\_\_, but that we should \_\_\_\_\_.
- What \_\_\_\_\_ really means is \_\_\_\_\_.
- In other words, \_\_\_\_\_.
- To put it another way, \_\_\_\_\_.
- In sum, then, \_\_\_\_\_.
- My conclusion, then, is that, \_\_\_\_\_.
- In short, \_\_\_\_\_.
- What is more important, \_\_\_\_\_.
- Incidentally, \_\_\_\_\_.
- By the way, \_\_\_\_\_.
- Chapter 2 explores, \_\_\_\_\_, while Chapter 3 examines \_\_\_\_\_.
- Having just argued that \_\_\_\_\_, let us now turn our attention to \_\_\_\_\_.
- Although some readers may object that \_\_\_\_\_, I would answer that \_\_\_\_\_.



# Using Transitions Effectively

## **What do Transitions Do?**

Transitional words and phrases are also called signal words. They are placed at key points to lead the reader through the sentences and paragraphs. Using transitional words will help you achieve clear and coherent communication with your audience.

When writers connect sentences and paragraphs, they provide a sense of movement that allows their readers to follow the main and subordinate ideas easily and, as a result, understand the writer's purpose and message.

Clear transitions are essential to the coherence of paragraphs and essays. There are several types of transitions, each leading the reader to make certain connections or assumptions about the areas you are connecting, based on the words or phrases you choose. Some lead the reader forward and imply the "building" of an idea or thought, while others make the reader compare ideas or draw conclusions from the preceding thoughts. A list of common transitional words and phrases can be found on the back.

## **Transitions Between Paragraphs**

When linking two paragraphs, the writer must explain how the two paragraphs are connected logically. Transitional words or phrases sometimes will be precisely what you need to underscore for your readers the intellectual relationship between paragraphs—to help them navigate your essay. Very often, such transitions:

- ☞ Address an essential similarity or dissimilarity (likewise, in contrast, despite, etc)
- ☞ Suggest a meaningful ordering, often temporal (first, in addition) or causal (thus, therefore)
- ☞ In a longer paper, remind the reader of what has earlier been argued (in short, as has been said, on the whole).

## **Tips for Transitioning**

Since clarity and effectiveness of your transitions will depend greatly on how well you have organized your paper, you may want to evaluate your paper's organization before you work on transitions. In the margins of your draft, summarize in a word or two what each paragraph is about or how it fits into your analysis as a whole. This exercise should help you to see the order and connection between your ideas more clearly.

If after doing this exercise you find that you still have difficulty linking your ideas together in a coherent fashion, your problem may not be with transitions but with organization. Perhaps something crucial is missing between this paragraph and its neighbors—most likely an idea or a piece of evidence or both. Maybe the paragraph is misplaced, and logically belongs elsewhere.

**Common transitional words and phrases can be found on the next page...**



## COMMON TRANSITIONAL WORDS & PHRASES

### To Indicate TIME ORDER

- earlier
  - former
  - formerly
  - heretofore
  - in retrospect
  - in the past
  - not long ago
  - of late
  - preceding
  - previously
  - prior to
  - recently
  - yesterday
- 
- at present
  - at the same time
  - at this moment
  - by now
  - concurrently
  - currently
  - immediately
  - now
  - presently
  - right away
  - simultaneously
  - until now
- 
- henceforth
  - hereafter
  - in the future
- 
- after a long time
  - after a short while
  - afterward
  - later on
  - not long after
  - right after
  - soon after
  - thereafter

### To Indicate CONTRAST

- a clear difference
- a distinct difference
- a striking distance
- a strong distinction
- against
- although
- although this may be true
- an opposing view
- and yet
- another distinction
- balanced against
- but
- by contrast
- contrarily
- contrary to
- conversely
- counter to
- despite
- despite the fact that
- different from
- even though
- for
- however
- in contrast
- in opposition to
- nevertheless
- nonetheless
- on the contrary
- on the other hand
- opposing
- otherwise
- regardless
- the antithesis of
- the reverse of
- to differ from
- to differentiate
- to oppose
- up against
- whereas
- while
- yet

### To Indicate COMPARISON

- after all
- along the same lines
- also
- analogous to
- as compared with
- as well as
- balanced against
- by comparison
- comparable
- comparatively
- compared to
- consistent with
- conversely
- correlate
- correspondingly
- equal
- equally important
- equivalent
- however
- identical
- in a similar fashion
- in comparison
- in contrast
- in like manner
- in the same manner
- in the same way
- like
- likewise
- matching
- meanwhile
- nevertheless
- of little difference
- parallel to
- relative to
- relatively
- resemble
- resembling
- similarly
- synonymous
- the next likeness
- to the same extent
- too
- uniformly
- where
- whereas

### To Indicate CAUSE & EFFECT

- accordingly
- as a consequence
- as a result
- as a result of
- because
- because of this
- by reason of
- caused by
- consequently
- due to
- following that
- for
- for this purpose
- for this reason
- furthermore
- hence
- henceforth
- in conclusion
- in effect
- in view of
- it follows that
- on account of
- otherwise
- owing to
- so
- subsequently
- the end result
- the outcome
- the ramifications of
- then
- thereafter
- therefore
- thus
- to this end
- accordingly
- as a result
- consequently
- hence
- it follows, then
- since
- so
- then
- therefore
- thus



### To Indicate SEQUENCE

- at first
- at the beginning
- at the onset
- commencing with
- earlier
- embark
- first
- from this point
- in the first place
- initially
- once
- once upon a time
- starting with
- to begin with

- 
- after that
  - following that
  - immediately following
  - in the second place
  - in turn
  - later on
  - next
  - on the next occasion
  - second /secondly
  - so far
  - subsequently
  - the following week
  - the next day
  - the next time
  - the second stage
  - twice

- 
- in the third place
  - last
  - last of all
  - third
  - at last
  - lastly
  - in the last place
  - the latter
  - at the end
  - in the end
  - final
  - finally
  - the final point
  - to conclude
  - in conclusion

### To Indicate ADDITION

- after
- afterward
- again
- also
- and
- and then
- besides
- concurrently
- consequently
- equally important
- finally
- following this
- further
- furthermore
- hence
- in addition
- in fact
- indeed
- lastly
- moreover
- next
- nor
- now
- previously
- simultaneously
- so too
- subsequently
- therefore
- thus
- too
- what's more

### To Provide An EXAMPLE

- a case in point
- after all
- an analogy
- analogous to
- another way
- as an example
- as an illustration
- consider
- consider as an illustration
- for example
- for instance
- for instance
- for one thing
- in another case
- in fact
- in one example
- in order to clarify
- in other words
- in particular
- in the following manner
- in the same manner
- in this case
- in this situation
- in this specific instance
- more exactly
- namely
- on this occasion
- specifically
- such as
- suppose that
- take the case of
- that is
- to be exact
- to bring to light
- to clarify
- to demonstrate
- to exemplify
- to explain
- to illuminate
- to illustrate
- to put another way
- to show
- to take a case in point
- to take a case in point

### To EMPHASIZE or INTENSIFY

- above all
- actually
- after all
- as a matter of fact
- certainly
- decidedly
- definitely
- equally important
- especially
- furthermore
- in fact
- increasingly important
- indeed
- more emphatically
- more important
- moreover
- most important of all
- most of all
- of great concern
- of major concern
- primarily
- significantly
- surely
- the crux of the matter
- the main issue
- the main problem
- the major reason
- there is no question that
- to be sure
- to emphasize
- to recapitulate
- very likely
- without a doubt
- without doubt
- without question



### To Indicate EXCEPTION

- despite
- however
- in spite of
- nevertheless
- of course
- once in a while
- sometimes
- still
- yet

### To ELABORATE

- actually
- by extension
- in short
- in other words
- to put it another way
- to put it bluntly
- to put it succinctly
- ultimately

### To CONCEDE

- admittedly
- although it is true that
- granted
- I concede that
- of course
- naturally
- to be sure

### To SUMMARIZE or CONCLUDE

- accordingly
- as a result
- as has been noted
- as I have said
- as I have shown
- consequently
- hence
- in brief
- in conclusion
- on the whole
- on the whole
- summing up
- therefore
- thus
- to conclude
- as a result
- consequently
- hence
- in conclusion, then
- in short
- in sum, then
- it follows, then
- so
- the upshot of all this is that
- therefore
- thus
- to sum up
- to summarize

### To Connect CLAUSES\*

#### COORDINATION CONJUNCTIONS

- and
- but
- for
- nor
- or
- so
- yet

### To Connect CLAUSES cont.\*

#### SUBORDINATING CONJUNCTIONS

- after
- although
- as
- as if
- as though
- because
- before
- even
- even if
- even though
- if
- in order that
- once
- rather than
- since
- so that
- than
- that
- though
- unless
- until
- when
- whenever
- while

#### \* **NOTE:**

*Conjunctions do more than simply link and connect ideas. Conjunctions combine clauses which transitional words cannot do. This is a significant difference between conjunctions and transitional words*



### Question 3

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

Consider the distinct perspectives expressed in the following statements.

If you develop the absolute sense of certainty that powerful beliefs provide, then you can get yourself to accomplish virtually anything, including those things that other people are certain are impossible.

*William Lyon Phelps, American educator, journalist, and professor (1865–1943)*

I think we ought always to entertain our opinions with some measure of doubt. I shouldn't wish people dogmatically to believe any philosophy, not even mine.

*Bertrand Russell, British author, mathematician, and philosopher (1872–1970)*

In a well-organized essay, take a position on the relationship between certainty and doubt. Support your argument with appropriate evidence and examples.

**STOP**

**END OF EXAM**

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

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



# AP<sup>®</sup> ENGLISH LANGUAGE AND COMPOSITION

## 2012 SCORING GUIDELINES

### Question 3

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

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

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

---

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

#### **8 Effective**

Essays earning a score of 8 effectively develop a position on the relationship between certainty and doubt. The evidence and explanations used are appropriate and convincing, and the argument is especially coherent and well developed. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

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

#### **6 Adequate**

Essays earning a score of 6 adequately develop a position on the relationship between certainty and doubt. The evidence and explanations used are appropriate and sufficient, and the argument is coherent and adequately developed. The writing may contain lapses in diction or syntax, but generally the prose is clear.

**5** Essays earning a score of 5 develop a position on the relationship between certainty and doubt. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

#### **4 Inadequate**

Essays earning a score of 4 inadequately develop a position on the relationship between certainty and doubt. The evidence or explanations used may be inappropriate, insufficient, or less convincing. The argument may have lapses in coherence or be inadequately developed. The prose generally conveys the writer's ideas but may be less consistent in controlling the elements of effective writing.

**3** Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on the relationship between certainty and doubt. The essays may show less maturity in control of writing.

#### **2 Little Success**

Essays earning a score of 2 demonstrate little success in developing a position on the relationship between certainty and doubt. These essays may misunderstand the prompt, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of coherence and control.

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

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

— Indicates an entirely blank response.



## 2012 AP English Language Question 3 (Certainty/Doubt Argument) Samples

### Sample NN

Going through the choices found in everyday life, one must be able to know where their values lie in order to make a solid decision. However, always being certain in oneself leaves little to no room for improvement. The topic has been questioned by many philosophical figures and displayed in their own forms of understanding the world.

The wild array of theories that go into fields like theocratic philosophies are categorized into two main sides: free will and determinism. The differences between free will and determinism are much of the same as the differences between certainty and doubt because the free will of human beings to live without respite from a creator or to make decisions on their own accord is of equal contrast to those who in determinism believe that their fate has been decided or that they **MUST** adhere to the teachings of a God. One example of a philosopher who feels so confident in the certainty of his beliefs is St. Thomas Aquinas. In his assertions, he responds to any doubts against the existence of God by saying more or less that there HAS to be a God who made you, because you can feel <sup>^the truth in it</sup>. Such a simple and somewhat naïve answer to a question that has oftentimes plagued the minds and well-beings of people, and has strengthened fanatics to wage religious wars all over the world. When we see that simple answer backed solely by his certainty that there had to be some great creator with a purpose, we should be able to step back and ask, ‘Really? Is that all you can say for yourself?’ Being certain of these types of major beliefs will tend to make you seem close-minded. Call it loyalty to your values all you want, but there will always be that element of provincial thinking that will impede on the growth of worldly intake.

People these days are always looking for a concrete answer because they find strength in *knowing*. Certainty is supported by structure and we like to build our lives on little foundations of truth. In addition to my studies in theocratic philosophy, my studies in ethical philosophy shed some light into the nature of being sure of oneself, and questioning. In ethics, the main dilemma is determining how to make the correct decision. Our society has made a difference between the fact that wrong actions will provide consequences and right actions will lead to rewards. We all look for ‘rewards’, so how can we ensure that what we are doing is right? Jeremy Bentham, a very well known philosopher born in 1749 constructed a Hedonistic Calculus which would aid in determining choices. It would figure out, based on seven categories of happiness, which decision would be best to go with. Examples of what categories are factors are the propinquity of the decision’s effect, the intensity, and the number of people who will benefit from the decision as opposed to it. The situation is then ranked in all seven of the categories and then if it seems that one outcome ranks higher than the other, then that is the decision a person should go with. This mathematical approach seems to provide the structure that humans crave for so much. The key to happiness has been found in this neat set of rules hasn’t it? Nope. Even Bentham himself says that this calculus isn’t for certain. Rather, it is more of an outline of what should be considered. Bentham also states that if you feel in your emotions that the less likely decision is what you should go for, then go for it! The doubt that is inherent in the nervousness of making a decision should not dissuade anyone from doing it. Certainty seems to me to be an idealized belief that people attempt to achieve so that they can have peace of mind in the choices they make.

Certainty provides a strict and dull answer to the great ambiguities of life. It too often outlines what should be thought and how something should be thought, but still we rely on it to take us through each day. What happened to all the protestations for freedom and independence. Were those all just cries from one structured form of a certain set of rules to go and find comfort in another imprisoning vice of morals? To doubt, is to take advantage of being a real human because doubt provides a sweet sensibility to reality and makes sure that life to the observer is very much real and uncertain.

### Sample EEEE

Certainty and Doubt are coupled together by nature, and even more by thinking. Phelps believes that absolute certainty is necessary, while Russell believes that doubt is important to form true opinions.



Doubt is truly necessary for Real learning and growth to occur, while believing only in certainty can be a hindrance.

There are many beliefs that some people hold to be certain that are not acceptable. Hitler, for example, believed that people of Jewish descent were horrible, and a disgrace. Many other people would be certain that it is “impossible” to murder six million people, but his certainty lead him to be able to do so. In a similar sense Christian crusaders in the eleventh, twelfth, and thirteenth centuries were certain that Rome had the right to Jerusalem. They killed thousands, and sparked a holy war, that is still not over. Americans were certain that they had the right to the entire North American continent, and that lead to terrible mistreatment and expulsion from lands for Natives. They had the trail of tears, and many countless massacres. In 1860, the Southern states believed beyond reasonable doubt, that slavery was acceptable, which lead to a war, and thousands of Americans being killed and killing each other. It is the certainty that leads to the violence. If Hitler had not been so certain that Jews were evil, then maybe six million more people could be alive today. If, a thousand years ago, the Pope hadn’t believed that Christians were entitled to the holy land, then maybe the twin towers would still be standing, and no soldiers would be dead in a second war in Iraq. However, no one can be certain about what has not happened.

Doubt, on the other hand, is a great learning and teaching tool. It is doubtful that Isaac Newton would have discovered the laws of gravity if he had not question what everyone else was certain of. It is hard to know whether or not Galileo and Copernicus could have created the heliocentric picture of the universe if they had not question the Church. If the founding fathers had not doubted the English monarchy, then today America could still have the Queen on its money. Doubt leads to questioning, questioning to testing, and testing to understanding. Without doubt many of the scientific discoveries that are enjoyed today would be lost. People would not be working on a cure for cancer, they would just be certain its deadly. Sometimes self-doubt is the greatest. In “Lord of the Rings” Aragon doubts himself, and yet becomes the greatest king in an age. The American—and many other—militaries are designed to make one doubt themselves and overcome it. The military academies—West Point, Annapolis—thrive on making students doubt themselves, because then they can build them up from the bottom. Doubt is a piece of growth that compells people to know more. The reason Athiests and Agnostics exist is because of doubt. The reason the legal system exists is because of doubting that all people are inherently good. The reason militaries exist is because our doubt in our ability to handle conflicts peacefully. Doubt is the tool that is invaluable to teaching, and more importantly, to learning.

Doubt is what sparks learning, creating, growing, all while certainty just creates a mental stagnancy. The greatest artists, thinkers, scientists of all time have had some deep doubt; where as those with certainty remained trapped in old thinking and old ways. Doubters are those who have shaped the past, the present, and will shape the future.

### **Sample RRR**

William Lyon Phelps and Bertrant Russel portray conflicting views regarding the importance of certainty and doubt. Phelps position is that having certainty in self allows you to accomplish insurmountable tasks. On the other hand, Bertrand Russel believes it is healthy to obtain a certain level of doubt in one’s self, and that people should not dogmatically believe in any philosophy. Both scholars make good points about the relationship between doubt, certainty and sucess, however it is a mix of the two opinions that will render the most sucess in one’s life. You should always have certainty regarding your own capabilities, yet you should practice doubt while forming your beliefs and observing the beliefs of others.

Having certainty in one’s self is the only way to achieve your goals. Having confidence comes from having certainty. This type of confidence is seen in most athletics. Sport Pchycologist Jenna Warner wrote an article on the power of believing in self. She stated that the only way to perform well was to have the certainty and confidence in yourself and your abilities. Warner provided research and statistics to back her theory. Players who were in a confident frame of mind, players who had confidence and certainty in their abilities, performed drastically better. She went on to say that this certainty in one’s self



is what separates Olympic athletes from the rest. The article was a testament to the effects having certainty can have on personal success. It shows that the most powerful way to have confidence is to trust and be unwavering about your beliefs and capabilities.

Bertrand Russell's views on doubt will create a well rounded mind. Especially in the field of science, doubt must be practiced at all times. Very rarely are theories proven to be true, and often scholars will improve and rewrite these theories times over in order to come to the best conclusion. People are guaranteed to share different beliefs on subjects, and often not being flexible to one's own ideas will result in being viewed as stubborn, or not open minded. Doubt allows someone to view issues through the eyes of others. It allows you to think critically about situations and come to a non offensive conclusion.

In discussing the relationship between certainty and doubt, they are both equally important. Having certainty in your own capabilities allows you to have confidence and achieve your goals. Practicing doubt in the beliefs of yourself and others allows you to view issues from multiple perspectives and come to the best conclusion. Both are vital to being an honorable person who achieves success.

### **Sample SS**

Certainty and doubt are inevitable parts of life. Some things, such as the sun coming up every morning, are absolutely certain and leave no room for doubt. Other things, like any given NFL team winning the Super Bowl in a specific year, are very uncertain and leave much room for doubt. Most things lie somewhere in between, however, and a mixture of the two is more practical than either by itself in most circumstances.

This necessity for balance between certainty and doubt comes into play very distinctly when a person is trying to achieve a difficult goal, perform a difficult task, or play a difficult game. Too much certainty which in this case translates to overconfidence and arrogance, is detrimental to the achievement of a goal. When someone is overconfident, he does not take the given task seriously enough, thinking it will be easy. This leads to underpreparation which often leads to failure in something that person could have succeeded in with the proper preparation.

Ironically, an overabundance of doubt can lead to the exact same thing: underpreparation. Too much doubt can make a person feel like there is no hope and that trying is useless. The person may give up prematurely. At this point there really is no hope; once one has given up, he can accomplish nothing.

A person must have some certainty but also some doubt in order to obtain optimal results. For me personally, I have the certainty that God has gifted me with the ability to excel in the classroom as a student and on the football field as a quarterback. Doubt, or in this case, the realization of the possibility of failure, is what motivates me to work hard, however. I know that if I do not study for a test, I will not do well on it; and that if I do not train myself during the offseason and watch film to prepare for each opponent, my performance on Friday nights will be subpar. This combination of certainty and doubt motivates me to work hard, which ensures that I perform to the best of my ability in the classroom, on the football field, and in countless other aspects of my life.

In any situation that is not totally certain or unalterably doubted, a blend of the two is best. The isolation of either in almost every situation leads to underpreparation and mediocre results.

### **Sample FF**

Through medicine, it becomes apparent that statistical certainty, accompanied by doubt, is always nothing more than a statistic: what is probable to happen but may not necessarily happen.

When suffering from Parkinsons, a victims dopamine levels are highly askewes, resulting in uncontrollable tremors. Unfortunately, there are little to no effective methods that have been found to treat the patient and alleviate their symptoms. One method developed in Canada had phenomenal results, but is considered to be a controversial method. It was not what the doctors were doing that made the study controversial, but what the doctors were not doing. They would treat the patients with one pill called Obecelp, a day and then documentes the results over time. Prior to taking Obecelp, the patients were told of the "great results" people had from it in other case studies. With this in mind, the patients



hoped to have finally found an effective and easy way to treat their chronic illness, and for more than half of the patients their symptoms decreased dramatically. But this drastic change in symptoms baffled doctors, because all that they had administered to the patients was capsulated sugar (Note that “Obecelp” is merely “placebo” spelt backwards). How could this be possible? How could an illness which affects countless people be treated just by the idea of being treated? This is because, as William Lyon Phelps once said, “If you develop the absolute sense of certainty that powerful beliefs provide, then you can get yourself to accomplish virtually anything, including those things that other people are certain are impossible”. The Oblecep case study is the epitome of what Phelps is expressing, because the only thing changed in the lives of the patients during the study was their own belief that their body was being introduced to a drug that has great results in the past. It is truly remarkable that a personal belief, when felt strongly enough, has the capacity to produce something as substantial as establishing homeostasis at a neurological level. Despite the unlikely hood that a dramatic change can from, what appens to be, nothing, it is appears that even the least bit of certainty can overpower the greatest doubts.

### Sample TT

Bertrand Russell’s statement about doubt is a thoughtful idea that I wholly agree with. Doubt is not always a bad thing, it makes one think and can keep one from believing something that <sup>that is</sup> utmost ridiculous.

Although William Lloyd Phelps creates a compelling argument about certainty his idea that we can “accomplish virtually anything” is propoustorous. (Phelps) I agree, however, that one should find things to be certain about because sometimes seeing is not believing and other times you must believe without seeing but this does not mean you can accomplish anything. Take the book “Beloved” by Toni Morrison, for example. The main character Sethe kills her own child in order to get her away from the slavemaster because she is certain it will save her, but the daughter only comes back to haunt Sethe even though Sethe is certain her daughter came back to forgive her. Sethe did not accomplish what she thought she might; really she is seen as unwise for believing such a thing. There is a fine line between being certain and being gullible.

To doubt, however, leaves room to consider. One may ask themselves would this actually work? Or is there another way to accomplish this task? I believe that an intellect must first doubt before they can be certain. To be certain rushes through all thinking; you cannot be entirely certain anyway without a little doubt first. Russell believes we must “entertain our opinions with some . . . doubt” (Russell). I believe that this means we should challenge ourselves. We should take our conclusion or opinion and doubt ourselves and possibly come up with a different conclusion. A little argument or debate is healthy for us, it works our brains and challenges our though process. However, you should not doubt everything and never believe anything is possible. There is a balance between certainty and doubt. One must exercise both to understand what really is possible to be accomplished and what is impossible.

In conclusion, doubt is good. It makes us think and grow. Certainty is not all bad. It is necessary but one can not be certain without first doubting.

### Sampe HH

I would rather be certain than doubtful. In any case, I would prefer to believe in myself and know for a fact that I can and will accomplish everything I set out to accomplish. I guess that’s the major problem between optimistic and pessimistic people.

I would rather stand for certainty because, “a life filled with doubt is a life of misery.” Some people walk around their whole life feeling like failures, always trying to be better but never seeing progress, because they don’t believe! Why struggle for something only to cheat yourself out of it.

True, some believers live with their heads in clouds. But better to have your head in the clouds, rather than buried in the dirt. I chose to believe because I am chosing to succeed. Some of the most successful people started out as dreamers. Some of the most useful inventions started out as pipe dreams. But they got created because those dreamers set out to become achievers.



Growing up as a child, I had so many adults tell me “You can be anything you want to be if you just reach for the stars.” I can honestly say that I am a true believer in those words, because I know. First you believe, then you reach, then you jump, then you leap . . . , then you achieve. The best thing about believers are their levels of joy. Believers have this natural glow about them. Their hearts are always happy, because they have something to believe in, to be joyful about. I hate doubters because they turn out angry at the world and filled with darkness because they can’t believe.

I stand to believe, because I stand to achieve. Yes, we are dreamers but we are achievers also. To accomplish you must first dream. I you chose to dream, dream with certainty.

### **Sample K**

My position on a well-organized essay is that sometimes its good to have doubt about something, because not all the time your going to be right on something its good to question your thinking, your though before you speak.

Not everything you read, or heard people tells you is truth. Sometimes you have to go further down and check or see if you find anything that <sup>person</sup> may have told you before you come to an agreement or make up your mind!

Sometimes many people don’t doubt themselves before they speak or think! Just because they think their idea is right, they want to speak. I’m not saying its bad, but sometimes you might want to sit back relax and question your thinking and doubt yourself a little to see if you’re happy with your answer/thinking. Then you can speak up and share your idea with others.

Befor I used to do the same thing I always taught my thinking was right, I never used to sit back think for a little bit more or even question my thinking before I speak up about something!

### **Sample W**

In William Lyon Phelps statements about certainty, he explains that if you have any sense of certainty that powerful beliefs provide then you can achieve anything. I agree with his statement, because if you believe in yourself and you have the certainty that whatever you put your mind to you are capable of doing it. Without certainty you have doubt and with doubt you have nothing . . . Christina M.B. You can’t make it in life with doubt because you doubt all the time you wouldn’t even try and if you don’t try you don’t know what you’re capable of doing.

Being doubtful is not healthy. It makes you become less interested in anything. You will began to not care about a lot of things.



## AP English III Syllabus (Excerpts) 2009-2010



Teacher: Mrs. Karen Werkenthin

**Note: “Philosophy” and “Objectives” come from the College Board’s *AP English Course Description*.**

### Course Philosophy

An AP course in English Language and Composition engages you in becoming skilled **readers** of prose written in a variety of periods, disciplines, and rhetorical contexts and in becoming skilled **writers** who compose for a variety of purposes. Both your writing and your reading should make you aware of the interactions among a writer’s purposes, audience expectations, and subjects as well as the way generic conventions and the resources of language contribute to effectiveness in writing.

### Course Objectives

Upon completing this course, you should be able to:

- analyze and interpret samples of good writing, identifying and explaining an author’s use of rhetorical strategies and techniques;
- apply effective strategies and techniques in your own writing;
- create and sustain arguments based on readings, research, and/or personal experience;
- demonstrate understanding and mastery of standard written English as well as stylistic maturity in your own writing;
- write in a variety of genres and contexts, both formal and informal, employing appropriate conventions;
- produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary source material, cogent explanations, and clear transitions;
- demonstrate understanding of the conventions of citing primary and secondary source material
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;
- write thoughtfully about their own process of composition;
- revise a work to make it suitable for a different audience;
- analyze image as text; and
- evaluate and incorporate reference documents into researched papers.

The AP Language and Composition course assumes that you already understand and use standard English grammar. The intense concentration on language use in this course should enhance your ability to use grammatical conventions both appropriately and with sophistication as well as to develop stylistic maturity in your prose.

### Behavioral Expectations

Because this is a **college-level class**, you should conduct yourself in a manner appropriate to the best universities: careful listening, mutual respect, and extreme courtesy are essential in maintaining a class where all members feel comfortable participating. Guidelines:

- Be here.
- Be on time.
- Be prepared.
- Participate.
- Respect yourself, others, and property.



**Texts** (I would use *Language of Composition* today.)

**Supplementary Works**

I strongly encourage you to buy your own copies of these works so you can highlight and annotate them, but they will be provided by the school:

- *The Great Gatsby*, F. Scott Fitzgerald
- *The Crucible*, Arthur Miller
- *Death of a Salesman*, Arthur Miller
- *The Scarlet Letter*, Nathaniel Hawthorne
- *The Night Thoreau Spent in Jail*, Jerome Lawrence & Robert E. Lee

You will also read several works independently and will want to buy those, too.

**Study Aides**

Though not required, you will find these works useful to have at home and in college:

- college-level dictionary
- *The Synonym Finder*, J. I. Rodale (or another thesaurus)
- *The Elements of Style*, Strunk and White
- *A Pocket Style Manual*, Diana Hacker
- *Mythology*, Edith Hamilton
- *The M.L.A. Handbook*
- *5 Steps to a 5: AP Language*, 2<sup>nd</sup> ed., Barbara Murphy and Estelle Rankin
- *They Say/I Say*, Gerald Graff and Cathy Berkenstein

**Materials (Required)**

- loose-leaf notebook paper
- colored paper pad, 8 1/2" x 11" and **yellow only**
- blue or black pens
- Post-It notes
- highlighters and #2 pencils

**Grading Policy:** 30% = Daily Grades (classwork, homework, reading quizzes, etc.)  
70% = Major Grades (exams, essays, projects)

**Late Work**

I accept late work but assess a 10% penalty for each day an assignment is late.

**Make-up Work**

School policy applies. You should remember that making up missed assignments is **always** your responsibility. If you know in advance that you will be absent, you should ask for assignments ahead of time and have them completed when you return to class.

**Outline of the Year**

Note: Each six weeks will include AP multiple-choice exams, warm-up work, grammar practice, quotation collecting/responding, reading quizzes, independent reading. And you will read a variety of related works: poems, short stories, speeches, essays, letters, editorials, cartoons, biographies, autobiographies, memoirs, etc. You will have approximately 10 grades each six weeks. What follows is tentative.

**First Six Weeks**, Focus: Argument Analysis

- timed writing—argument analysis
- Summer Reading Assignment
- personal essay



- *The Great Gatsby*

Second Six Weeks, Focus: Argument Analysis

- *The Great Gatsby* Exam
- *The Great Gatsby* Argument Project
- timed writing—argument analysis

Third Six Weeks, Focus: Argument Analysis

- *The Crucible* Exam
- *The Crucible* Argument Project
- timed writing—argument analysis

Fourth Six Weeks, Focus: Argument Analysis

- finish *The Crucible*
- Research Project (Argument)
- *The Scarlet Letter*
- *The Scarlet Letter* Essay/Project
- timed writing—argument analysis

Fifth Six Weeks, Focus: Persuasive Writing

- timed writing—persuasive essay
- *The Night Thoreau Spent in Jail*

Sixth Six Weeks, Focus: Persuasive Writing

- *Death of a Salesman*
- AP Literature Reading/Writing Project/Product
- timed writing—persuasive essay



**AP English III Syllabus**  
**1<sup>st</sup> Six Weeks 2009-2010**  
**Esparza, Nunan, & Werkenthin**

Note: This syllabus is subject to revision.

A Days = 12; B Days = 11

Tues., Aug. 25	Introduction to course.
Wed./Thurs., 26/27	Introduction to course (syllabi, supplies, etc.); start persuasive essay.
Fri./Mon., 28/31	AP Multiple Choice Diagnostic Test. Discuss persuasive essay. Sign Summer Reading List—project on Tues./Wed., Sept. 8/9.
Tues./Wed., Sept. 1/2	<b>Argument Analysis work.</b> Debrief AP MC Exam. Get AP MC #1 passage.
Thurs./Fri. 3/4	Argument Analysis work.
Tues./Wed. 8/9	<b>Summer Reading Project (in class—bring book).</b> Get assignment on “issues” from summer books.
Thurs./Fri. 10/11	<b>Persuasive Essay is due.</b> AP MC Test #1.
Mon./Tues., 14/15	AP MC Test #1 Debrief. Get AP MC #2 passage.
Wed./Thurs., 16/17	<b>Argument Analysis work.</b>
Fri./Mon., 18/21	AP MC Test #2. “Story of an Hour” Lesson. Do assignment.
Tues./Wed. 22/23	AP MC Test #2 Debrief. Take AP MC Test #3. Start <i>The Great Gatsby</i> . Follow reading schedule; prepare for quizzes each class day until finished. “Issues” assignment is due.
Thurs./Fri. 24/25	AP MC Test #3 Debrief. <i>Gatsby</i> assignment.



### Major Grades (70%)

1. AP M.C. Average
2. Argument Analysis Work #1
3. Argument Analysis Work #2
4. Persuasive Essay
5. Summer Reading Project

### Daily Grades (30%)

1. AP MC Pre-Testing Work #1
2. AP MC Pre-Testing Work #2
3. "Story of an Hour" Assignment
4. "Issues" Assignment
5. Pre-writing for Persuasive Essay
6. *Gatsby* Assignment
7. Extended Warm-up
8. More, as needed



### AP English III Syllabus 2<sup>nd</sup> Six Weeks 2009-2010 Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision.  
A Days = 13; B Days = 15

Mon./Tues., Sept. 28/29	Set up portfolios. Read/discuss <i>The Great Gatsby</i> , Ch. 1. Take <i>Gatsby</i> Reading Quiz #1—end of Ch. 2.
Wed./Thurs., 30/Oct. 1	Debrief Argument Analysis #2; write "status" reflection. Take <i>Gatsby</i> Reading Quiz #2—end of Ch. 3.
Fri., Oct. 2 (B Day)	Take AP MC Exam #1. Get <i>Gatsby</i> Project directions—due Oct. 15 (B day). Take <i>Gatsby</i> Reading Quiz #3—end of Ch. 4.
Mon., Oct. 5 (A Day)	Same as above except <i>Gatsby</i> Project is due Oct. 16, and RQ #3 is to the end of Ch. 5.
Tues., Oct. 6 (B Day)	"Debrief" AP MC #1. Take <i>Gatsby</i> RQ #4—end of Ch. 6.
Wed., Oct 7 (A Day)	Work on Argument Analysis #4--#3 needs no preparatory work.
Thurs., Oct. 8 (B Day)	Junior Class Field Trip.
Fri., Oct 9 (A Day)	Take <i>Gatsby</i> RQ #5—end of Ch. 7. Finish Argument Analysis #4 preparatory work.
Mon., Oct. 12	Work on Argument Analysis #4. Take <i>Gatsby</i> RQ #4—end of 8—TBA.
Tues., Oct. 13	Teacher Inservice Day—no classes.
Wed., Oct. 14	Finish <i>Gatsby</i> —RQ #6—end of the novel. Discuss the novel.
Thurs./Fri., Oct. 15/16	PSAT.
Mon./Tues., Oct. 19/20	<b><i>Gatsby</i> Project is due</b> —present as directed.
Wed./Thurs., Oct. 21/22	<b>Argument Analysis #3.</b>
	<b><i>Gatsby</i> Major Exam.</b> Begin reading one of the summer reading nonfiction books—deadline TBA, but it will be early next 6 wks.

Fri., Oct. 23 through Friday Oct. 30—We will do TAKS Benchmarks, work on another segment of Argument Analysis #4, and submit the "Issues" assignment for this six weeks.

Mon./Tues, Nov. 2/3	AP MC Exam #2. Write timed <b>Argument Analysis #4.</b>
Wed./Thurs., Nov. 4/5	Debrief AP MC Exam #2. Study "The Love Song of J. Alfred Prufrock"—assignment will be due next week (3 <sup>rd</sup> 6 weeks).

### Major Grades (70%):

1. *Gatsby* Project + Essay
2. *Gatsby* Major Exam
3. AP MC Exam Average
4. Argument Analysis #4

### Daily Grades (30%):

1. Status Reflection
- 2-7. *Gatsby* RQ #1 – 6 (B Day classes)
- 2-5. *Gatsby* RQ #1 – 4 (A Day classes)
- 8/6. Argument Analysis Preparatory Work #1



9/7. Argument Analysis Preparatory Work #2  
10/8. Issues Assignment  
11/9. Warm-ups + Assignment



**AP English III Syllabus**  
**3<sup>rd</sup> Six Weeks 2009-2010**  
**Esparza, Nunan, & Werkenthin**

Note: This syllabus is subject to revision.

Tues./Wed., Nov. 10/11	Reading Quiz on Nonfiction book. Write <b>Argument Analysis #4</b> . Finish nonfiction book by Wed./Thurs, Nov. 18/19.
Thurs./Fri., 12/13	Lesson on “Love Song of J. Alfred Prufrock”—do assignment.
Mon./Tues., 16/17	<b>AP Multiple Choice Exam #1</b> . Work on packet for Argument Analysis #5.
Wed./Thurs., 18/19	<b>In-class project on Nonfiction Book</b> . Start reading a book from the “Autobiography/Memoir” list—due after winter break.
Fri./Mon., Nov. 20/23	Finish Argument Analysis #5 packet. <b>Write the analysis</b> .
Tues./Mon., Nov. 24/30	AP MC #1 Debrief. Start <i>The Crucible</i> . [Note: We will give assignments and quizzes and possibly a project on the play but cannot designate exactly when we will do so, but there will probably be something each day.]
Tues./Wed., Dec. 1/2	<b>AP Multiple Choice Exam #2</b> . Read <i>The Crucible</i> .
Thurs./Fri., 3/4	Read <i>The Crucible</i> .
Mon., Tues., Dec. 7/8	AP MC #2 Debrief. Continue reading <i>The Crucible</i> . Extended warm-up is due Fri./Mon.
Wed./Thurs., 9/10	Read <i>The Crucible</i> .
Fri./Mon., 11/14	Read <i>The Crucible</i> .

**Major Grades (70%)**

1. Argument Analysis #4
2. Nonfiction Book Project
3. Argument Analysis #5
4. AP Multiple Choice Test Average
5. [Possibly a *Crucible* Project--?]

**Daily Grades (30%)**

1. Nonfiction Book Reading Quiz
2. Argument Analysis #5 Prewriting
3. “Prufrock” Assignment
4. Extended Warm-up
5. *Crucible* Assignment
6. *Crucible* Quiz
7. More on *Crucible* (?)



**AP English III Syllabus 2009-2010**  
**4<sup>th</sup> Six Weeks**  
**Esparza, Nunan, & Werkenthin**

Note: This syllabus is subject to revision. (14 Days)

Tues./Wed., Jan. 5/6	Discuss Final Exam. Review <i>The Crucible</i> .
Thurs./Fri. 7/8	Read <i>Crucible</i> -related readings. Do assignment as directed.



Mon./Tues.,	11/12	PSAT debrief. Clips from <i>Good Night and Good Luck</i> . Do assignment as directed.
Wed./Thurs.,	13/14	Introduction to Synthesis Essay.
Fri./		
Tues.,	15/19	<b>Write <i>Crucible</i> Synthesis Essay.</b>
Wed./Thurs.,	20/21	<b>Do Autobiography/Memoir Reading Project.</b>
Fri./		
Mon.,	22/25	Begin reading <i>The Scarlet Letter</i> . NOTE: We will give you tests every day on the reading assigned + assignments in class. You will be given a reading schedule and will know well in advance when the tests and assignments will be. You will also have a research project to complete—due date TBA.
Tues./Wed.,	26/27	<b>AP MC Test #1.</b> Read/discuss <i>The Scarlet Letter</i> .
Thurs./Fri.	28/29	Read/discuss <i>The Scarlet Letter</i> .
Mon./Tues., Feb.	1/2	AP MC #1 Debrief. Read/discuss <i>The Scarlet Letter</i> .
Wed./Thurs.,	3/4	<b>AP MC Test #2.</b> Read/discuss <i>The Scarlet Letter</i> .
Fri./	5/8	
Mon.		Read/discuss <i>The Scarlet Letter</i> .
Tues./Wed.,	9/10	AP MC #2 Debrief. Read/discuss <i>The Scarlet Letter</i> .
Thurs./Fri.,	11/12	Read/discuss <i>The Scarlet Letter</i> .

**Major Grades (70%):**

1. *The Crucible* Synthesis Essay
2. Autobiography/Memoir Project
3. *Scarlet Letter* Tests + Assignments
4. AP Multiple Choice Average

**Daily Grades (30%):**

1. Miller Essay Assignment
2. GNAGL Assignment
3. *Scarlet Letter* Research Assignment
4. “ “ “ “
5. “ “ “ “
6. Warm-ups
7. More, as needed



**AP English III Syllabus 2009-2010**  
**5<sup>th</sup> Six Weeks**  
**Esparza, Nunan, & Werkenthin**

**Note: This syllabus is subject to revision.**

Tues. Feb. 16	Meeting 2 <sup>nd</sup> period. 3 <sup>rd</sup> period TBA.
Wed./Thurs., Feb. 17/18	Finish “Dominoes Effect” group work. Discuss <i>Scarlet Letter</i> .
Fri./Mon., Feb. 19/22	Do “Tug for Truth” group project. Write <i>Scarlet Letter</i> Persuasive essay.
Tues./Wed., Feb. 23/24	Get Science/Nature Reading List—project due 3-23/24. Write <i>Scarlet Letter</i> Synthesis Essay.
Thurs./Fri., Feb. 25/26	Synthesis Practice. TAKS Preparation.
Mon./Tues., March 1/2	AP MC Test #1. TAKS Preparation. Read “Civil Disobedience,” and do assignment as directed.
Wed., March 3	TAKS Exam.
Thurs./Fri., March 4/5	Synthesis Essay Practice.



Mon./Tues., March 8/9 AP MC #1 Debrief. Synthesis Essay Work.  
Wed./Thurs., 10/11 Persuasive Essay Practice. "Civil Disobedience" homework due.

Fri./Mon., March 12/22 Persuasive Essay Work. Begin reading another nonfiction book—  
due \_\_\_\_ (next 6 weeks).  
Tues./Wed., 23/24 Science/Nature Book Project—complete in class as directed.  
Thurs./Fri., 25/26 AP MC #2. Begin *The Night Thoreau Spent in Jail*. Do  
Transcendentalism Questionnaire.

Mon./Tues., March 29/30 Read *The Night Thoreau Spent in Jail*.  
Wed./Th., Mar./Apr. 31/1 AP MC #2 Debrief. Read *TNTSII*. Prepare for Science/Nature  
Synthesis Essay.

**Major Grades (70%):**

1. *Scarlet Letter* Persuasive Essay
2. *Scarlet Letter* Synthesis Essay
3. Synthesis Essay
4. Science/Nature Book Project
5. Persuasive Essay

**Daily Grades (30%):**

1. AP MC Test #1
2. AP MC Test #2
3. "Civil Disobedience" Homework
4. Synthesis Practice Work
5. Persuasive Essay Practice Work
6. Transcendentalism Questionnaire
7. Warm-ups
8. *The Night Thoreau Spent in Jail* Reading Check



**AP English III Syllabus 2009-2010  
Final Six Weeks  
Esparza, Nunan, & Werkenthin**

Note: This syllabus is subject to revision.

Mon./Tues., April 5/6 Read *The Night Thoreau Spent in Jail*. Take Quiz. Finish. Begin  
reading a nonfiction book from list provided by May 3-7.

Wed./Thurs., 7/8 Work on Persuasive Essay.

Fri./Mon., 9/12 AP MC #1 Test. Lesson on "Organizing Persuasive Essays."

Tues./Wed., 13/14 Work on Persuasive Essay.

Thurs./Fri., 15/16 Work on Synthesis Essay.

Mon./Tues., 19/20 Work on Synthesis Essay.

Wed./Thurs. 21/22 AP MC #2 Test. Review for AP Exam.

Fri./Mon. 23/26 Review Rhetorical Analysis Essay.

April 27, 28, 29, 30—TAKS. Review for AP Exam on day we have class.



May 3 – 14 AP Exams. We will do a project on the nonfiction book, review for AP Exam, complete a “Me” Page, start *Death of a Salesman*.

Mon./Tues., May 17/18 “Me” Page is due. Study *DOAS*.

Wed./Thurs. 19/20 Study *DOAS*.

Fri./Mon., 21/24 Study *DOAS*.

Tuesday – Friday, May 25 – 28 Final Exams

**Major Grades (70%):**

1. Persuasive Essay #1
2. Persuasive Essay #2
3. Synthesis Essay
4. Rhetorical Analysis Essay
5. Nonfiction Book #5 Project

**Daily Grades (30%):**

1. *TNTSIJ* Quiz
2. Warm-ups
3. AP MC #1
4. AP MC #2
5. *DOAS* Quiz/Assignment
6. *DOAS* Quiz/Assignment
7. “Me” Page
8. More, as needed

**Note: For Summer 2010, we recommended that students read one of the following pairs of books:**

1. *The Grapes of Wrath* (Steinbeck) + *The Worst Hard Time* (Egan)
2. *Their Eyes Were Watching God* (Hurston) + *Dust Tracks on a Road* (Hurston)
3. *Snow Flower and the Secret Fan* (See) + *Life and Death in Shanghai* (Cheng)
4. *Bless Me, Ultima* (Anaya) + *The Devil’s Highway* (Urrea)
5. *The Jungle* (Sinclair) + *Fast Food Nation* (Schlosser)

**We had 2 different projects for each pair of books and for each single book—here are 3 examples:**

**Summer Reading Project:**

***The Adventures of Huckleberry Finn* + *Into the Wild* (A)**

Each response is worth up to 20 points. Show that you have read and thought about each book. You must finish by the end of the period.

1. Choose **ONE** of the following quotes from *The Adventures of Huckleberry Finn*, and explain its context—why is it significant to the novel? Write at least 100 words.
  - a. Ch. 6—“He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain’t a man in that town that’s got as fine clothes as what he had; and he had a gold watch and chain, and a silver-headed cane—the awfulest old gray-headed nabob in the State. And what do you think? They said he was a p’fessor in a college, and could talk all kinds of languages, and knowed everything.”
  - b. Ch. 16—“Well, I can tell you it made me all over trembly and feverish, too, to hear him, because I begun to get it through my head that he *was* most free—and who was to blame for it? Why, *me*. I couldn’t get that out of my conscience, no how nor no way.”
  - c. Ch. 30—“I took it up, and held it in my hand. I was a trembling, because I’d got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: ‘All right, then, I’ll *go* to hell’—and tore it up.”
2. Copy **ONE** quote from *Huckleberry Finn* that illustrates **ONE** of the following subjects of the novel. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.



- |                     |                  |                   |                 |
|---------------------|------------------|-------------------|-----------------|
| a. slavery          | g. family        | m. child abuse    | s. loyalty      |
| b. feuds            | h. hypocrisy     | n. sentimentalism | t. superstition |
| c. education        | i. mob mentality | o. individualism  | u. alcoholism   |
| d. civilization     | j. convention    | p. materialism    | v. violence     |
| e. natural instinct | k. racism        | q. romanticism    | w. greed        |
| f. nature           | l. religion      | r. realism        |                 |

3. Choose **ONE** of the following quotes from *Into the Wild*, and explain its context—why is it significant to the book? Write at least 100 words.

a. Ch. 3, p. 24—“The trip was to be an odyssey in the fullest sense of the word, an epic journey that would change everything. He had spent the previous four years, as he saw it, preparing to fulfill an absurd and onerous duty: to graduate from college...[H]e was now Alexander Supertramp, master of his own destiny.”

b. Ch. 16, pp.162-163—“He never suspected that in so doing he was crossing his Rubicon. To McCandless’s inexperienced eye, there was nothing to suggest that two months hence, as the glaciers and snowfields at the Teklanika’s headwater thawed in the summer heat, its discharge would multiply nine or ten times in volume...”

c. Ch. 18, p. 194—“He didn’t carelessly confuse one species with another. The plant that poisoned him was not known to be toxic—indeed, he’d been safely eating its roots for weeks.”

4. Copy **ONE** quote from *Into the Wild* that illustrates **ONE** of the following subjects of the book. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

- |                          |                         |                         |                |
|--------------------------|-------------------------|-------------------------|----------------|
| a. spiritual journey     | e. nature/environment   | i. loneliness/isolation | m. materialism |
| b. coming of age/manhood | f. foraging             | j. family/relationships | n. hypocrisy   |
| c. mental illness        | g. courage/survival     | k. modern society       |                |
| d. starvation            | h. wilderness/adventure | l. homelessness         |                |

5. Finally, write at least 100 words explaining the **similarities** between these two books, one fiction, the other nonfiction. Give specific, concrete examples to support your ideas.

### Summer Reading Project: *The Jungle* + *Fast Food Nation* (A)

Each response is worth up to 20 points. Show that you have read and thought about each book. You must finish by the end of the period.

1. Choose **ONE** of the following quotes from *The Jungle*, and explain its context—why is it significant to the novel? Write at least 100 words.

a. Ch. 4 – “It was a sweltering day in July, and the place ran with steaming hot blood – one waded in it on the floor. The stench was almost overpowering. But to Jurgis it was nothing. His whole soul was dancing with joy – he was at work at last!”

b. Ch. 16 – “They put him in a place where the snow could not beat in, where the cold could not eat through his bones; they brought him food and drink – why, in the name of heaven, if they must punish him, did they not put his family in jail and leave him outside – why could they find no better way to punish him than to leave three weak women and six helpless children to starve and freeze?”

c. Ch. 31 – “But he stuck by the family nonetheless, for they reminded him of his old happiness; and when things went wrong he could solace himself with a plunge into the Socialist movement. Since his life had been caught up into the current of this great stream, things which had before been the whole of life to him came to seem of relatively slight importance; his interests were elsewhere, in the world of ideas.”

2. Copy **ONE** quote from *The Jungle* that illustrates **ONE** of the following subjects of the novel. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

- |            |                |                       |
|------------|----------------|-----------------------|
| a. poverty | f. immigration | k. the American dream |
|------------|----------------|-----------------------|



b. child labor c. food safety d. workers' rights e. child labor	g. prostitution h. government corruption i. disparity in housing j. urban living conditions	l. Socialism
--	--	--------------

3. Choose **ONE** of the following quotes from *Fast Food Nation*, and explain its context—why is it significant to the book? Write at least 100 words.

- a. Ch. 3—"Stroking can make a worker feel that his or her contribution is sincerely valued. And it's much less expensive than raising wages or paying overtime."
- b. Ch. 5—"The taste of McDonald's French fries, for example, has long been praised by customers, competitors and even food critics... Their distinctive taste does not stem from the type of potatoes that McDonald's buys, the technology that processes them, or the restaurant equipment that fries them."
- c. Epilogue—"The laws make it illegal to criticize agricultural commodities in a manner inconsistent with 'reasonable' scientific evidence."

4. Copy **ONE** quote from *Fast Food Nation* that illustrates **ONE** of the following subjects of the book. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. homogenization of culture	f. cultural imperialism	k. job safety
b. globalization	g. population growth and food supply	
c. dietary habits in the U.S./abroad	h. consumerism	
d. health risks associated with the food industry	i. child labor	
e. decline of the small farmer	j. labor unions	

5. Finally, write at least 100 words explaining the **similarities** between these two books, one fiction, the other nonfiction. Give specific, concrete examples to support your ideas.

**Summer Reading Project:**  
***The Grapes of Wrath* + *Nickel and Dime* (A)**

Each response is worth up to 20 points. Show that you have read and thought about each book. You must finish by the end of the period.

1. Choose **ONE** of the following quotes from *The Grapes of Wrath*, and explain its context—why is it significant to the novel? Write at least 100 words.

- a. Ch. 14—"This you may say of man—when theories change and crash, when schools, philosophies, when narrow dark alleys of thought, national religious, economic, grow and disintegrate, man reaches, stumbles forward, painfully, mistakenly sometimes. Having stepped forward, he may slip back, but only half a step, never the full step back."
- b. Ch. 18—Ma was silent a long time. 'Family's fallin' apart,' she said. 'I don' know. Seems like I can't think no more. I jus' can't think. They's too much.'"
- c. Ch. 30—"He held the apple box against his chest. And then he leaned over and set the box in the stream and steadied it with his hand. He said, fiercely, 'Go down an' tell 'em. Go down in the street an' rot an' tell 'em that way. That's the way you can talk. Don' even know if you was a boy or a girl. Ain't gonna find out. Go on down now, an' lay in the street. Maybe they'll know then.'"

2. Copy **ONE** quote from *The Grapes of Wrath* that illustrates **ONE** of the following subjects of the novel. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. migrant workers	f. labor unions	k. revolution	p. welfare
b. poverty	g. family	l. banking	
c. starvation	h. prejudice	m. housing	
d. religion	i. corporate farms	n. wages	
e. work	j. civil rights	o. health care	

3. Choose **ONE** of the following quotes from *Nickel and Dime*, and explain its context—why is it significant to the book? Write at least 100 words.



- a. Ch. 2, p. 90—"That's not your marble bleeding, I want to tell her, it's the world-wide working class—the people who quarried the marble, wove your Persian rugs until they went blind, harvested the apples in your lovely fall-themed dining room centerpiece, smelted the steel for the nails, drove the trucks, put up this building, and now bend and squat and sweat to clean it."
- b. Ch. 3, p. 179—"Wherever you look, there is no alternative to the megascale corporate order, from which every form of local creativity and initiative has been abolished by distant home offices."
- c. Evaluation, p. 220—"No one ever said that you could work hard—harder even than you ever thought possible—and still find yourself sinking ever deeper into poverty and debt."
4. Copy **ONE** quote from *Nickel and Dimed* that illustrates **ONE** of the following subjects of the book. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.
- |                          |                       |                     |                            |
|--------------------------|-----------------------|---------------------|----------------------------|
| a. poverty               | g. community services | m. sexism           | s. social networks         |
| b. education             | h. exploitation       | n. housing          | t. surveillance of workers |
| c. unemployment          | i. marginalization    | o. health insurance | u. job stress              |
| d. underemployment       | j. clothing           | p. welfare          | v. on-the-job prospects    |
| e. civil/human rights    | k. job safety         | q. transportation   | w. labor unions            |
| f. service-industry jobs | l. child care         | r. discrimination   | x. class discrimination    |
5. Finally, write at least 100 words explaining the **similarities** between these two books, one fiction, the other nonfiction. Give specific, concrete examples to support your ideas.

**Note: Those students who only read one of the works had an assignment similar to the above but could only earn up to ½ the points. The students who did not read any of the books read an essay during the class and answered similar questions for a daily grade.**

### Writing Persuasively (First Writing Assignment)

**Due Date: Thurs./Fri., Sept. 10/11**

This first writing assignment is not meant to be a formal or academic argument based solely on facts. Instead, think of your lists in your "Never done/Have done (or do)" chart. Why have you never done something? Why have you done something? (Or why do you continue to do it?) Think about people who have done or may be thinking about doing what you haven't done as your audience, and convince them they should not do it. (Or do the reverse—convince others to do what you have done or do.) Tell your story; fill it with concrete details. An argument doesn't have to be merely a thesis and proof. Andrea Lunsford and John Ruskiewicz say

Not every argument you read will package its claim in a neat sentence or thesis. A writer may tell a story from which you have to infer the claim: think of the way many films make a social or political statement by dramatizing an issue, whether it be political corruption, government censorship, or economic injustice. (38)

Also, "Arguments may also contain various kinds of evidence. Some may open with anecdotes or incorporate whole narratives that, in fact, constitute the argument itself" (40).

Use this template to guide you. You need not use it "as is" in your essay, but state it at the end in parentheses:

**In discussions of \_\_\_\_\_, many people say that \_\_\_\_\_, but others, myself included, contend that \_\_\_\_\_.**  
(from Gerald Graff and Cathy Birkenstein's *They Say/I Say*)

Example: "In discussions of learning to drive, many people say it's easy and quick, but others, myself included, contend that learning to drive requires patience and persistence over several years."

#### Directions:

1. Set your formatting to "double space."
2. Title your essay appropriately (NOT "Persuasive Essay"!)



3. Write a clear, powerful introduction indicating your topic and your contention. (If there's no contention, there's no argument.)
4. Develop a body that illustrates your point. The more DETAILS the better.
5. Write a strong, thoughtful or reflective conclusion about your topic.
6. Type the word count at the end of the essay—minimum 500 words/maximum 800 words.
7. Provide the “template sentence” in parentheses below your essay.

**from Truman Capote's “A Christmas Memory” —**

“My friend has never been to a picture show, nor does she intend to...In addition to never having seen a movie, she has never: eaten in a restaurant, traveled more than five miles from home, received or sent a telegram, read anything except funny papers and the Bible, worn cosmetics, cursed, wished someone harm, told a lie on purpose, let a hungry dog go hungry. Here are a few things she has done, does do: killed with a hoe the biggest rattlesnake ever seen in this country (sixteen rattles), dip snuff (secretly), tame hummingbirds (just try it) till they balance on her finger, tell ghost stories (we both believe in ghosts) so tingling they chill you in July, talk to herself, take walks in the rain, grow the prettiest japonicas in town, know the recipe for every sort of old-time Indian cure, including a magical wart-remover.”

**Also, during the first six weeks, besides having students write their own argument and then AP “Argument Analyses,” we had our students prepare for AP Multiple Choice Exams as follows.**

#### **AP Multiple Choice Practice**

##### **Activities:**

1. Give students one of the test passages at a time. Allow them about one week to work with the passage on their own:
  - Highlight every other sentence.
  - Look up every word you don't know or are unsure about. Write definitions on a separate piece of paper.
  - Paraphrase every sentence.
  - Summarize each paragraph in one sentence.
  - Summarize the entire passage in one sentence.
  - Predict three possible multiple choice questions.
2. Students who do the above work may receive tutoring.
3. Give the actual exam questions plus 3 vocabulary words selected from the passage. And they select 2 words of their choice to define.
4. Allot about one minute per questions for students to answer them. Add about 5 extra minutes so they have time to answer the questions and write down the definitions to the vocabulary words. (20 minutes total)
5. Grade them on the percentage they get correct. (Example: 10 questions + 5 vocabulary words = 15 total. If a student misses 3, divide 12 by 15 for percentage correct. This method does not take into account the ¼-point penalty for answering incorrectly.)



6. Give two or three of these the 1<sup>st</sup> six weeks. After the third passage and set of questions and vocabulary, average the 3 grades. Curve to a class average of 80. Stop at 100.
7. The average becomes a major grade.
8. Collect every test and passage and the work they do. Keep them secure.

In the 2<sup>nd</sup> – 6<sup>th</sup> six weeks, use a variation of Gretchen Polnac's M.C. game as follows.

#### AP Multiple Choice "Game"

*(Designed by Gretchen Polnac with modifications by Karen Werkenthin.)*

1. Have students take the test over one single AP passage from a released exam or an Acorn book.
2. Score them individually, but do not give them the results.
3. Group students as follows. Depending on class size, you will have 4-6 per group, 5 groups total. Do not tell them why you've grouped them this way.

- High score(s)
- Middle score(s)
- Low score(s)

Usually the passages have from 10 – 15 questions. I consider "middle" usually as -3 to -6, but it depends upon the # of questions. "Low" scores are usually -7 or more.

4. Have students put away all writing utensils. Then have them get with their groups. Give each group a scantron, a pencil only YOU would have, and a set of colored answer keys (A, B, C, D, and E). Each group gets a different color. (We use half sheets of brightly colored paper. Write the letters as large as possible so you can see them from across the room.)
5. Have them discuss as a group and record their answers on the scantron. Pick up the scantron and pencil as soon as they finish. One of them in each group should mark the group's answers on his/her test—which you pick up and keep on file permanently. (I keep all AP MC tests. They never leave my room until I take them home to recycle them. There are not enough of them, and we can't have them "floating" around for all kinds of security reasons.) When you have collected all the group's scantrons and pencils, proceed to #6.
6. Using a scoring chart (see example), read each question and have each group hold up the answer key, one at a time while you mark down the responses.
7. Double-check the answers they shared when you read the questions with their scantron answers. This keeps them from looking around the room at other group's answer keys and changing their answers.
8. The group with the highest score gets a 100. If there are ties, that's fine. The 2<sup>nd</sup> highest score gets a 95, third a 90, 4<sup>th</sup> an 85, and last place gets an 80. You might have 3 groups with a 100, 1 with a 95, 1 with a 90. Each class will be different.
9. Finally, average the individual score with the group score, and record that as the grade. I do not lower an individual's score if the group score would pull the score down. This final score grants a sizable curve to many of the students.
- 10.

**Advantages:** Students talk to each other about the questions and answers. It doesn't take much time—about 15 or 20 minutes total. Many need the curve. Many need to hear their classmates' reasoning in determining the answers. Etc. (One modification: give vocabulary from the passage and questions ahead of time; count it as a daily grade; collect before giving the test.)



### AP MC #2 – Queen Elizabeth I’s Speech to Her Last Parliament

Multiple Choice Test	Group 1— names: a. b. c. d. e. f.	Group 2— names: a. b. c. d. e. f.	Group 3— names: a. b. c. d. e. f.	Group 4— names: a. b. c. d. e. f.	Group 5— names: a. b. c. d. e. f.
Question #:	Answers:	Answers:	Answers:	Answers:	Answers:
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					

**Note:** It’s better to print this chart as “landscape” rather than “portrait.”

**AP Essays—Our students typically wrote these essays during the year (but not necessarily in this order):**

1. “Magnasoles,” *The Onion*
2. “Marriage Proposals,” Austen & Dickens—compare/contrast
3. “The Company Man,” Ellen Goodman
4. “Charles II,” George Savile
5. “Letter to Daughter Regarding Granddaughter’s Education,” Lady Mary Wortley Montagu
6. “Speech to Troops Before Spanish Armada Battle,” Queen Elizabeth I
7. “Coca-Cola Letters”—compare/contrast
8. “U.S. Money Attitude,” Lewis Lapham
9. “Pride,” Teiresias in *Antigone*
10. *Brave New World* v. *1984*, Neil Postman
11. “Justice Based on Wealth,” from *King Lear*
12. “On Photography,” Susan Sontag
13. “Poverty Solution,” Peter Singer
14. “Social Restraints on Americans,” George Kennan
15. “Private v. Public Self,” Milan Kundera
16. Form “B” Essays (Spring Final for those who didn’t take the AP Exam)

### Daily Warm-Up or Current Events Quiz Example

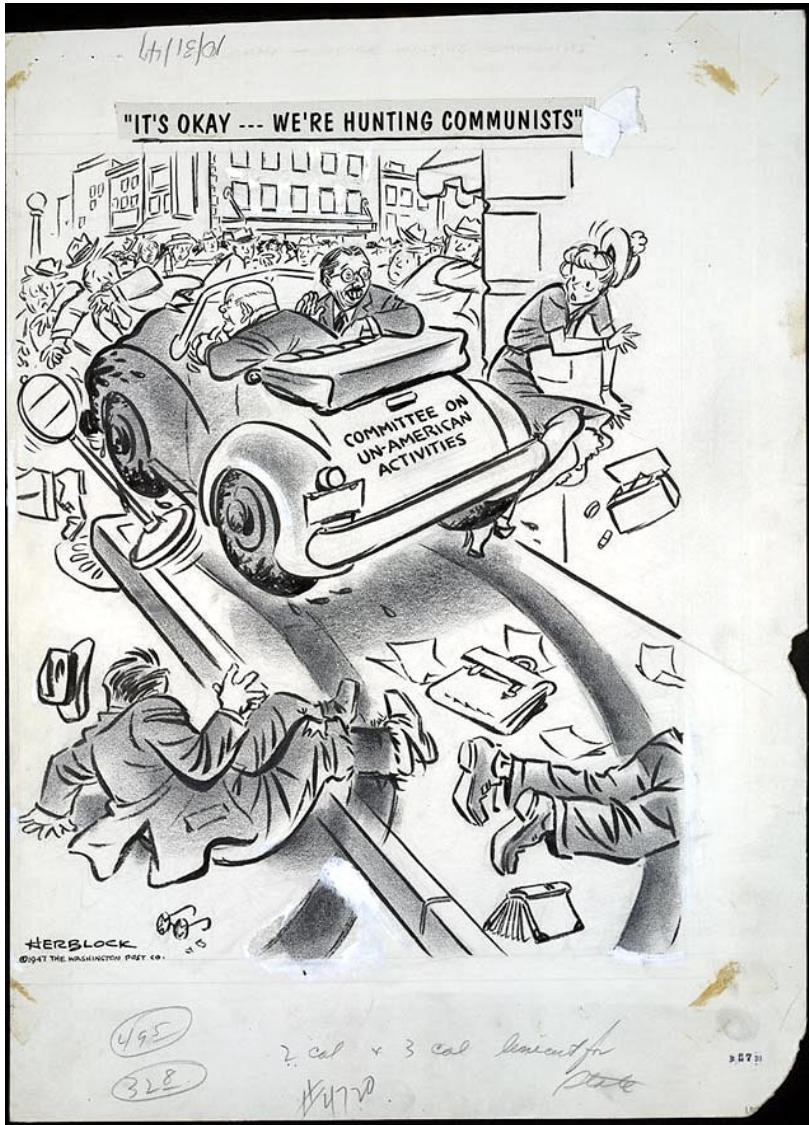
Choose one of the following editorial cartoons to discuss (source—[www.cagle.com](http://www.cagle.com)).

1. Briefly describe the cartoon (What or who do the major drawings represent? What are the characters saying? What is the caption?)



2. What is the reference (or references)? [To what story (or stories) in present or previous newspapers or TV news shows does the cartoon refer?]
3. What is the cartoonist's message or purpose?
4. Do you agree with the message of the cartoon? Why or why not?
5. If you cannot complete #3 and #4 above, what parts of the cartoon do you still not understand?

[Note: I tried to include 2 political cartoons here, but my computer program would not allow it. Go to [www.cagle.com](http://www.cagle.com) for current and archived cartoons.]



### Second Six Weeks—*The Great Gatsby* Project: One-Pager

1. You will be assigned one of the sections of the novel:
  - a. Chapter VI
  - b. Chapter VII, pp. 119-137 ("...she never loved anyone except me!")
  - c. Chapter VII, pp. 138 ("At this point Jordan and I tried to go but...") to end
  - d. Chapter VIII
  - e. Chapter IX
2. Reread your chapter/section. Answer the questions we give you. Be as familiar with the section as



possible.

3. On the paper we provide, do a “one-pager.” You should have the following elements on **one side of the paper only**:

- a. Chapter # displayed prominently (Chapter VII should include page #'s as well.)
- b. a **title** that you create for the chapter (or section), also prominently displayed
- c. a **visual** representation of something significant in that chapter/section
- d. 3 words displayed prominently that capture the **tone** or **tones** of that chapter/section
- e. a list and definition of **all allusions** in that chapter/section
- f. 2 quotes with **page #'s** illustrating **Gatsby's illusions** (in ch./sec.) with explanations
- g. 2 quotes with **page #'s** illustrating **Nick's unreliability** as a narrator (in ch./sec.) with explanations
- h. 2 quotes with **page #'s** illustrating any character's (or characters') **moral corruption** (in ch./sec.)—Nick, Jay, Daisy, Tom, Myrtle, George, Jordan, Meyer, Catherine with explanations

4. You will present your one-pager to other people in a small group on Mon./Tues., Oct. 20/21. **The one-pager will count as ½ a major grade; the other half will be an essay on the novel.**

Rubric—

- 90 – 100 These projects include all the required parts in a pleasing, artistic, colorful design. The explanations are thorough, thoughtful, and convincing. There are no distracting errors in spelling, punctuation, grammar.
- 80 – 89 These projects also include all the required parts, but are not as sophisticated or do not reflect as much care and concern as the above category. The explanations may not be as thorough or as convincing. There may be a few errors in spelling, punctuation, grammar.
- 70 – 79 These projects lack some elements and/or are done in a merely perfunctory way to fulfill the assignment. The explanations are skimpy and/or more summary than exposition. There may be several errors in spelling, punctuation, grammar.
- 60 – 69 These projects reflect shoddy, careless work and/or are incomplete. The explanations are little more than summary and/or is cursory in nature. There may be numerous errors in spelling, punctuation, grammar.
- 0 These projects do not reflect the assignment as directed.

### Third Six Weeks, Reading List—Autobiographies/Memoirs

*The Education of Henry Adams*, Henry Adams, 212 pp., 4 stars (on Amazon)

*Paula*, Isabel Allende, 368 pp., 4 ½ stars

*The Scalpel and the Silver Bear*, Lori Arviso Alvord, 224 pp., 5 stars

*I*, Asimov: *A Memoir*, Isaac Asimov, 592 pp., 4 ½ stars

*Growing Up*, Russell Baker, 352 pp., 4 stars

*Notes of a Native Son*, James Baldwin, 176 pp., 4 ½ stars

*A Long Way Gone*, Ishmael Beah, 240 pp., 4 ½ stars

*All Over But the Shoutin'*, Rick Bragg, 352 pp., 5 stars

*Incidents in the Life of a Slave Girl*, Linda Brent, 256 pp. 5 stars

*A Rumor of War*, Philip Caputo, 356 pp., 5 stars

*Life and Death in Shanghai*, Nien Chang, 547 pp., 4 ½ stars

*Colors of the Mountain*, Da Chen, 320 pp. 4 stars

*The Water Is Wide*, Pat Conroy, 304 pp. 4 ½ stars

*Swimming to Antarctica: Tales of a Long-Distance Swimmer*, Lynne Cox, 384 pp., 4 ½ stars

*An American Story*, Debra Dickerson, 304 pp., 4 stars

*A Year of Magical Thinking*, Joan Didion, 240 pp., 4 stars

*An American Childhood*, Annie Dillard, 272 pp., 3 stars

*Out of Africa*, Isak Dinesen, 336 pp., 4 ½ stars

*Broken Cord*, Michael Dorris, 320 pp., 4 ½ stars

*Books and Islands in Ojibwe Country*, Louise Erdrich, 160 pp., (not rated yet)

*Don't Let's Go to the Dogs Tonight*, Alexandra Fuller, 336 pp., 4 stars



*Doing Battle*, Paul Fussell, 336 pp., 4 stars  
*Colored People: A Memoir*, Henry Louis Gates, Jr., 240 pp., 3 ½ stars  
*Wait Till Next Year: A Memoir*, Doris Kearns Goodwin, 272 pp., 4 ½ stars  
*Goodbye to All That*, Robert Graves, 288 pp., 4 ½ stars  
*Autobiography of a Face*, Lucy Grealy, 256 pp., 4 ½ stars  
*Dispatches*, Michael Herr, 272 pp., 4 ½ stars  
*Native Heart: A Native American Odyssey*, Gabriel Horn, 256 pp., 5 stars  
*Dust Tracks on a Dirt Road*, Zora Neale Hurston, 320 pp., 4 ½ stars  
*The Autobiography of Malcolm X*, Alex Haley, Malcolm X, 460 pp., 4 ½ stars  
*My Brother*, Jamaica Kincaid, 208 pp., 3 ½ stars  
*Why We Can't Wait*, Martin Luther King, Jr., 240 pp., 4 stars  
*Becoming a Doctor*, Melvin Konner, 416 pp., 3 stars  
*The Soloist*, Steve Lopez (not Mark Salzman's!), 273 pp., 5 stars  
*Teacher Man*, Frank McCourt, 272 pp., 4 stars  
*The Making of a Philosopher*, Colin McGinn, 256 pp., 3 stars  
*West with the Night*, Beryl Markham, 5 stars  
*Clear Springs: A Family Story*, Bobbie Ann Mason, 336 pp., 5 stars  
*Lipstick Jihad*, Azadeh Moaveni, 272 pp., 3 ½ stars  
*Three Cups of Tea*, Greg Mortenson, 368 pp., 5 stars  
*Reading Lolita in Tehran*, Azar Nafisi, 400 pp., 3 ½ stars  
*Audacity of Hope*, Barack Obama, 464 pp., 4 stars  
*Dreams from My Father*, Barack Obama, 480 pp., 4 ½ stars  
*Buffalo for the Broken Heart*, Dan O'Brien, 272 pp., 5 stars  
*If I Die in a Combat Zone, Box Me Up and Ship Me Home*, Tim O'Brien, 224 pp., 4 ½ stars  
*Bound Feet & Western Dress: A Memoir*, Pang-Mei Chang, 288 pp., 4 stars  
*Hunger for Memory*, Richard Rodriguez, 224 pp., 3 ½ stars  
*Almost a Woman*, Esmeralda Santiago, 336 pp., 4 stars  
*When I Was Puerto Rican*, Esmeralda Santiago, 288 pp. 4 stars  
*Wolf Willow*, Wallace Stegner, 336 pp., 4 ½ stars  
*The Places in Between*, Rory Stewart, 320 pp., 4 stars  
*A Hope in the Unseen*, Ron Suskind, 400 pp. 4 ½ stars  
*The Falcon*, John Tanner, 304 pp., 4 ½ stars  
*One L: The Turbulent True Story of a First Year at Harvard Law School*, Scott Turow, 288 pp., 4 stars  
*Adventures of a Mathematician*, Stanislaw Ulam, 384 pp., 4 ½ stars  
*The Glass Castle*, Jeannette Walls, 288 pp., 4 ½ stars  
*Up from Slavery*, Booker T. Washington, 240 pp. 4 ½ stars  
*The Double Helix*, James Watson, 256 pp., 4 stars  
*All Rivers Run to the Sea*, Elie Wiesel, 464 pp., 4 ½ stars  
*And the Sea Is Never Full*, Elie Wiesel, 448 pp. 4 ½ stars  
*Refuge: An Unnatural History of Family and Place*, Terry Tempest Williams, 336 pp., 4 ½ stars  
*This Boy's Life: A Memoir*, Tobias Wolff, 304 pp., 4 stars  
*Black Boy*, Richard Wright, 448 pp., 4 ½ stars  
*Falling Leaves*, Adeline Yen Mah, 304 pp., 4 stars

**Independent Reading Book Assignment #2:**  
**The Three Levels of Reading**

1. Somewhere on the paper provided, display the **title of your book correctly punctuated** with the author's name below it.
2. Draw **three concentric circles** on the paper provided.
3. In the inner circle, the **concrete** level (knowledge, comprehension):
  - a. write prominently the **most significant word** from the last chapter of the book
  - b. copy a (the) passage in which the word appears—enough of it to make sense. Document as directed in parentheses after the quoted material (p. #—without the "p")
  - c. give multiple dictionary definitions of the word (**denotation**)
  - d. place the word in **context** of what is going on in the book at this point. Explain why this word is



- important to the meaning of the book.
4. In the middle circle, the **abstract** level (analysis, interpretation, etc.), still referring to the text, **draw three images** from the book that relate to the word you chose, and write a **short explanation** of the tie between each illustration and the word you selected for the first circle.
  5. In the outer circle, the **“super-abstract”** level (synthesis, evaluation), going beyond the text, write three thematic statements drawn from the significant word and your illustrations, tying them to the whole book. Your sentences need not use the word itself, but should be clearly related to the word and be complete sentences. These statements should be “larger” than the specific book—universal statements about people’s behavior. What is the author trying to say about life? Don’t mention the author or the title in this sentence—move beyond the book itself to larger meaning.
  6. **Using one of the thematic statements as your thesis**, write a 250-300-word explanation of the book as a whole on your own paper. Stack this essay on top of your “circle” work.

**You must finish this project by the end of class; use your time wisely!!!**

**Rubric:**

(This assignment is a major grade.)

90 – 100 These projects show that the student has **clearly** and **effectively**

- a. selected a key word
- b. offered a quotation clearly reflecting the word’s significance and documented as directed
- c. given multiple definitions of the word
- d. placed the word in the context of the whole book
- e. drawn images/objects that are colorful and reinforce the word’s significance
- f. composed three thematic statements derived from that word, tying the word to the whole book, but NOT naming the book or the author
- g. tied everything together in the short essay about the book**
- h. made the work neat, colorful, and correct.

80 – 89 These projects **adequately** fulfill the requirements, but are less thorough, less meticulous, less vivid, less correct than the 90-100 efforts. There are some mistakes in grammar, spelling, mechanics.

70 – 79 These projects **inadequately** fulfill the requirements because they are incomplete, incorrect, hastily/thoughtlessly done. There are numerous mistakes in grammar, spelling, mechanics.

60 – 69 These projects indicate that the student did not finish the book or read it inadequately.

0 These projects indicate that the student did not read the book.

**Third Six Weeks, Example of *Crucible* Assignments:**

***The Crucible* Assignment  
Character Analysis, Act I**

- |                       |                   |
|-----------------------|-------------------|
| A. Rev. Samuel Parris | F. Rebecca Nurse  |
| B. Abigail Williams   | G. Giles Corey    |
| C. Ann Putnam         | H. Rev. John Hale |
| D. Mary Warren        | I. Tituba         |
| E. John Proctor       |                   |

**Directions:**

1. **You will be assigned one of the characters above.** Answer the questions below for that particular character. Each answer is worth 5 points.
2. You must include **5 quotations** (total) in **5 different** answers for support. They must be substantial, and you must highlight or underline them so they are easy to locate. I will assess – 2 points for any missing quotation. **Place the page # in parentheses at the end of each quote.**
3. Staple this sheet on top of your answers written on yellow paper in blue or black ink. Submit by the end of the period.



4. Title your work the name of the character you are assigned.

**Questions:**

1. Explain the relationship (not necessarily family relationships) of this character to **two** other characters in Act I—a. [relationship to one character] b. [relationship to another character].
2. a. Give a physical description of the character. b. Explain how his/her outer appearance seems to reflect his/her inner character.
3. Describe two strengths of the character: a. [one strength] b. [second strength]
4. Describe two weaknesses of the character: a. [one weakness] b. [second weakness]
5. a. What moment in Act I best defines the character? b. Explain.
6. a. If you could speak directly to this character, what question would you want to ask him/her? b. Explain.
7. a. What would be a good symbol for the character? [Note: This symbol should be something outside the text. A symbol is any object, person, place, or action that both has a meaning in itself and that stands for something larger than itself, such as a quality, attitude, belief, or value, i.e., in *Jane Eyre*, the chestnut tree stands as a symbol of what happens to Jane and Rochester. They will be separated for a time, but rejoined after Rochester suffers burns and mutilation trying to rescue Bertha from a burning Thornfield.] b. Explain
8. a. What color would you associate with the character? b. Explain.
9. a. What is the character's standing (reputation) in the community? b. Explain.
10. a. To what extent is the character faithful to Puritan standards? b. Explain.

**Fourth Six Weeks, Example of *Scarlet Letter* Assignment:**

***The Scarlet Letter* Reading Schedule & In-Class Tests + Assignments**

**Reading Schedule, A Day**

Begin Fri., Jan. 22

By Jan. 26, to end of Ch. 7

By Jan. 28, to end of Ch. 10

By Feb. 1, to end of Ch. 17

By Feb. 3, to end of Ch. 20

By Feb. 5, finish

**Reading Schedule, B Day**

Begin Mon., Jan. 25

By Jan. 27, to end of Ch. 4

By Jan. 29, to end of Ch. 7

By Feb. 2, to end of Ch. 13

By Feb. 4, to end of Ch. 17

By Feb. 8, finish

Each day you will have a reading “check” test (5 total) and will do an assignment related to the following issues/subjects in *The Scarlet Letter*. Please have this list with you each day.

**Issues/Subjects in *The Scarlet Letter*:**

- A. definition of marriage
- B. definition of sin/immorality
- C. self-righteousness
- D. intolerance
- E. hypocrisy
- F. superstition
- G. narrow-mindedness
- H. public v. private self/duality (moral duties/responsibilities v. private passions)
- I. vengeance
- J. punishment
- K. atonement/redemption
- L. repentance
- M. withholding information to protect others
- N. separation of church and state
- O. science v. religion
- P. nature v. civilization



- Q. free will v. fate
- R. torture/bullying
- S. betrayal/infidelity/breaking promises
- T. rebellion/anarchy
- U. alienation/ostracism/isolation
- V. egotism/pride/hubris
- W. single parenthood
- X. source of evil
- Y. beauty v. deformity
- Z. artistic/intellectual expression
- AA. Nature as healer v. Nature as destroyer

A Puritan child's catechismal response to the question "Who made me?"—"I was conceived in sin and born in iniquity."

Definition of **iniquity**—(noun) wickedness: sinfulness; a grossly immoral act: sin

Definition of **ignominy**—(noun) great personal dishonor or humiliation; shameful or disgraceful action, conduct, or character

**Fourth Six Weeks, Another *Scarlet Letter* Assignment:  
*The Scarlet Letter*—Related Research Assignments**

**I. Two photographs that you take yourself.** These should represent one of the issues you were assigned from the novel—photograph what you believe captures the essence of this issue. If your issue has an opposite, an antithesis, take photos that represent these opposites: i.e., science/religion, love/hate, forgiveness/revenge, courage/cowardice, being/seeming, strength/weakness, reality/illusion, etc. Taking antithetical photos will increase the likelihood of a higher grade on your work.

- Carefully analyze the issue—what is it? Why is it an "issue"? To whom or what does it refer? How does it affect you? How does it affect today's society? What thoughts and/or images come to mind when you think of this issue? Why? Etc.
- Consider the issue as Hawthorne depicts it in the novel. How does he present it? Which characters are associated with the issue? Why?
- Attach each photo to an 8 x 11" sheet of paper. On the back of the paper, title it, and write at least 50 words. Discuss
  - the issue
  - the connection of the photo to the novel
  - the connection to today's world

**You will be graded on your creativity and seriousness in taking the photographs, the quality of the photographs, the effort of capturing the antithetical, the thoughtfulness of your discussion.**

**II. A news article from the front section of the *Austin American-Statesman* or an editorial from the next-to-last page of the front section that connects to the issue you've selected to illustrate through your photographs.** Make sure the editorial gives the name of the writer and the newspaper the writer works for. Copy the date, and neatly cut out the article or editorial. Attach it to the back of your written response of 100+ words in ink on yellow paper. You should title your response and explain the connection between the issue as presented in the article/editorial and in the novel. Explain in depth what the issue is, who it affects today and in the novel, your thoughts about it, etc.

**III. A second news article or editorial as directed above.** Follow the same procedures as in **II**.

Both these (II and III) will be graded according to how clearly each news article/editorial relates to the novel and the depth of your explanations. I, II, and III = 3 daily grades.

**Fifth Six Weeks, Science & Nature Reading List**

\*Abbey, Edward, *Desert Solitaire*

Ackerman, Diane, *The Moon by Whale Light; Dawn Light*

\*Berry, Wendell, *The Art of the Commonplace; The Unsettling of America; The Way of Ignorance; What Are People For?*



Beston, Henry, *The Outermost House*

\*Bronowski, Jacob, *The Ascent of Man; The Common Sense of Science; The Identity of Man; The Origins of Knowledge and Imagination; Science and Human Values*

\*Carson, Rachel, *Silent Spring; The Sea Around Us*

\*Darwin, Charles, *Expression of Emotions in Man & Animals; Origin of Species; The Voyage of the Beagle* [Note: **Read a book Darwin wrote, not a book ABOUT him!**]

\*Ehrlich, Gretel, *The Solace of Open Spaces; Islands, the Universe, Home; This Cold Heaven; \ The Future of Ice*

\*Eiseley, Loren, *The Immense Journey; The Unexpected Universe; The Night Country; The Firmament of Time*

Fisk, Erma, *The Peacocks of Baboquivari*

Flannery, Tim, *The Weather Makers*

Goodenough, Ursula, *The Sacred Depths of Nature*

\*Gould, Stephen Jay, *Dinosaur in a Haystack; Wonderful Life*

Graves, John, *Goodbye to a River*

\*Hoagland, Edward, *On Nature*

Hubbell, Sue, *A Book of Bees; A Country Year*

\*Keller, Evelyn Fox, *Making Sense of Life; Refiguring Life*

Kumin, Maxine, *In Deep: Country Essays*

\*Lopez, Barry, *Arctic Dreams; Of Wolves and Men*

Louv, Richard, *Last Child in the Woods*

Maclean, Norman, *Young Men and Fire*

\*McPhee, John, *Basin and Range; Control of Nature; The Cultivated Wilderness; Pine Barrens*

\*Matthiessen, Peter, *Sand Rivers; The Snow Leopard*

\*Muir, John, *A Thousand-Mile Walk to the Gulf; Travels in Alaska*

Leopold, Aldo, *A Sand County Almanac*

\*Quammen, David, *The Boilerplate Rhino; The Flight of the Iguana; Monster of God; Natural Acts; The Song of the Dodo; Wild Thoughts from Wild Places*

Raymo, Chet, *Honey from Stone; The Soul of the Night; When God Is Gone, Everything Is Holy*

\*Sagan, Carl, *Billions and Billions; Broca's Brain; Cosmos; Dragons of Eden; Pale Blue Dot*

\*Sanders, Scott Russell, *A Private History of Awe; Staying Put*

Sobel, Dava, *Longitude; The Planets*

\*Thomas, Lewis, *Lives of a Cell*

\*Thoreau, Henry David, *Walden*

Twain, Mark, *Life on the Mississippi; Roughing It*

\*Weiner, Jonathan, *Beak of the Finch; Time, Love, Memory*

\*Williams, Terry Tempest, *Red; Refuge*

Zwinger, Ann Haymond, *Beyond the Aspen Grove; The Mysterious Lands*

#### **\*Authors Suggested by the College Board**

#### **Nonfiction Book Assignment (Science & Nature Writers)**

1. As you read, notice passages where the author moves from physical descriptions of the natural world to the metaphysical (philosophical) level, where the author moves from the mundane and ordinary and commonplace to the spiritual level, where the author moves from “on the lines” to “beyond the lines,” where the author tries to make sense of what it all means. Examples:

From Terry Tempest Williams’ *Pieces of White Shell* (add to the list!): **“If we will sit for a while, allow entire afternoons to pass in the presence of birds, we may find they are skilled in subtle pedagogy. Courage is the lesson of killdeer as it feigns a broken wing to protect its young.**



**Tenaciousness is the coot who tries again and again to fly. White pelicans are cooperative fishermen as they corral their prey in self-made circles. Bittern is patience hidden in the marsh. Solitude is the curlew who evades civilization...” (66).**

From Henry Beston’s *The Outermost House*: **“Learn to reverence night and to put away the vulgar fear of it, for, with the banishment of night from the experience of man, there vanishes as well a religious emotion, a poetic mood, which gives depth to the adventure of humanity. By day, space is one with the earth and with man—it is his sun that is shining, his clouds that are floating past; at night, space is his no more...” (176).**

2. Select similar passages, and write dialectics on them as directed in class. We will do 5 total. As we go through the next few weeks, we will ask you to locate and write about such passages from the beginning, the middle, and the end so that you show that you have read the entire book. (For books that are collections of essays, we will ask you to work with essays from throughout the book.) Document the page # as shown above. We will do the first one in class on Thursday/Friday this week. Write 150 words minimum for each.

3. Rubric (major grade):

**90 – 100** = These dialectics exhibit apt and precise selections of passages and will provide convincing explanations of the author’s use of concrete examples or observations and how he/she connects them to universal meaning. The writing will demonstrate consistent control over the elements of effective composition. Passages are documented with page # in parentheses.

**80 - 89** = These dialectics reflect less certain, less incisive, less apt selections of passages, and the explanations are less certain, less convincing. The writing is not as effective as the top scoring assignments. Passages are documented correctly.

**70 - 79** = These dialectics are not as clear, convincing, or accurate in selection of passages as the A and B responses, and the explanations may not convey significant understanding of the purposes of the author’s concrete examples and connections to universal meaning. The writing lacks control and is sometimes distracting or unclear.

**0 – 69** = These dialectics reflect no effort and/or lack seriousness of purpose.

### **Sixth Six Weeks, Nonfiction Book Project #5**

NOTE: You MUST choose a NONFICTION work by one of the following authors—and it must be at least 200 pp. long. (Many of them write novels as well—don’t pick these!) All these authors are on the College Board “Representative Authors” List.

#### **Critics**

Paula Gunn Allen	bell hooks
Gloria Anzaldua	Pauline Kael
Michael Arlen	Joyce Carol Oates
Kenneth Clark	Susan Sontag
Arlene Croce	Cornel West
Henry Louis Gates, Jr.	Edmund Wilson

#### **Journalists**

Roger Angell	John McPhee
Maureen Dowd	H.L. Mencken
Elizabeth Drew	Jan Morris
Nora Ephron	David Remnick
M.F.K. Fisher	Red Smith
Frances Fitzgerald	Lincoln Steffens
Janet Flanner (Genet)	Paul Theroux



Ellen Goodman  
David Halberstam  
Andy Logan

Calvin Trillin  
Tom Wolfe

**Political Writers**

Simone de Beauvoir  
William F. Buckley  
John Kenneth Galbraith

George Kennan  
Martin L. King, Jr.  
Lewis Lapham

Olive Schreiner  
Gore Vidal  
George Will

Garry Wills

**Nonfiction Book #5 Project Directions:**

You will create a 4-page “booklet” for your book that will serve not only to show that you read it but also to give other readers insights into what it is about.

**Cover Page:** include the following (but not necessarily in this order)

- Title (underlined)
- Author’s name
- # of pages
- The first sentence of the book in quotation marks and with the page # in parentheses after the “ ” before the period
- An explanation about why you think the author opens with this sentence
- A neat, colorful drawing of a significant image in the book

**Inside Cover, p. 2:** include the following

- An important quote from the 1/3 point (give or take 10 pp.) in quotation marks with the p. # after the “ ” before the period.
- An explanation about why the quote is significant
- An important quote from the 2/3 point (give or take 10 pp.) in quotation marks with the p. # after the “ ” before the period
- An explanation about why the quote is significant

**Inside, p. 3:** include the following

- The last sentence of the book in quotation marks and with the page # in parentheses after the “ ” before the period
- An explanation about why the author ends with this sentence—how did he/she get from the first sentence to the last?

**Back Cover:**

Write a **letter** to the author about what you learned from reading the book. Include in the body paragraph(s) 2 of your favorite quotes from anywhere in the book (cited as above) to support what you say you learned. Use proper letter format:

- Date
- Greeting (Dear Mr.\_\_\_\_ : or Dear Ms.\_\_\_\_ :)
- Introduction—explain the purpose of your letter, and express something positive about the book generally. (Don’t say you are writing because it’s an assignment!) Write about 50 words.
- Body paragraph(s)—tell what you learned. Integrate quotes as we recently demonstrated. Write 200 words or more.
- Conclusion—give any final observations and/or ask questions you would like the author to answer. Write about 50 words.
- Closing (Sincerely, or Yours truly, etc.)
- Your signature
- Your printed name

**[Alternative Back Cover:** Write a one-star (negative) review for Amazon.com. This doesn’t mean that you rant, but give a thoughtful, reasoned argument against the book for substantiated reasons. Use paragraphs and cited quotes as you would in a letter. Make it about 400 words.]



### Internet Resources

google.com/scholar (valid research sources)

books.google.com (whole books on the internet--sometimes they switch this around! Try google.com/books or reverse.)

www.loc.gov (Library of Congress)

www.owl.english.purdue.edu

www.uwc.fac.utexas.edu (Undergraduate Writing Center)

gutenberg.org

www.otr.com/murrow.shtml (original radio broadcasts, inc. @Dachau immediately after it was liberated)

www.blueagle.com (hundreds of columnists and archives that go years back)

www.cagle.com (political cartoons)

www.americanrhetoric.com (everything you need to know about rhetoric; includes movie clips illustrating different strategies)

www.thisibelieve.org (the NPR project—great lessons for the classroom)

If you wish to search existing Power Points through Google, in the search field, type: filetype:ppt then space once and type your subject/novel title and hit enter. This should bring up a pretty nice list of presentations for you! (Here you can access ALL powerpoints available through Google—no reinventing of the proverbial wheel. Try it through Google “Advanced Search.” AWESOME resource!)

### “ME” PAGE

**PURPOSE OF ASSIGNMENT:** “Easy” daily grade assignment for you that leaves me with a memory of your junior year—my scrapbook.

**PROCESS:** On a colored piece of paper **I will give you** include (you may use front and back)—

1. Your name, prominently displayed
2. Your normal signature
3. A photograph of you
4. AT LEAST two of the following:
  - a. a note to me about what you learned in English this year
  - b. a note to me about your 11<sup>th</sup> grade year of high school
  - c. your favorite quote or song
5. Write a note of advice to next year’s AP English III students about the course (and the exam if you took it)—minimum of 100 words.

**NOTE:** The page you give me will be “public” so please do not include any references to illegal substances or activities. Keep it in good taste.

**GRADING:** You will receive a 90 for fulfilling all the requirements. The remaining 10 points will be earned by neatness and aesthetics. Each missing item is –10 points.



## Handling the Paper Load

(from Jago, Carol. *Paper Papers Papers: An English Teacher's Survival Guide*. Portsmouth, NH: Heinemann, 2005.)

**Chapter Six: Alternatives to Essays** A caveat is in order. **Creative responses should not replace traditional literary analysis essays.** ... In a high school English class, **writing essays is not an optional activity.** ... A corollary of the right to free public education is the **responsibility to complete the work assigned.** ... But the lowering of expectations of student performance beyond all recognition is of no conceivable benefit to the student. Moreover, by allowing students to slip through school awarding credit to students who write almost nothing, a teacher is guilty of **educational malpractice.**

### Ten Tips for Handling the Paper Load

1. **Do it now.**
2. **Set aside extended periods of time for grading.**
3. **Use a timer.**
4. **Stretch between each paper.**
5. **Investigate computer scoring.**
6. **Use a rubric.**
7. **Avoid reading papers when you are exhausted.**
8. **No interruptions.**
9. **Make sure your students read your comments.**
10. **Save all student papers.**

### Chapter Eight: One Hand for the Ship/One Hand for Yourself

“One hand for the ship, one hand for yourself” is an old watchword in the U.S. Navy that offers advice to sailors about to clamber up a ship’s rigging. If sailors climb to their stations and only hang on for dear life, no work is done. If they don’t hold on, they are lost. The metaphor is equally apt for the teaching profession. When individuals only take care of themselves, the work of the ship—or society—suffers. But if individuals don’t save one hand for themselves, they will founder.

...Whether or not formal mentor programs are in place at a school, experienced teachers need to reach out to the new teachers around them not only with the offer of their files but also with a hand:

- Talk without shame about how manage to handle the paper load.
- Offer paper-grading sessions where teachers work together.
- Publicize anchor papers so teachers feel comfortable about their grading standards.
- Urge schools to use funding to reduce class size in writing classes.
- Channel PTSA and other supplemental funding sources to tutoring and outside readers rather than field trips.

Effective teachers know how to give their students a full hand of help. They also know that preserving their second hand for themselves makes for a happier, healthier, better-balanced life. The biggest problem facing American education is not the shortage of teachers but rather the shortage of good teachers. **Schools don’t need more martyrs. They need professionals who can survive and thrive in a challenging job.**



## AP Multiple-Choice Test-Taking Strategies

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

1. Quickly survey ALL of the reading passages and note the number of questions attached to each one. Start with the passage that you think you might understand the best AND has a significant number of questions attached to it. After you have worked through that passage, attack the passage that is your second favorite, and so on. This means that you might complete the last passage first if you think that is your best passage, while leaving the first passage for last (because you feel it is your weakest).
2. Skim the questions, not the choices or distracters, to identify what the constructors of the test think is important in the passage. As you skim the questions mark them with an "F" for Forest (General, over-all, big picture question) and "T" for Tree (line specific question) [**Courtesy of Beth Priem**]
3. The directions are always the same for each section: "Read the following passage carefully before you choose your answer." **Remember** that the questions that say "Not, Least, and Except are really well crafted true/false or yes/no questions which are **time bandits**.
4. Aggressively attack the questions. Remember that questions do NOT become more difficult as they progress.
5. Don't be afraid to use the test as a source of information. Sometimes, another question will help you answer the one you are stuck on.
6. Read the questions **CAREFULLY!** Many wrong answers stem from misreading the question; know what is being asked.
7. As you read the piece, carefully note the introductory paragraph and the last paragraph and mark the key topic.
8. Mark any rhetorical shifts usually identified with conjunctions such as But, Although, Since, etc.
9. Read the passages actively by circling the items that seem to be addressed in the questions.
10. Read a few lines before and a few lines after a line question (usually a sentence) to make sure your inference is correct.
11. Be deliberate in your reading; words are there for a reason. Do not imagine what isn't there.
12. Read the questions crossing out obvious wrong answers: a question that contradicts the passage, is irrelevant to the passage, or repeats the same information in more than one question. Remember: Read all the choices, but there is only **one right answer**: mark and move on.
13. All questions follow the order of appearance in the passage; nothing is out of sequence.
14. Make sure ALL parts of your answer are true. Some answers might contain two ideas, one of which is not supported in the passage.
15. Pay attention to punctuation to note how the writer has organized the flow of ideas within paragraphs.
16. Watch your time by avoiding a re-reading the passage. **READ CAREFULLY** the first time.
17. Do not linger, obsess, or dither over any one question. Do not **perseverate**. You should move at a brisk, but comfortable pace throughout the questions.
18. For antecedent questions, look in the middle of the line numbers suggested: rarely is the answer the nearest or the farthest away from the pronoun in the question.
18. Go over the test when you are finished. When you go over the test, make sure you read the question correctly and that you answered what it asked. Do not change answers unless you are certain that you made a mistake. If you are not absolutely sure the answer you want to change is incorrect, go with your first impression. Almost without fail, first associations are correct.
20. With approximately 90 seconds left to go in this one-hour section, pick a letter and bubble in any remaining answers. You should complete the test as thoughtfully as possible for 58-59 minutes and then fill in any remaining empty bubbles in the last 90 seconds.

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

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

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



### 1982 Exam Stems

1. The headings of the stanzas, \_\_\_\_\_, indicate which one of the two is being/acting/winning/speaking
2. In the poem, which of the following best describes the relationship between \_\_\_\_\_ and \_\_\_\_\_?
3. Which of the following devices is dominant in the first stanza?
4. The notion of an \_\_\_\_\_ that can \_\_\_\_\_ and an \_\_\_\_\_ that can \_\_\_\_\_ (lines \_\_) suggests that
5. In the context of the first stanza, the lines \_\_ express a longing to be freed/separated/saved/cured/released
6. Which of the following best sums up what is said in lines \_\_\_\_\_?
7. What does line \_\_ suggest about the nature of \_\_\_\_\_?
8. Which of the following best restates the question posed in lines \_\_\_\_\_?
9. Lines \_\_ are best understood to mean that
10. " \_\_\_\_\_ " (line \_\_) refers metaphorically to
11. Which of the following best describes the effect of the metaphor in lines \_\_\_\_\_?
12. The last four lines, which extend the length of the last stanza, have the effect of?
13. Which of the following most fully expresses the cleverness of \_\_\_\_\_ in its impingement on the \_\_\_\_\_
14. The primary distinction made in the first paragraph is one between
15. Which of the following best describes the function of the first sentence in the passage?
16. The phrase " \_\_\_\_\_ " (line \_\_) is best read as a metaphor relating to
17. In context, the clause " \_\_\_\_\_ " (lines \_\_) suggests which of the following?
18. According to the passage, writers who are most aware of \_\_\_\_\_ would be those who \_\_\_\_\_
19. In the first paragraph, the author is most concerned with explaining/berating/defining/developing/summarizing
20. In lines \_\_, the repeated linkage of the words \_\_\_\_\_ and \_\_\_\_\_ can be interpreted as an emphasis on the
21. According to lines \_\_, which of the following would be a \_\_\_\_\_ and \_\_\_\_\_ attitude for a young writer to hold?
22. The author implies that " \_\_\_\_\_ " (lines \_\_) because following it leads to
23. The " \_\_\_\_\_ " (line \_\_) is best understood as that which
24. In line \_\_, " \_\_\_\_\_ " refers to which of the following?
25. In lines \_\_, the author refers to " \_\_\_\_\_ " as an example/a part/evidence
26. Which of the following is implicit before " \_\_\_\_\_ " (lines \_\_)?
27. The function of the quotation in lines \_\_ is primarily to support/refute/ridicule/show/add
28. The development of the argument can best be described as progressing from the assertion/summary/statement/criticism/description
29. Taken as a whole, the passage is best described as a narrative/a technical discussion/an argument/an expository/a descriptive
30. The speaker assumes that the \_\_\_\_\_ referred to in lines \_\_ will come proclaiming
31. According to the speaker, the prophet's " \_\_\_\_\_ " (line \_\_) will probably not be heeded because
32. In the phrase, " \_\_\_\_\_ " (line \_\_), the speaker is suggesting that
33. In line \_\_ the speaker is doing which of the following anticipating/despairing/exchanging/heeding/prescribing
34. In lines \_\_, the speaker is asserting that
35. The speaker implies that without " \_\_\_\_\_ " we would
36. The phrase " \_\_\_\_\_ " (line \_\_) implies
37. The " \_\_\_\_\_ " (line \_\_) refers to
38. The phrase " \_\_\_\_\_ " (line \_\_) is best understood as
39. According to the speaker, we use the images of " \_\_\_\_\_ " (line \_\_), " \_\_\_\_\_ " (line \_\_), and the " \_\_\_\_\_ " (line \_\_) literally/as metaphors/as similes/to reinforce/to explain
40. Which of the following best describes an effect of the repetition of the phrase " \_\_\_\_\_ " (line \_\_)



41. Which of the following best paraphrases the meaning of line \_\_\_\_
- 42? Which of the following best describes the poem as a whole?
43. Which of the following best describes the "\_\_\_\_\_" in the passage?
44. The opening sentence can best be described as
45. In line \_\_\_\_ "which" refers to
46. The speaker contrasts his preferred \_\_\_\_\_ with which of the following?
47. In lines \_\_\_\_\_, which of the following does NOT modify "\_\_\_\_\_" (line\_\_)
48. Which of the following is true about the syntax of the clause "\_\_\_\_\_" (lines \_\_)
49. The phrase "\_\_\_\_\_" (lines \_\_) modifies
50. In lines \_\_\_\_ "\_\_\_\_\_" means which of the following?
51. The best contrast with the image of "\_\_\_\_\_" (lines \_\_) is
52. After line \_\_\_\_, the author's tone becomes more
53. The most explicit suggestion that \_\_\_\_\_ is contained in
54. When the author says, "\_\_\_\_\_" (lines \_\_), he is commenting on
55. Which of the following best describes the passage as a whole?

### 1987 Exam Stems

1. The phrase "\_\_\_\_\_" (line \_\_) is best interpreted to mean that
2. The phrase "\_\_\_\_\_" (lines \_\_) evokes
3. The phrase "\_\_\_\_\_" (lines \_\_) presents an example of
4. \_\_\_\_\_ had hated her \_\_\_\_\_ primarily for
5. The image of "\_\_\_\_\_" (line \_\_) is a reference to
6. In context, which of the following depends on "\_\_\_\_\_" (line\_\_)
7. in context, the phrase "\_\_\_\_\_" (line \_\_) is best interpreted to mean
8. The parable of \_\_\_\_\_ (lines \_\_) serves primarily to
9. \_\_\_\_\_ believed that the very best characteristic of human nature is
10. In the parable of \_\_\_\_\_, "\_\_\_\_\_" (line\_\_) most likes represents
11. It can be inferred that each \_\_\_\_\_ who \_\_\_\_\_ "\_\_\_\_\_" (line\_\_) to see \_\_\_\_\_ was
12. Which of the following best describes \_\_\_\_\_ at the end of the passage?
13. The tone of the last two paragraphs (lines \_\_) is best described as
14. Which of the following best describes how \_\_\_\_\_ felt about the influence of \_\_\_\_\_ and \_\_\_\_\_ on her character?
15. All of the following represent figurative language EXCEPT
16. The \_\_\_\_\_ pictured in lines \_\_\_\_ is best described as which of the following
17. The \_\_\_\_\_ described in lines \_\_\_\_ is pictured chiefly in his role as
18. The change referred to in line \_\_ is described as one from "\_\_\_\_\_ to \_\_\_\_\_"
19. In line \_\_, the phrase "\_\_\_\_\_" is best taken to mean which of the following
20. The relationship between lines \_\_ and lines \_\_ is best described by which of the following
21. In lines \_\_, the desire to \_\_\_\_\_ is seen chiefly as
22. In lines \_\_, the speaker regards himself as
23. The main point made about \_\_\_\_\_ and \_\_\_\_\_ is lines \_\_\_\_ is that
24. Lines \_\_\_\_ suggest that
25. Beginning in line \_\_, the speaker does which of the following
26. In line \_ the phrase "\_\_\_\_\_" refers to
27. According to the speaker, "\_\_\_\_\_" (line\_\_) lack all of the following vices EXCEPT
28. In lines \_\_\_\_, the speaker attempts to do which of the following recapitulate/recount/offer/draw/chastise



29. According to line \_\_, the speaker finds value in which of the following aspects of poetry?
30. According to the speaker, a positive aspect of poetry is its
31. According to the speaker, poets are despicable if they imitate/become/fail/mock/compose
32. This excerpt is written in which of the following?
33. The passage contains all of the following rhetorical devices EXCEPT
34. It can be inferred from the passage that the speaker would agree with which of the following statements about \_\_\_\_?
35. In the passage's second sentence the speaker uses language that might best describe a
36. It is most likely that the \_\_\_\_\_ " \_\_\_\_\_ " (line \_\_) in order to study/admit/remind/trick/hide
37. The speaker's \_\_\_\_\_ is concerned that his \_\_\_\_\_'s fear may make/weaken/subvert/cause/prompt
38. The comparisons in lines \_\_ of \_\_\_\_\_ with the \_\_\_\_\_ and " \_\_\_\_\_ " suggest that \_\_\_\_\_ is all of the following EXCEPT
39. In lines \_\_\_\_\_, that speaker suggests that \_\_\_\_\_ is motivated by
40. The sentence beginning " \_\_\_\_\_ " (lines \_\_) supports the speaker's proposition that \_\_\_\_\_ is /may/cannot
41. One could at least partially rebut the implication of lines\_\_ by noting that a man who is " \_\_\_\_\_ " might
42. "They" in line\_\_ refers to
43. A more conventional, but still accurate, replacement for "nor" in line \_\_ would be
44. " \_\_\_\_\_ " (lines \_\_) appears to be a contradictory statement because
45. At the conclusion the speaker finds that he
46. Which of the following seems LEAST compatible with the speaker's \_\_\_\_\_?
47. In the first section of the poem (lines\_\_), the speaker seeks to convey a feeling of
48. In context, " \_\_\_\_\_ " (line\_\_) suggests that
49. The speaker gives symbolic significance to which of the following?
50. Lines \_\_ and \_\_ (" \_\_\_\_\_ ") are best understood to mean which of the following?
51. In lines \_\_, the \_\_\_\_\_ is compared to
52. Which of the following occurs directly because the \_\_\_\_\_ is " \_\_\_\_\_ " (line \_\_).
53. The speaker's description of the \_\_\_\_\_ of the \_\_\_\_\_ emphasizes all of the following EXCEPT its
54. In lines \_\_, " \_\_\_\_\_ " suggests that
55. In line \_\_, " \_\_\_\_\_ " functions as which of the following an adjective modifying/an adverb modifying
56. in lines \_\_, the speaker compares
57. In the poem, the \_\_\_\_\_ is, for the speaker, all of the following EXCEPT
58. Lines \_\_ can best be described as a digression/change/counterargument/metaphorical/simile
59. In the last section of the poem, the speaker implies that to try to \_\_\_\_\_ the " \_\_\_\_\_ " (line \_\_) is
60. It can be inferred that \_\_\_\_\_'s attitude toward the speaker's speculations is one of
61. The poem is an example of which of the following verse forms?

### 1991 Exam Stems

1. The speaker of the passage is most likely a
2. In the first paragraph, the speaker characterizes the \_\_\_\_\_ primarily by describing their
3. The dominant technique in the first paragraph is the use of
4. Which of the following best describes the order in which objects are presented in paragraph one?
5. In context, " \_\_\_\_\_ " (line\_\_) is best interpreted as
6. The words " \_\_\_\_\_ " (line \_\_) and " \_\_\_\_\_ " (line \_\_) contribute which of the following to the development of the passage?



7. The \_\_\_\_\_ and \_\_\_\_\_ are characterized in terms of which of the following aspects of their lives?
8. The characterization of the \_\_\_\_\_ in lines \_\_ is marked by
9. In line \_\_, "they" refers to
10. In the second paragraph, the author develops a contrast between
11. In the second paragraph, the speaker characterizes the \_\_\_\_\_ primarily by describing their
12. The primary rhetorical purpose of the passage is to
13. Which of the following best describes the organization of the passage?
14. The speaker is best described as
15. It can be inferred that the rhythm and diction of the concluding lines ("\_\_\_\_\_") are intended to reflect
16. The phrase "\_\_\_\_\_" emphasizes which of the following?
17. In lines \_\_, there is an implied comparison between \_\_\_\_\_ and
18. In lines \_\_, \_\_\_\_\_ implies that "\_\_\_\_\_" are
19. In lines \_\_, \_\_\_\_\_ makes use of
20. The two quotations in lines \_\_\_\_\_ by \_\_\_\_\_ are seen by \_\_\_\_\_ as
21. \_\_\_\_\_'s "\_\_\_\_\_" (line \_\_) are not comforting because they
22. In line \_\_, the "\_\_\_\_\_" are mentioned as which of the following? subjects/rabble/people/criminals
23. In line \_\_, "\_\_\_\_\_" refers to the idea that the
24. When \_\_\_\_\_ says "\_\_\_\_\_" (line \_\_), he means that he
25. In line \_\_, "\_\_\_\_\_" is best interpreted as meaning
26. Which of the following best restates the meaning of lines \_\_?
27. In the passage, \_\_\_\_\_ uses language primarily to
28. In the passage, \_\_\_\_\_ reflects on all of the following EXCEPT
29. In the passage, \_\_\_\_\_ exhibits which of the following?
30. The speaker implies that the \_\_\_\_\_ is
31. The speaker implies that there is a similarity between the
32. An example of the literary device of apostrophe is found in line
33. In line \_\_, "\_\_\_\_\_" refers to the
34. Which of the following is an irony presented in the poem?
35. A major rhetorical shift in the poem occurs in line
36. Which of the following lines is closest in meaning to lines \_\_ and \_\_?
37. The final stanza of the poem primarily expresses the speaker's
38. The basic meter of the poem is
39. The speaker characterizes the life of the \_\_\_\_\_ as
40. In line \_\_, "its" refers to
41. In the first sentence (lines \_\_\_\_\_) of the passage is characterized by which of the following
42. The succession of phrases "\_\_\_\_\_" in lines \_\_\_\_\_ emphasizes the
43. The antecedent of the word "them" is
44. The chief effect of the diction in the sentence "\_\_\_\_\_" (lines \_\_) is to provide
45. The predominant tone of the speaker toward the \_\_\_\_\_ is one of
46. The function of the sentence beginning "\_\_\_\_\_" (lines \_\_) is to
47. The description "\_\_\_\_\_" (lines \_\_) serves to
48. The description in the \_\_\_\_\_ sentence (lines \_\_) is characterized by all of the following EXCEPT
49. Which of the following indicates the major shift in the development of the speaker's exposition?
50. In the passage, the \_\_\_\_\_ functions as
51. Which of the following is the most logical deduction from the speaker's assertions?



52. Which of the following are the most prominent images in the passage?
53. The central rhetorical strategy of the passage is to

### 1994 Exam Stems

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



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

### 1999 MC Stems

1. Which of the following is the primary meaning of the word " \_\_\_\_\_ " as it is used in the passage?
2. \_\_\_\_\_'s first words (" \_\_\_\_\_ ") are surprising because \_\_\_\_\_ prevents/claims/thinks/implies/is not responding
3. From the context, the reader can infer that " \_\_\_\_\_ " (line \_\_) is
4. \_\_\_\_\_ probably calls the quotation in lines \_\_ " \_\_\_\_\_ " because he considers/knows/believes/sees
5. \_\_\_\_\_'s view of \_\_\_\_\_ might best be described as
6. In lines \_\_\_\_ (" \_\_\_\_\_ "), the speaker makes use of all of the following EXCEPT
7. The primary rhetorical function of the sentence " \_\_\_\_\_ " (lines \_\_) is to introduce/provide/undermine/distinguish
8. In line \_\_, the " \_\_\_\_\_ " refers to English
9. The second of \_\_\_\_\_'s two speeches repeats the argument of the first that
10. Which of the following does \_\_\_\_\_ explicitly endorse?
11. From the passage, we can infer that the art \_\_\_\_\_ would most value would be characterized by all of the following EXCEPT
12. In the passage, \_\_\_\_\_ ridicules all of the following commonly accepted ideas about \_\_\_\_\_ EXCEPT
13. The comedy of the passage derives chiefly from
14. The central opposition of the poem is between
15. The speaker views the \_\_\_\_\_, \_\_\_\_\_, and the \_\_\_\_\_ as
16. The " \_\_\_\_\_ " (line \_\_) most probably refer to
17. In line \_\_\_\_, " \_\_\_\_\_ " most probably refers metaphorically to
18. For the speaker, the \_\_\_\_\_ and the \_\_\_\_\_ have which of the following in common?



19. One effect of " \_\_\_\_\_ " (line \_\_) is to emphasize the speaker's feeling of \_\_\_\_\_
20. In line \_\_, " \_\_\_\_\_ " is best understood to mean \_\_\_\_\_
21. Grammatically, the word " \_\_\_\_\_ " (line \_\_) functions as \_\_\_\_\_
22. The speaker perceives the coming of \_\_\_\_\_ chiefly in terms of \_\_\_\_\_
23. Which of the following is a subject treated in the poem?
24. The most conventional, least idiosyncratic aspect of the poem is its \_\_\_\_\_
25. The sentiments expressed in the poem are closest to those expressed in which of the following quotations from other poets?
26. Throughout the passage, \_\_\_\_\_ is addressing \_\_\_\_\_
27. Which of the following adjectives best describes \_\_\_\_\_'s speech?
28. In the simile in line \_\_, " \_\_\_\_\_ " is used to stand for \_\_\_\_\_
29. The phrase " \_\_\_\_\_ " (line \_\_) refers to \_\_\_\_\_
30. Lines \_\_\_\_ are based on which of the following?
31. In line \_\_, " \_\_\_\_\_ " means \_\_\_\_\_
32. Which of the following best paraphrases lines \_\_\_\_ (" \_\_\_\_\_ ")?
33. \_\_\_\_\_'s comment " \_\_\_\_\_ " (lines \_\_) does which of the following?  
asserts/implies/compares/suggests/contrasts
34. Which of the following is used most extensively in the passage?
35. The poem is best described as \_\_\_\_\_
36. Line \_\_ suggests which of the following \_\_\_\_\_
37. Line \_\_ presents an example of \_\_\_\_\_
38. Lines \_\_\_\_ most strongly convey the speaker's \_\_\_\_\_
39. What does the speaker convey in lines \_\_\_\_?
40. The \_\_\_\_\_ quality of the \_\_\_\_\_ allows the speaker to experience all of the following in the poem EXCEPT \_\_\_\_\_
41. All of the following contrasts are integral to the poem EXCEPT \_\_\_\_\_
42. The imagery of the poem is characterized by \_\_\_\_\_
43. The title suggests which of the following?
44. The narrator provides the clause " \_\_\_\_\_ " most probably as \_\_\_\_\_
45. In line \_\_, " \_\_\_\_\_ " refers to \_\_\_\_\_'s belief that \_\_\_\_\_
46. Lines \_\_\_\_ chiefly serve to show that \_\_\_\_\_ was capable of \_\_\_\_\_
47. In lines \_\_\_\_, " \_\_\_\_\_ " is best interpreted to mean that \_\_\_\_\_
48. The dominant element of \_\_\_\_ and \_\_\_\_\_'s meeting (lines \_\_) is \_\_\_\_\_
49. The images in lines \_\_\_\_ suggest that \_\_\_\_\_
50. In line \_\_, " \_\_\_\_\_ " is best interpreted to mean \_\_\_\_\_'s \_\_\_\_\_
51. The chief effect of the imagery and figures of speech in lines \_\_\_\_ is to \_\_\_\_\_
52. By comparing \_\_\_\_\_ to " \_\_\_\_\_ " (line \_\_) the narrator invites further comparison between \_\_\_\_\_
53. The excerpt is chiefly concerned with a plan/decision/hope/dispute/problem \_\_\_\_\_
54. Which of the following best describes \_\_\_\_\_'s speech?
55. At the \_\_\_\_ of the excerpt, \_\_\_\_\_ probably believes that \_\_\_\_\_ had been \_\_\_\_\_

#### 2004 MC stems

1. The narrator's use of the adverbs " \_\_\_\_\_ " and " \_\_\_\_\_ " as nouns signifying types of \_\_\_\_\_ helps to emphasize the \_\_\_\_\_s' essential/concern/style/indifference/sense \_\_\_\_\_
2. The \_\_\_\_\_ in the passage are characterized chiefly by description of their \_\_\_\_\_



3. In context, " \_\_\_\_\_ " (line \_\_) suggests which of the following about the conversation of the \_\_\_\_\_?
4. The use of the sentence " \_\_\_\_\_ " in line \_\_ and again in line \_\_ suggests that the points of view of the \_\_\_\_\_ and the \_\_\_\_\_ are equally
5. From line \_\_ to line \_\_ the passage is best described as an example of
6. What do lines \_\_ suggest about the relationship portrayed between \_\_\_\_\_ and \_\_\_\_\_?
7. The narrator implies that the situation in which the \_\_\_\_\_ and \_\_\_\_\_ find themselves is a kind of
8. In line \_\_, the word " \_\_\_\_\_ " might be ironic because the
9. Overall, the passage suggests that immortality
10. The last sentence of the passage is characterized by
11. Both the \_\_\_\_\_ and the \_\_\_\_\_ are portrayed as
12. In lines \_\_ (" \_\_\_\_\_ "), the narrator does which of the following?  
suggests/introduces/emphasizes/supplies
13. The \_\_\_\_\_ and \_\_\_\_\_ mentioned in the first paragraph primarily serve to  
reveal/show/suggest/present/illustrate
14. In line \_\_, the author uses the word " \_\_\_\_\_ " to form a connection between
15. The effect of quoting \_\_\_\_\_ 's words in line \_\_ is to  
characterize/represent/emphasize/suggest/illustrate
16. \_\_\_\_\_ submits to having her " \_\_\_\_\_ "(line \_\_) primarily because she  
chooses/is/wants
17. Which of the following words associated with \_\_\_\_\_ best conveys how her \_\_\_\_\_ would like her to be?
18. In line \_\_, the reference to " \_\_\_\_\_ " does which of the following? gently mocks/sincerely  
endorses/affectionately endorses/scathingly criticizes/ruefully echoes
19. Why is \_\_\_\_\_ 's \_\_\_\_\_ disturbed by her " \_\_\_\_\_ " (line \_\_)
20. \_\_\_\_\_ could find no comfort in his \_\_\_\_\_ 's developing qualities because
21. Which of the following most aptly describes \_\_\_\_\_ 's interactions with her \_\_\_\_\_?
22. In this passage, \_\_\_\_\_ is presented as
23. In context, which phrase most directly indicates a judgment made by the narrator?
24. The passage employs all of the following contrasts EXCEPT one between
25. The poem is best described as a
26. In lines \_\_, the speaker conveys a sense of
27. The phrase " \_\_\_\_\_ " (line \_\_) refers specifically to
28. The images in lines \_\_ (" \_\_\_\_\_ ") contrast most directly with
29. In line \_\_ (" \_\_\_\_\_ "), the speaker suggests which of the following?
30. In the context of the poem, the term " \_\_\_\_\_ " (line \_\_) suggests
31. By deciding to " \_\_\_\_\_ " (line \_\_), the speaker in effect does which of the following?  
apologizes/accepts/questions/dramatizes
32. The description of the " \_\_\_\_\_ " (line \_\_) most directly suggests that
33. In line \_\_, " \_\_\_\_\_ " probably refers to the \_\_\_\_\_ 's
34. The structure of the poem is determined by the speaker's emotions/movements/ideas/values/history
35. The main purpose of the passage is to urge/explain/unmask/ridicule/condemn
36. In the context of the passage, the first sentence is best viewed as
37. In line \_\_, " \_\_\_\_\_ " is best understood to mean
38. In the second paragraph, the goddess criticism is portrayed as being
39. In line \_\_, " \_\_\_\_\_ " is best understood to mean
40. Which of the following is personified in the passage?
41. In the third paragraph, the speaker primarily portrays the \_\_\_\_\_ as being



42. In the passage as a whole, the speaker portrays \_\_\_\_\_ as being especially
43. The speaker characterizes the \_\_\_\_\_ as being all of the following EXCEPT
44. It can be inferred from the passage that \_\_\_\_\_ in the speaker's time were most concerned with
45. In the section of the essay that immediately follows this passage, the speaker probably does which of the following? shows/gives/discusses/explains/urges
46. Which of the following best describes the speaker's present situation?
47. In the context of the entire poem, it is clear that " \_\_\_\_\_ " (line \_\_) expresses the speaker's inability/belief/desire/failure/assumption
48. In line \_\_, " \_\_\_\_\_ " means
49. In the poem, the \_\_\_\_\_ and \_\_\_\_\_ are characterized as hostile/indifferent/favorable/exploitable/fickle
50. In context " \_\_\_\_\_ " (line \_\_) refers to
51. Which two lines come closest to stating the same idea?
52. In line \_\_, " \_\_\_\_\_ " refers to the
53. What is the function of the final couplet (lines \_\_)? explains/comments/describes/undercuts/suggests
54. The speaker is best described as displaying which of the following?
55. Taken as a whole, the poem is best described as

#### 2009 MC stems

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



creates/anticipates

28. The image of the \_\_\_\_ in lines \_\_\_\_ is that of both a
29. All of the following convey a striking visual effect produced by the \_\_\_\_ EXCEPT lines
30. "\_\_\_\_\_" (lines \_\_\_\_ ) emphasizes the \_\_\_\_'s
31. The final \_\_\_\_ line ("\_\_\_\_\_") suggest that \_\_\_\_ can
32. The last two lines of each stanza comprise
33. The tone of the speaker is best described as
34. In the context of the paragraph in which it appears, "\_\_\_\_\_" (line \_\_) connotes all of the following EXCEPT
35. The reference to "\_\_\_\_\_" (lines \_\_) serves to introduce/comment/describe/present/establish
36. In lines \_\_\_\_ ("\_\_\_\_\_"), the narrator is most concerned with providing a sense of the
37. The use of the word "\_\_\_\_\_" in lines \_\_ and \_\_ serves to disparage/emphasize/convey/point out/suggest
38. Lines \_\_\_\_ imply that "\_\_\_\_\_" likely experienced feelings of
39. Lines \_\_\_\_ ("\_\_\_\_\_") serve to emphasize/link/signal/develop/juxtapose
40. The two views described in line \_\_\_\_ can be characterized as
41. In the \_\_\_\_ paragraph, the response of the \_\_\_\_ to the \_\_\_\_ is best described as
42. The phrase "\_\_\_\_\_" (line \_\_) emphasizes which quality of the \_\_\_\_?
43. Which of the following best describes how \_\_\_\_ regards his own situation?
44. The tone of the last paragraph is best described as
45. Which of the following happens at the end of the passage?
46. The speaker's question in line \_\_ is justified based on the logic of
47. In line \_\_, the speaker refers to one who
48. In context, "\_\_\_\_\_" (line \_\_) most nearly mean
49. The second stanza (lines \_\_\_\_ ) suggests the relationship between
50. Which of the following best paraphrases lines \_\_\_\_?
51. The "\_\_\_\_\_" (line \_\_) refers to the \_\_\_\_'s
52. In lines \_\_\_\_, the speaker explains that he would have  
disrespected/disappointed/demeaned/denied/shortchanged
53. In the final stanza (lines \_\_\_\_), the speaker claims that he will support/maintain/win/revel/try
54. In the final stanza (lines \_\_\_\_), the speaker's attitude toward his situation is best described as
55. The poem can best be described as the speaker's attack/plea/lament/argument/defense

### 2012 MC Stems

1. The poem deals with all of the following EXCEPT the
2. The second stanza (lines \_\_\_\_ ) primarily serves to
3. Which best describes the speaker's implication in lines \_\_\_\_?
4. In the fourth stanza (lines \_\_\_\_), the speaker's explanation is best described as one of
5. In context, "\_\_\_\_\_" (line \_\_) is best understood to express the speaker's
6. In line \_\_, "\_\_\_\_\_" most likely refers to a
7. The fifth stanza (lines \_\_\_\_ ) makes use of all of the following EXCEPT
8. In context, "\_\_\_\_\_" (line \_\_) most nearly means
9. The last three stanzas (lines \_\_\_\_ ) are best understood to suggest that remembering the loved one is



10. Which is the best paraphrase of line \_\_\_\_?
11. The speaker's "\_\_\_\_\_" (line \_\_\_\_) is for a
12. The pronoun "it" (line \_\_\_\_) refers to the speaker's
13. The concept of "\_\_\_\_\_" (line \_\_\_\_) is most like that of
14. Which of the following best describes a central paradox of the poem?
15. In context, "\_\_\_\_\_" (lines \_\_\_\_) is best understood to mean the
16. By learning the language of the \_\_\_\_\_, the speaker gains
17. The statement "\_\_\_\_\_" (lines \_\_\_\_) contains an example of  
allegory/personification/simile/onomatopoeia/metaphor
18. All of the following are found in the sentence in lines \_\_\_\_ ("\_\_\_\_\_" ) EXCEPT
19. In line \_\_, "\_\_\_\_\_" is best interpreted to mean
20. In the second paragraph, the natural aspects of the \_\_\_\_\_ are viewed as
21. Which of the following best describes the relationship between the first paragraph and the second?
22. As used in lines \_\_ and \_\_, "\_\_\_\_\_" is best interpreted to mean
23. The passage primarily suggests that
24. \_\_\_\_\_'s action is best described as
25. In line \_\_, "\_\_\_\_\_" is best interpreted to mean
26. According to the passage, why does \_\_\_\_\_ not enter the \_\_\_\_\_ by the \_\_\_\_\_?
27. In which of the following lines does an epic simile begin?
28. Which of the following lines contains a play on words?
29. In line \_\_, "\_\_\_\_\_" refers to
30. In line \_\_, the "\_\_\_\_\_" is analogous to
31. The subject of "\_\_\_\_\_" (\_\_\_\_\_) is
32. Which of the following lines most probably contains a commentary on the poet's own era?
33. The imagery in the passage suggests all of the following about \_\_\_\_\_ EXCEPT his
34. It can be inferred from lines \_\_\_\_ that \_\_\_\_\_
35. \_\_\_\_\_ interprets \_\_\_\_\_ refusal to allow him to carry her "\_\_\_\_\_" (line \_\_) as evidence of her
36. The sentence "\_\_\_\_\_" (line \_\_) conveys which of the following?
37. The passage suggests that \_\_\_\_\_ would like \_\_\_\_\_ "\_\_\_\_\_" (lines \_\_\_\_) because
38. \_\_\_\_\_'s sense of the words "\_\_\_\_\_" and "\_\_\_\_\_" (lines \_\_\_\_) stands in ironic contrast to
39. The use of the dash in line \_\_ indicates that
40. In the sentence "\_\_\_\_\_" (lines \_\_\_\_), which of \_\_\_\_\_'s qualities is most apparent?
41. Which of the following has an effect on \_\_\_\_\_ similar to that of the \_\_\_\_\_ advertisement in the first paragraph?
42. For which of the following reasons are the words "\_\_\_\_\_ . . . \_\_\_\_\_ . . . \_\_\_\_\_ . . . \_\_\_\_\_" (lines \_\_\_\_)  
attractive to \_\_\_\_\_?
43. In lines \_\_\_\_, \_\_\_\_\_'s conjectures about going to the \_\_\_\_\_ and going to a \_\_\_\_\_ by \_\_\_\_\_ serve to indicate  
\_\_\_\_\_
44. Compared with the style of lines \_\_\_\_, the style of lines \_\_\_\_ is best described as
45. The final sentence (lines \_\_\_\_) differs from the rest of the passage in that it
46. Which of the following best describes the way the passage is narrated?
47. Which of the following is true of \_\_\_\_\_'s attitude toward \_\_\_\_\_ throughout the passage?
48. In the poem, the \_\_\_\_\_ is mainly depicted as
49. Lines \_\_\_\_ ("\_\_\_\_\_" ) incorporate all of the following EXCEPT
50. Line \_ contains which of the following? Onomatopoeia/Antithesis/Alliteration/A simile/An oxymoron
51. The effect of the allusion in lines \_\_\_\_ is to



52. Lines \_\_\_\_\_ (“\_\_\_\_\_”) suggest that the \_\_\_\_\_
53. The last four lines (\_\_\_\_\_) suggest that the \_\_\_\_\_
54. The poem makes use of which of the following?
55. In the poem, the speaker is most concerned with representing the \_\_\_\_\_



### 1982 Exam Poetry and Prose

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

### 1987 Exam Poetry and Prose

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

### 1991 Exam Poetry and Prose

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

### 1994 Exam Poetry and Prose

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

### 1999 Exam Poetry and Prose

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

### 2004 Exam Poetry and Prose

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

### 2009 Exam Poetry and Prose

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

### 2012 Exam Poetry and Prose

*Remembrance* - Emily Brontë – 1818 – 1848 – Questions 1 – 14  
“Two Ways of Seeing a River” – Mark Twain – 1883 – Questions 15 – 23  
*Paradise Lost, Book IV, [The Argument]* - John Milton - 1608 - 1674 – Questions 24 – 33  
*To The Lighthouse* – Virginia Woolf – 1927 – Questions 34 – 47  
*The Frog In The Swimming Pool* - Debora Greger – 1993 – Questions 48 – 55



**Multiple Choice Tests Vocabulary (1982-2009).**  
(Vocabulary that appears in the stems and the answers)

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



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



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



## **Types of Questions**

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

### ***Literary Technique***

Questions about technique ask that students examine devices and style.

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

### ***Main Ideas***

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

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

### ***Inference***

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

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

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

### ***Paragraphs/Sections***

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

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

### ***Tone/Mood/Style***

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

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

### ***Organization/Grammar***

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

- The phrase\_\_\_\_\_ signals a shift from\_\_\_\_\_to\_\_\_\_\_....
- The phrase\_\_\_\_\_ refers to which of the following?



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

### To Calculate your Score

Multiple-Choice

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

Question 1 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Question 2 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Question 3 \_\_\_\_\_ x 3.0556 = \_\_\_\_\_  
(Do not round)

Sum = \_\_\_\_\_  
(Do not round)

Composite Score \_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_  
Multiple Choice Essays Composite Score

### AP Score Conversion

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



### "Comedic Criticism: Tracking and Taming Irony and Satire"

Kenneth Burke has stated, "We cannot use language maturely until we are spontaneously at home in irony." In this session, participants will consider techniques of irony and satire and how to assist students with these concepts which consistently appear in both the poetry and prose selections on the AP Literature and Composition test.

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

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

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

**To analyze a satirical piece, employ the following questions:**

1. What are the underlying assumptions or unwritten attitudes in the piece?
2. What foolish, flawed, or wrong human action or aspect of society is being lampooned?
3. What would the author's argument look like stripped of its humor?
4. What resources of language does the satirist use to skewer the target?
5. In what ways do these techniques disarm the intended target or sweeten the criticism to make it acceptable to its target?
6. What is the goal of the satirist (i.e., how does the satirist wish society, the individual, the body politic, or an institution to change or amend itself?)
7. How effective are the methods of this particular satirist?



## Some tools of the satirist

### Biting and Harsh

**Juvenalian Satire** - is biting, bitter, and angry; it points out the corruption of human beings and institutions with contempt, using *saeva indignation*, a savage outrage based on the style of the Roman poet Juvenal.

Sometimes perceived as enraged, Juvenalian satire sees the vices and follies in the world as intolerable.

Juvenalian satirists use large doses of sarcasm and irony.

**Invective** - Speech or writing that abuses, denounces, or vituperates against. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language

**Sarcasm** - From the Greek meaning, "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.

### Middle Ground

**Hyperbole** - A figure of speech using deliberate exaggeration or overstatement. Hyperboles sometimes have a comic effect; however, a serious effect is also possible. Hyperbole often produces irony at the same time.

**Understatement** - The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

**Irony** - The contrast between what is stated explicitly and what is really meant; the difference between what appears to be and what actually is true. Irony is used for many reasons, but frequently, it's used to create poignancy or humor.

**Parody** - A satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work. The parodist exploits the peculiarities of an author's expression--his propensity to use too many parentheses, certain favorite words, or whatever. It may also be focused on, say, an improbable plot with too many convenient events.

### Light and Humorous

**Wit** - In modern usage, wit is intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement.

**Horatian Satire** - is gentle, urbane, smiling; it aims to correct with broadly sympathetic laughter. Based on the Roman lyrical poet Horace, its purpose may be "to hold up a mirror" so readers can see themselves and their world honestly. The vices and follies satirized are not destructive; however, they reflect the foolishness of people, the superficiality and meaninglessness of their lives, and the barrenness of their values.

**Caricature** - A representation, especially pictorial or literary, in which the subject's distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect. Sometimes caricature can be so exaggerated that it becomes a grotesque imitation or misrepresentation.



## William Blake - The Chimney Sweeper - Two Poems

The wretched figure of the child sweep is a key emblem in Blake's poems of social protest. Not only are the sweeps innocent victims of the cruelest exploitation but they are associated with the smoke of industrialization, thus uniting two central Romantic preoccupations: childhood; and the impact of the Industrial Revolution on the natural world. A report to a parliamentary committee on the employment of child sweeps in 1817 noted that 'the climbing boys' as young as four were sold by their parents to master-sweeps, or recruited from workhouses. As the average size of a London chimney was only seven inches square, to encourage the sweeps to climb more quickly, pins were 'forced into their feet' by the boy climbing behind; lighted straw was applied for the same purpose. 'Easy prey to those whose occupation is to delude the ignorant and entrap the unwary', a sweep might be shut up in a flue for six hours and expected to carry bags of soot weighing up to 30lbs. Many suffered 'deformity of the spine, legs and arms' or contracted testicular cancer.[1] The practice was not abolished until 1875, nearly 50 years after Blake's death.

Web. 9 Jan. 2016. <<http://www.bl.uk/romantics-and-victorians/articles/william-blakes-chimney-sweeper-poems-a-close-reading>>.

<p>"The Chimney Sweeper," from <i>Songs of Innocence</i></p> <p>When my mother died I was very young, And my father sold me while yet my tongue Could scarcely cry " 'weep! 'weep! 'weep! 'weep! " " So your chimneys I sweep &amp; in soot I sleep.</p> <p>There's little Tom Dacre, who cried when his head That curled like a lamb's back, was shaved: so I said, "Hush, Tom! never mind it, for when your head's bare You know that the soot cannot spoil your white hair."</p> <p>And so he was quiet, &amp; that very night, As Tom was a-sleeping he had such a sight! That thousands of sweepers, Dick, Joe, Ned &amp; Jack, Were all of them locked up in coffins of black.</p> <p>And by came an Angel who had a bright key, And he opened the coffins &amp; set them all free; Then down a green plain, leaping, laughing, they run, And wash in a river and shine in the Sun.</p> <p>Then naked &amp; white, all their bags left behind, They rise upon clouds and sport in the wind. And the Angel told Tom, if he'd be a good boy, He'd have God for his father &amp; never want joy.</p> <p>And so Tom awoke; and we rose in the dark, And got with our bags &amp; our brushes to work. Though the morning was cold, Tom was happy &amp; warm; So if all do their duty, they need not fear harm.</p> <p>.....—William Blake</p>	<p>Who is the speaker in the poem? How does the use of language make this seem almost like a documentary? How is the reader implicated in the exploitation of the speaker?</p> <p>How do we know that "Tom Dacre" is a new recruit?</p> <p>Describe the contrast between the reality of the sweeps' lives and the vision of liberty in the dream of Tom Dacre.</p> <p>What is the price of the sweeps' "liberation"?</p> <p>How is Blake attacking the established church and why?</p>
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<p>"The Chimney Sweeper," from <i>Songs of Experience</i></p> <p>A little black thing among the snow, Crying " 'weep! 'weep!" in notes of woe! "Where are thy father and mother? say?"— "They are both gone up to the church to pray.</p> <p>"Because I was happy upon the heath, And smiled among the winter's snow, They clothed me in the clothes of death, And taught me to sing the notes of woe.</p> <p>"And because I am happy and dance and sing, They think they have done me no injury, And are gone to praise God and his Priest and King, Who make up a heaven of our misery." .....—William Blake</p>	<p>Who are the speakers in the poem? Why two speakers?</p> <p>How does the color palette differ from the earlier poem?</p> <p>Does the speaker understand his oppression? How is that different from the earlier poem?</p> <p>What three entities collude to misery of the sweep? Hint: one entity is not directly addressed in the poem.</p>
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### Timed Writing Assignment

Satire and irony are interlinked. Irony is the difference between what is said or done and what is actually meant. Therefore, writers frequently employ satire to point at the dishonesty and silliness of individuals and society and criticize them by ridiculing them.

The role of satire is to ridicule or criticize those vices in the society, which the writer considers a threat to civilization. The writer considers it his obligation to expose these vices for the betterment of humanity. Therefore, the function of satire is not to make others laugh at persons or ideas they make fun of. It intends to warn the public and to change their opinions about the prevailing corruption/conditions in society.

**In a well-written essay, explain how these two poems above ridicule and/or criticize a vice in society, and analyze how the author uses poetic devices to explore the "threat to civilization".**

	<p>What is the change in society that this cartoonist is advocating? To what extent would you agree and/or disagree with his position?</p>
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<p><b>Emily Dickinson, 1830 - 1886</b></p> <p>I'm Nobody! Who are you? Are you – Nobody – too? Then there's a pair of us! Don't tell! they'd advertise – you know!</p> <p>How dreary – to be – Somebody! How public – like a Frog – To tell one's name – the livelong June – To an admiring Bog!</p>	<p>How does the speaker keep the satire from cutting too sharply?</p> <p>Who is the speaker mocking?</p> <p>Who is the "admiring Bog"?</p>
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In the Emily Dickinson poem, the public sphere is about advertised or self-advertised identities: people marketing their names and their existence. This marketing becomes the only way for anyone to enter the public sphere. Talent itself is inconsequential, and thus for someone like Dickinson, or, ostensibly, the reader, who desires to think and to perform with meaning, rather than just maintaining their own fame, participation, or recognition in this public world becomes difficult if not impossible.

### *One Perfect Rose*

A single flow'r he sent me, since we met.  
All tenderly his messenger he chose;  
Deep-hearted, pure, with scented dew still wet -  
One perfect rose.

I knew the language of the floweret;  
'My fragile leaves,' it said, 'his heart enclose.'  
Love long has taken for his amulet  
One perfect rose.

Why is it no one ever sent me yet  
One perfect limousine, do you suppose?  
Ah no, it's always just my luck to get  
One perfect rose.  
--Dorothy Parker

The three quatrains of this 1923 poem employ a variation of the "bait-and-switch" strategy, highly appropriate in the Roaring Twenties era of aggressive advertising and the commodification of femininity. The first two stanzas lull us with their quiet tone and six lines of significantly "perfect" iambic pentameter, presenting the rose in its conventional (or "perfect") symbolic form as an "amulet" for love. The closing line of each stanza -- "One perfect rose" -- has three heavy stresses and one light stress, or a central trochee bordered by two heavy stresses; in either case we have a disruption of sound that not only draws our attention to the symbolic rose, but suggests that the rose's conventional symbolism might at some point be disrupted. This disruption occurs in the third stanza, where the quiet tone is maintained and "One perfect limousine" becomes preferable to the rose. In other words, an object suggesting money replaces the rose as a symbol of love. On "One Perfect Rose" Web. 9 Jan. 2016.

<[http://www.english.illinois.edu/maps/poets/m\\_r/parker/rose.htm](http://www.english.illinois.edu/maps/poets/m_r/parker/rose.htm)>.



<p><b><i>The History Teacher</i></b></p> <p>Trying to protect his students' innocence he told them the Ice Age was really just the Chilly Age, a period of a million years when everyone had to wear sweaters.</p> <p>And the Stone Age became the Gravel Age, named after the long driveways of the time.</p> <p>The Spanish Inquisition was nothing more than an outbreak of questions such as "How far is it from here to Madrid?" "What do you call the matador's hat?"</p> <p>The War of the Roses took place in a garden, and the Enola Gay dropped one tiny atom on Japan.</p> <p>The children would leave his classroom for the playground to torment the weak and the smart, mussing up their hair and breaking their glasses,</p> <p>while he gathered up his notes and walked home past flower beds and white picket fences, wondering if they would believe that soldiers in the Boer War told long, rambling stories designed to make the enemy nod off.</p> <p>Billy Collins</p>	<p>What is the teacher trying to protect his students from? Why does he assume they are "innocent"?</p> <p>Why does the narrator make the teacher's explanations of history comical to us? Would they also be comical to his students? Why or why not?</p> <p>Is the teacher's method effective for a learning experience? What are the various allusions used by the speaker? Are they effective? Why or why not?</p> <p>Why are we told that when "the children would leave his classroom," they would "torment the weak and the smart"?</p> <p>What might the "white picket fences" represent in American society? Why does the teacher ignore the actions of the children when they leave his classroom?</p>
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**Questions for further discussion of *The History Teacher***

Is a teacher ever justified in altering or suppressing the truth about what he or she is teaching to students?

Are there some positions of authority that require protecting other people from the truth?

What's the difference between teaching and getting kids to believe?

What can make it difficult for teachers to connect with their students? Or students with other students?

What change in society is the speaker seeking?

An interesting lesson and class discussion can arise with the pairing of the following two articles. "Just In Time For Spring" by Ellis Weiner is a fun satirical piece presenting the concept of "going outside" to an audience that all too often resides primarily in a digital world. The second article "11 Scientifically Proven Reasons You Should Go Outside" provides scientific information to emphasize the real benefits of GOING OUTSIDE. Teachers could assign one article to be read outside of class and the other in class with either small group or whole class discussion. There are certainly a variety of ways to approach these two articles. Choose what works best for your classes.



## Just in Time for Spring

Ellis Weiner

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

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

GOING OUTSIDE:

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

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

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

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

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

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

Vision-correcting eyeglasses not included but widely available.

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

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

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

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

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



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

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

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

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

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

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

Why not join them and see what happens? ♦

"Just in Time for Spring - The New Yorker." *The New Yorker*. Web. 9 Jan. 2016.  
<<http://www.newyorker.com/magazine/2011/03/28/just-in-time-for-spring>>.

## 11 Scientifically Proven Reasons You Should Go Outside

Joshua Mayer / Flickr / Business Insider

With spring finally here after a long and brutal winter, we highly recommend spending some time outside.

Nature offers one of the most reliable boosts to your mental and physical well-being. Here are just a few potential benefits:

### 1. Improved short-term memory

In one study, University of Michigan students were given a brief memory test, then divided into two groups.

One group took a walk around an arboretum, and the other half took a walk down a city street. When the participants returned and did the test again, those who had walked among trees did almost 20% percent better than the first time. The ones who had taken in city sights instead did not consistently improve.

Another similar study on depressed individuals also found that walks in nature boosted working memory much more than walks in urban environments.

*Source: Psychological Science, 2008; Journal of Affective Disorders, 2013*

### 2. Restored mental energy

You know that feeling where your brain seems to be sputtering to a halt? Researchers call that "mental fatigue."

One thing that can help get your mind back into gear is exposing it to restorative environments, which, research has found, generally means the great outdoors. One study found that people's mental energy



bounced back even when they just looked at pictures of nature. (Pictures of city scenes had no such effect.)

Studies have also found that natural beauty can elicit feelings of awe, which is one of the surest ways to experience a mental boost.

*Source: Journal of Environmental Psychology, 1995; Journal of Environmental Psychology, 2005; Psychological Science, 2012*

### **3. Stress relief**

Tensed and stressed? Head for the trees. One study found that students sent into the forest for two nights had lower levels of cortisol — a hormone often used as a marker for stress — than those who spent that time in the city.

In another study, researchers found a decrease in both heart rate and levels of cortisol in subjects in the forest when compared to those in the city. "Stressful states can be relieved by forest therapy," they concluded.

Among office workers, even the view of nature out a window is associated with lower stress and higher job satisfaction.

*Source: Scandinavian Journal of Forest Research, 2007 ; Environmental Health and Preventative Medicine, 2010; Japanese Journal of Hygiene, 2011; Biomedical and Environmental Sciences, 2012*

### **4. Reduced inflammation**

Inflammation is a natural process the body uses to respond to threats like damage (e.g., a stubbed toe) and pathogens (e.g., exposure to the flu). But when inflammation goes into overdrive, it's associated in varying degrees with a wide range of ills including autoimmune disorders, inflammatory bowel disease, depression, and cancer. Spending time in nature may be one way to help keep it in check.

In one study, students who spent time in the forest had lower levels of inflammation than those who spent time in the city. In another, elderly patients who had been sent on a weeklong trip into the forest showed reduced signs of inflammation as well as some indications that the woodsy jaunt had a positive effect on their hypertension.

*Source: Biomedical and Environmental Sciences, 2012; Journal of Cardiology, 2012*

### **5. Better vision**

At least in children, a fairly large body of research has found that outdoor activity may have a protective effect on the eyes, reducing the risk of developing nearsightedness (myopia).

"Increasing time spent outdoors may be a simple strategy by which to reduce the risk of developing myopia and its progression in children and adolescents," a 2012 review concluded.

An Australian study that followed almost 2,000 schoolchildren for two years found that more time spent outdoors was associated with a lower prevalence of myopia among 12-year-olds. The same association was not found for those who spent a lot of time playing sports indoors, suggesting the connection was about more than physical activity.

In Taiwan, researchers studied two nearby schools where myopia was equally common. They told one school to encourage outdoor activity during recess and monitored the other as a control. After one year, the rate of myopia in the control school was 17.65%; in the "play outside" school, it was just 8.41%.

*Source: Ophthalmology, 2008; Ophthalmology, 2012; Ophthalmology, 2013*

### **6. Improved concentration**

We know the natural environment is "restorative," and one thing that a walk outside can restore is your waning attention. In one early study, researchers worked to deplete participants' ability to focus. Then some took a walk in nature, some took a walk through the city, and the rest just relaxed. When they returned, the nature group scored the best on a proofreading task. Other studies have found similar results — even seeing a natural scene through a window can help.



The attentional effect of nature is so strong it might help kids with ADHD, who have been found to concentrate better after just 20 minutes in a park. "'Doses of nature' might serve as a safe, inexpensive, widely accessible new tool ...for managing ADHD symptoms," researchers wrote.

*Source: Environment & Behavior, 1991; Journal of Environmental Psychology, 1995 (2); Journal of Attention Disorders, 2008*

### **7. Sharper thinking and creativity**

"Imagine a therapy that had no known side effects, was readily available, and could improve your cognitive functioning at zero cost." That's the dramatic opening to a 2008 paper describing the promise of so-called "nature therapy" — or, as a non-academic might call it, "time outside."

When college students were asked to repeat sequences of numbers back to the researchers, they were much more accurate after a walk in nature. This finding built on previous research that showed how nature can restore attention and memory.

Another study found that people immersed in nature for four days — significantly more time than a lunchtime walk in the park — boosted their performance on a creative problem-solving test by 50%. While the research suggests the possibility of a positive relationship between creative thinking and the outdoors, it wasn't enough to determine whether the effects were due to "increased exposure to nature, decreased exposure to technology, or other factors."

*Source: Psychological Science, 2008; PLOS ONE, 2012*

### **8. Possible anti-cancer effects**

Research on this connection is still in its earliest phases, but preliminary studies have suggested that spending time in nature — in forests, in particular — may stimulate the production of anti-cancer proteins. The boosted levels of these proteins may last up to seven days after a relaxing trip into the woods.

Studies in Japan have also found that areas with greater forest coverage have lower mortality rates from a wide variety of cancers, even after controlling for smoking habits and socioeconomic status. While there are too many confounding factors to come to a concrete conclusion about what this might mean, it's a promising area for future research.

*Source: International Journal of Immunopathology and Pharmacology, 2007; International Journal of Immunopathology and Pharmacology, 2008; Journal of Biological Regulators and Homeostatic Agents, 2008 ; The Open Public Health Journal, 2008*

### **9. Immune system boost**

The cellular activity that is associated with a forest's possible anti-cancer effects is also indicative of a general boost to the immune system you rely on to fight off less serious ills, like colds, flus, and other infections.

A 2010 review of research related to this effect noted that "all of these findings strongly suggest that forest environments have beneficial effects on human immune function," but acknowledged that more research on the relationship is needed.

*Source: Environmental Health and Preventative Medicine, 2010*

### **10. Improved mental health**

Anxiety, depression, and other mental health issues may all be eased by some time in the great outdoors —especially when that's combined with exercise. This is to be expected, as both greenery and exercise are known to reduce stress.

One study found that walks in the forest were specifically associated with decreased levels of anxiety and bad moods, and another found that outdoor walks could be "useful clinically as a supplement to existing treatments" for major depressive disorder.

"Every green environment improved both self-esteem and mood," found an analysis of 10 earlier studies about so called "green exercise," and "the mentally ill had one of the greatest self-esteem improvements." The presence of water made the positive effects even stronger.



*Source: Environmental Science and Technology, 2010; Evidence-Based Complementary and Alternative Medicine, 2012; Journal of Affective Disorders, 2013*

### **11. Reduced risk of early death**

The health effects of green space are wide-ranging, and studies that can't prove cause-and-effect still show strong associations between access to nature and longer, healthier lives.

"The percentage of green space in people's living environment has a positive association with the perceived general health of residents," concluded a Dutch study of 250,782 people.

Nearby green space was even more important to health in urban environments, the researchers found. In fact, they wrote, "our analyses show that health differences in residents of urban and rural municipalities are to a large extent explained by the amount of green space."

A follow-up study by the same research team relied on mortality assessed by physicians and found that a wide variety of diseases were less prevalent among people who lived in close proximity to green space. Other studies have made a direct link between time spent in forests and other measures of overall health.

Why the connection? Researchers pointed to "recovery from stress and attention fatigue, encouragement of physical activity, facilitation of social contact and better air quality" as well as nature's positive effect on mental health, which would boost overall health and longevity as well.

*Source: Journal of Epidemiology and Community Health, 2006; Journal of Epidemiology and Community Health, 2009; Biomedical and Environmental Sciences, 2012*

Lauren F Friedman and Kevin Loria. "11 Scientifically Proven Reasons You Should Go Outside." *Business Insider*. Business Insider, Inc, 9 Apr. 2014. Web. 9 Jan. 2016. <<http://www.businessinsider.com/11-reasons-you-should-go-outside-2014-4>>.

<p><b>Baby Cakes</b> by Neil Gaiman</p> <p>A few years back all of the animals went away.</p> <p>We woke up one morning, and they just weren't there anymore. They didn't even leave us a note, or say goodbye. We never figured out quite where they'd gone.</p> <p>We missed them.</p> <p>Some of us thought that the world had ended, but it hadn't. There just weren't any more animals. No cats or rabbits, no dogs or whales, no fish in the seas, no birds in the skies.</p> <p>We were all alone.</p> <p>We didn't know what to do.</p> <p>We wandered around lost, for a time, and then someone pointed out that just because we didn't have animals anymore, that was no reason to change our lives. No reason to change our diets or to cease testing products that might cause us harm.</p> <p>After all, there were still babies.</p>	<p>What is the significance of the title? (You may have to read the whole story first.)</p> <p><b>Subject:</b> What is the article about?</p> <p><b>Occasion:</b> Why was it written? What is going on at the time that the author is mocking?</p> <p><b>Audience:</b> Who is this article aimed at?</p> <p><b>Purpose:</b> What does the author hope to achieve by writing it?</p> <p><b>Speaker:</b> How does the author establish himself/ herself as an authority on the subject?</p>
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Babies can't talk. They can hardly move. A baby is not a rational, thinking creature.

And we used them.

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

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

Some of them we tested.

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

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

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

It was hard, of course, but necessary.

No one could deny that.

With the Animals gone, what else could we do?

Some people complained, of course. But then, they always do. And everything went back to normal.

Only...

Yesterday, all the babies were gone.

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

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

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

We'll figure something out.



List some major social issues that affect us in the world today

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

List a possible outlandish response to each of the issues you listed above

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_



Listen to the theme music from various television programs. You do not have to name the program.	What type of television program? Drama, Comedy, Mystery, Science Fiction, Fantasy, Children's Program, Family Show, Other?	How do you know? What happens in the music to help you identify the type of program?	How would you describe the tone? (Choose from the list of tone words on the wall or use your own.) Why did you choose those words?
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

Examples from various CDs of "Television's Greatest Hits". <http://www.amazon.com/Televisions-Greatest-Hits-Vol-From/dp/B000000GOI>



**Positive  
Tone/Attitude:**

*amiable,  
amused,  
appreciative,  
authoritative,  
benevolent,  
brave,  
calm,  
cheerful,  
cheery,  
compassionate,  
complimentary,  
confident,  
consoling,  
content,  
ecstatic,  
elated,  
elevated,  
encouraging,  
energetic,  
enthusiastic,  
excited,  
exuberant,  
friendly,  
hopeful,  
impassioned  
jovial,  
joyful,  
jubilant,  
lighthearted,  
loving,  
optimistic,  
passionate,  
peaceful,  
playful,  
pleasant,  
proud,  
relaxed,  
reverent,  
romantic,  
soothing,  
sweet,  
sympathetic,  
vibrant,  
whimsical*

**Humor-Irony-  
Sarcasm  
Tone/Attitude :**

*amused,  
bantering,  
bitter,  
caustic,  
comical,  
condescending,  
contemptuous,  
critical,  
cynical,  
disdainful  
droll,  
facetious,  
flippant,  
giddy,  
humorous,  
insolent,  
ironic,  
irreverent,  
joking,  
malicious,  
mock-heroic,  
mocking,  
mock-serious,  
patronizing,  
pompous,  
ribald,  
ridiculing,  
sarcastic,  
sardonic,  
satiric,  
scornful  
sharp,  
taunting,  
teasing,  
wry,  
grotesque*

**Neutral  
Tone/Attitude:**

*admonitory,  
allusive,  
apathetic,  
authoritative,  
baffled,  
callous,  
candid,  
ceremonial,  
clinical,  
contemplative,  
conventional,  
detached,  
didactic,  
disbelieving,  
dramatic,  
earnest,  
expectant,  
factual,  
fervent,  
formal,  
forthright,  
frivolous,  
histrionic,  
humble,  
incredulous,  
informative,  
inquisitive,  
instructive,  
learned,  
lyrical,  
matter-of-fact,  
meditative,  
nostalgic,  
objective,  
obsequious,  
persuasive,  
pretentious,  
questioning,  
reflective,  
reminiscent,  
resigned,  
restrained,  
sentimental,  
shocked,  
sincere,  
unemotional,  
urgent,  
wistful,  
zealous*

**Sorrow-Fear-  
Worry  
Tone/Attitude:**

*aggravated,  
agitated,  
anxious,  
apologetic,  
apprehensive,  
concerned,  
confused,  
dejected,  
depressed,  
despairing,  
disturbed,  
elegiac,  
embarrassed,  
fearful,  
foreboding,  
gloomy,  
grave,  
hollow,  
hopeless,  
horrific,  
melancholic,  
miserable,  
morose,  
mournful,  
nervous,  
numb,  
ominous,  
paranoid,  
pessimistic,  
pitiful,  
poignant,  
regretful,  
remorseful,  
resigned,  
sad,  
serious,  
sober,  
solemn,  
somber,  
staid,  
upset*

**Negative  
Tone/attitude:**

*accusing,  
aggravated,  
agitated,  
angry,  
apathetic,  
arrogant,  
artificial,  
audacious,  
belligerent,  
bitter,  
boring,  
brash,  
childish,  
choleric,  
coarse,  
cold,  
condemnatory.  
contradictory,  
desperate,  
disappointed,  
disgruntled,  
disgusted,  
disinterested,  
furious,  
harsh,  
haughty,  
hateful,  
hurtful,  
indignant,  
inflammatory,  
insulting,  
irritated,  
manipulative,  
obnoxious,  
outraged,  
quarrelsome,  
shameful,  
snooty,  
superficial,  
surly,  
testy,  
threatening,  
uninterested,  
wrathful,*



### Using Art to help students with tone in Literature

What do you see? Colors, lines, space, texture, forms, shapes?	How do those combination of elements make you feel?	Does the art make an impact on your emotions and reactions? How?





**WE ARE MAKING A NEW WORLD** one of the most memorable images of the First World War. The title mocks the ambitions of the war, as the sun rises on a scene of the total desolation. The landscape has become un-navigable, unrecognizable and utterly barren. The mounds of earth act almost as gravestones amongst the death and desolation. Nash was looking for a new kind of symbolism divorced from the more traditional Symbolist principles. He realized that the ideas he had been presenting in a figurative way before the war could be more meaningful in pure landscape form.



Nash was unable, due to war time censorship, to depict the full horrors of war. Instead, Nash painted heavily symbolic, elegantly tortured landscapes that give a dramatic impression of a world torn apart by war.

In his painting *We Are Making a New World* (1918) Nash depicts the Polygon Wood in Ypres Salient. The landscape is reduced to a few ragged stumps, all which remain of the woods that once stood there. Devoid of figures, it is a haunting image that leaves the viewer with a sense of how this new form of warfare affected the people on the frontline. It asks what would a weapon capable of ripping apart an entire landscape do to a human body? In many ways it is the lack of figures that give Nash's painting their power. They ask questions without giving answers, leaving the audience to ponder the experiences of those who lived in such places and question the nature of war itself.



## Movie Clips - Tone and Mood

Movie Clip Title and Notes.	What tone word(s) best describe the overall impression of the clip? You may choose from the tone wall or use your own word(s).	Describe how the tone was accomplished-- music, use of sound, use of camera techniques, etc.	Did the tone and the mood match? Why or why not?



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Helping students tune their ears to a page of text is one of the most difficult tasks AP English Literature and Composition teachers face. In the past when only the most gifted readers in a senior class enrolled in the course, you simply had to explain to students how tone was the author's implied attitude toward the subject and audience, offer a few examples, and your work was done. Now that many more than those rare few who spring whole from Zeus's head take the class—30 percent of the twelfth graders at my school enroll in AP English Literature—teachers need to be increasingly explicit when teaching about tone....

Readers determine tone by paying attention to the particular choices a writer makes in terms of diction, detail, syntax, and imagery. Most of the time, good readers do this instinctively. That is why we derive pleasure from wicked monologues like Dorothy Parker's "But the One on the Right." If I were to read the following passage aloud, my tone of voice would immediately convey the narrator's scathing attitude toward the dinner party and her poor partner.

I knew it. I knew if I came to this dinner, I'd draw something like this baby on my left. They've been saving him up for me for weeks. Now, we've simply got to have him—His sister was so sweet to us in London; we can stick him next to Mrs. Parker—she talks enough for two.

My challenge is to help students hear that tone for themselves from a page of print. I do this by teaching students to pay attention to the tricks and the tools an author uses to create tone. It is vital to their understanding of the work as a whole.

In "Reading at Risk," the National Endowment for the Arts (NEA) survey of literary reading in America, NEA chairman Dana Gioia asserts that advanced literacy is a specific intellectual skill and social habit. "As more Americans lose this capability, our nation becomes less informed, active, and independent-minded. These are not qualities that a free, innovative, or productive society can afford to lose." I agree. My goal as AP teacher is much larger than simply preparing students to identify tone for the May exam. I want the young people in my care to leave able to negotiate challenging literary texts—if not with ease, with comprehension—for life. To do that, they will need to sensitize themselves to the nuances of diction and sentence structure. I want students to be able to hear the tone in Kansas preacher John Ames's letter to his son and thereby enter the fictional world of Marilynne Robinson's gorgeous, quiet new novel, *Gilead*.

I told you last night that I might be gone sometime, and you said, Where, and I said, To be with the Good Lord, and you said, Why, and I said, Because I'm old, and you said, I don't think you're old. And you put your hand in my hand and you said, You aren't very old, as if that settled it. I told you you might have a very different life from mine, and from the life you've had with me, and that would be a wonderful thing, there are many ways to live a good life.



## Interpreting Figurative Language

<b>What this means literally.</b>	<b>Example of figurative language (from the text)</b>	<b>How this language reveals the character's feelings? (tone)</b>



Read the following examples and answer the questions in the right hand column. In each passage you are examining how tone contributes to the meaning of the passage.

<p><b>A Loud Sneer for Our Feathered Friends</b></p> <p>From childhood, my sister and I have had a well-grounded dislike for our friends the birds. We came to hate them when she was ten and I was eleven. We had been exiled by what we considered an unfeeling family to one of those loathsome girls' camps where Indian lore is rife and the management puts up neatly lettered signs reminding the clients to be Good Sports. From the moment Eileen and I arrived at dismal old Camp Hi-Wah, we were Bad Sports, and we liked it.</p> <p>We refused to get out of bed when the bugle blew in the morning, we fought against scrubbing our teeth in public to music, we sneered when the flag was ceremoniously lowered at sunset, we avoided doing a good deed a day, we complained loudly about the food, which was terrible, and we bought some chalk once and wrote all over the Recreation Cabin, "We hate Camp Hi-Wah." It made a wonderful scandal, although unfortunately we were immediately accused of the crime. All the other little campers loved dear old Camp Hi-Wah, which shows you what kind of people they were.</p> <p>The first two weeks Eileen and I were at Camp Hi-Wah, we sat in our cabin grinding our teeth at our counselors and writing letters to distant relatives. These letters were, if I say so myself, real masterpieces of double dealing and heartless chicanery. In our childish and, we hoped, appealing scrawl, we explained to Great-Aunt Mary Farrel and Second Cousin Joe Murphy that we were having such fun at dear Camp Hi-Wah making Indian pocketbooks.</p> <p><i>-Ruth McKenney</i></p>	<p>As you read the passage, mark the verbs. What do they reveal about the attitude of the campers?</p> <p>How does the sentence structure in this paragraph contribute to the tone of the work?</p> <p>Explain how the "letters" contribute to the tone of the piece.</p>
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<p>Almost no feature of the interior design of our current cars provides safeguards against injury in the event of collision. Doors that fly open on impact, inadequately secured seats, the sharp-edged rearview mirror, pointed knobs on instrument panel and doors, flying glass, the overhead structure—all illustrate the lethal potential of poor design. A sudden deceleration turns a collapsed steering wheel or a sharp-edged dashboard into a bone and chest-crushing agent. Penetration of the shatterproof windshield can chisel one's head into fractions. A flying seat cushion can cause a fatal injury. The apparently harmless glove-compartment door has been known to unlatch under impact and guillotine a child. Roof-supporting structure has deteriorated to a point where it provides scarcely more protection to the occupants, in common roll-over accidents, than an open convertible.</p> <p><i>Ralph Nader, "The Safe Car You Can't Buy"</i></p>	<p>What words signify danger or potential harm? What do these words reveal about the attitude of the speaker? What do the verbs reveal about both the attitude of the speaker and the tone of the paragraph?</p>
<p>Perhaps because bats are nocturnal in habit, a wealth of thoroughly unreliable legend has grown up about them, and men have made of the harmless, even beneficial little beasts a means of expressing their unreasoned fears. Bats were the standard of paraphernalia for witches; the female half of humanity stood in terror that bats would become entangled in their hair. Phrases crept into the language expressing man's revulsion or ignorance—"bats in the belfry," "batty," "blind as a bat." <i>Franklin Folsom, "Life in Caves"</i></p>	<p>What words reveal the attitude of the speaker towards bats? What words reveal his feelings about humans. What inferences can you draw about the tone of the work as a whole?</p>



<p>The bowerbird is another creature that spends so much time courting the female that he never gets any work done. If all the male bowerbirds became nervous wrecks within the next ten or fifteen years, it would no surprise me. The female bowerbird insists that a playground be built for her with a specially constructed bower at the entrance. This bower is much more elaborate than an ordinary nest and is harder to build; it costs a lot more, too. The female will not come to the playground until the male has filled it up with a great many gifts: silvery leaves, red leaves, rose petals, shells, beads, berries, bones, dice, buttons, cigar bands, Christmas seals, and the Lord knows what else. When the female finally condescends to visit the playground, she is in a coy and silly mood and has to be chased in and out of the bower and up and down the playground before she will quit giggling and stand still long enough to shake hands. The male bird is, of course, pretty well done in before the chase starts, because he has worn himself out hunting for eyeglass lenses and begonia blossoms. I imagine that many a bowerbird, after chasing a female for two or three hours, says the hell with it and goes home to bed. Next day, of course, he telephones someone else and the same trying ritual is gone through again. A male bowerbird is as exhausted as a nightclub habitue is before he is out of his twenties.</p> <p>From "Courtship Through the Ages" by James Thurber</p>	<p>How does the opening sentence help to reveal the tone of the piece?</p> <p>Are there words and phrases that make you smile? Why or why not?</p> <p>How does the "list of gifts" project humor?</p> <p>What other methods does the author use to establish his tone?</p> <p>What is the general attitude of the speaker towards the male bowerbird? The female? Towards courting? What tone is prevalent throughout most of the piece?</p>
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<p><b>A Humument (A Human Document):</b> Use the excerpt on the next page from <b>Toni Morrison's "The Gift of the Dolls"</b> to create an original free verse poem by "finding" well-written lines inside her story. Because this is free verse, your poem does not need to rhyme or have a regular rhythm. Transform the prose into a poem. Start with a pencil and a light hand. Circle word groups that you think you want to keep in your poem. Look for irresistible imagery, evocative description, energetic vocabulary. Once your poem begins to take on its shape, consider how art will enhance it and reflect the <i>tone</i> of the poem.</p>
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It had begun with Christmas and the gift of dolls. The big, the special, the loving gift was always a big, blue-eyed Baby Doll. From the clucking sounds of adults I knew that the doll represented what they thought was my fondest wish. I was bemused with the thing itself, and the way it looked. What was I supposed to do with it? Pretend I was its mother? I had no interest in babies or the concept of motherhood. I was interested only in humans my own age and size, and could not generate any enthusiasm at the prospect of being a mother. Motherhood was old age, and other remote possibilities. I learned quickly, however, what I was expected to do with the doll: rock it, fabricate storied situations around it, even sleep with it. Picture books were full of little girls sleeping with their dolls. Raggedy Ann dolls usually, but they were out of the question. I was physically revolted by and secretly frightened of those round moronic eyes, the pancake face, and orangeworms hair.

The other dolls, which were supposed to bring me great pleasure, succeeded in doing quite the opposite. When I took it to bed, its hard unyielding limbs resisted my flesh--the tapered fingertips on those dimpled hands scratched. If, in sleep, I turned, the bone-cold head collided with my own. It was a most uncomfortable, patently aggressive sleeping companion. To hold it was no more rewarding. The starched gauze or lace on the cotton dress irritated any embrace. I had only one desire: to dismember it. To see of what it was made, to discover the dearness, to find the beauty, the desirability that had escaped me, but apparently only me. Adults, older girls, shops, magazines, newspapers, window signs--all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured. "Here," they said, "this is beautiful, and if you are on this day 'worthy' you may have it." I fingered the face, wondering at the single-stroke eyebrows; picked at the pearly teeth stuck like two piano keys between red bowline lips. Traced the turned-up nose, poked the glassy blue eyeballs, twisted the yellow hair. I could not love it. But I could examine it to see what it was that all the world said was lovable. Break off the tiny fingers, bend the flat feet, loosen the hair, twist the head around, and the thing made one sound--a sound they said was the sweet and plaintive cry "Mama," but which sounded to me like the bleat of a dying lamb, or, more precisely, our icebox door opening on rusty hinges in July. Remove the cold and stupid eyeball, it would bleat still, "Ahhhhhh," take off the head, shake out the sawdust, crack the back against the brass bed rail, it would bleat still. The gauze back would split, and I could see the disk with six holes, the secret of the sound. A mere metal roundness.

Grown people frowned and fussed: "You-don'tknowhowto-takecareof-nothing.I-neverhadababydollinmywholelifeandused-tocrymyeyesoutfor-them. Now-yougotoneabeautifuloneand-youtearitupwhat'sthematterwith-you?"

How strong was their outrage. Tears threatened to erase the aloofness of their authority. The emotion of years of unfulfilled longing preened in their voices. I did not know why I destroyed those dolls. But I did know that nobody ever asked me what I wanted for Christmas. Had any adult with the power to fulfill my desires taken me seriously and asked me what I wanted, they would have known that I did not want to have anything to own, or to possess any object. I wanted rather to feel something on Christmas day. The real question would have been, "Dear Claudia, what experience would you like on Christmas?" I could have spoken up, "I want to sit on the low stool in Big Mama's kitchen with my lap full of lilacs and listen to Big Papa play his violin for me alone." The lowness of the stool made for my body, the security and warmth of Big Mama's kitchen, the smell of the lilacs, the sound of the music, and, since it would be good to have all of my senses engaged, the taste of a peach, perhaps, afterwards.



Read the two poems carefully. Then, in a well-written essay, compare and contrast the two poems, analyzing how each poet uses literary devices to make his point. You may wish to consider such elements as structure, imagery, and tone.

***Funeral Blues***

--W.H. Auden

1. Stop all the clocks, cut off the telephone,
2. Prevent the dog from barking with a juicy bone,
3. Silence the pianos and with muffled drum
4. Bring out the coffin, let the mourners come.
5. Let aeroplanes circle moaning overhead
6. Scribbling on the sky the message He Is Dead,
7. Put crepe bows round the white necks of the public doves,
8. Let the traffic policemen wear black cotton gloves.
9. He was my North, my South, my East and West,
10. My working week and my Sunday rest,
11. My noon, my midnight, my talk, my song;
12. I thought that love would last for ever: I was wrong.
13. The stars are not wanted now: put out every one;
14. Pack up the moon and dismantle the sun;
15. Pour away the ocean and sweep up the wood;
16. For nothing now can ever come to any good.

***The Weary Blues***

*Langston Hughes, 1902 - 1967*

Droning a drowsy syncopated tune,  
Rocking back and forth to a mellow croon,  
I heard a Negro play.  
Down on Lenox Avenue the other night  
By the pale dull pallor of an old gas light  
He did a lazy sway . . .  
He did a lazy sway . . .  
To the tune o' those Weary Blues.  
With his ebony hands on each ivory key  
He made that poor piano moan with melody.  
O Blues!  
Swaying to and fro on his rickety stool  
He played that sad raggy tune like a musical fool.  
Sweet Blues!  
Coming from a black man's soul.  
O Blues!  
In a deep song voice with a melancholy tone  
I heard that Negro sing, that old piano moan—  
"Ain't got nobody in all this world,  
Ain't got nobody but ma self.  
I's gwine to quit ma frownin'  
And put ma troubles on the shelf."  
Thump, thump, thump, went his foot on the floor.  
He played a few chords then he sang some more—  
"I got the Weary Blues  
And I can't be satisfied.  
Got the Weary Blues  
And can't be satisfied—  
I ain't happy no mo'  
And I wish that I had died."  
And far into the night he crooned that tune.  
The stars went out and so did the moon.  
The singer stopped playing and went to bed  
While the Weary Blues echoed through his head.  
He slept like a rock or a man that's dead.

From *The Collected Poems of Langston Hughes*,  
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I Hear America Singing  
by Walt Whitman

I HEAR America singing, the varied carols I hear;  
Those of mechanics—each one singing his, as it should be, blithe and strong;  
The carpenter singing his, as he measures his plank or beam,  
The mason singing his, as he makes ready for work, or leaves off work;  
The boatman singing what belongs to him in his boat—the deckhand singing on the steamboat deck;  
The shoemaker singing as he sits on his bench—the hatter singing as he stands;  
The wood-cutter's song—the ploughboy's, on his way in the morning, or at the noon intermission, or at sundown;  
The delicious singing of the mother—or of the young wife at work—or of the girl sewing or washing—Each singing what belongs to her, and to none else;  
The day what belongs to the day—At night, the party of young fellows, robust, friendly,  
Singing, with open mouths, their strong melodious songs.

I, Too, Sing America  
by Langston Hughes

I, too, sing America.

I am the darker brother.  
They send me to eat in the kitchen  
When company comes,  
But I laugh,  
And eat well,  
And grow strong.

Tomorrow,  
I'll be at the table  
When company comes.  
Nobody'll dare  
Say to me,  
"Eat in the kitchen,"  
Then.

Besides,  
They'll see how beautiful I am  
And be ashamed--

I, too, am America.



**Assignment: Whitman & Hughes: "America" Poems**

In the poems "I Hear America Singing" written by Walt Whitman and "I, Too" written by Langston Hughes, the speakers express their own perceptions of America. Read carefully Walt Whitman's poem "I Hear America Singing" and Langston Hughes' poem "I, Too." What attitudes do the speakers express towards America? How does the use of tone reveal those attitudes?

SOAPSTONE COMPARISON			
	Whitman	Both	Hughes
Speaker			
Occasion	What was the motivation/inspiration for Whitman writing this poem?		What was the motivation/inspiration for Hughes writing this poem?
Audience	The intended readers were...		The intended readers were...
Purpose	The poem's purpose is to...		The poem's purpose is to...
Subject			
Tone	Serious? Celebratory? Critical? Why? Explain:		Serious? Celebratory? Critical? Why? Explain



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

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



<p>just so much that a single thin ray fell upon the vulture eye.</p> <p><b>4</b> And this I did for seven long nights — every night just at midnight — but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.</p> <p><b>5</b> Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never, before that night, had I <i>felt</i> the extent of my own powers — of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back — but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.</p> <p><b>6</b> I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out — “Who’s there?”</p> <p><b>7</b> I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed, listening; — just as I have done, night after night, hearkening to the death-watches in the wall.</p> <p><b>8</b> Presently I heard a slight groan, and I knew that it was the groan of mortal terror. It was not a groan of pain, or of grief — oh, no! — it was the low, stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever</p>	<p>What is the effect of the time delay in the story?</p> <p>Why the comparison of the speaker's movements to the minute hand of a watch?</p> <p>What is the effect of the emphasis on "black" and "darkness"?</p> <p>"Death-watches"—a small beetle with larvae that bore into dead wood. The adult makes a sound like a watch ticking—a portent of death.</p> <p>What is the effect of the narrator's mixed feelings about the old man?</p>
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<p>since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself — “It is nothing but the wind in the chimney — it is only a mouse crossing the floor,” or “it is merely a cricket which has made a single chirp.” Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. <i>All in vain</i>; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel — although he neither saw nor heard me — to <i>feel</i> the presence of my head within the room.</p> <p><b>9</b> When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little — a very, very little crevice in the lantern. So I opened it — you cannot imagine how stealthily, stealthily — until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell upon the vulture eye.</p> <p><b>10</b> It was open — wide, wide open — and I grew furious as I gazed upon it. I saw it with perfect distinctness — all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man’s face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.</p> <p><b>11</b> And now — have I not told you that what you mistake for madness is but over acuteness of the senses? — now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew <i>that</i> sound well, too. It was the beating of the old man’s heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.</p> <p><b>12</b> But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man’s terror <i>must</i> have been extreme! It grew louder, I say, louder every moment! — do you mark me well? I have told you that I am nervous: — so I am. And now, at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I</p>	<p>Use of anaphora again.</p> <p>Why the repetition of "all in vain"?</p> <p>What is the effect of the use of personification?</p> <p>What is the effect of the use of simile?</p> <p>Why the concentration on just the eye?</p> <p>Another simile—what is its effect?</p> <p>Again, what is the effect of the delay and the repetition in this paragraph?</p>
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refrained and stood still. But the beating grew louder, *louder!* I thought the heart must burst! And now a new anxiety seized me — the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once — once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then sat upon the bed and smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble *me* no more.

**13** If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye — not even *his* — could have detected anything wrong. There was nothing to wash out — no stain of any kind — no blood-spot whatever. I had been too wary for that. A tub had caught all — ha! ha!

**14** When I had made an end of these labors, it was four o'clock — still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, — for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

**15** I smiled, — for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search — search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues; while I myself, in the wild

Why does the narrator seem concerned if we think him/her mad?  
What does the narrator's concealment of the crime reveal about his/her mental state?

Effect of anaphora?

What is the effect of the use of the phrase "light heart"?

Why is the narrator so confident? What is the effect of his confidence?



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

Name \_\_\_\_\_

**Character Motivation: Calculated Killer or Mentally Insane?**

Date \_\_\_\_\_ Period \_\_\_\_\_

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

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



[illegible]



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

### **Murders in the Rue Morgue (1841)**

Mademoiselle L-Espanaye—Stuffed, feet first, up a chimney by an orang-utan (entombment, simian involvement)

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

### **Hop-Frog (1849)**

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

### **The Fall of the House of Usher (1839)**

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

### **The Cask of Amontillado (1846)**

Fortunato—Chained to alcove in wine cellar and walled up alive (entombment)

### **The Black Cat (1843)**

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

### **How to Write a Blackwood Article (1838)**

Signora Psyche Zenobia—Head sliced off by the minute hand of a clock suspended over her neck (clock, sliced)

### **The Tell Tale Heart (1843)**

Old Man—Crushed by bed, chopped up, placed under floorboards (entombment, chopped)

### **Arthur Gordon Pym (1838)**

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

### **The Facts In the Case of M. Valdemar (1845)**

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

### **The Imp of the Perverse (1845)**

Old Man—Inhaled fumes from poisoned candle in unventilated room (fire, drinking/drugs/poison)

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



## Using Edgar Allan Poe's Poetry

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

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

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

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

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

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

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

### Sonnet—To Science

By Edgar Allan Poe

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



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

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

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

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

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

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

*"Hast thou not dragged Diana from her car?"*

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

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

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

*"Hast thou not torn the Naiad from her flood"*

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

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



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

The wood nymph Hamadryad, the water nymph Naiad, and Diana, goddess of wild animals, all conjure up notions of magic, beauty, and imagination.

Science's crime of destroying these beautiful myths is made all the worse by the poem's harsh language. The vulture has not just nudged the mythical figures out of the picture, but has "dragged Diana from her car" and "torn the Naiad from her flood. Thus through its sonnet structure, metaphor, allusions, diction, and alliteration, "Sonnet: To Science" laments the effects of science on poetry and imagination.

**Alliteration** plays a role here, as well. While some of the poem's alliteration—the repetition of g's in "green grass" and of t's in "tamarind tree", for example—may serve only to create pleasing aural effects or to unify lines, others provide an aural complement to a violent image. The repetition of p's in "preyest" and "poets", for instance, suggests the thumping one might expect to hear from a vulture pecking at a carcass, and the repetition of d's in "dragged Diana" mimics the thrashing of a woman being pulled from a carriage against her will.



## Question 2 (1994)

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

The following two poems are about Helen of Troy. Renowned in the ancient world for her beauty, Helen was the wife of Menelaus, a Greek king. She was carried off to Troy by the Trojan prince Paris, and her abduction was the immediate cause of the Trojan War.

Read the two poems carefully. Considering such elements as speaker, diction, imagery, form, and tone, write a well-organized essay in which you contrast the speakers' views of Helen.

<p><b><i>To Helen</i></b></p> <p>Helen, thy beauty is to me Like those Nicéan barks of yore, That gently, o'er a perfumed sea, The weary, way-worn wanderer bore To his own native shore.</p> <p>On desperate seas long wont to roam, Thy hyacinth hair, thy classic face, Thy Naiad<sup>1</sup> airs have brought me home To the glory that was Greece, And the grandeur that was Rome.</p> <p>Lo! in yon brilliant window-niche How statue-like I see thee stand, The agate lamp within thy hand! Ah, Psyche<sup>2</sup>, from the regions which Are Holy-Land!</p> <p>— Edgar Allan Poe</p> <p><sup>1</sup>In Greek mythology, Nais are water nymphs who live in lakes, rivers, springs, and fountains <sup>2</sup>The personification of the human soul who married Cupid, the god of love.</p>	<p><b><i>Helen</i></b></p> <p>All Greece hates the still eyes in the white face, the lustre as of olives where she stands, and the white hands.</p> <p>All Greece reviles the wan face when she smiles, hating it deeper still when it grows wan and white, remembering past enchantments and past ills.</p> <p>Greece sees, unmoved, God's daughter, born of love, the beauty of cool feet and slenderest knees, could love indeed the maid, only if she were laid, white ash amid funereal cypresses.</p> <p>— H.D.: <i>Collected Poems, 1912-1944</i>. Copyright ©1982 by the Estate of Hilda Doolittle. Reprinted by permission of New Directions Publishing Corporation. U.S. and Canadian rights only.</p>
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## Sample II 9

In these two poems dedicated to the myth of Helen, the authors differ in their views of Helen. Edgar Allan Poe praises and worships the beauty of Helen. H.D. in contrast reviles her for her treachery and is unmoved by her beauty. Both poets use elements such as speaker, diction, imagery, form, and tone to make his point of view.



The first poem by Edgar Allan Poe is written in a lyric style with euphonic rhythm to his words. He uses apostrophe to address Helen as if she is standing on a pedestal before him when he says, "Helen, thy beauty is to me ..." Poe also employs similes such as "like to those Nicean barks ... borne to his own native land" to praise her for being the catalyst of the Trojan destiny. The poem is also in end rhyme and masculine rhyme to add to the harmonious flow of the words. The tone is praising and clearly worshipful as seen by the use "thy" & the descriptions of Helen as "thy hyacinth hair, thy classic face." Alliteration such as "weary, way-worn wanderer" adds to the flow of the words and emphasizes the weariness of men searching for their destiny. The descriptions of Rome are of exhausted men coming "home" to the "grandeur that was Rome." In the last stanza, especially Poe introduces exclamations and repetitions of consonant and vowel sounds to praise Helen for her beauty and her role in the founding of great Rome.

However, in the next poem by H.D. the point of view is from the Greek perspective. Helen here is portrayed as a traitor to her country and not even her superficial beauty can enchant them anymore. Helen is described as "white" and words such as "ash" and "funereal cypresses" provoke an image of death — almost as if she has become a spirit to them, no longer corporeal, real, or youthful. It's as if the Greeks have matured and now learn the treachery behind the beauty. The whole poem is in end rhyme also, but the tone is bitter and disgusted. When the author says, "All Greece reviles the wan face when she smiles," it provokes an image of the country practically spitting with hatred and vengeance at the traitor. The repetition of the word "past" from line 10 and in line 11 and the contrast between "enchantments" and "ills" shows the readers how foolish the Greeks think themselves to have been as they look back to the events in the past. Also the way the poem is written, without any indentations and punctuation marks except for commas & a period at the end of each stanza, makes it seem as if Greece is such standing still — tall, stand, unbending, and immovable or penetrable. Each stanza also begins with "Greece", adding to the image of the country rejecting someone they had once openly embraced.

The two poems by Poe and H.D. have different views of Helen. Poe is worshipful and celebratory as he writes from his point of view of Troy and the great future Rome. H.D. writes from the Greek perspective and stands cold and distant from Helen. Each uses speaker, tone, diction, imagery, and form to emphasize his point of view. Poe sets Helen on a pedestal, while the Greeks stand immobile and look back to the little Helen and her treachery.

### Sample F 9

The first poem by Edgar Allan Poe is a profession of love for Helen's beauty. whereas the second poem is a statement of the hate caused by Helen's beauty.

The Poe passage, written in the first person, uses very careful diction to exalt Helen's beauty. Adjectives like "gently ... perfumed" describing the sea to which Helen is compared, communicate a quality of serenity and calmness inherent in her beauty, as does the alliteration of "weary, way-worn wanderer."

The imagery of the narrator "long wont to roam [on desperate seas]" gives the reader a sense of isolation and loss, until Helen's beauty "brought me home" to comfort and luxury and familiarity. The description of Helen's beauty is also present in images like "hyacinth hair," "classic face" and "Naiad airs," which recall "the grandeur that was Rome," and "the glory that was Greece." For the speaker, Helen is a source of comfort and glory and majesty.

The poem is written in iambic tetrameter, for the most part, and divided into five line stanzas with a gradually constant rhyming pattern. The stability and order of such a literal arrangement provides the perfect atmosphere in which to pay homage to Helen's beauty.

The tone is one of infatuation and romance, particularly noticeable in the comparison of Helen to "Psyche, from the regions which / are Holy-Land."

In the second poem, this time written in the third person, the speaker's diction is very ironic. He, too, describes Helen's beauty with phrases such as "beauty of cool feet," "slenderest knees," and "the white face." But they are used to a different end. These professions of beauty serve to remind the Greek people of "past ills," and they consequently hate Helen.

The images of beauty are used for the same ironic effect. her face growing "wan and white," causes the Greeks to hate her face "deeper still." The fact that she is "God's daughter, born of love," increases Greece's loathing. The final, very unsettling image of Helen as "white ash among funereal cypresses," does not leave much ambiguity for the reader. It is clear that, according to the author, Greece would like to see Helen dead.

The poem is written with inconsistent meter, inconsistent stanza length (one is five lines, one is six lines and the last is seven lines) and inconsistent rhyming pattern. Furthermore, the rhymes are not quite perfect rhymes; "still-ills," "unmoved-love," and "feet-knees." All of these qualities make the reader feel disconcerted and not quite at ease. This is the atmosphere in which the author can convincingly insult Helen and her beauty.

The speaker's tone is ironic, sarcastic, and harshly bitter. His point is that Helen's beauty is the reason



Greece was ravaged by war and suffering. Therefore, the Greeks have cause to hate her, not love her.

### Sample PP 9

The heroine status of Helen of Troy has been debated throughout mythic history. The two poems about Helen reveal two completely conflicting views of her. While Poe establishes Helen as a beautiful heroine to be admired and longed for, H.D. shows the hate and enmity for Helen's deceit. The completely different styles of the two poems both emphasize the contrasting views and also contribute to each persona's opinion of Helen. [The style of the poems reflect the content and contribute to the poems' themes.] They different stylistic elements and figurative language in each poem stress the differing interpretations of Helen of Troy.

Poe's style and structure contributes to the persona's romantic notions of Helen of Troy. The diction is lofty and archaic setting an atmosphere of mythic and classical Romans and chivalry. The poem has a rather strict form and adheres to poetic conventionalism. The rhyme scheme varies per stanza but the rhyme contributes to an ode-like romantic tone. The poem is rhythmic and the meter is basically iambic tetrameter, but it is broken to emphasize Helen's beauty & uniqueness. The form of the poem and convention establishes the poem as a romantic appeal to Helen (in the form of an apostrophe from her lover. The poem also follows the convention of a dramatic monologue, for the speaker is definitively not the poet and the persona speaks to Helen who isn't there.

H.D.'s style and structure by contrast emphasizes her persona's completely different perception of Helen. Her diction is plain yet educated. There is rhyme but the rhyme scheme changes, and she also creates slant rhyme emphasizing the distaste for Helen. The slant rhyme and innovative form (undercut) undermine notions of Helen's purity because the poem itself is not pure. The rhyme is also enjambed which emphasizes key words such as "hates" and allows the poem to flow more cohesively. The innovation in rhyme and form signify that the poem's style equals the content. H.D.'s style is more modern as are the persona's notions of Helen. Another aspect of modernism in the poem is the myth as an arbitrary means of ordering art, and here H.D. actually uses the myth of Helen, not just the myth of human behavior to order her art and to contribute to her theme.

Poe's figurative language contributes to the persona's overall tone and to the theme of Helen's grace and beauty. Poe alludes throughout the poem to past history and myth stressing the ancient, classical beauty of Helen. He uses female metaphors throughout such as the sea to stress Helen's femininity. The persona speaks of his love for Helen by comparing himself to a wanderer away from his shore or away from Helen. Poe is invariably alluding to Home, for Odysseus is known by the epithet "way-wanderer." Helen could either be Odysseus' wife whom he longs to return to, or she could be the sirens, dangerously calling to Odysseus and threatening his death. Hence the speaker's desire is so strong for Helen it almost overcomes him. As the persona roams like a sailor on the sea he thinks of Helen's fair face. He claims that she brought Greece's glory and Rome's grandeur. Through her beauty Helen is both powerful and majestic. Then in the last stanza Helen holds a lamp, perhaps the torch of victory. The light symbolizes the persona's love for Helen, which becomes something holy and sacred through: "Holy-Land." This land is where the persona comes home to find Helen's love and beauty, as similarly the soldiers came home from the war.

In contrast, H.D.'s innovative figurative language emphasizes the persona's antipathy for Helen. She begins with a general statement that all of Greece despises Helen. Her metaphor of Helen's "lustre" to olives is interesting. "Olives" evokes a classical, mythical image, yet Helen wouldn't want to be shining like an olive. H.D. continues the poem with other awry images and puns, stressing the persona's distaste. H.D. achieves modernish detachment of the narrator through her generalities. Greece "reviles" Helen for her past evils and deceptions on the people of Greece. Greece, itself, is personified through metaphors, and, therefore, the persona stresses the broad scope of hatred for Helen. "Greece sees" is a pun on sees. for Greece not only realizes her deceit, but her deceptions are based on the sea. Interestingly, Helen is God's daughter, yet Greece is unmoved [?] by any spirituality unless she is dead. "Laid" is another pun, but all Greece desires is not Helen's beauty but her death.

The intellectual complexity of each poem contrasts sharply. Poe's irony is achieved through a dramatic monologue or an apostrophe, and through his rich language revealing an insatiable yet futile love for Helen. He also stresses a nostalgic yearning for the past & an unattainable ideal (Helen). H.D.'s intellectual complexity is achieved through the paradoxes



Printed below is the opening to *The Fall of the House of Usher*. Read the opening carefully. Then write an essay in which you show how the author uses literary devices to achieve his purpose.

Opening to <b>The Fall of the House of Usher</b> by Edgar Allan Poe	My Notes
<p><i>DURING</i> the whole of a <u>dull, dark, and soundless day</u> in the <u>autumn</u> of the year, when the <u>clouds hung oppressively low</u> in the heavens, I had been passing <u>alone</u>, on horseback, through a <u>singularly dreary</u> tract of country; and at length found myself, as the <u>shades of the evening</u> drew on, within view of the <u>melancholy</u> House of Usher. I know not how it was --but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me --upon the mere house, and the simple landscape features of the domain --upon the bleak walls -- upon the vacant eye-like windows --upon a few rank sedges --and upon a few white trunks of decayed trees --with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium --the bitter lapse into everyday life --the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart --an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it --I paused to think -- what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down --but with a shudder even more thrilling than before --upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.</p> <p>Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had</p>	<p>Note the words I have underlined. How do they help establish the mood and atmosphere? <i>What sort of rhythm is established by the alliteration and rhyming suffixes?</i></p> <p>How does the writer maintain this atmosphere through the remainder of the opening two paragraphs?</p>



<p>elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country --a letter from him -- which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness --of a mental disorder which oppressed him --and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said --it the apparent heart that went with his request --which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.</p>	
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**You're on your own.**

I have given you numerous hints about the poem on the right hand side.

Now impress me with your ability to complete a full analysis.

No further help, no internet, no dictionary, no phones, **just you.**

**After your analysis, write the introduction to an essay in which you describe the speaker's attitude toward life and death.**

The Conqueror Worm by Edgar Allan Poe	Hints
<p>Lo! 'tis a gala night  Within the <u>lonesome latter years!</u>  An angel throng, <u>bewinged, bedight</u>  In veils, and <u>drowned in tears</u>,  Sit in a theatre, to see  A <u>play of hopes and fears</u>,  While the orchestra <u>breathes</u> fitfully  The music of the <u>spheres</u>.</p> <p><u>Mimes</u>, in the form of <u>God on high</u>,  <i>Mutter</i> and <i>mumble</i> low,  And hither and thither fly-  <i>Mere</i> puppets they, who come and go  At bidding of <u>vast formless things</u>  That shift the scenery to and fro,  Flapping from out their <u>Condor wings</u>  Invisible Woe!</p> <p>That <u>motley</u> drama- oh, be sure  It shall not be forgot!</p>	<p>Time near the end of life  bewinged: having wings/bedight: dressed  hyperbole</p> <p>life  implied metaphor: comparing orchestra to  the wind  planets and other celestial bodies</p> <p>mimics: think they are God, but puppets  manipulated by dark forces  <i>alliteration</i></p> <p>winged demons presenting scenes of  temptation - Condor is a large vulture</p> <p>much diversity, many colors</p>



<p>With its <u>Phantom</u> chased for evermore, By a crowd that <u>seize it not</u>, <u>Through a circle that ever returneth in</u> <u>To the self-same spot</u>, And much of Madness, and more of Sin, And Horror the soul of the plot.</p> <p>But see, <i>amid the mimic rout</i> A crawling shape intrude! A blood-red thing that writhes from out The <i>scenic solitude</i>! It writhes!- it writhes!- with <u>mortal pangs</u> The mimes become its food, And seraphs sob at <u>vermin fangs</u> <u>In human gore imbued</u>.</p> <p><u>Out- out are the lights- out all!</u> And, over each quivering form, <u>The curtain, a funeral pall</u>, Comes down with the rush of a storm, While the angels, all pallid and <u>wan</u>, Uprising, unveiling, affirm That the play is the tragedy, "<u>Man</u>," And its <u>hero the Conqueror Worm</u>.</p>	<p>hopes and dreams unable to catch up with the Phantom recalls Tantalus: water and fruit recede out of reach/and Sisyphus: rolled stone uphill, stone rolled down and he repeated. The "actors" in Poe's drama repeat their journey only to wind up where they started.</p> <p>noisy, disorderly crowd <i>alliteration</i></p> <p>deadly desire; hunger</p> <p>destructive, annoying, injurious</p> <p>filled or colored with clotting blood</p> <p>anaphora</p> <p>metaphor</p> <p>wan and man are an "eye rhyme"</p> <p>The final "conqueror"</p>
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Through most of *The Premature Burial*, the narrator establishes that premature burials sometimes occur, the narrator explains that the stifling lack of air and fear of death combines with claustrophobia, darkness, and silence to form a terrifying ordeal that does not occur anywhere else on Earth. The narrator cites example after example, and then confirms these observations with a story from his own experience. He has a history of catalepsy, and whenever he has a fit, he lies senseless in a trance where his muscles barely move. The state closely resembles death, but most of the time the onset of the condition is gradual, so that the sufferer's friends are aware of his catalepsy. The narrator's case is textbook, and he generally either slowly goes into a swoon and suddenly recovers or becomes immediately cataleptic and wakes slowly. Otherwise his health is good, although he tends to wake from sleep in a state of confusion. As the reader progresses to the end of the story, the focus changes to an extremely personal one for the narrator.

**Below is the ending to *The Premature Burial* by Edgar Allan Poe. Read the passage carefully. Then in a well-organized essay, show how Poe's techniques convey the impact of the experience on the narrator.**

.....My nerves became thoroughly unstrung, and I fell a prey to perpetual horror. I hesitated to ride, or to walk, or to indulge in any exercise that would carry me from home. In fact, I no longer dared trust myself out of the immediate presence of those who were aware of my proneness to catalepsy, lest, falling into one of my usual fits, I should be buried before my real condition could be ascertained. I doubted the care, the fidelity of my dearest friends. I dreaded that, in some trance of more than customary duration, they might be prevailed upon to regard me as irrecoverable. I even went so far as to fear that, as I occasioned much trouble, they might be glad to consider any very protracted attack as sufficient excuse for getting rid of me altogether. It was in vain they endeavored to reassure me by the most solemn promises. I exacted the most sacred oaths, that under no circumstances they would bury me until decomposition had so materially advanced as to render farther preservation impossible. And, even then, my mortal terrors would listen to no reason -- would accept no consolation. I entered into a series of elaborate precautions. Among other things, I had the family vault so remodelled as to admit of being readily opened from within. The slightest pressure upon a long lever that extended far into the tomb would cause the iron portal to fly back. There were arrangements also for the free admission of air and light, and convenient receptacles for food and water, within immediate reach of the coffin intended for my reception. This coffin was warmly and softly padded, and was provided with a lid, fashioned upon the principle of the vault-door, with the addition of springs so contrived that the feeblest movement of the body would be sufficient to set it at liberty. Besides all this, there was suspended from the roof of the tomb, a large bell, the rope of which, it was designed, should extend through a hole in the coffin, and so be fastened to one of the hands of the corpse. But, alas? what avails the vigilance against the Destiny of man? Not even these well-contrived securities sufficed to save from the uttermost agonies of living inhumation, a wretch to these agonies foredoomed!

There arrived an epoch -- as often before there had arrived -- in which I found myself emerging from total unconsciousness into the first feeble and indefinite sense of existence. Slowly -- with a tortoise gradation -- approached the faint gray dawn of the psychal day. A torpid uneasiness. An apathetic endurance of dull pain. No care -- no hope -- no effort. Then, after a long interval, a ringing in the ears; then, after a lapse still longer, a prickling or tingling sensation in the extremities; then a seemingly eternal period of pleasurable quiescence, during which the awakening feelings are struggling into thought; then a brief re-sinking into non-entity; then a sudden recovery. At length the slight quivering of an eyelid, and immediately thereupon, an electric shock of a terror, deadly and indefinite, which sends the blood in torrents from the temples to the heart. And now the first positive effort to think. And now



the first endeavor to remember. And now a partial and evanescent success. And now the memory has so far regained its dominion, that, in some measure, I am cognizant of my state. I feel that I am not awaking from ordinary sleep. I recollect that I have been subject to catalepsy. And now, at last, as if by the rush of an ocean, my shuddering spirit is overwhelmed by the one grim Danger -- by the one spectral and ever-prevalent idea.

For some minutes after this fancy possessed me, I remained without motion. And why? I could not summon courage to move. I dared not make the effort which was to satisfy me of my fate -- and yet there was something at my heart which whispered me it was sure. Despair -- such as no other species of wretchedness ever calls into being -- despair alone urged me, after long irresolution, to uplift the heavy lids of my eyes. I uplifted them. It was dark -- all dark. I knew that the fit was over. I knew that the crisis of my disorder had long passed. I knew that I had now fully recovered the use of my visual faculties -- and yet it was dark -- all dark -- the intense and utter raylessness of the Night that endureth for evermore.

I endeavored to shriek-, and my lips and my parched tongue moved convulsively together in the attempt -- but no voice issued from the cavernous lungs, which oppressed as if by the weight of some incumbent mountain, gasped and palpitated, with the heart, at every elaborate and struggling inspiration.

The movement of the jaws, in this effort to cry aloud, showed me that they were bound up, as is usual with the dead. I felt, too, that I lay upon some hard substance, and by something similar my sides were, also, closely compressed. So far, I had not ventured to stir any of my limbs -- but now I violently threw up my arms, which had been lying at length, with the wrists crossed. They struck a solid wooden substance, which extended above my person at an elevation of not more than six inches from my face. I could no longer doubt that I reposed within a coffin at last.

And now, amid all my infinite miseries, came sweetly the cherub Hope -- for I thought of my precautions. I writhed, and made spasmodic exertions to force open the lid: it would not move. I felt my wrists for the bell-rope: it was not to be found. And now the Comforter fled for ever, and a still sterner Despair reigned triumphant; for I could not help perceiving the absence of the paddings which I had so carefully prepared -- and then, too, there came suddenly to my nostrils the strong peculiar odor of moist earth. The conclusion was irresistible. I was not within the vault. I had fallen into a trance while absent from home-while among strangers -- when, or how, I could not remember -- and it was they who had buried me as a dog -- nailed up in some common coffin -- and thrust deep, deep, and for ever, into some ordinary and nameless grave.

As this awful conviction forced itself, thus, into the innermost chambers of my soul, I once again struggled to cry aloud. And in this second endeavor I succeeded. A long, wild, and continuous shriek, or yell of agony, resounded through the realms of the subterranean Night.

"Hillo! hillo, there!" said a gruff voice, in reply.

"What the devil's the matter now!" said a second.

"Get out o' that!" said a third.



"What do you mean by yowling in that ere kind of style, like a cattymount?" said a fourth; and hereupon I was seized and shaken without ceremony, for several minutes, by a junto of very rough-looking individuals. They did not arouse me from my slumber -- for I was wide awake when I screamed -- but they restored me to the full possession of my memory.

This adventure occurred near Richmond, in Virginia. Accompanied by a friend, I had proceeded, upon a gunning expedition, some miles down the banks of the James River. Night approached, and we were overtaken by a storm. The cabin of a small sloop lying at anchor in the stream, and laden with garden mould, afforded us the only available shelter. We made the best of it, and passed the night on board. I slept in one of the only two berths in the vessel -- and the berths of a sloop of sixty or twenty tons need scarcely be described. That which I occupied had no bedding of any kind. Its extreme width was eighteen inches. The distance of its bottom from the deck overhead was precisely the same. I found it a matter of exceeding difficulty to squeeze myself in. Nevertheless, I slept soundly, and the whole of my vision -- for it was no dream, and no nightmare -- arose naturally from the circumstances of my position -- from my ordinary bias of thought -- and from the difficulty, to which I have alluded, of collecting my senses, and especially of regaining my memory, for a long time after awaking from slumber. The men who shook me were the crew of the sloop, and some laborers engaged to unload it. From the load itself came the earthly smell. The bandage about the jaws was a silk handkerchief in which I had bound up my head, in default of my customary nightcap.

The tortures endured, however, were indubitably quite equal for the time, to those of actual sepulture. They were fearfully -- they were inconceivably hideous; but out of Evil proceeded Good; for their very excess wrought in my spirit an inevitable revulsion. My soul acquired tone -- acquired temper. I went abroad. I took vigorous exercise. I breathed the free air of Heaven. I thought upon other subjects than Death. I discarded my medical books. "Buchan" I burned. I read no "Night Thoughts" -- no fustian about churchyards -- no bugaboo tales -- such as this. In short, I became a new man, and lived a man's life. From that memorable night, I dismissed forever my charnel apprehensions, and with them vanished the cataleptic disorder, of which, perhaps, they had been less the consequence than the cause.

There are moments when, even to the sober eye of Reason, the world of our sad Humanity may assume the semblance of a Hell -- but the imagination of man is no Carathis, to explore with impunity its every cavern. Alas! the grim legion of sepulchral terrors cannot be regarded as altogether fanciful -- but, like the Demons in whose company Afrasiab made his voyage down the Oxus, they must sleep, or they will devour us -- they must be suffered to slumber, or we perish.



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. 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



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 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 Wife's Story

By Ursula LeGuin

He was a good husband, a good father. I don't understand it. I don't believe in it. I don't believe that it happened. I saw it happen but it isn't true. It can't be. He was always gentle. If you'd have seen him playing with the children, anybody who saw him with the children would have known that there wasn't any bad in him, not one mean bone. When I first met him he was still living with his mother, over near  
5 Spring Lake, and I used to see them together, the mother and the sons, and think that any young fellow that was that nice with his family must be one worth knowing. Then one time when I was walking in the woods I met him by himself coming back from a hunting trip. He hadn't got any game at all, not so much as a field mouse, but he wasn't cast down about it. He was just larking along enjoying the morning air. That's one of the things I first loved about him. He didn't take things hard, he didn't grouch and  
10 whine when things didn't go his way. So we got to talking that day. And I guess things moved right along after that, because pretty soon he was over here pretty near all the time. And my sister said -- see, my parents had moved out the year before and gone south, leaving us the place -- my sister said, kind of teasing but serious, "Well! If he's going to be here every day and half the night, I guess there isn't room for me!" And she moved out -- just down the way. We've always been real close, her and me. That's the  
15 sort of thing doesn't ever change. I couldn't ever have got through this bad time without my sis.

Well, so he come to live here. And all I can say is, it was the happy year of my life. He was just purely good to me. A hard worker and never lazy, and so big and fine-looking. Everybody looked up to him, you know, young as he was. Lodge Meeting nights, more and more often they had him to lead the singing. He had such a beautiful voice, and he'd lead off strong, and the others following and joining in,  
20 high voices and low. It brings the shivers on me now to think of it, hearing it, nights when I'd stayed home from meeting when the children was babies -- the singing coming up through the trees there, and the moonlight, summer nights, the full moon shining. I'll never hear anything so beautiful. I'll never know a joy like that again.

It was the moon, that's what they say. It's the moon's fault, and the blood. It was in his father's blood.  
25 I never knew his father, and now I wonder what become of him. He was from up Whitewater way, and had no kin around here. I always thought he went back there, but now I don't know. There was some talk about him, tales, that come out after what happened to my husband. It's something runs in the blood, they say, and it may never come out, but if it does, it's the change of the moon that does it. Always it happens in the dark of the moon. When everybody's home and asleep. Something comes over the one that's got the  
30 curse in his blood, they say, and he gets up because he can't sleep, and goes out into the glaring sun, and goes off all alone -- drawn to find those like him.

And it may be so, because my husband would do that. I'd half rouse and say, "Where you going to?" and he'd say, "Oh, hunting, be back this evening," and it wasn't like him, even his voice was different. But I'd be so sleepy, and not wanting to wake the kids, and he was so good and responsible, it  
35 was no call of mine to go asking "Why?" and "Where?" and all like that.

So it happened that way maybe three times or four. He'd come back late, and worn out, and pretty near cross for one so sweet-tempered -- not wanting to talk about it. I figured everybody got to bust out now and then, and nagging never helped anything. But it did begin to worry me. Not so much that he went, but that he come back so tired and strange. Even, he smelled strange. It made my hair stand up on  
40 end. I could not endure it and I said, "What is that -- those smells on you? All over you!" And he said, "I don't know," real short, and made like he was sleeping. But he went down when he thought I wasn't noticing, and washed and washed himself. But those smells stayed in his hair, and in our bed, for days.

And then the awful thing. I don't find it easy to tell about this. I want to cry when I have to bring it to my mind. Our youngest, the little one, my baby, she turned from her father. Just overnight. He come in and she  
45 got scared-looking, stiff, with her eyes wide, and then she begun to cry and try to hide behind me. She didn't yet talk plain but she was saying over and over, "Make it go away! Make it go away!"



The look in his eyes, just for one moment, when he heard that. That's what I don't want ever to remember. That's what I can't forget. The look in his eyes looking at his own child.

50 I said to the child, "Shame on you, what's got into you!" --scolding, but keeping her right up close to me at the same time, because I was frightened too. Frightened to shaking.

He looked away then and said something like, "Guess she just waked up dreaming," and passed it off that way. Or tried to. And so did I. And I got real mad with my baby when she kept on acting crazy scared of her own dad. But she couldn't help it and I couldn't change it.

55 He kept away that whole day. Because he knew, I guess. It was just beginning dark of the moon.

It was hot and close inside, and dark, and we'd all been asleep some while, when something woke me up. He wasn't there beside me. I heard a little stir in the passage, when I listened. So I got up, because I could bear it no longer. I went out into the passage, and it was light there, hard sunlight coming in from the door. And I saw him standing just outside, in the tall grass by the entrance. His head was hanging. Presently he sat down, like he felt weary, and looked down at his feet. I held still, inside, and watched --  
60 I didn't know what for.

And I saw what he saw. I saw the changing. In his feet it was, first. They got long, each foot got longer, stretching out, the toes stretching out and the foot getting long, and fleshy, and white. And no hair on them.

65 The hair begun to come away all over his body. It was like his hair fried away in the sunlight and was gone. He was white allover then, like a worm's skin. And he turned his face. It was changing while I looked. It got flatter and flatter, the mouth flat and wide, and the teeth grinning flat and dull, and the nose just a knob of flesh with nostril holes, and the ears gone, and the eyes gone blue --blue, with white rims around the blue -- staring at me out of that flat, soft, white face.

He stood up then on two legs.

70 I saw him, I had to see him, my own dear love, turned into the hateful one.

I couldn't move, but as I crouched there in the passage staring out into the day I was trembling and shaking with a growl that burst out into a crazy, awful howling. A grief howl and a terror howl and a calling howl. And the others heard it, even sleeping, and woke up.

75 It stared and peered, that thing my husband had turned into, and shoved its face up to the entrance of our house. I was still bound by mortal fear, but behind me the children had waked up, and the baby was whimpering. The mother anger come into me then, and I snarled and crept forward.

80 The man thing looked around. It had no gun, like the ones from the man places do. But it picked up a heavy fallen tree branch in its long white foot, and shoved the end of that down into our house, at me. I snapped the end of it in my teeth and started to force my way out, because I knew the man would kill our children if it could. But my sister was already coming. I saw her running at the man with her head low and her mane high and her eyes yellow as the winter sun. It turned on her and raised up that branch to hit her. But I come out of the doorway, mad with the mother anger, and the others all were coming answering my call, the whole pack gathering, there in that blind glare and heat of the sun at noon.

85 The man looked round at us and yelled out loud, and brandished the branch it held. Then it broke and ran, heading for the cleared fields and plowlands, down the mountainside. It ran, on two legs, leaping and weaving, and we followed it.

90 I was last, because love still bound the anger and the fear in me. I was running when I saw them pull it down. My sister's teeth were in its throat. I got there and it was dead. The others were drawing back from the kill, because of the taste of the blood, and the smell. The younger ones were cowering and some crying, and my sister rubbed her mouth against her forelegs over and over to get rid of the taste. I went up close because I thought if the thing was dead the spell, the curse must be done, and my husband could come back -- alive, or even dead, if I could only see him, my true love, in his true form, beautiful. But only the dead man lay there white and bloody. We drew back and back from it, and turned and ran, back up into the hills, back to the woods of the shadows and the twilight and the blessed dark.



### Why Read Ray Bradbury?

..."I'm working to prevent a future where there's no education," Bradbury said from his Los Angeles home. "The system we have has gone to hell, so I'm trying to encourage teachers and parents to rebuild it. We're not teaching kids to read and write and think."

The author of "Fahrenheit 451" reaches back to his most famous novel for his coup de grace.

"There's no reason to burn books if you don't read them."

..."I see 'Fahrenheit' all over the place, these days," Bradbury said. "Programs like 'Jeopardy' and 'Who Wants to Be a Millionaire' are ridiculous. They're the stupidest shows in history. They're making us dumber. They don't give us information, they give us facts, factoids. You don't learn who Napoleon was and how he was motivated. You learn what year he was born, and when he died. That's useless."

"'Millionaire' gives you questions that are so dumb that I can't believe they're going to give anyone a million dollars for telling me where Poughkeepsie is."

...The Internet's free flow of information may make it harder for dictators to suppress and inhibit access to that information. But, as Bradbury points out, the ephemeral nature of Net data-alterable, erasable-could render the truth something just as fluid.

But Bradbury remains, as always, the optimist. He says he remains an ever-hopeful student of human nature and an idealist at heart."

"About Ray Bradbury." *About Ray Bradbury*. Web. 20 Mar. 2016. <[http://www.raybradbury.com/articles\\_peoria.html](http://www.raybradbury.com/articles_peoria.html)>.

### "August 2026: There Will Come Soft Rains" (1950) by Ray Bradbury

1 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!*

2 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.

3 "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."

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

5 *Eight-one, tick-tock, eight-one o'clock, off to school, off to*

What is unusual about the opening of this story? What kind of images are invoked by the diction and syntax of the "voice-clock"? What is suggested by the sentence "The morning house lay empty"?

What is suggested by the stove making so much food for a house that "lay empty"?

What kind of information does the house give its occupants?

How does the word "somewhere" add to the reader's sense of uneasiness?



*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.

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

7 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.

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

9 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.

10 *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.

11 *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.

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

13 The gentle sprinkler rain filled the garden with falling light.

14 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.

15 It quivered at each sound, the house did. If a sparrow

Once again, what kind of image is suggested by the tone of the "voice-clock"?

Where are the people? Why does the house continue to function if there are no humans to be served?

What kind of descriptive diction is applied to the house's actions of cleaning?

How is situational irony used in this paragraph?

Note how Bradbury indirectly reveals to the reader what happened to the occupants and the city. What is the contrast between the opening of paragraph 10 and what is revealed further in the paragraph? Note he continues this in the opening of paragraph 11 and in paragraph 13. Why? What is the effect?

Why is the house "afraid"?



<p>brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!</p> <p>16 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.</p> <p>17 <i>Twelve noon.</i></p> <p>18 A dog whined, shivering, on the front porch.</p> <p>19 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.</p> <p>20 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.</p> <p>21 The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.</p> <p>22 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.</p> <p>23 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.</p> <p>24 <i>Two o'clock</i>, sang a voice.</p> <p>25 Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.</p> <p>26 <i>Two-fifteen.</i></p> <p>27 The dog was gone.</p> <p>28 In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.</p> <p>29 <i>Two thirty-five.</i></p> <p>30 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.</p> <p>31 But the tables were silent and the cards untouched.</p> <p>32 At four o'clock the tables folded like great butterflies back through the paneled walls.</p> <p>33 <i>Four-thirty.</i></p> <p>34 The nursery walls glowed.</p> <p>35 Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The</p>	<p>Why the use of a “religious” metaphor?</p> <p>How is the dog symbolic of what happened to its masters?</p> <p>The reference to “evil Baal” becomes an extended metaphor. Why?</p> <p>What is implied by the house continuing to pump out pancakes, but not tend to the starving dog?</p> <p>Why does Bradbury use so much language referring to decay and dying?</p> <p>What does the use of the words “sprouted”, “fluttered”, “shower”, and “butterflies” suggest? How do they contrast with other actions of the house?</p> <p>What is the paradox of the artificial nature being brought into this technologically superior house?</p>
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<p>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.</p> <p>36 It was the children's hour.</p> <p>37 <i>Five o'clock.</i> The bath filled with clear hot water.</p> <p>38 <i>Six, seven, eight o'clock.</i> 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.</p> <p>39 <i>Nine o'clock.</i> The beds warmed their hidden circuits, for nights were cool here.</p> <p>40 <i>Nine-five.</i> A voice spoke from the study ceiling:</p> <p>41 "Mrs. McClellan, which poem would you like this evening?"</p> <p>42 The house was silent.</p> <p>43 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....</p> <p>44 "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."</p>	<p>How does Bradbury utilize "white space" in the story?</p> <p>How does the language begin change here? Note "hot", "fire", "blazed", "ash", "warmed". What is being suggested?</p> <p>Is the poem chosen really "random"?</p> <p>The poem opens the same as the story. Why? What are other similarities between the poem and the story?</p> <p>Describe the language used in first three stanzas. What "divides" the poem—where is the shift?</p> <p>How does the language change in the last three stanzas? Why?</p> <p>What hints have we been given</p>
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<p>45 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.</p> <p>46 At ten o'clock the house began to die.</p> <p>47 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!</p> <p>48 "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!"</p> <p>49 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.</p> <p>50 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.</p> <p>51 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.</p> <p>52 The fire crackled up the stairs. It fed upon Picassos and Matisse in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.</p> <p>53 Now the fire lay in beds, stood in windows, changed the colors of drapes!</p> <p>54 And then, reinforcements.</p> <p>55 From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.</p> <p>56 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.</p> <p>57 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.</p> <p>58 The fire rushed back into every closet and felt of the clothes hung there.</p> <p>59 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!</p>	<p>about the ending of the story?</p> <p>Why drop the use of <i>italics</i> with the times? How has the natural world finally intruded?</p> <p>How does the diction used to describe the fire give it a life of its own?</p> <p>What other natural force assists the fire?</p> <p>What do the verb choices in paragraph 53 suggest? What is the effect of the "reinforcements"?</p> <p>What are the sequence of events in paragraph 57? What has happened to the house?</p> <p>How does Bradbury intensify the personification of the house? What is happening to the house?</p>
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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.

60 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....

61 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.

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

63 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!

64 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.

65 Smoke and silence. A great quantity of smoke.

66 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:

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

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

How does the syntax change in these paragraphs? What is the effect of phrase after phrase joined together? How is the syntax different from the opening of the story? Why such a change here?

In paragraph 65, why does Bradbury use fragments?

How did the Teasdale poem end? How does the end of the story parallel the poem?



## Writing Assignment:

**Each assertion you make should be supported by evidence** and argumentation. Evidence is either facts you present yourself, or **citations from sources of evidence supporting the assertion**. Argumentation is logical reasoning that supports the more general assertion. Arguments from readings should also be properly cited. The overall thesis of the essay or other piece of work should be supported by the individual paragraphs. **The assertion of each paragraph(s) should be stated at or near the beginning of the paragraph(s), and the rest of the paragraph(s) should provide support for the assertion.**

### Major Assertion:

#### Possible minor assertions:

**Decide which ones appear to be worded in the most interesting and precise manner. Which ones could you improve with “minor” changes? Which ones would you completely eliminate. Why? Are you able to add additional minor assertions you think would work?**

The fond, protective diction that begins the story contrasts to the brave, hopeless words used toward the end.

Mirroring the house’s slip into decay, the structured diction becomes disorderly and chaotic.

The use of repetition shifts from child-like and youthful to showing the house’s feelings of helplessness at the end.

From beginning to end Bradbury’s use of syntax, especially repetition, demonstrates the house’s denial and determination to not break its routine.

The changes in syntax reveal that the house, although calm and monotonous in the beginning, turns harsh and frantic in the end.

Bradbury’s use of imagery describes the house in detail and then illustrates the house’s gradual demise as it tries to function without humans.

The frequent use of allusion and repetition as tools of language emphasize the scheduled days and “scheduled” destruction of the house.

The author uses syntax to show that even when the house begins to malfunction, the daily routines still continued oblivious to what was really happening.

The gradual shift in the style of the language beginning with the poetic flow to a more chaotic staccato suggests the breakdown of the house.

The changes in the style of the poetic language through the story show the shift of attitude in the house.

The alteration of the diction from structured and organized to chaotic at the end of the piece show the changes that are occurring in the “thoughts” of the house.



INTRODUCTION –

MAJOR ASSERTION - In “August 2026: There Will Come Soft Rains”, Ray Bradbury uses imagery, syntax, and sound devices to reveal the desperate struggle of the house to maintain normalcy.

MINOR ASSERTION A

EVIDENCE FOR A

APPLICATION OF EVIDENCE FOR A

MINOR ASSERTION B

EVIDENCE FOR B

APPLICATION OF EVIDENCE FOR B

MINOR ASSERTION C

EVIDENCE FOR C

APPLICATION OF EVIDENCE FOR C

CONCLUSION



**Literary Analysis in Sentence Outline Form (Thanks to Marcia Hilsabeck)**

Write the analysis of There Will Come Soft Rains as a **sentence outline**, using the framework below.

**1. Major Assertion (Theme):** In There Will Come Soft Rains Ray Bradbury uses imagery, syntax, diction, (sound devices, figurative language) to reveal the desperate struggle of the house to maintain normalcy.

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[This statement is true because:]

**2. Minor Assertion (Point or Reason):** (Note: This should be your statement about the **author's technique - his use** of imagery or another element. It should not be a statement about the characters or story; these are the evidence.)

2. \_\_\_\_\_

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[This reason is valid because of the following evidence or example from the work]

**2A. Evidence or Example from Text:** (Use a summary or short exemplary quote, with page numbers)

2a. \_\_\_\_\_ (p. \_\_\_\_\_)

[The evidence (or example) supports or proves the minor assertion by ...]

**2B. Application:** Supply a sentence (or two) showing **how** the evidence or example supports the minor assertion and therefore proves the major assertion.

2b. \_\_\_\_\_

**3. Minor Assertion (Point or Reason):** (Note: This should be a statement about the author's **technique - his use** of syntax or another element. It should not be a statement about the characters or story; these are the evidence.)

3. \_\_\_\_\_

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[This reason is valid because of the following evidence or example from the work]

**3A. Evidence or Example from Text:** (Use a summary or short exemplary quote, with page numbers)

3 a. \_\_\_\_\_ (p. \_\_\_\_\_)

[The evidence (or example) supports or proves the minor assertion by ...]

**3B. Application:** Supply a sentence (or two) showing **how** the evidence or example supports the minor assertion and therefore proves the major assertion.

3b. \_\_\_\_\_

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**Conclusion:** \_\_\_\_\_

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The following short story by Ray Bradbury can either be taught separately or paired with Edgar Allan Poe's *The Tell-Tale Heart*.

Before reading the story, review the "Elements of Fiction" chart. Then as you read the story look for examples of each of the elements. Mark them in the right hand column labeled "My Notes" as you read. Once you have read the story on your own, you will form groups of 2 or 3 to discuss the story and share the examples of the elements you have marked. Make sure you decide on a theme—"What does the author say about life" before you begin filling in the chart.

<b>PLOT/CONFLICT</b>	<b>PLOT</b> is an author's selection and arrangement of incidents in a story to shape the action and give the story a particular focus. Discussions of plot include not just what happens, but also how and why things happen the way they do. [B]
<b>CHARACTER</b>	<b>CHARACTER</b> is established through (1) direct exposition (comment by the author directly to the reader, although this is nearly always filtered through a narrator or other character, whose reliability you must always question), (2) dialogue (what the character says or thinks), and (3) action (what the character actually does). [H]
<b>SETTING</b>	<b>SETTING</b> is "the physical, and sometimes spiritual, background against which the action of a narrative (novel, drama, short story, poem) takes place." It includes (1) geography (country / city/region), (2) time (day/night, season, century/year/era, historical and social conditions and values), and (3) society (class, beliefs, values of the characters). [H]
<b>POINT OF VIEW</b>	<b>POINT OF VIEW</b> refers to who tells us a story and how it is told. The two broad categories are (1) the third-person narrator who tells the story and does not participate in the action and (2) the first-person narrator who is a major or minor participant. [B]
<b>STYLE</b>	<b>STYLE</b> is the distinctive and unique manner in which a writer arranges words to achieve particular effects.
<b>TONE, IMAGERY, AND SYMBOL</b>	<b>TONE</b> is the author's implicit attitude toward the reader or the people, places, and events in a work as revealed by the elements of the author's style. An <b>IMAGE</b> is a word, phrase, or figure of speech that addresses the senses, suggesting mental pictures of sights, sounds, smells tastes, feelings or actions. <b>SYMBOL</b> is (something which is itself and yet stands for or suggests or means something else..., a figure of speech which combines a literal and sensuous quality with an abstract or suggestive aspect." [H]

Definitions are adapted from C. Hugh Holman, *A Handbook to Literature*, Indianapolis: The Odyssey Press, 1972, Print. [Those marked "H" or from Michael Meyer, ed., *The Bedford Introduction to Literature*, 8<sup>th</sup> Edition, Boston: Bedford/St. Martin's, 2008. Print. [Those marked [B] Thanks to Skip Nicholson.



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.
PLOT/CONFLICT	(example) The author uses plot/conflict 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> ).
CHARACTER	
SETTING	
POINT OF VIEW	
STYLE	
TONE, IMAGERY AND SYMBOL	



**THE FRUIT AT THE BOTTOM OF THE BOWL** by Ray Bradbury

My Notes

- 1 William Acton rose to his feet. The clock on the mantel ticked midnight.
- 2 He looked at his fingers and he looked at the large room around him and he looked at the man lying on the floor. William Acton, whose fingers had stroked typewriter keys and made love and fried ham and eggs for early breakfasts, had now accomplished a murder with those same ten whorled fingers.
- 3 He had never thought of himself as a sculptor and yet, in this moment, looking down between his hands at the body upon the polished hardwood floor, he realized that by some sculptural clenching and remodeling and twisting of human clay he had taken hold of this man Donald Huxley and changed his physiognomy, the very frame of his body.
- 4 With a twist of his fingers he had wiped away the exacting glitter of Huxley's grey eyes; replaced it with a blind dullness of eye cold in socket. The lips, always pink and sensuous, were gaped to show the equine teeth, the yellow incisors, the nicotined canines, the gold-inlaid molars. The nose, pink also, was now mottled, pale, discolored<sup>1</sup>, as were the ears. Huxley's hands, upon the floor, were open, pleading for the first time in their lives, instead of demanding.
- 5 Yes, it was an artistic conception. On the whole, the change had done Huxley a share of good. Death made him a handsomer man to deal with. You could talk to him now and he'd have to listen.
- 6 William Acton looked at his own fingers.
- 7 It was done. He could not change it back. Had anyone heard? He listened.
- 8 Outside, the normal late sounds of street traffic continued. There was no banging of the house door, no shoulder wrecking the portal into kindling, no voices demanding entrance. The murder, the sculpturing of clay from warmth to coldness was done, and nobody knew.
- 9 Now what? The clock ticked midnight. His every impulse exploded him in a hysteria toward the door. Rush, get away, run, never come back, board a train, hail a taxi, get, go, run, walk, saunter, but get the blazes *out* of here!
- 10 His hands hovered before his eyes, floating, turning.
- 11 He twisted them in slow deliberation; they felt airy and feather-light. Why was he staring at them this way? he inquired of himself. Was there something in them of immense interest that he should pause now, after a successful throttling, and examine them whorl by whorl?
- 12 They were ordinary hands. Not thick, not thin, not long, not short, not hairy, not naked, not manicured and yet not dirty, not soft and yet not callused, not wrinkled and yet not smooth; not murdering hands at all – and yet not innocent. He seemed to find them miracles to look upon.
- 13 It was not the hands as hands he was interested in, nor the fingers as fingers. In the numb timelessness after an accomplished violence he found interest only in the tips of his fingers.
- 14 The clock ticked upon the mantel.
- 15 He knelt by Huxley's body, took a handkerchief from Huxley's



pocket, and began methodically to swab Huxley's throat with it. He brushed and massaged the throat and wiped the face and the back of the neck with fierce energy. Then he stood up.

16 He looked at the throat. He looked at the polished floor. He bent slowly and gave the floor a few dabs with the handkerchief, then he scowled and swabbed the floor; first, near the head of the corpse; secondly, near the arms. Then he polished the floor all around the body. He polished the floor one yard from the body on all sides. Then he polished the floor two yards from the body on all sides. Then he polished the floor three yards from the body in all directions. Then he

—

17 He stopped.

18 There was a moment when he saw the entire house, the mirrored halls, the carved doors, the splendid furniture; and, as clearly as if it were being repeated word for word, he heard Huxley talking and himself just the way they had talked only an hour ago.

19 Finger on Huxley's doorbell. Huxley's door opening. "Oh!"

20 Huxley shocked. "It's *you*, Acton."

21 "Where's my wife, Huxley?"

22 "Do you think I'd tell you, really? Don't stand out there, you idiot. If you want to talk business, come in. Through that door. There. Into the library."

23 Acton had *touched* the library door. "Drink?"

24 "I need one. I can't believe Lily is gone, that she —"

25 "There's a bottle of burgundy, Acton. Mind fetching it from that cabinet?" Yes, fetch it. *Handle* it. *Touch* it. He did.

26 "Some interesting first editions there, Acton. Feel this binding. *Feel* of it."

27 "I didn't come to see books, I —"

28 He had *touched* the books and the library table and *touched* the burgundy bottle and burgundy glasses.

29 Now, squatting on the floor beside Huxley's cold body with the polishing handkerchief in his fingers, motionless, he stared at the house, the walls, the furniture about him, his eyes widening, his mouth dropping, stunned by what he realized and what he saw. He shut his eyes, dropped his head, crushed the handkerchief between his hands, wadding it, biting his lips with his teeth, pulling in on himself.

30 The fingerprints were everywhere, *everywhere*!

31 "Mind getting the burgundy, Acton, eh? The burgundy bottle, eh? With your fingers, eh? I'm terribly tired. You understand?"

32 A pair of gloves.

33 Before he did one more thing, before he polished another area, he must have a pair of gloves, or he might unintentionally, after cleaning a surface, redistribute his identity.

34 He put his hands in his pockets. He walked through the house to the hall umbrella stand, the hat-rack. Huxley's overcoat. He pulled out the overcoat pockets.

35 No gloves.

36 His hands in his pockets again, he walked upstairs, moving with a controlled swiftness, allowing himself nothing frantic, nothing wild. He had made the initial error of not wearing gloves (but, after all, he



hadn't *planned* a murder, and his subconscious, which may have known of the crime before its commitment, had not even hinted he might need gloves before the night was finished), so now he had to sweat for his sin of omission. Somewhere in the house there must be at least one pair of gloves. He would have to hurry; there was every chance that someone might visit Huxley, even at this hour. Rich friends drinking themselves in and out the door, laughing, shouting, coming and going without so much as a hello- goodbye. He would have until six in the morning, at the outside, when Huxley's friends were to pick Huxley up for the trip to the airport and Mexico City ...

37 Acton hurried about upstairs opening drawers, using the handkerchief as blotter. He untidied seventy or eighty drawers in six rooms, left them with their tongues, so to speak, hanging out, ran on to new ones. He felt naked, unable to do anything until he found gloves. He might scour the entire house with the handkerchief, buffing every possible surface where fingerprints might lie, then accidentally bump a wall here or there, thus sealing his own fate with one microscopic, whorling symbol! It would be putting his stamp of approval on the murder, that's what it would be! Like those waxen seals in the old days when they rattled papyrus, flourished ink, dusted all with sand to dry the ink, and pressed their signet rings in hot crimson tallow at the bottom. So it would be if he left one, mind you, *one* fingerprint upon the scene! His approval of the murder did not extend as far as affixing said seal.

38 More drawers! Be quiet, be curious, be careful, he told himself. At the bottom of the eighty-fifth drawer he found gloves.

39 "Oh, my Lord, my Lord!" He slumped against the bureau, sighing. He tried the gloves on, held them up, proudly flexed them, buttoned them. They were soft, grey, thick, impregnable. He could do all sorts of tricks with hands now and leave no trace. He thumbed his nose in the bedroom mirror, sucking his teeth.

40 "NO!" cried Huxley.

41 What a wicked plan it had been.

42 Huxley had fallen to the floor, *purposely*! Oh, what a wickedly clever man!

43 Down onto the hardwood floor had dropped Huxley, with Acton after him. They had rolled and tussled and clawed at the floor, printing and printing it with their frantic fingertips! Huxley had slipped away a few feet, Acton crawling after to lay hands on his neck and squeeze until the life came out like paste from a tube!

44 Gloved, William Acton returned to the room and knelt down upon the floor and laboriously began the task of swabbing every wildly infested inch of it. Inch by inch, inch by inch, he polished and polished until he could almost see his intent, sweating face in it. Then he came to a table and polished the leg of it, on up its solid body and along the knobs and over the top. He came to a bowl of wax fruit and wiped them clean, leaving the fruit at the bottom unpolished.

45 "I'm *sure* I didn't touch *them*," he said.

46 After rubbing the table, he came to a picture frame hung over it. "I'm *certain* I didn't touch *that*," he said.

47 He stood looking at it.

48 He glanced at all the doors in the room. Which doors had he used



tonight? He couldn't remember. Polish all of them, then. He started on the doorknobs, shined them all up, and then he curried the doors from head to foot, taking no chances. Then he went to all the furniture in the room and wiped the chair arms.

49 "That chair you're sitting in, Acton, is an old Louis XIV piece. *Feel* that material," said Huxley.

50 "I didn't come to talk furniture, Huxley! I came about Lily."

51 "Oh, come off it, you're not that serious about her. She doesn't love you, you know. She's told me she'll go with me to Mexico City tomorrow."

52 "You and your money and your damned furniture!"

53 "It's nice furniture, Acton; be a good guest and feel of it." Fingerprints can be found on fabric.

54 "Huxley!" William Acton stared at the body. "Did you guess I was going to kill you? Did your subconscious suspect, just as my subconscious suspected? And did your subconscious tell you to make me run about the house handling, touching, *fondling* books, dishes, doors, chairs? Were you *that* clever and *that* mean?"

55 He washed the chairs dryly with the clenched handkerchief. Then he remembered the body – he hadn't dry-washed *it*. He went to it and turned it now this way, now that, and burnished every surface of it. He even shined the shoes, charging nothing.

56 While shining the shoes his face took on a little tremor of worry, and after a moment he got up and walked over to that table.

57 He took out and polished the wax fruit at the bottom of the bowl.

58 "Better," he whispered, and went back to the body.

59 But as he crouched over the body his eyelids twitched and his jaw moved from side to side and he debated, then he got up and walked once more to the table.

60 He polished the picture frame.

61 While polishing the picture frame he discovered – The wall.

62 "That," he said, "is *silly*."

63 "Oh!" cried Huxley, fending him off. He gave Acton a shove as they struggled. Acton fell, got up, *touching* the wall, and ran toward Huxley again. He strangled Huxley. Huxley died.

64 Acton turned steadfastly from the wall, with equilibrium and decision. The harsh words and the action faded in his mind; he hid them away. He glanced at the four walls.

65 "Ridiculous!" he said.

66 From the corners of his eyes he saw something on one wall. "I refuse to pay attention," he said to distract himself. "The next room, now! I'll be methodical. Let's see – altogether we were in the hall, the library, *this* room, and the dining room and the kitchen."

67 There was a spot on the wall behind him. Well, *wasn't* there?

68 He turned angrily. "All right, all right, just to be *sure*," and he went over and couldn't find any spot. Oh, a *little* one, yes, right – *there*. He dabbed it. It wasn't a fingerprint anyhow. He finished with it, and his gloved hand leaned against the wall and he looked at the wall and the way it went over to his right and over to his left and how it went down to his feet and up over his head and he said softly, "No." He looked up and down and over and across and he said quietly, "That would be too much." How many square feet? "I don't give a good damn," he said. But unknown to his eyes, his gloved fingers moved in



a little rubbing rhythm on the wall.

69 He peered at his hand and the wallpaper. He looked over his shoulder at the other room. "I must go in there and polish the essentials," he told himself, but his hand remained, as if to hold the wall, or himself, up. His face hardened.

70 Without a word he began to scrub the wall, up and down, back and forth, up and down, as high as he could stretch and as low as he could bend.

71 "Ridiculous, oh my Lord, ridiculous!"

72 But you must be certain, his thought said to him. "Yes, one *must* be certain," he replied.

73 He got one wall finished, and then ... He came to another wall.

74 "What time is it?"

75 He looked at the mantel clock. An hour gone. It was five after one. The doorbell rang.

76 Acton froze, staring at the door, the clock, the door, the clock. Someone rapped loudly.

77 A long moment passed. Acton did not breathe. Without new air in his body he began to fail away, to sway; his head roared a silence of cold waves thundering onto heavy rocks.

78 "Hey, in there!" cried a drunken voice. "I know you're in there, Huxley! Open up, dammit! This is Billy-boy, drunk as an owl, Huxley, old pal, drunker than *two* owls."

79 "Go away," whispered Acton soundlessly, crushed against the wall. "Huxley, you're in there, I hear you *breathing!*" cried the drunken voice.

80 "Yes, I'm in here," whispered Acton, feeling long and sprawled and clumsy on the floor, clumsy and cold and silent. "Yes."

81 "Hell!" said the voice, fading away into mist. The footsteps shuffled off. "Hell ..."

82 Acton stood a long time feeling the red heart beat inside his shut eyes, within his head. When at last he opened his eyes he looked at the new fresh wall straight ahead of him and finally got courage to speak. "Silly," he said. "This wall's flawless. I won't touch it. Got to hurry. Got to hurry. Time, time. Only a few hours before those damn-fool friends blunder in!" He turned away.

83 From the corners of his eyes he saw the little webs. When his back was turned the little spiders came out of the woodwork and delicately spun their fragile little half-invisible webs. Not upon the wall at his left, which was already washed fresh, but upon the three walls as yet untouched. Each time he stared directly at them the spiders dropped back into the woodwork, only to spindle out as he retreated. "Those walls are all right," he insisted in a half shout. "I won't *touch* them!"

84 He went to a writing desk at which Huxley had been seated earlier. He opened a drawer and took out what he was looking for. A little magnifying glass Huxley sometimes used for reading. He took the magnifier and approached the wall uneasily.

85 Fingerprints.

86 "But those aren't mine!" He laughed unsteadily. "I *didn't* put them there! I'm *sure* I didn't! A servant, a butler, or a maid perhaps!"

87 The wall was full of them.

88 "Look at this one here," he said. "Long and tapered, a woman's, I'd bet money on it."



89 "Would you?"  
90 "I would!"  
91 "Are you certain?"  
92 "Yes!"  
93 "Positive?"  
94 "Well – yes."  
95 "Absolutely?"  
96 "Yes, damn it, yes!"  
97 "Wipe it out, anyway, why don't you?"  
98 "There, by God!"  
99 "Out damned spot, eh, Acton?"  
100 "And this one, over here," scoffed Acton. "That's the print of a fat man."  
101 "Are you sure?"  
102 "Don't start *that* again!" he snapped, and rubbed it out. He pulled off a glove and held his hand up, trembling, in the glary light.  
103 "Look at it, you idiot! See how the whorls go? See?"  
104 "That proves nothing!"  
105 "Oh, all right!" Raging, he swept the wall up and down, back and forth, with gloved hands, sweating, grunting, swearing, bending, rising, and getting redder of face.  
106 He took off his coat, put it on a chair.  
107 "Two o'clock," he said, finishing the wall, glaring at the clock.  
108 He walked over to the bowl and took out the wax fruit and polished the ones at the bottom and put them back, and polished the picture frame.  
109 He gazed up at the chandelier.  
110 His fingers twitched at his sides.  
111 His mouth slipped open and the tongue moved along his lips and he looked at the chandelier and looked away and looked back at the chandelier and looked at Huxley's body and then at the crystal chandelier with its long pearls of rainbow glass.  
112 He got a chair and brought it over under the chandelier and put one foot up on it and took it down and threw the chair, violently, laughing, into a corner. Then he ran out of the room, leaving one wall as yet unwashed.  
113 In the dining room he came to a table.  
114 "I want to show you my Gregorian cutlery, Acton," Huxley had said. Oh, that casual, that *hypnotic* voice!  
115 "I haven't time," Acton said. "I've got to see Lily –" 116 "Nonsense, look at this silver, this exquisite craftsmanship."  
117 Acton paused over the table where the boxes of cutlery were laid out, hearing once more Huxley's voice, remembering all the touchings and gesturings.  
118 Now Acton wiped the forks and spoons and took down all the plaques and special ceramic dishes from the wall itself ...  
119 "Here's a lovely bit of ceramics by Gertrude and Otto Natzler, Acton. Are you familiar with their work?"  
120 "It is lovely."  
121 "Pick it up. Turn it over. See the fine thinness of the bowl, hand-thrown on a turntable, thin as eggshell, incredible. And the amazing volcanic glaze. Handle it, go ahead. I don't mind."  
122 HANDLE IT. GO AHEAD. PICK IT UP!



123Acton sobbed unevenly. He hurled the pottery against the wall. It shattered and spread, flaking wildly, upon the floor.

124An instant later he was on his knees. Every piece, every shard of it, must be found. Fool, fool, fool! he cried to himself, shaking his head and shutting and opening his eyes and bending under the table. Find every piece, idiot, not one fragment of it must be left behind. Fool, fool! He gathered them. Are they all here? He looked at them on the table before him. He looked under the table again and under the chairs and the service bureaux and found one more piece by match light and started to polish each little fragment as if it were a precious stone. He laid them all out neatly upon the shining polished table.

125“A lovely bit of ceramics, Acton. Go ahead – *handle* it.”

126He took out the linen and wiped it and wiped the chairs and tables and doorknobs and windowpanes and ledges and drapes and wiped the floor and found the kitchen, panting, breathing violently, and took off his vest and adjusted his gloves and wiped the glittering chromium ... “I want to show you my house, Acton,” said Huxley. “Come along ...” And he wiped all the utensils and the silver faucets and the mixing bowls, for now he had forgotten what he had touched and what he had not. Huxley and he had lingered here, in the kitchen, Huxley prideful of its array, covering his nervousness at the presence of a potential killer, perhaps wanting to be near the knives if they were needed. They had idled, touched this, that, something else – there was no remembering what or how much or how many – and he finished the kitchen and came through the hall into the room where Huxley lay.

127He cried out.

128He had forgotten to wash the fourth wall of the room! And while he was gone the little spiders had popped from the fourth unwashed wall and swarmed over the already clean walls, dirtying them again! On the ceilings, from the chandelier, in the corners, on the floor, a million little whorled webs hung billowing at his scream! Tiny, tiny little webs, no bigger than, ironically, your – finger!

129As he watched, the webs were woven over the picture frame, the fruit bowl, the body, the floor. Prints wielded the paper knife, pulled out drawers, touched the table top, touched, touched, touched everything everywhere.

130He polished the floor wildly, wildly. He rolled the body over and cried on it while he washed it, and got up and walked over and polished the fruit at the bottom of the bowl. Then he put a chair under the chandelier and got up and polished each little hanging fire of it, shaking it like a crystal tambourine until it tilted bell wise in the air. Then he leaped off the chair and gripped the doorknobs and got up on other chairs and swabbed the walls higher and higher and ran to the kitchen and got a broom and wiped the webs down from the ceiling and polished the bottom fruit of the bowl and washed the body and doorknobs and silverware and found the hall banister and followed the banister upstairs.

131Three o’clock! Everywhere, with a fierce, mechanical intensity, clocks ticked! There were twelve rooms downstairs and eight above. He figured the yards and yards of space and time needed. One hundred chairs, six sofas, twenty-seven tables, six radios. And under and on top and behind. He yanked furniture out away from walls and,



sobbing, wiped them clean of years-old dust, and staggered and followed the banister up, up the stairs, handling, erasing, rubbing, polishing, because if he left one little print it would reproduce and make a million more! – and the job would have to be done all over again and now it was four o'clock! – and his arms ached and his eyes were swollen and staring and he moved sluggishly about, on strange legs, his head down, his arms moving, swabbing and rubbing, bedroom by bedroom, closet by closet ...

132 They found him at six-thirty that morning.

133 In the attic.

134 The entire house was polished to a brilliance. Vases shone like glass stars. Chairs were burnished. Bronzes, brasses, and coppers were all a glint. Floors sparkled. Banisters gleamed.

135 Everything glittered. Everything shone, everything was bright!

136 They found him in the attic, polishing the old trunks and the old frames and the old chairs and the old carriages and toys and music boxes and vases and cutlery and rocking horses and dusty Civil War coins. He was half through the attic when the police officer walked up behind him with a gun.

137 "Done!"

138 On the way out of the house, Acton polished the front doorknob with his handkerchief and slammed it in triumph!



Long Walk to Forever by Kurt Vonnegut, Jr.	My Notes
<p>1 They had grown up next door to each other, on the fringe of a city, near fields and woods and orchards, within sight of a lovely bell tower that belonged to a school for the blind.</p> <p>2 Now they were twenty, had not seen each other for nearly a year. There had always been playful, comfortable warmth between them, but never any talk of love.</p> <p>3 His name was Newt. Her name was Catharine. In the early afternoon, Newt knocked on Catharine's front door.</p> <p>4 Catharine came to the door. She was carrying a fat, glossy magazine she had been reading. The magazine was devoted entirely to brides. "Newt!" she said. She was surprised to see him.</p> <p>5 "Could you come for a walk?" he said. He was a shy person, even with Catharine. He covered his shyness by speaking absently, as though what really concerned him were far away—as though he were a secret agent pausing briefly on a mission between beautiful, distant, and sinister points. This manner of speaking had always been Newt's style, even in matters that concerned him desperately.</p> <p>6 "A walk?" said Catharine.</p> <p>7 "One foot in front of the other," said Newt, "through leaves, over bridges—"</p> <p>8 "I had no idea you were in town," she said.</p> <p>9 "Just this minute got in," he said.</p> <p>10 "Still in the Army, I see," she said.</p> <p>11 "Seven more months to go," he said. He was a private first class in the Artillery. His uniform was rumpled. His shoes were dusty. He needed a shave. He held out his hand for the magazine. "Let's see the pretty book," he said.</p> <p>12 She gave it to him. "I'm getting married, Newt," she said.</p> <p>13 "I know," he said. "Let's go for a walk."</p> <p>14 "I'm awfully busy, Newt," she said. "The wedding is only a week away."</p> <p>15 "If we go for a walk," he said, "it will make you rosy. It will make you a rosy bride." He turned the pages of the magazine. "A rosy bride like her—like her—like her," he said, showing her rosy brides.</p> <p>16 Catharine turned rosy, thinking about rosy brides.</p> <p>17 "That will be my present to Henry Stewart Chasens," said Newt. "By taking you for a walk, I'll be giving him a rosy bride."</p> <p>18 "You know his name?" said Catharine.</p> <p>19 "Mother wrote," he said. "From Pittsburgh?"</p> <p>20 "Yes," she said. "You'd like him."</p> <p>21 "Maybe," he said.</p> <p>22 "Can—can you come to the wedding, Newt?" she said.</p> <p>23 "That I doubt," he said.</p>	<p>What details does the author use to create a tranquil mood in paragraph 1?</p> <p>What can you infer from the writer's description of Newt in paragraph 5?</p> <p>What details does the author use to characterize Newt in paragraph 11? What can you infer about Newt from these details?</p>



<p>24 "Your furlough isn't for long enough?" she said.</p> <p>25 "Furlough?" said Newt. He was studying a two-page ad for flat silver. "I'm not on furlough," he said.</p> <p>26 "Oh?" she said.</p> <p>27 "I'm what they call A.W.O.L.," said Newt.</p> <p>28 "Oh, Newt! You're not!" she said.</p> <p>29 "Sure I am," he said, still looking at the magazine.</p> <p>30 "Why, Newt?" she said.</p> <p>31 "I had to find out what your silver pattern is," he said. He read names of silver patterns from the magazine. "Albermarle? Heather?" he said. "Legend? Rambler Rose?" He looked up, smiled. "I plan to give you and your husband a spoon," he said.</p> <p>32 "Newt, Newt—tell me really," she said.</p> <p>33 "I want to go for a walk," he said.</p> <p>34 She wrung her hands in sisterly anguish. "Oh, Newt—you're fooling me about being A.W.O.L.," she said.</p> <p>35 Newt imitated a police siren softly, raised his eyebrows.</p> <p>36 "Where—where from?" she said.</p> <p>37 "Fort Bragg," he said.</p> <p>38 "North Carolina?" she said.</p> <p>39 "That's right," he said. "Near Fayetteville—where Scarlet O'Hara went to school."</p> <p>40 "How did you get here, Newt?" she said.</p> <p>41 He raised his thumb, jerked it in a hitchhike gesture. "Two days," he said.</p> <p>42 "Does your mother know?" she said.</p> <p>43 "I didn't come to see my mother," he told her.</p> <p>44 "Who did you come to see?" she said.</p> <p>45 "You," he said.</p> <p>46 "Why me?" she said.</p> <p>47 "Because I love you," he said. "Now can we take a walk?" he said. "One foot in front of the other—through leaves, over bridges—"</p> <p>48 They were taking the walk now, were in a woods with a brown-leaf floor.</p> <p>49 Catharine was angry and rattled, close to tears. "Newt," she said, "this is absolutely crazy."</p> <p>50 "How so?" said Newt.</p> <p>51 "What a crazy time to tell me you love me," she said. "You never talked that way before." She stopped walking.</p> <p>52 "Let's keep walking," he said.</p> <p>53 "No," she said. "So far, no farther. I shouldn't have come out with you at all," she said.</p> <p>54 "You did," he said.</p> <p>55 "To get you out of the house," she said. "If somebody walked in</p>	<p>What is Catharine's reaction when she learns that Newt is A.W.O.L.? (absent without leave)</p> <p>What is ironic in paragraph 31?</p> <p>What details lead to suspect that Newt does not really want to buy Catharine and Henry a spoon?</p> <p>What can you infer from paragraph 43?</p> <p>Why does Newt repeat this phrase from paragraph 7?</p> <p>Why does the writer include extra space here?</p> <p>Do you think Catherine's</p>
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<p>and heard you talking to me that way a week before the wedding—”</p> <p>56 “What would they think?” he said.</p> <p>57 “They’d think you were crazy,” she said.</p> <p>58 “Why?” he said.</p> <p>59 Catharine took a deep breath, made a speech. “Let me say that I’m deeply honored by this crazy thing you’ve done,” she said. “I can’t believe you’re really A.W.O.L., but maybe you are. I can’t believe you really love me, but maybe you do. But—”</p> <p>60 “I do,” said Newt.</p> <p>61 “Well, I’m deeply honored,” said Catharine, “and I’m very fond of you as a friend, Newt, extremely fond—but it’s just too late.” She took a step away from him. “You’ve never even kissed me,” she said, and she protected herself with her hands. “I don’t mean you should do it now. I just mean this is all so unexpected. I haven’t got the remotest idea of how to respond.”</p> <p>62 “Just walk some more,” he said. “Have a nice time.”</p> <p>63 They started walking again.</p> <p>64 “How did you expect me to react?” she said.</p> <p>65 “How would I know what to expect?” he said. “I’ve never done anything like this before.”</p> <p>66 “Did you think I would throw myself into your arms?” she said.</p> <p>67 “Maybe,” he said.</p> <p>68 “I’m sorry to disappoint you,” she said.</p> <p>69 “I’m not disappointed,” he said. “I wasn’t counting on it. This is very nice, just walking.”</p> <p>70 Catharine stopped again. “You know what happens next?” she said.</p> <p>71 “Nope,” he said.</p> <p>72 “We shake hands,” she said. “We shake hands and part friends,” she said. “That’s what happens next.”</p> <p>73 Newt nodded. “All right,” he said. “Remember me from time to time. Remember how much I loved you.”</p> <p>74 Involuntarily, Catharine burst into tears. She turned her back to Newt, looked into the infinite colonnade of the woods.</p> <p>75 “What does that mean?” said Newt.</p> <p>76 “Rage!” said Catharine. She clenched her hands. “You have no right—”</p> <p>77 “I had to find out,” he said.</p> <p>78 “If I’d loved you,” she said, “I would have let you know before now.”</p> <p>79 “You would?” he said.</p> <p>80 “Yes,” she said. She faced him, looked up at him, her face quite red. “You would have known,” she said.</p> <p>81 “How?” he said.</p> <p>82 “You would have seen it,” she said. “Women aren’t very clever at hiding it.”</p> <p>83 Newt looked closely at Catharine’s face now. To her</p>	<p>real reason is just to get him out of the house? Why?</p> <p>What characteristics does Catherine's speech in paragraph 59 reveal about her?</p> <p>What conflict does Catharine's speech reveal? How does the writer reveal Catharine's affection for Newt?</p> <p>How would you describe Newt's approach to pursuing Catherine? What does this reveal about him?</p> <p>Catherine feels that her tears are caused by rage. What other emotions might be causing her outburst?</p> <p>What are the context clues for the word "consternation"?</p>
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<p> consternation, she realized that what she had said was true, that a woman couldn't hide love.  84 Newt was seeing love now.  85 And he did what he had to do. He kissed her. </p> <p> 86 "You're hell to get along with!" she said when Newt let her go.  87 "I am?" said Newt.  88 "You shouldn't have done that," she said.  89 "You didn't like it?" he said.  90 "What did you expect," she said—"wild, abandoned passion?"  91 "I keep telling you," he said, "I never know what's going to happen next."  92 "We say good-bye," she said.  93 He frowned slightly. "All right," he said.  94 She made another speech. "I'm not sorry we kissed," she said. "That was sweet. We should have kissed, we've been so close. I'll always remember you, Newt, and good luck."  95 "You too," he said.  96 "Thank you, Newt," she said.  97 "Thirty days," he said.  98 "What?" she said.  99 "Thirty days in the stockade," he said—"that's what one kiss will cost me."  100 "I—I'm sorry," she said, "but I didn't ask you to go A.W.O.L."  101 "I know," he said.  102 "You certainly don't deserve any hero's reward for doing something as foolish as that," she said.  103 "Must be nice to be a hero," said Newt. "Is Henry Stewart Chasens a hero?"  104 "He might be, if he got the chance," said Catharine. She noted uneasily that they had begun to walk again. The farewell had been forgotten.  105 "You really love him?" he said.  106 "Certainly I love him!" she said hotly. "I wouldn't marry him if I didn't love him!"  107 "What's good about him?" said Newt.  108 "Honestly!" she cried, stopping again. "Do you have an idea how offensive you're being? Many, many, many things are good about Henry! Yes," she said, "and many, many, many things are probably bad too. But that isn't any of your business. I love Henry, and I don't have to argue his merits with you!"  109 "Sorry," said Newt.  110 "Honestly!" said Catharine.  111 Newt kissed her again. He kissed her again because she wanted him to. </p>	<p>Why does the writer include extra space again?</p> <p>What important change does the writer begin to reveal to the reader?</p> <p>What can you infer from the fact that Catharine continues to walk?</p> <p>Describe Catharine's feelings toward Henry.</p> <p>Why the white space?</p>
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<p>112 They were now in a large orchard.  113 "How did we get so far from home, Newt?" said Catharine.  114 "One foot in front of the other—through leaves, over bridges," said Newt.  115 "They add up—the steps," she said.  116 Bells rang in the tower of the school for the blind nearby.  117 "School for the blind," said Newt.  118 "School for the blind," said Catharine. She shook her head in drowsy wonder. "I've got to go back now," she said.  119 "Say good-bye," said Newt.  120 "Every time I do," said Catharine, "I seem to get kissed."  121 Newt sat down on the close-cropped grass under an apple tree. "Sit down," he said.  122 "No," she said.  123 "I won't touch you," he said.  124 "I don't believe you," she said.  125 She sat down under another tree, 20 feet away from him. She closed her eyes.  126 "Dream of Henry Stewart Chasens," he said.  127 "What?" she said.  128 "Dream of your wonderful husband-to-be," he said.  129 "All right, I will," she said. She closed her eyes tighter, caught glimpses of her husband-to-be.  130 Newt yawned.  131 The bees were humming in the trees, and Catharine almost fell asleep. When she opened her eyes she saw that Newt really was asleep.  132 He began to snore softly.  133 Catharine let Newt sleep for an hour, and while he slept she adored him with all her heart.  134 The shadows of the apple tree grew to the east. The bells in the tower of the school for the blind rang again.  135 "Chick-a-dee-dee-dee," went a chickadee.  136 Somewhere far away an automobile starter nagged and failed, nagged and failed, fell still.  137 Catharine came out from under her tree, knelt by Newt.  138 "Newt?" she said.  139 "H'm?" he said. He opened his eyes.  140 "Late," she said.  141 "Hello, Catharine," he said.  142 "Hello, Newt," she said.  143 "I love you," he said.  144 "I know," she said.  145 "Too late," he said.  146 "Too late," she said.  147 He stood, stretched groaningly. "A very nice walk," he said.  148 "I thought so," she said.</p>	<p>Why does Newt repeat this from paragraph 7 again?</p> <p>Why the repetition of "school for the blind"?</p> <p>Why does Newt tell Catherine to dream of Henry?</p> <p>Why does the writer have Newt yawn in paragraph 130?</p> <p>What are paragraphs 132-137 mostly about? What is the significance of the "starter" in paragraph 136?</p> <p>What is the significance of the short lines beginning with paragraph 138?</p>
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<p>149 "Part company here?" he said. 150 "Where will you go?" she said. 151 "Hitch into town, turn myself in," he said. 152 "Good luck," she said. 153 "You, too," he said. "Marry me, Catharine?" 154 "No," she said. 155 He smiled, stared at her hard for a moment then walked away quickly. 156 Catharine watched him grow smaller in the long perspective of shadows and trees, knew that if he stopped and turned now, if he called to her, she would run to him. She would have no choice. 157 Newt did stop. He did turn. He did call. "Catharine," he said. 158 She ran to him, put her arms around him, could not speak.</p> <p>Long Walk to Forever," from WELCOME TO THE MONKEY HOUSE by Kurt Vonnegut, Jr., copyright © 1961 by Kurt Vonnegut, Jr.</p>	<p>What characteristic of Newt does paragraph 153 reveal?</p> <p>Why does the writer use short sentences in paragraph 157?</p>
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First published in 1879 as “Mark Twain as a Presidential Candidate.”

A Presidential Candidate	My Notes
<p>I have pretty much made up my mind to run for President. What the country wants is a candidate who cannot be injured by investigation of his past history, so that the enemies of the party will be unable to rake up anything against him that nobody ever heard of before. If you know the worst about a candidate, to begin with, every attempt to spring things on him will be checkmated. Now I am going to enter the field with an open record. I am going to own up in advance to all the wickedness I have done, and if any Congressional committee is disposed to prowl around my biography in the hope of discovering any dark and deadly deed that I have secreted, why—let it prowl.</p> <p>In the first place, I admit that I treed a rheumatic grandfather of mine in the winter of 1850. He was old and inexpert in climbing trees, but with the heartless brutality that is characteristic of me I ran him out of the front door in his night-shirt at the point of a shotgun, and caused him to bowl up a maple tree, where he remained all night, while I emptied shot into his legs. I did this because he snored. I will do it again if I ever have another grandfather. I am as inhuman now as I was in 1850. I candidly acknowledge that I ran away at the battle of Gettysburg. My friends have tried to smooth over this fact by asserting that I did so for the purpose of imitating Washington, who went into the woods at Valley Forge for the purpose of saying his prayers. It was a miserable subterfuge. I struck out in a straight line for the Tropic of Cancer because I was scared. I wanted my country saved, but I preferred to have somebody else save it. I entertain that preference yet. If the bubble reputation can be obtained only at the cannon's</p>	



mouth, I am willing to go there for it, provided the cannon is empty. If it is loaded my immortal and inflexible purpose is to get over the fence and go home. My invariable practice in war has been to bring out of every fight two-thirds more men than when I went in. This seems to me to be Napoleonic in its grandeur.

My financial views are of the most decided character, but they are not likely, perhaps, to increase my popularity with the advocates of inflation. I do not insist upon the special supremacy of rag money or hard money. The great fundamental principle of my life is to take any kind I can get.

The rumor that I buried a dead aunt under my grapevine was correct. The vine needed fertilizing, my aunt had to be buried, and I dedicated her to this high purpose. Does that unfit me for the Presidency? The Constitution of our country does not say so. No other citizen was ever considered unworthy of this office because he enriched his grapevines with his dead relatives. Why should I be selected as the first victim of an absurd prejudice?

I admit also that I am not a friend of the poor man. I regard the poor man, in his present condition, as so much wasted raw material. Cut up and properly canned, he might be made useful to fatten the natives of the cannibal islands and to improve our export trade with that region. I shall recommend legislation upon the subject in my first message. My campaign cry will be: "Desiccate the poor workingman; stuff him into sausages."

These are about the worst parts of my record. On them I come before the country. If my country don't want me, I will go back again. But I recommend myself as a safe man—a man who starts from the basis of total depravity and proposes to be fiendish to the last.



<p><b>Luck</b> by Mark Twain [Note - This is not a fancy sketch. I got it from a clergyman who was an instructor at Woolwich forty years ago, and who vouched for its truth.]</p> <p>It was at a banquet in London in honour of one of the two or three conspicuously illustrious English military names of this generation. For reasons which will presently appear, I will withhold his real name and titles, and call him Lieutenant General Lord Arthur Scoresby, V.C., K.C.B., etc., etc., etc. What a fascination there is in a renowned name! There sat the man, in actual flesh, whom I had heard of so many thousands of times since that day, thirty years before, when his name shot suddenly to the zenith from a Crimean battlefield, to remain forever celebrated. It was food and drink to me to look, and look, and look at that demigod; scanning, searching, noting: the quietness, the reserve, the noble gravity of his countenance; the simple honesty that expressed itself all over him; the sweet unconsciousness of his greatness - unconsciousness of the hundreds of admiring eyes fastened upon him, unconsciousness of the deep, loving, sincere worship welling out of the breasts of those people and flowing toward him.</p> <p>The clergyman at my left was an old acquaintance of mine - clergyman now, but had spent the first half of his life in the camp and field, and as an instructor in the military school at Woolwich. Just at the moment I have been talking about, a veiled and singular light glimmered in his eyes, and he leaned down and muttered confidentially to me - indicating the hero of the banquet with a gesture:</p> <p>"Privately - he's an absolute fool."</p> <p>This verdict was a great surprise to me. If its subject had been Napoleon, or Socrates, or Solomon, my astonishment could not have been greater. Two things I was well aware of: that the Reverend was a man of strict veracity, and that his judgement of men was good. Therefore I knew, beyond doubt or question, that the world was mistaken about this hero: he <i>was</i> a fool. So I meant to find out, at a convenient moment, how the Reverend, all solitary and alone, had discovered the secret.</p> <p>Some days later the opportunity came, and this is what the Reverend told me.</p> <p>About forty years ago I was an instructor in the military academy at Woolwich. I was present in one of the sections when young Scoresby underwent his preliminary examination. I was touched to the quick</p>	<p>As the story opens, what is narrator's attitude toward Scoresby? How do you know?</p> <p>Why do you think the narrator repeats the word "unconsciousness" so many times?</p> <p>Do you think the clergyman is honest and reliable? Why or why not?</p> <p>The clergyman will need supporting details for us to believe this.</p> <p>Does the narrator believe the clergyman to be reliable? Why or why not?</p> <p>How does the clergyman describe Scoresby? How does the language reveal the difference between his</p>
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<p>with pity; for the rest of the class answered up brightly and handsomely, while he - why, dear me, he didn't know <i>anything</i>, so to speak. He was evidently good, and sweet, and loveable, and guileless; and so it was exceedingly painful to see him stand there, as serene as a graven image, and deliver himself of answers which were veritably miraculous for stupidity and ignorance. All the compassion in me was aroused in his behalf. I said to myself, when he comes to be examined again, he will be flung over, of course; so it will be simply a harmless act of charity to ease his fall as much as I can. I took him aside, and found that he knew a little of Caesar's history; and as he didn't know anything else, I went to work and drilled him like a galley slave on a certain line of stock questions concerning Caesar which I knew would be used. If you'll believe me, he went through with flying colours on examination day! He went through on that purely superficial "cram," and got compliments too, while others, who knew a thousand times more than he, got plucked. By some strangely lucky accident - an accident not likely to happen twice in a century - he was asked no question outside of the narrow limits of his drill.</p> <p>It was stupefying. Well, all through his course I stood by him, with something of the sentiment which a mother feels for a crippled child; and he always saved himself - just by miracle, apparently.</p> <p>Now of course the thing that would expose him and kill him at last was mathematics. I resolved to make his death as easy as I could; so I drilled him and crammed him, and crammed him and drilled him, just on the line of questions which the examiners would be most likely to use, and then launching him on his fate. Well, sir, try to conceive of the result: to my consternation, he took the first prize! And with it he got a perfect ovation in the way of compliments.</p> <p>Sleep? There was no more sleep for me for a week. My conscience tortured me day and night. What I had done I had done purely through charity, and only to ease the poor youth's fall - I never had dreamed of any such preposterous result as the thing that had happened. I felt as guilty and miserable as the creator of Frankenstein. Here was a woodenhead whom I had put in the way of glittering promotions and prodigious responsibilities, and but one thing could happen: he and his responsibilities would all go to ruin together at the first opportunity.</p> <p>The Crimean war had just broken out. Of course</p>	<p>personality and his intelligence?</p> <p>How does the language disclose the clergyman's feelings about Scoresby?</p> <p>Ever had this experience on a test?</p> <p>Why does the clergyman still want to help Scoresby?</p> <p>Once again the results for Scoresby are rather astounding. How does the language reveal the clergyman's feeling? Is he beginning to change?</p> <p>Why does the clergyman begin to lose sleep? Does the language reveal a further change in his feeling about what he has done? How?</p>
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<p>there had to be a war, I said to myself: we couldn't have peace and give this donkey a chance to die before he is found out. I waited for the earthquake. It came. And it made me reel when it did come. He was actually gazetted to a captaincy in a marching regiment! Better men grow old and grey in the service before they climb to a sublimity like that. And who could ever have foreseen that they would go and put such a load of responsibility on such green and inadequate shoulders? I could just barely have stood it if they had made him a cornet; but a captain - think of it! I thought my hair would turn white.</p> <p>Consider what I did - I who so loved repose and inaction. I said to myself, I am responsible to the country for this, and I must go along with him and protect the country against him as far as I can. So I took my poor little capital that I had saved up through years of work and grinding economy, and went with a sigh and bought a cornetcy in his regiment, and away we went to the field.</p> <p>And there - oh dear, it was awful. Blunders? Why, he never did anything <i>but</i> blunder. But, you see, nobody was in the fellow's secret - everybody had him focused wrong, and necessarily misinterpreted his performance every time - consequently they took his idiotic blunders for inspirations of genius; they did, honestly! His mildest blunders were enough to make a man in his right mind cry; and they did make me cry - and rage and rave too, privately. And the thing that kept me always in a sweat of apprehension was the fact that every fresh blunder he made increased the lustre of his reputation! I kept saying to myself, he'll get so high, that when discovery does finally come, it will be like the sun falling out of the sky.</p> <p>He went right along up, from grade to grade, over the dead bodies of his superiors, until at last, in the hottest moment of the battle of ----- down went our colonel, and my heart jumped into my mouth, for Scoresby was next in rank! Now for it, said I; we'll all land in Sheol in ten minutes, sure.</p> <p>The battle was awfully hot; the allies were steadily giving way all over the field. Our regiment occupied a position that was vital; a blunder now must be destruction. At this crucial moment, what does this immortal fool do but detach the regiment from its place and order a charge over a neighbouring hill where there wasn't a suggestion of an enemy! "There you go!" I said to myself; "this <i>is</i> the end at last."</p>	<p>Why is the clergyman concerned about the war and Scoresby's advancement in rank?</p> <p>Why does the clergyman decide he must accompany Scoresby to the Crimea?</p> <p>Why does Scoresby's reputation continue to be enhanced?</p> <p>Why does the clergyman think this episode will finally reveal Scoresby's ignorance?</p>
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<p>And away we did go, and were over the shoulder of the hill before the insane movement could be discovered and stopped. And what did we find? An entire and unsuspected Russian army in reserve! And what happened? We were eaten up? That is necessarily what would have happened in ninety-nine cases out of a hundred. But no, those Russians argued that no single regiment would come browsing around there at such a time. It must be the entire English army, and that the sly Russian game was detected and blocked; so they turned tail, and away they went, pell-mell, over the hill and down into the field, in wild confusion, and we after them; they themselves broke the solid Russian centre in the field, and tore through, and in no time there was the most tremendous rout you ever saw, and the defeat of the allies was turned into a sweeping and splendid victory! Marshal Canrobert looked on, dizzy with astonishment, admiration, and delight; and sent right off for Scoresby, and hugged him, and decorated him on the field, in presence of all the armies!</p> <p>And what was Scoresby's blunder that time? Merely the mistaking his right hand for his left - that was all. An order had come to him to fall back and support our right; and instead, he fell <i>forward</i> and went over the hill to the left. But the name he won that day as a marvellous military genius filled the world with his glory, and that glory will never fade while history books last.</p> <p>He is just as good and sweet and loveable and unpretending as a man can be, but he doesn't know enough to come in when it rains. Now that is absolutely true. He is the supremest ass in the universe; and until half an hour ago nobody knew it but himself and me. He has been pursued, day by day and year by year, by a most phenomenal and astonishing luckiness. He has been a shining soldier in all our wars for a generation; he has littered his whole military life with blunders, and yet has never committed one that didn't make him a knight or a baronet or a lord or something. Look at his breast; why, he is just clothed in domestic and foreign decorations. Well, sir, every one of them is the record of some shouting stupidity or other; and taken together, they are proof that the very best thing in all this world that can befall a man is to be born lucky. I say again, as I said at the banquet, Scoresby's an absolute fool.</p>	<p>Why does the clergyman think this is "the end"?</p> <p>Why do the Russians leave?</p> <p>What is the "twist" in the story?</p> <p>How does this story expose the contrast between reputation and reality?</p>
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## ***Differentiating Reality from a Hoax***

### ***Petrified Man***



*Illustration of the Petrified Man from 1882 edition of Twain's Sketches, New and Old.*

The following news report appeared in the *Territorial Enterprise*, Virginia City, Nevada's leading newspaper, on October 4, 1862:

*A petrified man was found some time ago in the mountains south of Gravelly Ford. Every limb and feature of the stony mummy was perfect, not even excepting the left leg, which has evidently been a wooden one during the lifetime of the owner - which lifetime, by the way, came to a close about a century ago, in the opinion of a savan who has examined the defunct.*

*The body was in a sitting posture, and leaning against a huge mass of croppings; the attitude was pensive, the right thumb resting against the side of the nose; the left thumb partially supported the chin, the forefinger pressing the inner corner of the left eye and drawing it partly open; the right eye was closed, and the fingers of the right hand spread apart.*

*This strange freak of nature created a profound sensation in the vicinity, and our informant states that by request, Justice Sewell or Sowell, of Humboldt City, at once proceeded to the spot and held an inquest on the body. The verdict of the jury was that "deceased came to his death from protracted exposure," etc. The people of the neighborhood volunteered to bury the poor unfortunate, and were even anxious to do so; but it was discovered, when they attempted to remove him, that the water which had dripped upon him for ages from the crag above, had coursed down his back and deposited a limestone sediment under him which had glued him to the bed rock upon which he sat, as with a cement of adamant, and Judge S. refused to allow the charitable citizens to blast him from his position. The opinion expressed by his Honor that such a course would be little less than sacrilege, was eminently just and proper. Everybody goes to see the stone man, as many as three hundred having visited the hardened creature during the past five or six weeks.*

#### **Background Information:**

Note the position of the Petrified Man's hands. It was a fascinating little blurb. So fascinating that many other papers soon reprinted it. The only problem was that not a word of it was true. It had been written by a young man named Samuel Clemens (better known later as Mark Twain) who was a recent employee of the *Territorial Enterprise*. (He had arrived in Nevada in 1861 hoping to make his fortune as a miner, but having failed at that endeavor, accepted a job at the newspaper.)

Twain later admitted that he was surprised at how many people were fooled by his story. It was his first attempt at a hoax, and when he penned it he had considered it "a string of roaring absurdities."



But once he realized how well his deception had succeeded, he admitted feeling a “soothing secret satisfaction.”

His intention in writing it had been two-fold. First, he wanted to poke fun at the many petrification stories that were all the rage at the time. He later wrote: “One could scarcely pick up a paper without finding in it one or two glorified discoveries of this kind. The mania was becoming a little ridiculous. I was a brand-new local editor in Virginia City, and I felt called upon to destroy this growing evil; we all have our benignant, fatherly moods at one time or another, I suppose. I chose to kill the petrification mania with a delicate, a very delicate satire.”

Of course, his satire didn’t exactly work, since most people failed to recognize it as satire. Indeed, he was later “stunned to see the creature I had begotten to pull down the wonder-business with, and bring derision upon it, calmly exalted to the grand chief place in the list of the genuine marvels our Nevada had produced.”

His second motive was to mock a local politician, Judge Sewall, whom he considered to be a bit of a pompous fool. He explained, “I had had a temporary falling out with Mr.—, the new coroner and justice of the peace of Humboldt, and thought I might as well touch him up a little at the same time and make him ridiculous, and thus combine pleasure with business.” For months the hoax continued to spread, appearing in newspaper after newspaper around the world. According to Twain, it even graced the pages of the London Lancet. Twain mischievously sent Sewall copies of all the papers that it appeared in: “I think that for about eleven months, as nearly as I can remember, Mr.—’s daily mail-bag continued to be swollen by the addition of half a bushel of newspapers hailing from many climes with the Petrified Man in them, marked around with a prominent belt of ink. I sent them to him. I did it for spite, not for fun. He used to shovel them into his back yard and curse.”

Twain noted that the Petrified Man article did contain one prominent clue that, for careful readers, should have identified it immediately as a farce. Note the position of the Petrified Man’s hands. They’re arranged in a gesture of ridicule. But the gesture was too obliquely described. Twain admitted that:

“I was too ingenious. I mixed it up rather too much; and so all that description of the attitude, as a key to the humbuggery of the article, was entirely lost, for nobody but me ever discovered and comprehended the peculiar and suggestive position of the petrified man’s hands”



"Sandburg composed his poetry primarily in free verse. Concerning rhyme versus non-rhyme Sandburg once said airily: "If it jells into free verse, all right. If it jells into rhyme, all right." Some critics noted that the illusion of poetry in his works was based more on the arrangement of the lines than on the lines themselves. Sandburg, aware of the criticism, wrote in the preface to *Complete Poems*: "There is a formal poetry only in form, all dressed up and nowhere to go. The number of syllables, the designated and required stresses of accent, the rhymes if wanted—they all come off with the skill of a solved crossword puzzle.... The fact is ironic. A proficient and sometimes exquisite performer in rhymed verse goes out of his way to register the point that the more rhyme there is in poetry the more danger of its tricking the writer into something other than the urge in the beginning." ...In *Good Morning, America*, he published thirty-eight definitions of poetry..."

"Carl Sandburg." Poetry Foundation. Poetry Foundation. Web. 21 Mar. 2016.

### **38 DEFINITIONS OF POETRY** by Carl Sandburg

1. Poetry is a projection across silence of cadences arranged to break that silence with definite intentions of echoes, syllables, wave lengths.
2. Poetry is an art practiced with the terribly plastic material of human language.
3. Poetry is the report of a nuance between two moments, when people say, 'Listen!' and 'Did you see it?' 'Did you hear it? What was it?'
4. Poetry is the tracing of the trajectories of a finite sound to the infinite points of its echoes.
5. Poetry is a sequence of dots and dashes, spelling depths, crypts, cross-lights, and moon wisps.
6. Poetry is a puppet-show, where riders of skyrockets and divers of sea fathoms gossip about the sixth sense and the fourth dimension.
7. Poetry is a plan for a slit in the face of a bronze fountain goat and the path of fresh drinking water.
8. Poetry is a slipknot tightened around a time-beat of one thought, two thoughts, and a last interweaving thought there is not yet a number for.
9. Poetry is an echo asking a shadow dancer to be a partner.
10. Poetry is the journal of a sea animal living on land, wanting to fly the air.
11. Poetry is a series of explanations of life, fading off into horizons too swift for explanations.
12. Poetry is a fossil rock-print of a fin and a wing, with an illegible oath between.
13. Poetry is an exhibit of one pendulum connecting with other and unseen pendulums inside and outside the one seen.
14. Poetry is a sky dark with a wild-duck migration.
15. Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable.
16. Poetry is any page from a sketchbook of outlines of a doorknob with thumb-prints of dust, blood, dreams.
17. Poetry is a type-font design for an alphabet of fun, hate, love, death.
18. Poetry is the cipher key to the five mystic wishes packed in a hollow silver bullet fed to a flying fish.
19. Poetry is a theorem of a yellow-silk handkerchief knotted with riddles, sealed in a balloon tied to the tail of a kite flying in a white wind against a blue sky in spring.
20. Poetry is a dance music measuring buck-and-wing follies along with the gravest and stateliest dead-marches.
21. Poetry is a sliver of the moon lost in the belly of a golden frog.
22. Poetry is a mock of a cry at finding a million dollars and a mock of a laugh at losing it.
23. Poetry is the silence and speech between a wet struggling root of a flower and a sunlit blossom of that flower.



24. Poetry is the harnessing of the paradox of earth cradling life and then entombing it.
25. Poetry is the opening and closing of a door, leaving those who look through to guess about what is seen during a moment.
26. Poetry is a fresh morning spider-web telling a story of moonlit hours of weaving and waiting during a night.
27. Poetry is a statement of a series of equations, with numbers and symbols changing like the changes of mirrors, pools, skies, the only never-changing sign being the sign of infinity.
28. Poetry is a packsack of invisible keepsakes.
29. Poetry is a section of river-fog and moving boat-lights, delivered between bridges and whistles, so one says, 'Oh!' and another, 'How?'
30. Poetry is a kinetic arrangement of static syllables.
31. Poetry is the arithmetic of the easiest way and the primrose path, matched up with foam-flanked horses, bloody knuckles, and bones, on the hard ways to the stars.
32. Poetry is a shuffling of boxes of illusions buckled with a strap of facts.
33. Poetry is an enumeration of birds, bees, babies, butterflies, bugs, bambinos, babayagas, and bipeds, beating their way up bewildering bastions.
34. Poetry is a phantom script telling how rainbows are made and why they go away.
35. Poetry is the establishment of a metaphorical link between white butterfly-wings and the scraps of torn-up love-letters.
36. Poetry is the achievement of the synthesis of hyacinths and biscuits.
37. Poetry is a mystic, sensuous mathematics of fire, smoke-stacks, waffles, pansies, people, and purple sunsets.
38. Poetry is the capture of a picture, a song, or a flair, in a deliberate prism of words.

**"Numbers are the essential building blocks of mathematics, the essential tool of arithmetic, as described by Carl Sandburg"** Birken, Marcia, and Anne C. Coon. *Discovering Patterns in Mathematics and Poetry*. Amsterdam: Rodopi, 2008. Web.

1. How do you think the speaker feels about Arithmetic? Use quotations from the poem to prove your point.
2. The rhythm of a poem is often created by repetition of words or phrases. Find words that are repeated and explain why you think they were repeated.
3. Circle the alliterations in the poem and explain how they are used.
4. How does the quotation by Birken and Coon help to explain the poem?



## Arithmetic

Arithmetic is where numbers fly like pigeons in and out of your head.

Arithmetic tells you how many you lose or win if you know how many you had before you lost or won.

Arithmetic is seven eleven all good children go to heaven -- or five six bundle of sticks.

Arithmetic is numbers you squeeze from your head to your hand to your pencil to your paper till you get the answer.

Arithmetic is where the answer is right and everything is nice and you can look out of the window and see the blue sky -- or the answer is wrong and you have to start all over and try again and see how it comes out this time.

If you take a number and double it and double it again and then double it a few more times, the number gets bigger and bigger and goes higher and higher and only arithmetic can tell you what the number is when you decide to quit doubling.

Arithmetic is where you have to multiply -- and you carry the multiplication table in your head and hope you won't lose it.

If you have two animal crackers, one good and one bad, and you eat one and a striped zebra with streaks all over him eats the other, how many animal crackers will you have if somebody offers you five six seven and you say No no no and you say Nay nay nay and you say Nix nix nix?

If you ask your mother for one fried egg for breakfast and she gives you two fried eggs and you eat both of them, who is better in arithmetic, you or your mother?

Literal Meaning	Doors	Figurative Meaning
	An open door says, "Come in." A shut door says, "Who are you?" Shadows and ghosts go through shut doors. If a door is shut and you want it shut, why open it? If a door is open and you want it open, why shut it? Doors forget but only doors know what it is doors forget.	



In "Jazz Fantasia," Carl Sandburg uses several literary techniques, including alliteration, onomatopoeia, and assonance, to evoke sound imagery. These techniques not only reinforce the central idea of the poem (appreciating the wide range of emotions and sounds of jazz music) but also add a musical quality to the poem's language. The overall effect mimics a spontaneous musical composition, or fantasia.

### **Jazz Fantasia**

Drum on your drums, batter on your banjos,  
Sob on the long cool winding saxophones.  
Go to it, O jazzmen.

Sling your knuckles on the bottoms of the happy tin pans,  
Let your trombones ooze,  
And go hushahusha-hush with the slippery sand-paper.

Moan like an autumn wind high in the lonesome tree-tops,  
Moan soft like you wanted somebody terrible,  
Cry like a racing car slipping away from a motorcycle cop,  
Bang-bang! you jazzmen,  
Bang altogether drums, traps, banjos, horns, tin cans-  
Make two people fight on the top of a stairway  
And scratch each other's eyes in a clinch tumbling down the stairs.

Can the rough stuff ...  
Now a Mississippi steamboat pushes up the night river  
With a hoo-hoo-hoo-oo ...  
And the green lanterns calling to the high soft stars ...  
A red moon rides on the humps of the low river hills ...  
Go to it, O jazzmen.

### **Jazz Fantasia (Choral Reading)**

1. - Drum on your drums, batter on your banjos,
2. - Sob on the long cool winding saxophones.
- All - Go to it, O jazzmen.
  
3. - Sling your knuckles on the bottoms of the happy tin pans,
4. - Let your trombones ooze,
5. - And go hushahusha-hush with the slippery sand-paper.
  
6. - Moan like an autumn wind high in the lonesome tree-tops,
7. - Moan soft like you wanted somebody terrible,
8. - Cry like a racing car slipping away from a motorcycle cop,
- All -Bang-bang! you jazzmen,
9. - Bang altogether drums, traps, banjos, horns, tin cans-
- 10.-Make two people fight on the top of a stairway



And scratch each other's eyes in a clinch tumbling down the stairs.

- 11.-Can the rough stuff ...
  - 12.-Now a Mississippi steamboat pushes up the night river  
With a hoo-hoo-hoo-oo ...
  - 13.-And the green lanterns calling to the high soft stars ...  
A red moon rides on the humps of the low river hills ...
- All-Go to it, O jazzmen.

Choose one of the Carl Sandburg poems listed below. In your small group interpret, choreograph and act out one of the poems. Try to convey the meaning and tone of the poem to your audience. Think about literal, figurative, and connotative meanings of the words and/or phrases used in the text.

### **Stumbling**

Stumbling is where you walk and find you are not walking  
Stumbling is where you find yourself spread on the ground, instead of  
standing on your feet  
Stumbling is where your feet try to make a fool of you  
Stumbling is to go where you are not looking when you mean to go  
where you are looking  
Stumbling is to get your feet mixed so you go down  
Stumblers are two kinds, those who come up quick and those who say,  
"Where am I?"  
If you never want to stumble, be a fish or a bird.

### **MANNERS**

Manners is how to behave  
Manners is when you know how to eat without being bashful  
Manners is not afraid of what you are wearing  
Manners is like a man tips his hat when he meets a lady  
Manners is "EXUSE ME" OR "I BEG YOUR PARDON" instead  
of...  
"HOW DO YOU GET THERE?" OR "I'LL KNOCK YOUR  
BLOCK OFF."

### **PRIMER LESSON**

Look out how you use proud words.  
When you let proud words go, it is  
Not easy to call them back.  
They wear long boots, hard boots; they  
walk off proud; they can't hear you  
calling—  
Look out how you use proud words.



## **BRAINWASHING**

Repeat and repeat till they say what you  
are saying.  
Repeat and repeat till they are helpless  
before your repetitions.  
Say it over and over till their brains can  
hold only what you are saying.  
Speak it soft, yell it and yell it, change  
to a whisper, always in repeats.  
Come back to it day on day, hour after hour,  
till they say what you tell them to say.  
To wash A B C out of a brain and replace it  
with X Y Z—this is it.

## **BOXES AND BAGS**

The bigger the box the more it holds.  
Empty boxes hold the same as empty heads.  
Enough small empty boxes thrown into a big empty box fill it full.  
A half-empty box says, "Put more in."  
A big enough box could hold the world.  
Elephants need big boxes to hold a dozen elephant handkerchiefs.  
Fleas fold little handkerchiefs and fix them nice and neat in flea  
handkerchief boxes.  
Bags lean against each other and boxes stand independent.  
Boxes are square with corners unless round with circles.  
Box can be piled on box till the whole works comes tumbling.  
Pile box on box and the bottom box says, "If you will kindly take notice you  
will see it all rests on me."  
Pile box on box and the top says, "Who falls farthest if or when we fall? I ask  
you."  
Box people go looking for boxes and bag people go looking for bags.

## **We Must Be Polite**

*(Lessons for children on how to behave under peculiar circumstances)*

1

If we meet a gorilla  
what shall we do?  
Two things we may do  
if we so wish to do.

Speak to the gorilla,  
very, very respectfully,  
"How do you do, sir?"



Or, speak to him with less  
distinction of manner,  
“Hey, why don't you go back  
where you came from?”

2

If an elephant knocks on your door  
and asks for something to eat,  
there are two things to say:  
Tell him there are nothing but cold  
victuals in the house and he will do  
better next door.

Or say: We have nothing but six bushels  
of potatoes—will that be enough for  
your breakfast, sir?

Chicago, Illinois is a common topic of Carl Sandburg poetry, having been where he spent a lot of his life. This poem is not speaking out against a specific political issue, but it is instead doing the opposite. Chicago is known for the crime and corruption that is clearly present in the city, but in this poem, Sandburg speaks out for Chicago, saying that despite all of its flaws it is a beautiful city that he loves. It shows a different way poems can speak out politically. Instead of speaking against a political issue, this poem speaks for one. How does this poem counter all of the corrupt connotations of the city of Chicago, and show Sandburg's love for the city and his opinion that despite corruption, crime, and other wrongdoings of society, a city can still be beautiful? How does Sandburg use poetic techniques to express the beauty of the city?

*Special Focus Section - Carl Sandburg Poetry with a Political Theme - Justine Rose AP English Site.* Web. 21 Mar. 2016.  
<<https://sites.google.com/site/justineroseapenglisite/home/poetry-anthology/special-focus-section---carl-sandburg-poetry-with-a-political-theme>>.

### "Chicago"

Hog Butcher for the World,  
Tool Maker, Stacker of Wheat,  
Player with Railroads and the Nation's Freight Handler;  
Stormy, husky, brawling,  
City of the Big Shoulders:  
They tell me you are wicked and I believe them, for I have seen your painted women  
under the gas lamps luring the farm boys.  
And they tell me you are crooked and I answer: Yes, it is true I have seen the gunman  
kill and go free to kill again.  
And they tell me you are brutal and my reply is: On the faces of women and children I  
have seen the marks of wanton hunger.  
And having answered so I turn once more to those who sneer at this my city, and I give  
them back the sneer and say to them:  
Come and show me another city with lifted head singing so proud to be alive and coarse  
and strong and cunning.



Flinging magnetic curses amid the toil of piling job on job, here is a tall bold slugger set  
 vivid against the little soft cities;  
 Fierce as a dog with tongue lapping for action, cunning as a savage pitted against the  
 wilderness,  
 Bareheaded,  
 Shoveling,  
 Wrecking,  
 Planning,  
 Building, breaking, rebuilding,  
 Under the smoke, dust all over his mouth, laughing with white teeth,  
 Under the terrible burden of destiny laughing as a young man laughs,  
 Laughing even as an ignorant fighter laughs who has never lost a battle,  
 Bragging and laughing that under his wrist is the pulse, and under his ribs the heart of  
 the people,  
 Laughing!  
 Laughing the stormy, husky, brawling laughter of Youth, half-naked, sweating, proud to  
 be Hog Butcher, Tool Maker, Stacker of Wheat, Player with Railroads and Freight Handler  
 to the Nation.

<p><b>Grass</b>          Pile the bodies high at Austerlitz and Waterloo.          Shovel them under and let me work—          I am the grass; I cover all.</p> <p>And pile them high at Gettysburg          And pile them high at Ypres and Verdun.          Shovel them under and let me work.          Two years, ten years, and passengers ask the conductor:          What place is this?          Where are we now?</p> <p>I am the grass.          Let me work.</p>	<p>What is the dominate figure of speech in the poem? Why is it effective?</p> <p>Why does Nature appear frustrated?</p> <p>Why do people seemed to forget the past so quickly? Does that cause us to repeat our tragic errors?</p> <p>What is the “work” of grass?</p>
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**Austerlitz:** Major battle of the Napoleonic wars, fought on December 2, 1805. Nearly 25,000 men died. Napoleon Bonaparte and his army of nearly 70,000 soldiers defeated a force of Russians and Austrians numbering about 90,000. Austerlitz is in the present-day Czech Republic.

**Waterloo:** The final battle of the Napoleonic wars, fought near Waterloo, Belgium, on June 18, 1815, and resulting in more than 60,000 casualties. British forces under the Duke of Wellington, General Arthur Wellesley, and Prussian forces under Field Marshal Gebhard Leberecht von Blücher combined to defeat Napoleon.

**Gettysburg:** Major battle of the U.S. Civil War in which Union forces of General George G. Meade defeated Confederate forces under General Robert E. Lee near the small town of Gettysburg, Pennsylvania, on July 1-3, 1863, resulting in 45,000 to 50,000 casualties. The battle turned the tide of the war in favor of the Union.

**Ypres:** (pronounced E pruh): Town in Belgium that was the site of three major World War I battles (October-November 1914, April-May 1915, and July-November 1917) that resulted in more than 850,000 German and allied casualties.

**Verdun:** Indecisive World War I battle between the French and the Germans fought at Verdun, France, from February to December, 1916. Total casualties numbered more than 700,000.



### "Masses"

Among the mountains I wandered and saw blue haze and  
red crag and was amazed;  
On the beach where the long push under the endless tide  
maneuvers, I stood silent;  
Under the stars on the prairie watching the Dipper slant  
over the horizon's grass, I was full of thoughts.  
Great men, pageants of war and labor, soldiers and workers,  
mothers lifting their children--these all I  
touched, and felt the solemn thrill of them.  
And then one day I got a true look at the Poor, millions  
of the Poor, patient and toiling; more patient than  
crag, tides, and stars; innumerable, patient as the  
darkness of night--and all broken, humble ruins of nations.

In "Masses", Carl Sandburg poem speaks out against the treatment of the poor in our society, whom he labels as the masses. He recognizes that the poor are patient, they are the majority, and they are as much a part of this country as any other member of society. Sandburg uses "Masses" to speak out against poverty, calling for a change in the treatment of the poor and the way that we just push poverty aside as if it is not a pressing issue in our country. Sandburg describes the poor as people who are always present, who endure all of the suffering, and who should be given the opportunity to live at a higher standard of living because they are the masses. Discuss the poetic techniques that Sandburg uses to call our attention to the plight of the masses.

*Special Focus Section - Carl Sandburg Poetry with a Political Theme - Justine Rose AP English Site.* Web. 21 Mar. 2016.

<<https://sites.google.com/site/justinroseapenglishsite/home/poetry-anthology/special-focus-section---carl-sandburg-poetry-with-a-political-theme>>.

"Trying to write briefly about Carl Sandburg," said a friend of the poet, "is like trying to picture the Grand Canyon in one black and white snapshot." His range of interests was enumerated by his close friend, Harry Golden, who, in his study of the poet, called Sandburg

"the one American writer who distinguished himself in five fields—poetry, history, biography, fiction, and music." "Carl Sandburg." *Poetry Foundation*. Poetry Foundation. Web. 04 Feb. 2016.

<<http://www.poetryfoundation.org/bio/carl-sandburg>>.

Has the telephone lived up to the promise of technology that Sandburg celebrates here?

### Under A Telephone Pole

I am a copper wire slung in the air,  
Slim against the sun I make not even a clear line of shadow.  
Night and day I keep singing--humming and thrumming:  
It is love and war and money; it is the fighting and the  
tears, the work and want,  
Death and laughter of men and women passing through  
me, carrier of your speech,  
In the rain and the wet dripping, in the dawn and the  
shine drying,  
A copper wire.



(*Polonius's Advice to Laertes* from *Hamlet* by William Shakespeare and *A Father To His Son* by Carl Sandburg) The following two poems are examples of fatherly advice given to a son. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses literary devices to make his point.

***Polonius's Advice to Laertes***  
**(excerpted from *Hamlet*, Act I, scene iii)**  
William Shakespeare

Yet here, Laertes? Aboard, aboard, for shame!  
The wind sits in the shoulder of your sail,  
And you are stayed for. There - my blessing with thee,  
And these few precepts in thy memory  
Look thou character. Give thy thoughts no tongue,  
Nor any unproportioned thought his act.  
Be thou familiar, but by no means vulgar.  
Those friends thou hast, and their adoption tried,  
Grapple them unto thy soul with hoops of steel,  
But do not dull thy palm with entertainment  
Of each new-hatched, unfledged courage. Beware  
Of entrance to a quarrel; but being in,  
Bear't that th' opposed may beware of thee.  
Give every man thine ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
Costly thy habit as thy purse can buy,  
But not expressed in fancy; rich, not gaudy,  
For the apparel oft proclaims the man,  
And they in France of the best rank and station  
Are of a most select and generous chief in that.  
Neither a borrower nor a lender be,  
For loan oft loses both itself and friend,  
And borrowing dulleth edge of husbandry.  
This above all, to thine own self be true,  
And it must follow as the night the day  
Thou canst not then be false to any man.  
Farewell. My blessing season this in thee!



***A Father To His Son – Carl Sandburg***

A father sees his son nearing manhood.  
What shall he tell that son?

'Life is hard; be steel; be a rock.'

And this might stand him for the storms  
and serve him for humdrum monotony  
and guide him among sudden betrayals  
and tighten him for slack moments.

'Life is a soft loam; be gentle; go easy.'

And this too might serve him.

Brutes have been gentled where lashes failed.

The growth of a frail flower in a path up  
has sometimes shattered and split a rock.

A tough will counts. So does desire.

So does a rich soft wanting.

Without rich wanting nothing arrives.

Tell him too much money has killed men  
and left them dead years before burial:  
the quest of lucre beyond a few easy needs  
has twisted good enough men  
sometimes into dry thwarted worms.

Tell him time as a stuff can be wasted.

Tell him to be a fool every so often  
and to have no shame over having been a fool  
yet learning something out of every folly  
hoping to repeat none of the cheap follies  
thus arriving at intimate understanding  
of a world numbering many fools.

Tell him to be alone often and get at himself  
and above all tell himself no lies about himself  
whatever the white lies and protective fronts  
he may use against other people.

Tell him solitude is creative if he is strong  
and the final decisions are made in silent rooms.

Tell him to be different from other people  
if it comes natural and easy being different.

Let him have lazy days seeking his deeper motives.

Let him seek deep for where he is born natural.

Then he may understand Shakespeare  
and the Wright brothers, Pasteur, Pavlov,  
Michael Faraday and free imaginations  
Bringing changes into a world resenting change.

He will be lonely enough  
to have time for the work  
he knows as his own.



## Choices

They offer you many things,  
I a few.

Moonlight on the play of fountains at night  
With water sparkling a drowsy monotone,  
Bare-shouldered, smiling women and talk  
And a cross-play of loves and adulteries  
And a fear of death and a remembering of regrets:  
All this they offer you.

I come with:  
salt and bread  
a terrible job of work  
and tireless war;  
Come and have now:  
hunger.

danger  
and hate.

This next poem contains the typical message of political poetry and speaks out against an aspect of society. In "And They Obey", Carl Sandburg speaks out against war, describing its terrible effects and conveying his disgust towards it. Sandburg fought in the Spanish American War, which influenced many of his poems for a while afterwards. In this poem, Sandburg's negative attitude towards war and everything involved in it is made clear.

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<<https://sites.google.com/site/justineroaseapenglishsite/home/poetry-anthology/special-focus-section---carl-sandburg-poetry-with-a-political-theme>>.

### ***And They Obey***

Smash down the cities.  
Knock the walls to pieces.  
Break the factories and cathedrals, warehouses  
and homes  
Into loose piles of stone and lumber and black  
burnt wood:  
You are the soldiers and we command you.

Build up the cities.  
Set up the walls again.  
Put together once more the factories and cathedrals,  
warehouses and homes  
Into buildings for life and labor:  
You are workmen and citizens all: We  
command you.



When Sandburg turned 19, he left home to explore the American West, becoming one of the many hoboes who hopped freight trains in order to travel free. Sandburg was not only a poet but also a noted collector and performer of American folk music. His anthology, **American Songbag**, contains words and music to 290 songs that people have sung in the making of Americana. Even though this is not a poem by Sandburg, thought this was a fun way to end this collection of Sandburg materials. It fits him.

**Hallelujah, I'm a Bum**

**Sandburg:** "This old song heard at the water tanks of railroads in Kansas in 1897 and from harvest hands who worked in the wheat fields of Pawnee County, was picked up later by the I.W. W.'s, who made verses of their own for it, and gave it a wide fame. The migratory workers are familiar with the Salvation Army missions, and have adopted the Army custom of occasionally abandoning all polite formalities and striking deep into the common things and ways for their music and words. A "handout" is food handed out from a back door as distinguished from a "a sit down" which means an entrance into a house and a chair at a table."

**Lyrics:**

1. Oh, why don't you work  
Like other men do?  
How the hell can I work  
When there's no work to do?  
Hallelujah, I'm a bum,  
Hallelujah, bum again,  
Hallelujah, give us a handout,  
To revive us again!
2. Oh, I love my boss  
And my boss loves me,  
And that is the reason  
I'm so hungry,  
Hallelujah, etc.
3. Oh, the springtime has come  
And I'm just out of jail,  
Without any money,  
Without any bail.  
Hallelujah, etc.
4. I went to a house,  
And I knocked on the door;  
A lady came out, says,  
"You been here before."  
Hallelujah, etc.
5. I went to a house,  
And I asked for a piece of bread;  
A lady came out, says,  
"The baker is dead."  
Hallelujah, etc.
6. When springtime does come,  
O won't we have fun,  
We'll throw up our jobs  
And we'll go on the bum.  
Hallelujah, etc.



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.

**First Witch:** Pour in sow's blood, that hath eaten  
Her nine farrow; grease that's sweaten  
From the murderer's gibbet throw  
Into the flame.



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					

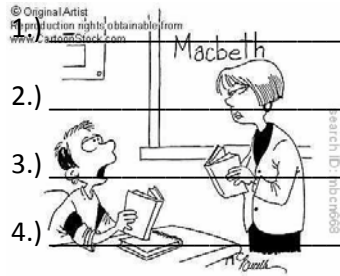
What do you notice about the items associated with greed and unnaturalness, ie the ones most closely linked with Macbeth's behavior?

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.**



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.**



**“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
<b>Memorization</b>	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.
<b>Preparedness</b>	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.
<b>Actions</b>	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.
<b>Creativity</b>	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.
<b>Introduction</b>	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?



## Why read fiction in the first place?

### The Surprising Power of Reading Fiction: 9 Ways it Makes Us Happier and More Creative

#### 1. Empathy: Imagining creates understanding

To put yourself in the shoes of others and grow your capacity for empathy, you can hardly do better than reading fiction. Multiple studies have shown that imagining stories helps activate the regions of your brain responsible for better understanding others and seeing the world from a new perspective.

When the psychologist Raymond Mar analyzed 86 fMRI studies, he saw substantial overlap in the brain networks used to understand stories and the networks used to navigate interactions with other individuals.

*“...In particular, interactions in which we’re trying to figure out the thoughts and feelings of others. Scientists call this capacity of the brain to construct a map of other people’s intentions ‘theory of mind.’ Narratives offer a unique opportunity to engage this capacity, as we identify with characters’ longings and frustrations, guess at their hidden motives and track their encounters with friends and enemies, neighbors and lovers.”*

That’s because when we read about a situation or feeling, it’s very nearly as if we’re feeling it ourselves. ...

*Two researchers from Washington University in St. Louis scanned the brains of fiction readers and discovered that their test subjects created intense, graphic mental simulations of the sights, sounds, movements, and tastes they encountered in the narrative. **In essence, their brains reacted as if they were actually living the events they were reading about.***

#### 2. Disengagement: Reading is most effective for stress

Your brain can’t operate at maximum capacity 24/7—far from it. We all need periods of disengagement to rest our cognitive capabilities and get back to peak functionality.

Tony Schwartz talks about this as one of the most overlooked elements of our lives: Even the fastest racing car can’t win the race with at least one or two great pit stops. The same holds true for ourselves. If we don’t have “pit-stops” built into our days, there is now chance we can race at a high performance.

And **reading fiction is among the very best ways to get that disengaged rest.** The New Yorker reports that:

*Reading has been shown to put our brains into a pleasurable trance-like state, similar to meditation, and it brings the same health benefits of deep relaxation and inner calm. Regular readers sleep better, have lower stress levels, higher self-esteem, and lower rates of depression than non-readers.*

Research at the University of Sussex shows that reading is the most effective way to overcome stress, beating out other methods like listening to music or taking a walk.

Within 6 minutes of silent reading, participants’ heart rates slowed and tension in their muscles eased up to 68%. Psychologists believe reading works so well because the mind’s concentration creates a distraction that eases the body’s stress.

#### 3. Sleep: Regular readers sleep better

In fact, the kind of relaxed disengagement that reading creates can become the perfect environment for helping you sleep.



Creating a sleep ritual is a great way to build up a consistent sleep pattern. One of the key things is to have **the last activity completely disengage you from the tasks of the rest of your day.**

...the power of reading before bed—fiction only:

*“Do not read non-fiction prior to bed, which encourages projection into the future and preoccupation/planning. Read fiction that engages the imagination and demands present-state attention.”...*

#### **4. Improved relationships: Books are a ‘reality simulator’**

Life is complicated. Oftentimes, interpersonal relationships and challenges don’t have the simple resolutions we might like. How can we become more accepting of this reality? By using fiction to explore ideas of change, complex emotions and the unknown.

Keith Oatley, an emeritus professor of cognitive psychology at the University of Toronto, proposed to the New York Times that reading produces a kind of reality simulation that “runs on minds of readers just as computer simulations run on computers.”

*Fiction, Dr. Oatley notes, “is a particularly useful simulation because negotiating the social world effectively is extremely tricky, requiring us to weigh up myriad interacting instances of cause and effect. Just as computer simulations can help us get to grips with complex problems such as flying a plane or forecasting the weather, so novels, stories and dramas can help us understand the complexities of social life.”*

Writer Eileen Gunn suggests that reading science fiction, in particular, helps us accept change more readily:

*“What science fiction does, especially in those works that deal with the future, is help people understand that things change and that you can live through it. Change is all around us. Probably things change faster now than they did four or five hundred years ago, particularly in some parts of the world.”*

#### **5. Memory: Readers have less mental decline in later life**

We know that hearing a story is a great way to remember information for the long-term.

Now there’s also evidence that readers experience slower memory decline later in life compared to non-readers. In particular, later-in-life readers have a 32 percent lower rate of mental decline compared to their peers.

In addition to slower memory decline, those who read more have been found to show less characteristics of Alzheimer’s disease, according to a 2001 study published in the journal *Proceedings of the National Academy of Sciences*.

#### **6. Inclusivity: Stories open your mind**

Can reading *Harry Potter* make us more inclusive, tolerant and open-minded? One study says yes. ...

The study, published in the Journal of Applied Social Psychology, tested whether the novels of *Harry Potter* could be used as a tool for improving attitudes toward stigmatized groups.

After 3 experiments in which students read passages of the books about discrimination, the students showed changed attitudes about everything from immigrants to gay students.

Mic reports that “the researchers credited the books with improving readers’ ability to assume the perspective of marginalized groups. They also claimed that young children, with the help of a teacher,



were able to understand that Harry's frequent support of "mudbloods" was an allegory towards bigotry in real-life society."

There's no doubt that books can open your mind. This great, short [TED talk by Lisa Bu](#) shows just how much.

## **7. Vocabulary: Fiction readers build more language**

We all want the kind of vocabulary that can help us express ourselves and connect with others.

Fiction can help you get there. A 2013 Emory University compared the brains of people after they read fiction (specifically, Robert Harris' *Pompeii* over nine nights) to the brains of people who didn't read.

The brains of the readers showed more activity in certain areas than those who didn't read—especially the left temporal cortex, the part of the brain typically associated with understanding language.

The website [testyourvocab.com](#) analyzed millions of its test-takers to discover the somewhat expected conclusion that reading more builds a bigger vocabulary. What was less expected was how much of a difference the *type* of reading made: Fiction readers were significantly more likely to have a larger vocabulary:

The study noted: "That fiction reading would increase vocabulary size more than just non-fiction was one of our hypotheses — it makes sense, after all, considering that fiction tends to use a greater variety of words than nonfiction does. However, we hadn't expected its effect to be this prominent."

## **8. Creativity: Fictions allows for uncertainty (where creativity thrives!)**

In the movies, we often long for a happy ending. Have you noticed that fiction can be much more ambiguous?

That's exactly what makes it the perfect environment for creativity. A study published in *Creativity Research Journal* asked students to read either a short fictional story or a non-fiction essay and then measured their emotional need for certainty and stability.

Researchers discovered that the fiction readers had less need for "cognitive closure" than those who read nonfiction, and added:

*"These findings suggest that reading fictional literature could lead to better procedures of processing information generally, including those of creativity."*

## **9. Pleasure: Reading makes you happier**

All the above factors are great. But the very biggest reason I try to read every single day? I love it. It makes me happy, and I'm not alone—a survey of 1,500 adult readers in the UK found that 76% of them said reading improves their life and helps to make them feel good.

Other findings of the survey are that those who read books regularly are on average more satisfied with life, happier, and more likely to feel that the things they do in life are worthwhile.

The Surprising Power of Reading Fiction: 9 Ways It Make Us Happier and More Creative." *Buffer Open*. 2015. Web. 24 Feb. 2016. <https://open.buffer.com/reading-fiction/>



## The value of rereading

The novelist Vladimir Nabokov (1980) writes the following about the necessity for rereading:

*When we read a book for the first time the very process of laboriously moving our eyes from left to right, line after line, page after page, this complicated physical work upon the book, the very process of learning in terms of space and time what the book is about, this stands between us and artistic appreciation. When we look at a painting we do not have to move our eyes in a special way even if, as in a book, the picture contains elements of depth and development. The element of time does not readily enter in a first contact with a painting. In reading a book, we must have time to acquaint ourselves with it. We have no physical organ (as we have one in regard to the eye in a painting) that takes in the whole picture and then can enjoy the details. But at a second, or third, or fourth reading we do, in a sense, behave toward a book as we do toward a painting. (p. 62)*

Another argument for rereading is provided by Broyard (1985) when he writes how during a first reading of a book we are often distracted by pleasure, excitement or curiosity. The book may actually so seize us that we rush through it in what he refers to as a "kind of delirium." If we only read a book once, we may only remember the main outline of the work. The beautiful sentences and heartbreaking scenes may be either missed or forgotten, not necessarily because we are careless readers but because a book, especially a good or great book, can often be a very subtle, intricate and demanding experience.

### New insights through rereading

Perhaps the strongest case for rereading made by educators comes from Tierney and Pearson (1983). They believe that readers are more likely to gain new insights into a variety of perspectives, or in their words: "try out different alignments or stances" as they read. Eleanor Gibson's description of how she approaches the work of Jane Austen provides an example of the different stances a reader may take toward a text:

*Her novels are not for airport reading They are for reading over and over, savoring every phrase, memorizing the best of them, and setting an even deeper understanding of Jane's "sense of human comedy" ... As I read the book for perhaps the twenty-fifth time, I consider what point she is trying to make in the similarities and differences between the characters ... I want to discover for myself what this sensitive and perceptive individual is trying to tell me. Sometimes I only want to sink back and enjoy it and laugh myself. (Gibson & Levin, 1975, 458-460)*

In order to read in this way, students must take the time to rethink, reexamine, and review what they read. And this will not happen during a single reading; rather it occurs only after engaging in rereading the text several times. Tierney and Pearson also suggest that we think of a reader as someone who revises in the same way that a writer is a reviser. They consider revising as important to reading as it is to writing. Students are only able to construct models of meaning for a text if they approach the text with the same degree of deliberation and reflection that writers engage in when they revise a text. Readers should examine their developing interpretations and view the models of meaning they build as draft-like in nature, subject to revision that emerges through subsequent rereading.



## Encouraging rereading

David Wyatt (1986), in describing the draft-like quality of our interpretations of a text, notes that we take what we need from what we read, and what we need changes. The meaning of a text should be located less in a particular interpretation than in the history of our return to it. Wyatt is making a point about what he refers to as the "unfixedness" of the reader and the reader's interpretation which, in Shakespeare's words, "alters when it alteration finds." The alteration found is alteration of the reader, and it has the effect of conditioning any interpretation a book has for a reader. As readers, we are only finished reading a book when we stop second-guessing it, and that means that we are probably never finished with it.

Once teachers accept the value of rereading, and students are convinced that they should engage in rereading, how can teachers encourage rereading? Tierney and Pearson (1983) remind us that we should not assume that merely allowing time for rethinking, reexamining, reviewing or rereading will guarantee that students will revise their readings. Students should receive instructional guidance when they are asked to go through a text a second, third, or fourth time. They need to be given reasons for another reading of a text, such as to get a general feel for the topic, to find specific information, to appreciate the author's use of language or imagery, or to read from another point of view or perspective. And students need the support and feedback that can only come from having an opportunity to share and discuss their different interpretations of the text with thoughtful teachers and interested peers

Perez, Samuel A. "Rereading to Enhance Text Understanding in the Secondary Classroom." Rereading to Enhance Text Understanding in the Secondary Classroom. Reading Horizons. Web. 20 Mar. 2016.  
<[http://scholarworks.wmich.edu/cgi/viewcontent.cgi?article=1654&context=reading\\_horizons](http://scholarworks.wmich.edu/cgi/viewcontent.cgi?article=1654&context=reading_horizons)>.

### Ways to "maybe" get students to re-read.

This is an example of a general re-reading protocol on fiction that might be handled either in a reading journal or, more collaboratively, in an on-line discussion.

How did the story's general purport and orientation change after second reading?

What aspects of the story have you "misremembered," adapted to conform to your first reading?

What possibilities of the text have you ignored (not account for) during earlier reading?

What "mysteries" or "gaps" in the narrative have you tried to settle and how successfully?

What aspects in the story are still unresolved, what questions unanswered?

Who did you identify with during first reading, and how did this identification change in subsequent rereadings?

Have your generic or thematic expectations about the story changed?

Is the story more/or less satisfying after second reading, and why?

As you begin to sort out the textual "evidence" in support of an interpretation of the story, which details do you find useful, and which seem difficult to resolve with your interpretation?

Has this approach to reading given you more confidence in your judgments and helped you understand the intricate details of the text better?



Another rereading protocol, focused in this case on a poetic text, can be built from questions such as these:

### **Exploring the text**

Read the poem slowly and "out loud" several times. Look up any words you are unsure about, noting different meanings, synonyms, antonyms, linguistic roots as relevant, including allusions you don't know (such as references to classical mythology or the Bible). Note any images in the poem and experience them in sensory as well as intellectual terms.

### **Exploring patterns**

What is/are the metrical pattern(s) of the poem? Where are there breaks in the pattern? Are there any repeated words, phrases, or images? Does the poem rhyme? Is it a regular rhyme scheme? Are there any approximate or off-rhymes?

### **Questioning the text**

Where are the gaps or ambiguities of syntax or meaning in the poem? Are there any hints of a subtext which conflicts or questions the surface text?

### **Exploring the author's and work's general repertoire (adapted after McCormick, Waller, Flower, 16-27)**

What do you know about the author and the personal conditions under which he/she wrote? What can you deduce from the poem? How do you think age, gender, race, social or financial status of the author might be relevant to the poem? What else do you know about the time, the place, and social, cultural, and/or political conditions of the work? Which of these might be relevant to this particular text?

### **Exploring the author's and work's literary repertoire (adapted after McCormick, Waller, Flower, 16-27)**

What are the literary conventions and expectations of the time which affect this work in terms of genre and form, rhetorical strategies, imagery, meter (or lack of it), etc. Do you know any other works by this author? If so, what patterns and ideas seem to recur in those works that you think may be in this one?

### **Matching up your own personal, literary, and general repertoires**

What expectations do you have for the genre and the subject represented by this poem? How does it meet or disappoint those expectations? How do your relevant personal experiences (as recorded in your free association) match or clash with those suggested in the poem? Are they so strong that they might block your ability to respond to the poem? What differences (from the author) in age, race, gender, social or political status, etc. might color and shape your reading of this poem?

"The Rereading/Rewriting Process: Theory and Collaborative, On-line Pedagogy." *The Rereading/Rewriting Process: Theory and Collaborative, On-line Pedagogy*. Web. 20 Mar. 2016. <<http://www.vcu.edu/engweb/ReReadingTheorychapter.htm>>.



**1 Corinthians 13:11** *When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.*

Pages 1 – 5

Little Jack Horner

Sat in the corner

Eating his Christmas pie,

He stuck in this thumb,

Pulled out a plum

And said “What a good boy am I!”

Pages 7 – 8

Jack be nimble, Jack be quick,

Jack jumped over a candlestick.

Pages 27 – 29

Humpty-Dumpty sat on a wall,

Humpty-Dumpty had a great fall.

All the King’s horses and all the King’s men,

Couldn’t put Humpty together again.

Pages 30 – 32

Sing a song of sixpence,

A pocket full of rye,

Four and twenty blackbirds,

Baked in a pie.

When the pie was opened,

The birds began to sing,

Now, wasn’t that a dainty dish

To set before the King?

The King was in his counting house,

Counting out his money.

The Queen was in the parlour,

Eating bread and honey.

The maid was in the garden

Hanging out the clothes.

When along came a blackbird,

And snipped off her nose!

Pages 41-43

Baa, baa, black sheep, have you any wool?

Yes, sir, yes, sir, three bags full.

One for the master, one for the dame,

And one for the little boy who lives down the lane.



**Dr. Seuss? in the high school classroom. Sure!**

Read a Dr. Seuss book to the class. Allow students to look at the pictures, and ask them to think about the messages and main points of the story.

Discuss the main ideas and themes in the book. Also discuss the techniques Dr. Seuss uses to convey these messages and themes. Some examples of techniques include using simple words and word structure, specific words or phrases that rhyme or repeat, drawings, and characters' actions. How do his techniques help get his points across?

- Have students read a Dr. Seuss book of their choice and determine the themes they discover. Ask them to list these themes and write explaining the book's message with regard to the themes.

**Horton Hears A Who**

Themes: democratization in post-war Japan, treating Japanese people with respect and really listening to them

Explain that the United States occupied Japan after World War II, and this is the period with which Horton is dealing.

**Yertle the Turtle**

Themes: Hitler, thirst for power

**The Sneetches**

Themes: anti-Semitism, racism, tolerance

Explain to students that the Nazis often required Jews to wear yellow stars on their clothing to identify themselves as Jewish.

**The Cat in the Hat**

Themes: general subversion and rebellion against authority, new optimism and energy of the 1960s

**The Lorax**

Themes: conservation, corporate greed, against the consumer culture

**The Butter Battle Book**

Themes: Cold War, against silly conflict that escalates into a dangerous situation.

**FISH? - Shel Silverstein**

The little fish eats the tiny fish,  
The big fish eats the little fish—  
So only the biggest fish gets fat.  
Do you know any folks like that?

**Listen to the Mustn'ts - Shel Silverstein**

*Listen to the MUSTN'TS, child,  
Listen to the DON'TS  
Listen to the SHOULDN'TS  
The IMPOSSIBLES, the WONT'S  
Listen to the NEVER HAVES  
Then listen close to me—  
Anything can happen, child,  
ANYTHING can be.*



## SARAH CYNTHIA SYLVIA STOUT WOULD NOT TAKE THE GARBAGE OUT



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

*Shel Silverstein, 1974*



Read the following quotations from books you may (hopefully) have read when you were younger. Try to remember what you thought the meaning was when you first read the book. How has your understanding of the quotation changed now that you are older? If you have not read the book, go ahead and decide what you might have thought in the past and then what do you think it means now.

In the last chart, try to remember quotations (you may paraphrase) from books/stories/poems that you read when you were younger that impressed you. What did you think they meant then and how has the meaning changed as you have matured?

Quotations from <b>The Phantom Tollbooth</b> .	What I thought or might have thought when I was younger.	What I think now. Why? Why did the meaning change?
<p><i>There was once a boy named Milo who didn't know what to do with himself – not just sometimes, but always.</i></p> <p><i>When he was in school he longed to be out, and when he was out he longed to be in. On the way he thought about coming home, and coming home he thought about going. Wherever he was he wished he were somewhere else, and when he got there he wondered why he'd bothered.</i></p> <p><b>Nothing really interested him – least of all the things that should have.</b></p>		
<p><i>“Have you ever heard the wonderful silence just before the dawn? Or the quiet and calm just as a storm ends? Or perhaps you know the silence when you haven't the answer to a question you've been asked, or the hush of a country road at night, or the expectant pause of a room full of people when someone is just about to speak, or, most beautiful of all, the moment after the door closes and you're alone in the whole house? Each one is different, you know, and all very beautiful if you listen carefully.”</i></p>		
<p><i>“You must never feel badly about making mistakes ... as long as you take the trouble to learn from them. For you often learn more by being wrong for the right reasons than you do by being right for the wrong reasons.”</i></p>		
<p><i>“Everybody is so terribly sensitive about the things they know best.”</i></p>		
<p><i>“You can swim all day in the Sea of Knowledge and not get wet.”</i></p>		
<p><i>“The most important reason for going from one place to another is to see what's in between.”</i></p>		
<p><i>“But just because you can never reach it, doesn't</i></p>		



<i>mean that it's not worth looking for."</i>		
<i>"... what you learn today, for no reason at all, will help you discover all the wonderful secrets of tomorrow."</i>		
<b>Quotations from <i>A Wrinkle In Time</i></b>		
<i>"But Charles Wallace doesn't look different from anybody else."</i> <i>"No, Meg, but people are more than just the way they look. Charles Wallace's difference isn't physical. It's in essence."</i>		
<i>"I don't understand it any more than you do, but one thing I've learned is that you don't have to understand things for them to be."</i>		
<i>"But you see, Meg, just because we don't understand doesn't mean that the explanation doesn't exist."</i>		
<i>"Nothing is hopeless; we must hope for everything"</i>		
<i>"Like and equal are not the same thing at all!"</i>		
<i>"You mean you're comparing your lives to a sonnet? A strict form but with freedom within it?"</i> <i>'Yes,' said Mrs. Whatsit. 'You're given the form, but you have to write the sonnet yourself. What you say is completely up to you'"</i>		
<b>Quotations from <i>Alice Through the Looking Glass</i></b>		
<i>Alice laughed. "There's no use trying," she said: "one can't believe impossible things."</i> <i>"I daresay you haven't had much practice," said the Queen. "When I was your age, I always did it for half-an-hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."</i>		
<i>'Are we nearly there?' Alice managed to pant out at last.</i> <i>'Nearly there!' the Queen repeated. 'Why, we passed it ten minutes ago! Faster!'</i> <i>'Well, in OUR country,' said Alice, still panting a little, 'you'd generally get to somewhere else—if you ran very fast for a long time, as we've been doing.'</i> <i>'A slow sort of country!' said the Queen. 'Now, HERE, you see, it takes all the running YOU can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!'</i>		
<i>That's the effect of living backwards,' the Queen</i>		



<p>said kindly: 'it always makes one a little giddy at first—'</p> <p>'Living backwards!' Alice repeated in great astonishment. 'I never heard of such a thing!'</p> <p>'—but there's one great advantage in it, that one's memory works both ways.'</p> <p>'I'm sure MINE only works one way,' Alice remarked. 'I can't remember things before they happen.'</p> <p>'It's a poor sort of memory that only works backwards,' the Queen remarked.</p> <p>'What sort of things do YOU remember best?'</p> <p>Alice ventured to ask.</p> <p>'Oh, things that happened the week after next,' the Queen replied in a careless tone. 'For instance, now,' she went on, sticking a large piece of plaster [band-aid] on her finger as she spoke, 'there's the King's Messenger. He's in prison now, being punished: and the trial doesn't even begin till next Wednesday: and of course the crime comes last of all.'</p> <p>'Suppose he never commits the crime?' said Alice.</p> <p>'That would be all the better, wouldn't it?' the Queen said, as she bound the plaster round her finger with a bit of ribbon.</p>		
<p>'I should like to buy an egg, please,' she said timidly. 'How do you sell them?'</p> <p>'Fivepence farthing for one—Twopence for two,' the Sheep replied.</p> <p>'Then two are cheaper than one?' Alice said in a surprised tone, taking out her purse.</p> <p>'Only you MUST eat them both, if you buy two,' said the Sheep.</p> <p>'Then I'll have ONE, please,' said Alice, as she put the money down on the counter. For she thought to herself, 'They mightn't be at all nice, you know.'</p>		
<p>'My NAME is Alice, but—'</p> <p>'It's a stupid enough name!' Humpty Dumpty interrupted impatiently. 'What does it mean?'</p> <p>'MUST a name mean something?' Alice asked doubtfully.</p> <p>'Of course it must,' Humpty Dumpty said with a short laugh: 'MY name means the shape I am—and a good handsome shape it is, too. With a name like yours, you might be any shape, almost.'</p>		



Quotation or paraphrase from a book/story/poem you read when you were younger.	What it meant to you when you were younger and why (if you remember).	What it means to you today. Why did the meaning change? Why do you like the quotation?

### Jack Horner meaning

Little “Jack” Horner was actually Thomas Horner, steward to the Abbot of Glastonbury during the reign of King Henry VIII. Shortly after the dissolution of the monasteries, Mr. Horner settled into a very comfortable house. The rhyme tells the story of his acquisition of the property.

Always keen to raise fresh funds, Henry had shown an interest in Glastonbury (and other abbeys). Hoping to appease the royal appetite, the nervous Abbot, Richard Whiting, allegedly sent Thomas Horner to the King with a special gift. This was a pie containing the title deeds to twelve manor houses in the hope that these would deflect the King from acquiring Glastonbury Abbey. On his way to London, the not so loyal courier Horner apparently stuck his thumb into the pie and extracted the deeds for Mells Manor, a plum piece of real estate. The attempted bribe failed and the dissolution of the monasteries (including Glastonbury) went ahead from 1536 to 1540. Richard Whiting was subsequently executed, but the Horner family kept the house, so the moral of this one is: treachery and greed pay off, but bribery is a bad idea.



### **Jack be Nimble meaning**

Various pagan associations here, with fortune-telling, fertility, and it being considered good luck to be able to jump over a candlestick without the flame going out. The ability to do this meant a prosperous year ahead. For no apparent reason, Buckinghamshire was once a real hot spot for candle leaping and even elevated it to a sport, which considering some current Olympic “events,” is probably a reasonable thing to do. ...

Perhaps if you were nimble enough to clear the flame, it meant you were a lean and healthy person up of the challenges of the year ahead, whereas the lardier among the crowd might cause a draught and put the fire out. ...

There are happier links for this rhyme in pre-Christian fertility rituals involving jumping over fire and some, perhaps more sensible, young couples today still “jump the broomstick.”

### **Humpty Dumpty meaning**

...Other, deeper analysts see the egg as a motif for mankind, representing the essential fragility of the human condition, while in some cultures the egg symbolizes the soul. This is all well and happy as a means of explaining the roots of the rhyme, but there is an eggstra-ordinary twist to this tale, at least according to another theory

Apart from being the name of a drink and a means of referring to an ungainly person, “Humpty-Dumpty” was also the name given to a huge and powerful cannon that stood on the walls of Colchester. At least, that’s the tale from the East Anglia tourist board—the local museum in Colchester is more sceptical.

The story goes that, during the English Civil War (1642—49), Humpty was mounted on top of the wall of St. Mary’s Church in Colchester. In common with other cannons of the time, it was made of cast iron. Now, while cast iron is not as light as an egg, it is nevertheless quite brittle and shatters if mishandled.

The city of Colchester—a Parliamentarian\* (Roundhead) stronghold—had been captured by Royalists (Cavaliers) in 1648. It might be fair to deduce from this that, as a defensive fixture, Humpty can’t have been all that great. The King’s men held on to the city for eleven weeks and during the Parliamentarian counter-siege, decided to use Humpty against the Parliamentarians. Unfortunately, they lacked the skill to fire Humpty-Dumpty properly and managed to blow the cannon to pieces. (In an alternative version the enemy hit the church tower.) Either way, Humpty-Dumpty was left in pieces all over the ground and “all the King’s horses and all the King’s men couldn’t put Humpty together again.” So here is a case of an ancient folk rhyme being given new life as an anti-Royalist chant.

### **Sing a Song of Sixpence meaning**

Alternative theories abound for this one, but first a little culinary history. Once upon a time apparently, people baked little clay whistles into the pastry on the top of pies. These whistles were shaped like the heads of birds with their beaks wide open. The idea was that when the pie was cut and the crust broken, the cold air outside met the hot contents inside, creating lots of steam. Also, the eating of songbirds was considered normal in English, and still is in parts of Italy, so if blackbirds were considered to be a culinary delicacy, then they were fit for royal consumption. Therefore, they whole thing could just be about a meal, simple as that. All sorts of creatures were put in pies in the past,



although the notion of people jumping out of food dishes did not come along until the reign of Queen Anne.

According to the leading theory, this rhyme is about Henry VIII and two of his six wives; the maid handing out the washing in the garden is Anne Boleyn, blissfully unaware of her future loss of head and status, and the Queen is Catherine of Aragon, mother of Mary Tudor.

As with “Little Jack Horner,” the business about the pie is related to the dissolution of the monasteries. Nowadays many “crusties” take jobs as cycle couriers, but in the past there was a real crusty courier service whereby valuable documents were hidden in pies (and other everyday objects) in order to conceal their worth from brigands. The story goes that King Henry VIII had the deeds to yet more monasteries concealed in a pie that was sent to him. The King’s men went to the monasteries to open them up and persuade the “blackbirds” there (clergymen were often jokingly associated with blackbirds, as nuns are associated with penguins today) to sing—that is, to “sing” in the more modern (Mafia, if you like) sense, meaning to plead and betray. Some monks tried to advance themselves by grassing up (informing on) the abbot, who may have hidden a few items from the King’s men—little things like gold crosses and ruby-encrusted mitres, valuable things that would cause even a monarch to reassess his cash value.

So the King is in the counting house. Queen Catherine is out of the way in the parlour, divorced from the action. Ms. Boleyn waits in the garden and finds all her new-found riches come to an abrupt end with her beheading. Elements of the clergy (those blackbirds again) are also getting their own back with accusations of witchcraft against her. In real life Anne got to choose her own executioner, a Frenchman, and is quoted as having said, “I head he’s quite good and I have a very small neck!” She referred to herself in the tower as “Queen Lackhead,” which has to be the epitome of gallows humour. The whole break with the Church of Rome, and the dissolution of the monasteries, came about as a result of the divorce of Catherine for Anne. It is perhaps a shame that the rhyme doesn’t go on to chronicle what happened to the other wives. For that we have, “Divorced, beheaded, died; divorced, beheaded, survived” as a handy mnemonic to remind us of their fates.

### **Baa, Baa, Black Sheep meaning**

“Baa, Baa, Black Sheep” is an early complaint about taxes. Some version even end, “And none for the little boy who lives down the lane,” which seems very unfair, as the “little boy” represented either the farmers or the people of England.

The wealth of England was largely a result of the trade in wool, hence the “woolsack” on which the Lord Chancellor still sits today in the House of Lords. The woolsack was introduced by King Edward III in the fourteenth century and though originally filled with English wool, it is currently packed with wool from each of the countries of the Commonwealth, in order to express unity among member states. Quite how a British lord plonking himself down on the produce of more than fifty countries symbolizes concord is hard to say, though it does provide a good metaphor for the British Empire.

During feudal times, taxes did not go to the Chancellor or even the European Union. In the Middle Ages, farmers were required to give one-third of their income (which could be in the form of goods such as wool) to their “master”—the local lord—who would in turn pass one-third of it to the King, and another third to the “dame” (representing the Church). The final third they kept for themselves or sold, and this was the part that went to the “little boy.” Of course, if you really want to bleat about it, the sheep started off with all the wool but ended up with none at all.

Roberts, Chris. *Heavy Words Lightly Thrown: The Reason behind the Rhyme*. New York: Gotham, 2005. Print.



## READING FOR SIGNPOSTS

Signpost and Definitions	Clues to the Signpost	What Literary Element it Helps Us Understand	Anchor Questions
<b>Contrasts and Contradictions</b> A sharp contrast between what we would expect and what we observe the character doing; behavior contradicts previous behavior or well-established patterns. Also contrasts between characters or situations.	A character behaves or thinks in a way we don't expect, or an element of a setting is something we would not expect	Character development Internal conflict Theme Relationship between setting and plot	Why would the character act or feel this way? How do the contrasts between characters help us understand them? How might contrasts between situations help us predict plot or conflict?
<b>Again and Again</b> Events, images, or particular words that recur over a portion of the novel	A word is repeated, sometimes used in an odd way, over and over in the story An image reappears several times during the course of the book	Plot Setting Symbolism Theme Character development Conflict	Why might the author bring this up again and again?
<b>Memory Moment</b> A recollection by a character that interrupts the forward progress of the story	The ongoing flow of the narrative is interrupted by a memory that comes to the character, often taking several paragraphs to recount before we are returned to events of the present moment.	Character development Plot Theme Relationship between character and plot	Why might this memory be important?
<b>Aha Moment</b> A character's realization of something that shifts his actions or understanding of himself, others, or the world around him.	Phrases usually expressing suddenness, like: "Suddenly I understood..." "It came to me in a flash that..." "The realization hit me like a lightning bolt..." "In an instant I knew..."	Character development Internal conflict Plot	How might this change things?



## READING FOR SIGNPOSTS

Signpost and Definitions	Clues to the Signpost	What Literary Element it Helps Us Understand	Anchor Questions
<b>Tough Questions</b> Questions a character raises that reveal his/her inner struggles	Phrases expressing serious doubt or confusion: “What could I possibly do to...?” “I couldn’t imagine how I could cope with...” “How could I ever understand why she...?” Never had I been so confused about...”	Internal conflict Theme Character development	What does this question make me wonder about?
<b>Words of the Wiser</b> The advice or insight a wiser character--usually older--offers about life to the main character	The main character and another are usually off by themselves in a quiet serious moment, and the wiser figure shares his wisdom or advice in an effort to help the main character with a problem or a decision	Theme Internal conflict Relationship between character and plot	What the life lesson, and how might it affect the character?

Beers, G. Kylene, and Robert E. Probst. Notice & Note: Strategies for Close Reading. Print.



	Action Plan	Start	End
<b>1</b>	Objective 1. Establish AP Background		
	Goal 1.1. Provide PSAT, IPR, and Audit Syllabus		
	Goal 1.2. Become Familiar with College Board Website		
	Task 1.2.1. Consult AP Lit Homepage		
	Resource 1.2.1.1. Links to AP Central Website Resources		
<b>2</b>	Objective 2. Literary Interpretation: How does <u>x</u> affect reader response and meaning of the work?		
	Goal 2.1. Literary Elements - Fiction and Drama		
	Task 2.1.1. Students will understand and use appropriate terminology when discussing literature		
	1. <i>Literary Terms for the AP Exam</i>		
	Task 2.1.2. Literary Terms		
	Task 2.1.3. Setting		
	Task 2.1.4. Character		
	Task 2.1.5. Characterization		
	Task 2.1.6. Conflict/Plot		
	Task 2.1.7. Point of View		
	Task 2.1.8. Style - DIDLS		
	Task 2.1.9. Style -Tone		
	Task 2.1.10. Style- Ironical use of language		
	a. Students will demonstrate how authors use language non-literally (Ironically) to convey ideas.		
	Task 2.1.11. Theme		
	a. Students will demonstrate how authors use each of the elements to convey Theme		
	1. <i>How to Read to Analyze Literature</i>		
	Goal 2.2. Literary Elements - Poetry		
	Task 2.2.1. Students will demonstrate how Elements affect meaning		
	Task 2.2.2. Speaker		
	a. Students will distinguish between author and speaker in interpreting poetry		
	Task 2.2.3. Occasion		
	a. Students will demonstrate how occasion affects meaning in poetry.		
	Task 2.2.4. Audience		
	a. Students will distinguish between the audience of the Speaker and the audience of the poet		
	Task 2.2.5. Purpose		
	Task 2.2.6. TPCASTT		
	Task 2.2.7. Diction -Imagery		
	Task 2.2.8. Diction -Symbols		



	Task 2.2.9. Diction - Ironic use of language		
	Task 2.2.10. Tone		
	a. Students will demonstrate how a poet's use of tone and changes in tone affect meaning		
<b>3</b>	Objective 3. Writing about Literature: Conveying Interpretation to a Reader		
	Goal 3.1. Purpose		
	Task 3.1.1. Students will demonstrate understanding of their own purpose for writing		
	Task 3.1.2. Students will demonstrate understanding of an author's purpose for writing		
	Goal 3.2. Purpose - Audience		
	Task 3.2.1. Students will demonstrate the effect of author's audience on his purpose		
	Goal 3.3. Purpose - Occasion		
	Task 3.3.1. Students will demonstrate the effect of the occasion for writing on his purpose		
	Goal 3.4. Voice		
	Task 3.4.1. Students will demonstrate the effect of author's voice on his purpose		
	Goal 3.5. Evidence - Analyzing evidence for relevance		
	Task 3.5.1. Students will select relevant evidence in writing about literature		
	Goal 3.6. Evidence- Selecting supporting evidence		
	Task 3.6.1. Students will select effective evidence in writing about literature		
	Goal 3.7. Organization		
	Task 3.7.1. Students will demonstrate the effect of author's organization on meaning		
	Task 3.7.2. Students will use effective organization in writing		
	Goal 3.8. Clarity		
<b>4</b>	Objective 4. Year-long Systematic Test Prep		
	Goal 4.1. Reading Closely for accuracy of comprehension		
	Task 4.1.1. Students read closely for Literal Comprehension		
	1. Practice passages for Prose – Close Reading		
	2. Practice passages for Poetry – Close Reading		
	Task 4.1.2. Students factor prompts for complete response		
	1. Open-ended Essay Prompts from past AP Exams		
	2. <i>Test-Taking Strategies</i> – Factor Prompt		
	Goal 4.2. Making careful and valid inferences		
	Task 4.2.1. Students read closely to interpret non-literal language		
	1. Practice passages for Prose - Inference		
	2. Practice passages for Poetry - Inference		



	Task 4.2.2. Students defend interpretations with evidence from passage		
	1. Practice passages for Prose – Supporting Evidence		
	2. Practice passages for Poetry– Supporting Evidence		
	Goal 4.3. Multiple Choice Questions- Prose		
	Task 4.3.1. Students analyze and respond to MC Questions over Prose Passages		
	1. Practice passages for Prose – Multiple Choice		
	2. <i>Test-Taking Strategies</i> – Prose Multiple choice		
	Goal 4.4. Multiple Choice Questions – Poetry		
	Task 4.4.1. Students analyze and respond to MC Questions over Poetry Passages		
	1. Practice passages for Poetry – Multiple Choice		
	2. <i>Test-Taking Strategies</i> – Multiple Choice		
	Goal 4.5. Timed essays - Question Analysis		
	Task 4.5.1. Students factor and analyze essay prompts to provide complete responses		
	1. Essay Prompts from past AP Exams – Question Analysis		
	2. <i>Test-Taking Strategies</i> – Question Analysis		
	Goal 4.6. Timed essays - Rubric Building		
	Task 4.6.1. Students analyze prompts and scored essays from past exams to understand the relationship of prompt to rubric		
	1. Scored example Essays from past AP Exams		
	2. Scorers' commentary for scored essays		
	3. <i>Test-Taking Strategies</i> – Rubric Building		
	Goal 4.7. Timed essays – Poetry		
	Task 4.7.1. Students respond to prompts to analyze single works of poetry		
	1. Essay Prompts from past AP Exams - Poetry		
	2. <i>Test-Taking Strategies</i> – Poetry Essays		
	Task 4.7.2. Students respond to prompts to compare, contrast and analyze two works of poetry		
	1 Essay Prompts from past AP Exams – Poetry Comparison		
	2. <i>Test-Taking Strategies</i> – Poetry Comparison		
	Task 4.7.3. Students review their own responses and those of classmates to improve responses		
	Goal 4.8. Timed essays – Prose		
	Task 4.8.1. Students respond to prompts to analyze passages of prose		
	1. Essay Prompts from past AP Exams - Prose		
	2. <i>Test-Taking Strategies</i> - Prose Essays		
	Task 4.8.2. Students review their own responses and those of classmates to improve responses		
	Goal 4.9. Timed essays - Free Response (Open-ended) Questions		



	Task 4.9.1. Students respond to open-ended prompts about author's strategies		
	1. Essay Prompts from past AP Exams – Open-ended Prompts		
	2. <i>Test-Taking Strategies</i> - Open-ended Prompts		
	Task 4.9.2. Students review their own responses and those of classmates to improve responses		
<b>5</b>	Objective 5. Using time well in test situations		
	Goal 5.1. Pacing – Multiple choice		
	Task 3.1.1. Students will complete AP MC tests at the rate of one minute per question, including reading time.		
	1. Multiple choice segments from past AP Exams		
	2. <i>Test-Taking Strategies</i> – Pacing Multiple choice		
	Goal 5.2. Pacing – Essays		
	Task 5.2.1. Students will use all the time available to them to plan and execute essay responses		
	2. <i>Test-Taking Strategies</i> – Pacing Essays		
<b>6</b>	Objective 6. Use Provided Resources		
	Goal 6.1. Access Resources for Test-Taking Preparation		
	Task 6.1.1. Teacher will access Test-Taking Strategies– Multiple Choice		
	Resource 6.1.1.1 – Test-Taking Strategies – Multiple Choice		
	Goal 6.2. Access Resources for Test-Taking Preparation- Essays		
	Task 6.2.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.1.1.1 - Test-Taking Strategies - Essays		
	Goal 6.3. Access Resources for Test-Taking Preparation - Rubrics		
	Task 6.3.1. Teacher will access Test-Taking Strategies - Essays		
	Resource 6.3.1.1 Test-Taking Strategies - Essays		
	Goal 6.4. Access Resources for Test-Taking Preparation		
	Task 6.4.1. Teacher will access Test-Taking Strategies -Time use		
	Resource 6.4.1.1 Test-Taking Strategies -Time use		
	Goal 6.5. Access Resources for Literary Analysis		
	Task 6.5.1. Teacher will access How to Read Literature		
	Resource 6.5.1.1 How to Read Literature		
	Goal 6.6. Access Resources for		
	Task 6.6.1. Teacher will access		
	Resource 6.6.1.1		
	Goal 6.7. Access Resources for		
	Task 6.7.1. Teacher will access		
	Resource 6.7.1.1		
	Goal 6.8. Access Resources for		
	Task 6.8.1. Teacher will access		
	Resource 6.8.1.1		
	Goal 6.9. Access Resources for		



	Task 6.9.1. Teacher will access		
	Resource 6.9.1.1		
	Goal 6.10. Access Resources for		
	Task 6.10.1. Teacher will access		
	Resource 6.10.1.1		
	Goal 6.11. Access Resources for		
	Task 6.11.1. Teacher will access		
	Resource 6.11.1.1		
	Resources		
	1. Practice passages for Prose		
	2. Practice passages for Poetry		
	3. Open-ended Essay Prompts from past AP Exams		
	4. <i>Test-Taking Strategies</i>		
	5. Essay Prompts from past AP Exams		
	6. Scored example Essays from past AP Exams		
	7. Scorers' commentary for scored essays		
	8. Multiple choice segments from past AP Exams		
	9. <i>Literary Terms for AP Exams</i>		
	10 <i>How to Read to Analyze Literature</i>		
	11. Links to College Board Website		